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William Scharnberg, Editor

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International Horn Society

Volume XLI, No. 2

February 2011

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From the Editor

Bill Scharnberg

Dear Readers,

Here is your February 2011 *Horn Call* – we hope you enjoy it as much as we enjoy gathering, selecting, and editing the articles. I say "we" because it is a team effort, as you can see by the editorial staff listed on this page. On that list you will see the name and contact information for the newest member of our team – News Editor Kate Pritchett. Kate earned the DMA degree in performance, is the horn teacher at Oklahoma City University and, among other playing responsibilities, is third horn in the Oklahoma Symphony and principal horn in the Lawton Philharmonic.

For this issue, the News section was created by Marilyn Bone Kloss and me using Heather Johnson's contact list, augmented by news from area representatives. Kate intends to expand the current contact list so that more and more international news will be included in each issue. It has been several journals since I have had the opportunity to publish an article written in a language other than English – I sincerely wish that articles in other languages could be included in each journal. There has never been an intent to make *The Horn Call* a journal for those who only read English.

There were two errors (that I know of) in the October 2010 journal. On page 43, the harmonic series has an extra note (a)") – at least 5 pairs of eyes missed that one. Three pairs of eyes missed an even more glaring error. On page 71 and in the table of contents, the author of the article "Hearing Protection for Hornists" is listed as Charles Lamb. Those that read the article carefully may have noticed that the author was really Charles Lomas. Yes, the name Charles Lamb comes up regularly in crossword puzzles and that is likely the source of the error – my sincere apologizes to Charlie Lomas.

Please keep an eye on the website (IHSsymposium2011.com) created by host Wendell Rider for the International Horn Symposium in San Francisco, one of the most beautiful and culturally diverse cities in the US. Wendell has an excellent imagination and plans to have some unique new events. See pages 6, 16, and 17 in this journal for more information!

Dan Phillips has been traveling in Europe this fall, duplicating, in many ways, what Pete Exline did in 1964-1965. Dan video-recorded 12 important European hornists from 8 countries performing 5 orchestral excerpts (the same 5 Pete recorded). To hear the fascinating results of Dan's travels, go to hornsociety.org, Multimedia, European Style Survey. While you are in the Multimedia area, check out the podcasts of performances from early horn symposia and performances (audio) by IHS Honorary members.

Enjoy your Horn Call!



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 New Year edition of *The Horn Call*

It might not be "New Year" any more, and most people have probably already broken their New Year's resolutions (easy for me – I didn't make any!), and got over the guilt after all the over-indulgence of the Christmas festivities. The Christmas season brings us in touch with family and friends – some of whom we see only at this time of year.

Communication has become especially easy these days, with high-speed internet connections, and with the social networking of Facebook and Twitter, we are communicating a lot more, and a lot faster than we used to. Unfortunately, much of this communication has become strangely detached from reality – people request to be "friends" on Facebook without a word of introduction or any reason for wanting to become "friends"!

It has become the faceless side of social networking – more akin, in some cases, to "antisocial networking." It's actually like writing an old-fashioned letter (you remember, with pen and ink?) but then writing nothing but your name and address; or writing an email, but then not putting anything in the main body of the message. Do these people really think that anyone is going to be interested in communicating with someone who has not even made the effort to write anything about themselves, or offer any clues as to why they want to be "friends"?

This isn't supposed to be a personal gripe – it's actually a reminder to us as horn players that saying something and communicating it in your performances are also vital parts of making a good musical impression.

Making contact with your audience is the only way to bring your performance to life and to draw listeners into your music making. As in making contact the conventional way, you need to say something sincerely when you play, not just go through the motions of playing the notes (always play the music, not the notes!). I hear some of you saying, "but I struggle just to get the notes, how can I hope to play musically?!" Getting the notes and playing musically are two separate things. One can play all the notes but unmusically; likewise, one can play very musically but play some wrong notes! Many players can impress technically, but few have something to say musically.

You may ask how one can achieve better communication with your audience/jury? – well, playing like you mean it – expressing yourself in the music goes a long way, and will score points. Take risks and commit yourself – don't just play safe. Try to sing the phrase within, especially in a melodic line – always following the direction of the phrase and the musical line – achieving this gives the music its necessary sense of logic and understanding. The reason this helps is that when you sing, you need to keep the air moving to enable the vocal chords to vibrate, otherwise nothing comes out – and this air flow is the very same air we need in our horn playing – and therein lies the key!

So, in all the ways in which we endeavour to make contact with people, whether on Facebook or on the stage, please do make every effort to say something!

On a last note, now that the festive season is past and we are considering attending a workshop or two, please get in your early registration for the 43rd IHS Symposium in San Francisco, hosted by Wendell Rider, from 20th-25th June (more details in this issue and on the IHS website). It promises to be a very special event in one of the most attractive and exciting cities in the world. Why not take some time out and combine the Symposium with a holiday – now that sounds like a good idea...

All the best for an exciting and successful 2011!

-Frank Lloyd

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From the 2011 Symposium Host

Greetings from the San Francisco Bay Area, one of the most beautiful and creative places to live and work. As host of the 43rd annual International Horn Symposium, I would like to take this opportunity to tell you why I think that this symposium will be something that you will remember for the rest of your life.

After I won the bid to host to 43rd Symposium, I was advised to come up with a slogan that might capture the essence of our event – the kind of slogan one could use in ads, on T-shirts, maybe even on a bumper sticker.

So, in the tradition of the ancient Greek philosophers or Zen monks, I put forth these thoughts on the distinctive flavor of IHS Symposium 43.

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- a huge array of exhibits
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Legacy – we will explore:

- a new book about Dennis Brain and previously unreleased recordings of live performances
- tributes to living legends
- a Hollywood night all about the studio scene, past to present who played that horn lick?

Check our web site (www.ihssymposium2011) for updates and more details. If you have questions, feel free to email or call me. If you don't have a computer, ask a friend or your local librarian to help you.

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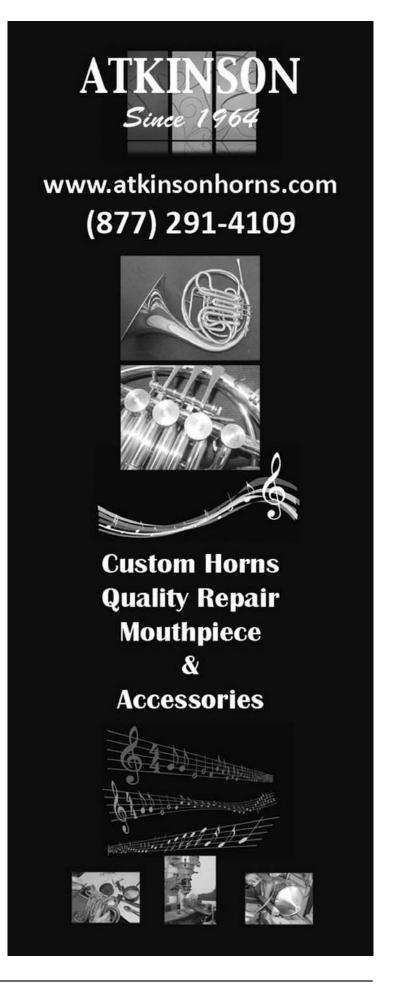
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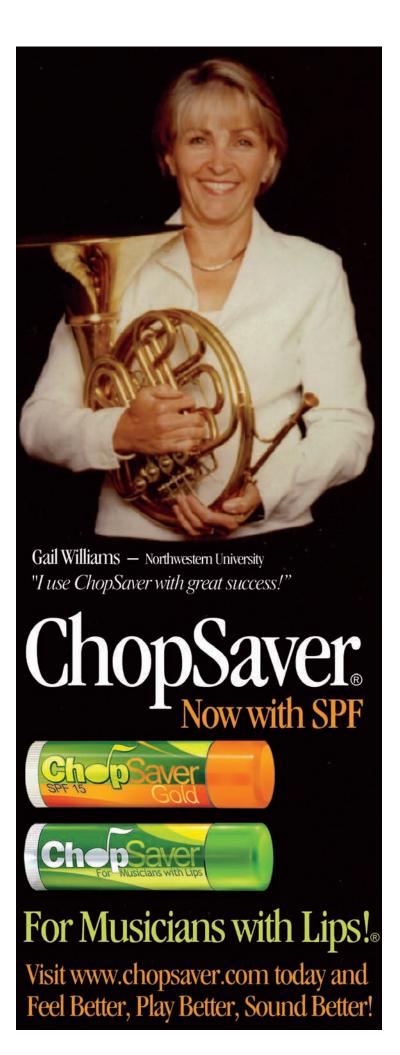




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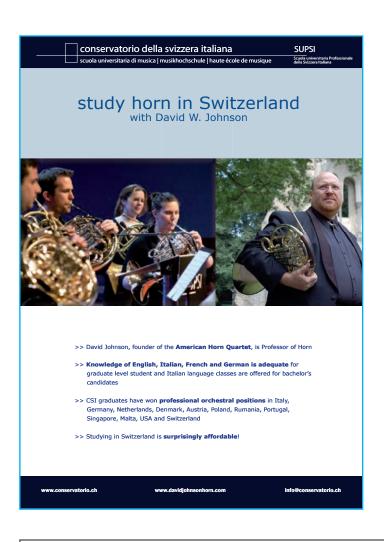
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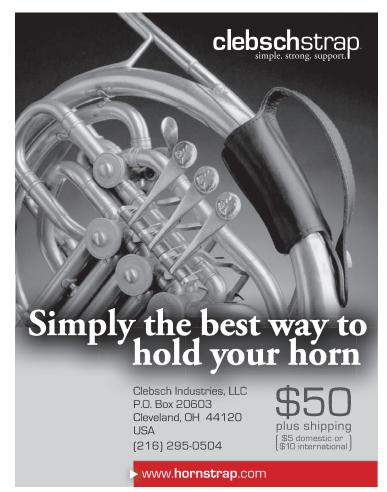
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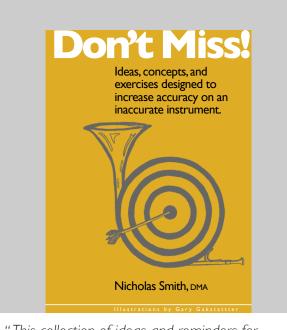
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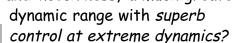
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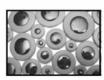
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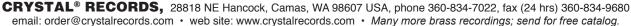
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Compiled and Edited by Marilyn Bone Kloss

Advisory Council Members Election

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

The following individuals (listed alphabetically) have been nominated to serve a term on the IHS Advisory Council beginning after the 2011 international symposium. Vote for up to three nominees on the postcard found in this journal (stamp required). Votes submitted by any other means, including email, will not be accepted. Ballots must be *received* by April 15, 2011.

Lin Foulk is Associate Professor of Music at Western Michigan University, where she teaches horn and performs nationally and internationally with the Western Brass Quintet and Western Wind Quintet. She has recently performed with Boston Brass, Monarch Brass, the Fontana Chamber Ensemble and regularly performs with orchestras throughout Michigan. In the summer she is on the faculty at the Kendall Betts Horn Camp. Foulk was a guest artist at the International Horn Symposium in Valencia, Spain and also performed as a soloist at the IHS Symposia in Denver CO and Tuscaloosa AL. Her solo CD, "Four Elements: Works for Horn and Piano by Female Composers" was released in 2004. She currently serves on the Board of the International Women's Brass Conference and served for six years on the Board of the International Alliance for Women in Music. She has been a member of IHS for eighteen years. (Foulk has not previously served on the Advisory Council.)

Shirley Hopkins-Civil attended The Royal College of Music, London in 1951 studying cello and clarinet. She started horn there and graduated as a horn player in 1955. She then had a successful career as a freelance horn and Wagner tuba player until about 2000. In 1955 most symphony orchestras in London were men only; however, she played first horn with the Covent Garden touring ballet, which led to working with all the major orchestras and opera houses in London. She played principal Wagner tuba in many cycles of the Ring at Covent Garden, English National Opera, and the Welsh National Opera, also in recordings of Bruckner symphonies with Klemperer and others. She played second horn to Alan Civil in a recording of the Brandenburg concerto in 1965 with the Berlin Philharmonic Orchestra and von Karajan. She still enjoys playing the horn and also teaches. (Hopkins-Civil has served two terms on the Advisory Council: 2003-2008.)

Susan McCullough, Instructor of Horn at Denver University's Lamont School of Music, earned her Bachelor of Music degree from Emporia State University in 1975. She was principal horn and soloist with the Air Force Academy Band in Colorado Springs CO from 1975-78 and spent 22 years with the Colorado Springs Symphony. Susan is currently principal horn

with The Denver Brass and has been with the Aries Brass Quintet since 1996. She has been a participating artist/soloist at many regional workshops as well as International Horn Symposiums in South Africa, Switzerland, Denver, Macomb, and Australia in 2006-10. Susan was a featured artist for National Horn Symposiums held in South Africa in 2007, 2008, and 2009. She regularly performs with many of Colorado's top ensembles including the Colorado Symphony, the Colorado Ballet, and Opera Colorado. Susan hosted the 40th International Horn Symposium in July of 2008 in Denver. (McCullough has served two terms on the Advisory Council: 2007, 2009-2011.)

Patrick G. Smith earned bachelor and doctoral degrees from the University of Florida-Gainesville, and an MM from the Hartt School of Music. His teachers include David Jolley, Paul Basler, and Bruce Atwell. Patrick is an alumnus of the Aspen and Brevard Music Festivals and has performed with numerous professional and regional ensembles including the North Carolina, Tallahassee, and Ridgefield (CT) symphonies, Opera on the James, Oratorio Society of Charlottesville, and American Chamber Winds. Recent performances include the 6th Annual Julius Watkins Jazz Horn Festival, regional horn workshops, and international horn symposia in the United States and Australia. Patrick is the Virginia IHS representative and President Elect of NACWPI. He will host the 2013 Southeast Horn Workshop and is the author of "Chronicle of a Phantom: the Julius Watkins Story." Patrick is Assistant Professor of Horn and Music History at Virginia Commonwealth University in Richmond VA. (Smith has not previously served on the Advisory Council.)

William VerMeulen has been hailed as "one of today's superstars of the international brass scene." He leads a varied musical life of soloist, orchestral principal, chamber musician, master teacher, and music publisher. Bill has been principal horn of the Houston Symphony since 1990. As a soloist and chamber musician, he has performed to acclaim worldwide and recorded numerous CDs, including the complete Mozart horn concerti. A champion of new music, Bill has had numerous pieces written for him, including concerti by composers Samuel Adler and Pierre Jalbert. In addition, Bill participates in music festivals and with chamber music presenters. A devoted pedagogue, Bill is Professor of Horn at the Shepherd School of Music at Rice University with students performing in major orchestras throughout the world. He is founder and president of VerMeulen Music, L.L.C., which offers music and products for horn players worldwide at vermeulenmusic.com. (VerMeulen has served one term on the Advisory Council: 2009-2011.)

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 mem-



bers who have not submitted address corrections or updates, and are no longer receiving IHS mailings): Kenji Aiba, Andrey Astaiza, Jose Roman Guillen Perez, David Hedgecock, Scott Hoehn, Patrick Jankowski, Eric Thomas Johnson, Hervé Joulain, Furuno Jun, Vincent Koh, Edward Leferink, Eric Lesch, Cathy Miller, Didac Monjo, Kozo Moriyama, Michiyo Okamoto, Rachel Richardson, Roberto Rivera, Hyun-seok Shin, A L Simon, Alexander Steinitz, Eiko Taba, Karen Sutterer Thornton, Clay Toms, and Sachiko Ueda.

News Deadline

The next deadline for news submissions is March 1, 2011. If using email, send the text of your message in the body of the email. Send exactly what should appear, not a link to a website or publicity document. If you choose to send a photo (only one), include a caption in the email and attach the photo as a downloadable JPG file; photos are not guaranteed for publication. Send submissions to the News Editor, **Kate Pritchett**, at news@hornsociety.org. See page 4 for complete contact information and a brief biography.

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

Two surveys of European horn playing styles are now available under Multimedia -> European Style Surveys. The first survey includes still photos and audio recordings Pete Exline collected on a sabbatical in 1965. Pete drove all over Eu-

rope interviewing, recording, and photographing principal horn players from major orchestras performing the same five standard excerpts. He recently gave the material he collected to the IHS and it has now been digitized.

Inspired by Pete's study, Website Manager Dan Phillips undertook another study in the fall of 2010 of 12 current European principal players, from many of the same orchestras. Still photos and basic biographical information for all 23 players can be accessed by all site visitors, and IHS members can enjoy streaming audio from the 1965 study and video from the 2010 version.

Job Information Site

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

Area Representative News

Gina Gillie is the new IHS Area Representative for Washington State. Massachusetts now has an IHS state website at ma.hornsociety.org. Go to People -> Area Rep–US for information on US state representatives.

Coming Events

The **2011 Western Illinois Horn Festival** will be held on February 20, 2011, with featured artists **David Griffin** (Chicago Symphony), **Maria Hesse** (Chestnut Brass Company and University of Northern Colorado), and **Patrick Smith** (Virginia Commonwealth University and President-elect of NACWPI). Contact **Randall Faust**, 126A Browne Music Hall, Western Illinois University, Macomb, IL 61455, (309) 298-1300 or RE-Faust@wiu.edu.

The **2011 Southeast Horn Workshop** will be held March 4-6, 2011, hosted by **Karen L. Robertson** at Appalachian State University. Featured artists will include **David Jolley**, **Gail Williams**, and **John Ericson**. In addition to recitals, master classes, and lectures by regional and guest artists, students can participate in the solo competition and mock orchestral auditions. See southeasterhornworkshop.org.

The **2011 Northeast Horn Festival** will be hosted by **Kendall Betts** at the University of New Hampshire, Durham, March 18-20, 2011. Featured artists will be **Hermann Baumann**, **Lowell Greer**, and **Bernhard Scully**. Also scheduled are solo and horn quartet competitions, focus on history of the horn and historical performances, along with horn choirs, exhibits, and recitals. Contact KendallBetts@aol.com or 603-444-0299. See NortheastHornWorkshop.org.

The **2011 Midsouth Horn Workshop** will be held April 1-3, 2011 at the University of Kansas, Lawrence, hosted by **Paul Stevens**. 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. See midsouthhornwork-shop.org.

The **2011 Northwest Horn Symposium** will be held April 8-10, 2011 at Central Washington University in Ellensburg WA. Featured guests are **Frank Lloyd**, **Frøydis Ree Wekre**, and **Andrew Clark** in concerts, master classes, presentations, and horn ensembles. See cwu.edu/~music/horn_symposium/index.html or contact **Jeff Snedeker** at snedeker@cwu.edu or 509-963-1226.

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 seminar and retreat for hornists of all ages (minimum age 14), abilities, and accomplishments to study, perform, and have fun in the beautiful White Mountains under the guidance of a world class faculty to include (in addition to Betts) **Jeffrey Agrell, Hermann Baumann**, **Lin Foulk**, **Randy Gardner**, **Lowell Greer**, **Don Haddad**, **Michael Hatfield**, **Douglas Hill**, **Abby Mayer**, **Jesse McCormick**, **Bernhard Scully**, **Ellen Dinwiddie Smith**, **Edwin Thayer**, and **Kevin Welch**. 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.

The Horncamps! 9th Lugano Horn Workshop 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 abilities. Instructors include David Johnson, Frøydis Ree Wekre, Sandro Ceccarelli, and Andreas Kamber. See horncamps.com or email Heather Johnson at hephorn@yahoo.com.

The Horncamps! 5th Horn Ensemble Workshop at Daytona Beach will be held at Daytona State College, Daytona Beach FL, July 31-August 6, 2011. Participants will cover solo and ensemble playing in master classes, lessons, and horn ensembles; playing with the IVASI system will also be offered. The workshop is open to all hornists, and ensembles will be formed based on experience and abilities. Faculty includes David Johnson and Dan Phillips. See horncamps.com or email Heather Johnson at hephorn@yahoo.com.

HornClass2011, hosted by Zdenek Divoky and the Horn Music Agency Prague, will be held August 6-14, 2011 in Prague. The featured artists are Lindsay Stoker, Thomas Hauschild, and Radek Baborak, and the schedule includes lessons, master classes, lectures, and concerts.

Brno International Music Festival includes the International Performers' Competition, September 26-October 1, 2011, with categories for those under age 20 and those age 20-30. Organized by ARS/KONCERT, +420-543-420-951, kocurek@arskoncert.cz, mhf-brno.cz, Hybešova 29, 602 00 Brno, Czech Republic. Application deadline: April 30, 2011.

The **United States Army Band** "Pershing's Own," calls for entries to the **2011 National Collegiate Solo Competition**. The winner of this competition receives an all-expenses-paid trip to Washington DC, to be the featured soloist with The US Army Concert Band in two summer performances: June 10 on the West Steps of the Capitol, and June 11 at the Rachel M. Schlesinger Concert Hall and Arts Center, Alexandria VA. The competition is open to all woodwind, brass, and percussion in-

strumentalists currently enrolled in a US university or conservatory. Applicants must be under 27 years of age as of January 1, 2011, and the repertoire selected by applicant must exist as a published band arrangement. The application packet with a CD recording must be postmarked by March 18, 2011. See usarmy.com for an application and updated information about this competition.

Member News

The 31st Oregon Coast Music Festival was held this summer in Coos Bay. Director James Paul and the Festival Orchestra presented programs that included works by Bizet, Elgar, Brahms, Mozart, Bruch, and Sibelius.



The Oregon Coast Music Festival horn section (l-r): Chris Mudd, Kristin Morrison, Julie Callahan, Steven Gross (principal), Teag Reaves. Not pictured: Kelli Reynolds (on leave).

The Anchorage Horn Club performed a program of light and patriotic music at the Alaska State Fair in Palmer In August, and, in December, holiday music at Anchorage's 5th Avenue Mall. The Anchorage Civic Orchestra presented a chamber music concert in September that included Telemann's Concerto a tré and Milhaud's woodwind quintet *La Chemineé du Roi René* with **Dan Heynen**, horn; M. Haydn's Quintetto with hornist **Ryan Fortson**; and Alexander Mitushin's Concertino for horn quartet performed by Heynen, **Lorene Griffin**, Fortson, and **Heather Seidler**. Anchorage hornists **Cheryl Pierce** and Heynen joining the Juneau Symphony in October in performances of Mahler's Symphony No. 2. The Anchorage Civic Orchestra opened its season on November 6 with Telemann's Concerto for Two Horns and Strings in E^b featuring Heynen and Griffin, with the assistance of Fortson.

Anneke Scott has been awarded a Finzi Travel Scholarship



to study Jacques-François Gallay's *Douze Grands Caprices*. Anneke has recorded the caprices on natural horn. She studied at the Royal Academy in London and in France and Holland and is principal horn of the English Baroque Soloists, Orchestre Révolutionaire et Romantique, and other early music ensembles.

Jim Decker and **Conical Sound** visited Huntington Beach for Oktoberfest at the Old World Village.



Jim Decker (right) conducts Conical Sound as the ensemble plays Mozart's Ave Verum Corpus.



Robert Pruzin (University of South Carolina) performed with the South Carolina Philharmonic, Augusta Symphony Orchestras, and Mannheim Steamroller. On the spring schedule are Mahler Symphonies 1 and 4 and Bartok's Concerto for Orchestra.

Paula Riddle (Furman University) performs with the Spartanburg Symphony and will lead the Hendersonville Symphony's horn section in a performance of Schumann's *Konzertstück* in March. The Upstate Horn Club under Riddle's direction continues to thrive with regular meetings and engagements.

Annika Zuehlk (Converse College) is principal horn of the Greenville Symphony. **Debra Sherrill** is busy traveling around the southeast now that her Charleston Symphony duties are on hold.

Christopher Griffen was recently appointed adjunct horn professor at Wingate University (NC) – just across the border from his SC home.

Jennifer Sholtis reports that Texas State University hosted Gail Williams in November for a master class and recital.

Patrick Miles and the University of Wisconsin-Stevens Point Horn Studio hosted a residency in October by University of Arizona professor and former Boston Symphony Orchestra hornist Danny Katzen. The UWSP Horn choir gave its fall recital in November; highlights were Kerry Turner's Farewell to Red Castle, an arrangement of Humperdinck's Hänsel and Gretel, and the Titanic Fantasy. The Twentieth Annual UWSP Horn Choir Festival included massed choir rehearsals, sectionals, a master class by UWSP horn professor Patrick Miles and, new to the festival this year, breakout sessions led by UWSP students on extended techniques, natural horn, and low horn. The final concert included performances by the UWSP Horn Choir, the Onalaska Horn Ensemble directed by Cory Groves, a UWSP alumni horn choir, and the 65-member massed horn choir. Jillian Furman and Liz Glasser shared a junior recital in November, concluding with Berge's Horn Trio, joined by Mary Bonham. The next evening, Adam Krings performed his senior recital.



University of Wisconsin-Stevens Point Horn Choir Festival

Rod Lauderdale and **Catherine Roche-Wallace** (principal and second in the Acadiana Symphony Orchestra) performed Bach's Brandenburg Concerto No. 1 in September as part of a complete series of the Brandenburg Concertos, which were presented for the first time in Acadiana, Louisiana.

Gene Berger, Professor of Horn at Ball State University, hosted a horn workshop in September featuring QUADRE. BSU Horn Day events included a horn choir and concert, a warm-up session, a master class with Lydia Van Dreel, a lecture presented by Daniel Wood "The Savvy Musician," and a final concert with the quartet. Gene performed Britten's Sere-

nade with the Muncie Symphony Orchestra in the fall and premiered Jody Nagel's two-movement suite *As You Like It* (2010) with the Ball State University Wind Ensemble in November. He will perform that work in January at the IMCEA convention in Fort Wayne and March 23 at the College Band Directors National Association Convention in Seattle.

Gene also reported that a memorial concert for **Fred Ehnes** was held at Ball State University in January.

Thomas Hundemer, principal horn of the Shreveport Symphony Orchestra, led the section in Mahler's Symphony No. 1 and works by Samuel Barber.



Shreveport Symphony Mahler section, (back row, l-r): Craig Pratt, James Boldin, Jeff Taylor, Thomas Hundemer. (front row, l-r): Susan W. Rogers, Angela Bagnetto-Finley, Kristine Coreil, Judith Causey

Eric Ruske presented a recital and two master classes at Louisiana State University in Baton Rouge in November.

Lewis Poh is now principal horn in the Singapore Armed Forces Band.

Esprit de Cor, organized by **Pamela Marshall**, performed at the First Parish Church in Lexington MA in October. New works on the program included a Heller piano study transcribed for four horns by **Marilyn Bone Kloss** and arrangements for 12 horns by conductor **David Archibald** of the second movement of Mahler's Symphony No. 1 and a suite of themes from John Williams's *Star Wars* titled "May the Cors Be with You.



Esprit de Cor (front row, lr): Patricia Lake, Nan Foley, Alan Ventura, Marilyn Kloss, Pamela Marshall, Jeanne Paella;

(back row, l-r): Sandra O'Connor, Cameron Owen, Diantha Thompson, Robert Moffett, Hadley Reynolds, Jim Phelan. Kneeling in front: conductor David Archibald.

QUADRE – The Voice of Four Horns (Lydia Van Dreel, Daniel Wood, Nathan Pawelek, and the very pregnant Amy Jo Rhine) performed their new concert program, Global Horning, in St. Louis in September. Complete with conch shells, shofars, didjeridoos, natural horns, and an alphorn, the show entertained a sold-out audience at the First Presbyterian Church in Kirkwood. Members of the St. Louis Symphony Orchestra horn section – Thomas Jöstlein, Tod Bowermaster, and Roger Kaza – tag-teamed a movement each of Mozart's 2nd horn concerto, accompanied by Quadre in an arrangement by Richard Goldfaden. SLSO fourth hornist Gregory Roosa joined Quadre to close out the concert to Mark Adam Watkins's Fire in the Hole, commissioned by Quadre. At Butler University



in Indianapolis, they presented an open rehearsal and master class in September to students of horn professor **Gail Lewis**. For those who are curious, Amy Jo and son Sutton (born October 27) are doing well.



QUADRE with members of the SLSO horn section.

Steven Gross was horn faculty for the American Artist Series at the First International Music Festival at SIAS University in China, near the city of Zhengzhou. The event included clinics, recitals, master classes, and orchestra concerts.



Steve Gross with students at SIAS University.

David Johnson, as a part of the Erasmus program, visited the horn studio of **Zdenek Divoky** in Prague in September, and in October went to Dresden to work with students at the Hochschule fuer Musik Carl Maria von Weber. In April he will go to **Alexandru Marc**'s studio in Cluj, Romania.

The Illinois State Horn Choir performed a concert on campus in October and holiday concerts at local churches, campus offices, and retirement communities in December. Performances included **Danielle Fisher**'s new arrangement of Feliz Navidad. **Thomas Bacon** presented a clinic in November: "Practice Smarter, Not Harder," a master class, and performance of Jonathon Craft's *Dreams*, *Yearning* and Saint-Säens's *Morceau de Concert*. Student performers included **Elizabeth Jones**, **Megan Starrett**, **Allison Bellot**, **Nancy O'Neill**, and a horn quartet of **Jones**, **Saul Garland**, **Joshua Wagner**, and **Star-**

rett playing the Variations movement of the Hindemith Sonata for Four Horns.



Thomas Bacon demonstrates for Illinois State student Megan Starrett (Photo by Lori Ann Cook-Neisler, The Pantagraph)

The Orlando (FL) Philharmonic performed Mahler's Symphony No. 2 in September.



Orlando Philharmonic horn section (l-f): Juan Berrios, Pamela Titus, Carolyn Blice, Maria Harrold, Kevin Brooks, Kathy Thomas, John Ryther, Mark Fischer (principal), Johnny Pherigo, Benjamin Lieser

Guy Kinney recently retired as principal horn of the Orchestra of the Southern Finger Lakes (Elmira/Corning NY), a position he held for 37 years. During that time he earned a PhD in Administration, degrees in Law and Theology, and certification as a Christian counselor. He continues to play horn in church and chamber ensembles.



Guy Kinney

Charlie Sernatinger, principal horn of the Northwest Symphony Orchestra in Wilmette (IL), visited China in March 2010. Through the IHS directory and help from a Chinese colleague, he made arrangements to meet with **Zhu Kunquiang**, principal horn of the China National Symphony in Beijing. Charlie took a single B^b Alexander and met with Zhu at the Symphony's rehearsal mansion, playing duets, followed by Chinese cuisine and beer. Charlie returned to Beijing in September, this time with his Lewis double horn, to play quartets with Zhu, second horn **Zhou Hong**, and third horn **Zhang Xin**. He was impressed by both their command of the instrument and their

1

passion for the music. He introduced them to the *Fripperies*, which they enjoyed immensely. They have now made a date to perform a concert of horn ensemble music next March.



(l-r): Zhou Hong, Zhang Xin, Charlie Sernatinger, and Zhu Kunqiang playing Fripperies at the China National Symphony Building in Beijing.

Jonas Thoms hosted a Horn Day at the University of Evansville in January with guest artist **Elizabeth Freimuth**, principal horn of the Cincinnati Symphony.

David Thompson, principal horn of the Barcelona Symphony and professor at the Escuela Superior de Música de Cataluña, was a guest artist at the University of North Texas in January, hosted by **Bill Scharnberg**. David is practically local to North Texas, having grown up in Oklahoma. He earned a BM, an MM, and a Performer's Certificate at Indiana University, studying with **Michael Hatfield**. At UNT, David gave a master class and a recital.

James Beckell's *In the Mind's Eye*, a concerto for four or five horns, premiered in its five-horn version by the Indianapolis Symphony, was given its four-horn premiere in November by the Wichita Falls (TX) Symphony. The conductor was **Candler Schaffer** (also a horn player) and the hornists were **Bill Scharnberg**, **Karen Houghton**, **Jason Lewis**, and **Dennis Houghton**.



Wichita Falls Symphony horn section as soloists for In The Mind's Eye: (l-r) Dennis Houghton (4th), Jason Lewis (3rd), Jason Hofmeister (assistant), Karen Houghton (2nd), Bill Scharnberg (1st)

Rich Todd, accompanied by pianist Shelly Berg, premiered Christopher Caliendo's Horn Sonata No. 1 at the 2010 Festival Miami held at the University of Miami in October. "Heavily indebted to jazz style, the composer cited such influences as Duke Ellington and Thelonious Monk, and has produced a three-movement work that reveled in the possibilities of "crossover" without any musical sacrifice to either." – South Florida Review.



Reports

Summer Brass Institute 2010 reported by Vicky Greenbaum

The eighth Summer Brass Institute's "Art of Sound" featured the San Francisco Symphony horn section. Nicole Cash, recently appointed associate principal horn in the Symphony, delighted a full audience with a recital, and principal horn Robert Ward presented his popular master class. The San Francisco Symphony's "Bay Brass" horn section Robert Ward, Nicole Cash, Bruce Roberts, Jonathan Ring, and Jessica Valeri performed and coached horn sections comprising participants. Select fellowship recipients sat beside the Bay Brass horns in a performance at Stanford University's Memorial Church. The horn section members also offered private lessons and large ensemble coaching. The Summer Brass Institute will offer an array of opportunities for performance and learning again in 2011. Fellowships are available. See brass.menloschool.org.

Summer Brass Institute participants Nathaniel Udell and Ben Brody with faculty artist Jessica Valeri.



1st Trompas Lusas Festival 2010 reported by J. Bernardo Silva

Sixty horn players from all around Portugal came to Espinho to the 1st Trompas Lusas Festival, organized by Trompas Lusas horn quartet in cooperation with Espinho Music Academy, in October. Guest artists Hermann Baumann and Ab Koster and host J. Bernardo Silva led master classes and performed recitals. Silva premiered two new pieces for horn and piano from Portuguese composers Sergio Azevedo (Sonata) and Telmo Marques (The Waxed Floor). Other performers included Abel Pereira (solo horn in Oporto Symphony Orchestra), and Trompas Lusas, who premiered several new works from the composers Luis Carvalho, Claudio Moreira, Jon Hansen, and Jorge Prendas. Toni Romera from Romera Brass spoke about mouthpieces, Rui Silva from Companhia dos Sopros discussed horn repair and maintenance, and Ab Koster offered basics of natural horn playing. The final concert presented ensembles of festival participants conducted by Avelino Ramos.



Exhibitors included the horn maker Cornford and Romera Brass mouthpieces.

(l-r) Hugo Sousa, Nuno Costa, Hermann Baumann, J.Bernardo Silva, Ab Koster, and Bruno Rafael.



Trompe Workshop in Miami reported by Maria Harrold

Hunting horns resounded throughout Miami during the month of November. International trompe sonneurs from Belgium, France, Germany, and the United States performed a series of concerts at the Coral Gables Museum, Fairchild Tropical Garden, and the Saint Patrick Church in Miami Beach FL. The US chapter of the Fédération Internationale de Trompes de France (FITF) and its members John Gerber and Michel de Vallois hosted the trompe workshop in conjunction with French Culture Week. The trompe festival concluded with the Saint Hubertus Mass at the Gesu Catholic Church. Benoist Pipon, a member the Paris Republican Guard and professional trompe sonneur, along with Christian Longuet from Provence, instructed the trompe workshop participants. Benoist Pipon shared pedagogical material translated from his French tutorial on *trompe* playing – a historic first English translation of an official trompe tutorial by a French player. Kathryn Bridwell, was the workshop's lucky participant, winning a trompe built by Milliens. While attending the workshop, Bridwell presented a lecture based on her dissertation titled, Lost Legacy - The History of the Horn in American from 1630-1840. The next trompe workshop in the US will be August 8-12, 2011 in Chautauqua NY. Contact John Gerber at john@trompe.us or visit trompe.us and fitf.org.



(Back row, l-r): Eric Ribot (France), Michel de Vallois (France/USA), Jean-Baptiste Serre (France), Micheala Prell (Germany), Celine Caris (Belgium), Benoist Pipon (France), Christian Longuet (France), Front row: Francois de Radzitzky (Belgium), Bertrand Bourgeois (Belgium), John Gerber (USA)



Christian Longuet and John Gerber present a trompe by Milliens to Kathryn Bridwell, workshop presenter and attendee. Looking on (l-r): Francois de Radzitzky (Belgium), Eric Ribot and Michel Jalenques (France).



The trompe ensemble performs a concert at the Saint Patrick Church in Miami Beach FL.

SCMEA Day of Horn reported by Alan Orloff

The Suffolk County Music Educator's Association (SCMEA) held its sixth annual Day of Horn in Commack NY on Long Island in January. This year's artist clinician was **Erik Ralske**, in his first season as principal horn of the Metropolitan Opera Orchestra, with **Tomoko Kanamaru**, pianist. Erik is a native Long Islander, and his high school band director, **Howard Rockwin**, was in attendance.



Erik Ralske

Day of Horn included ensemble performances by the Suffolk Horn Club, SCMEA Faculty Ensemble, Student All Star Ensemble, and a massed horn ensemble, as well as a recital by Ralske with Kanamaru. The Suffolk Horn Club, formed after last year's Day of Horn, premiered a new work by resident composer Dr. Joel Ratner; their motto is: "What happens at horn club, stays at horn club!"

Graduate Assistantships

Douglas Lundeen at Rutgers University reports that their performance program has grown so much that Denise Tryon (fourth horn of the Philadelphia Orchestra) has accepted an offer to join the faculty. In addition, three graduate scholarships will be added for the fall of 2011. Hornists specifically interested in pursuing studies with Denise at Rutgers should contact her directly: denise.tryon@gmail.com. Visit these sound files: mgsamedia.rutgers.edu/index.php?q=f&rf=%2FDouglas+Lundeen.

The **Illinois State University** School of Music anticipates horn studio graduate assistantship vacancies beginning in August 2011. Non-studio graduate assistantships and tuition waivers for hornists are available. Contact Dr. **Joe Neisler**, Professor of Horn, at jneisle@ilstu.edu.

Two graduate assistantships in horn will be open for the fall of 2011 at **Wichita State University** (KS). One is for third/associate principal horn of the Wichita Symphony and the other for second horn. Applicants with at least a 3.0 GPA should send a one-page resume, a CD including the exposition of a Mozart or Strauss concerto plus six standard excerpts, and a letters of recommendation from past teachers. The deadline for application is February 15, 2011. Contact **Nicholas Smith** at nicholas.smith@wichita.edu or (316) 648-0329.

Morris Secon (1923-2010)

by Peggy Allen

Morris Secon was an inspiration. He was honored as Professor Emeritus at the Eastman School of Music in 2004, but he was perhaps better known to young players as the guy who would tell stories after hours at horn workshops and symposiums in rap sessions. He talked about occasions where he had jumped off a bus on impulse and ended up with a job. His most famous story was about winning an audition by playing a difficult Wagner



bass clef E horn solo (Die Walkire) in F – the conductor (Reiner) did not notice the discrepancy and hired him then and there for the Pittsburgh Symphony. Morrie was honored with the IHS Punto award at the 1997 International Horn Symposium in Rochester NY.

Over the years, and especially in his retirement, Morrie developed a program called "The Magic of Music," which featured various types of horns (animal horns, conch shells, alphorn, hose, natural horn, double horn) telling the story of music, which he presented thousands of times to all types of groups.

Morrie was born in 1923 and raised in Philadelphia. He studied with Arthur Geithe, who had been brought over from Germany to play principal horn in the Metropolitan Opera. Geithe encouraged Morrie to sing, and to sing on the horn, which became a hallmark of Morrie's horn playing and teaching style. Morrie later studied with Lorenzo Sansone at the Juilliard School.

Morrie became principal horn of the Rochester Philharmonic at the age of 21, staying for 15 years (1944-1959) and teaching at Eastman (1950-1959). He started the Pottery Barn and left Rochester, free-lancing in New York City and teaching at Queens College and the Mannes College of Music while working with the pottery business. Getting back into music full-time in 1968, Morrie was co-principal of the Israel Philharmonic Orchestra for one year, then became principal of the Rochester Philharmonic again (1969-1982).

Memories of Morrie

The most moving orchestral performance I attended was that of Morris Secon, my horn teacher, when he played the *Adagio* movement of Tchaikovsky's Fifth Symphony with the Rochester Philharmonic under the direction of Erich Leinsdorf. The mood was set by a supportive string section and soft woodwinds. As he began to play, it was as if he had been playing forever, his horn and he an inseparable unit. The audience was mesmerized by the magic of his music and the spell it cast over them. He shaped tones and molded phrases so that each one melted into the next, and created such a variety of color that one was reminded of both a painter choosing and blending colors, and a sculptor shaping clay, as the phrases floated above the orchestra engulfing the spellbound audience. He

sang into the instrument, and I felt as if Bruno Jaenicke were among us once again.

When the symphony was finished, the audience remained utterly still, deeply affected. But when Leinsdorf pointed to the horn soloist the crowd rose from their seats to salute this outstanding talent with unrestrained applause.

Today, too many musicians play from the head and not the heart – they manufacture technically correct sounds with little or no feeling. Once in a while, however, a Morris Secon stands alone, refusing to be a "safe" performer, and creates music that causes an audience to feel what the composer felt when he wrote it.

- Peggy Allen





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Australian Composers for the Horn

by Marilyn Bone Kloss

The 2010 International Horn Symposium, hosted by Peter Luff in Brisbane, Australia in July, brought out Australian composers with both new and older works for the horn.

Sean O'Boyle (b. 1963)



Composer Sean
O'Boyle and his wife,
soprano Suzanne Kompass, after the opening
concert

Sean is a composer, conductor, and clarinettist. In addition to his prolific work in

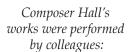
Australia, he now spends part of his time in New York to be with his wife, soprano Suzanne Kompass. Sean works in many genres, from classical to Pops to jazz, and is particularly interested in the music of indigenous Australians.

Sean and Peter Luff have been colleagues for many years. When Sean learned that Peter was hosting the horn symposium, he volunteered to write a work for multiple horns for the opening. He recognized that although the players are professionals, they would have little time to rehearse, so the work should be relatively easy to put together. Sean conducted *Under Southern Skies* for 16 horns with one rehearsal.

The work starts with a thundering unison, going low to high. Later, each horn has three tiny solos, emulating twinkling stars. The work will be published by the Australian Broadcasting Corporation (ABC) and be available as a download.

Philip Hall (b. 1964)







Ben Jacks (Sydney)



Andrew Bain (Adelaide)

and

Philip Hall was represented by two performers at the symposium – Ben Jacks and Andrew Bain. Phil was principal horn in the Adelaide Symphony for 16 years and has performed with many other orchestras in Australia as well as the Vienna Symphony. He has recently earned a master's in composition at the University of South Australia, studying with Graeme Koehne (a well-known Australian composer), and has now moved from first to third horn in the orchestra in order to spend more time composing.

Phil dabbled in composition for his own pleasure, then stumbled into writing more serious music when his wife asked him to compose for her vocal ensemble. After writing for friends and colleagues, he found himself more and more intrigued with the creative aspect of composition. However, even with a master's degree, he still does not consider himself primarily a composer.

"Overall my compositional style is very tonal. I feel it important that the audience understand what it is hearing, and that the performer isn't playing ridiculously difficult music that only the very best of us can play. I have a strong interest in writing music for the horn at the moment - we don't have much here in Australia for the horn. Some of my compositions are influenced by jazz."

Ben Jacks, principal horn in the Sydney Symphony, at one time was associate principal to Phil in the Adelaide Symphony, and Ben considers Phil to have been a great influence on him. Philip contacted Ben in 2009, offering to write a work for him, and *Alexander Pearce* for horn and piano is dedicated to Ben.

Ben tells the grisly story of Alexander Pearce with some relish. Pearce, a historical person, was convicted in Ireland of stealing six pairs of shoes and was transported to Australia, convicted of new offenses in Australia and imprisoned in Tasmania. He escaped with a group of convicts who survived by resorting to cannibalism. Pearce was the last survivor, but when he was captured, the officials did not believe him about the cannibalism. He escaped again within a year with one other prisoner, whom he killed and ate. When he was captured again, parts of the other prisoner were found in his pockets. This time he was convicted of murder and hanged on July 19, 1824. Ben performed the work in Brisbane on an anniversary of the hanging, July 19, 2010.

Ben describes the piece to have a wide range (pedal B^b to high d'"), but not hard for the sake of being hard. It is melodic, but also tonally complex. Phil mentions nine "micro-movements." The work is based on related motifs that are symbolic of events, thoughts, and emotions. "The subject matter is totally gruesome, yet so filled and rich with content to base a musical composition upon! I couldn't resist writing this work. Ben Jacks is currently one of Australia's best horn players. I knew that he would be a great player who could pull off this work. It is on the long side for just horn and piano; however, I thought this would work if the composition were to be more of a collaborative effort with the piano playing its fair share of solos."

Andrew Bain grew up in Adelaide and graduated from the Elder Conservatorium there. He studied with Geoff Collinson in Sydney, Hector MacDonald in Vienna, and Will Sanders in Karlsruhe. Andrew has performed with a number of Australian and European orchestras. Currently Andrew is principal horn in the Melbourne Symphony Orchestra and the Colorado Music Festival and lecturer at the University of Melbourne and the Tasmanian Conservatorium. He was Phil's associate principal horn in the Adelaide Symphony for three years and also

Australian Composers for the Horn



studied with him in the early 1990s. Andrew considers Phil to be one of his mentors.

Andrew played Phil's "Condamine Waltz" and "Jim Jones" from *Six Unaccompanied Recital Pieces for Horn.* These six short recital pieces for solo horn are aimed at filling a gap within the tertiary level of unaccompanied horn repertoire. The chronological order reflects the developing proficiency of the student performer; 1-3 are of a medium level, 4-6 being of a more difficult level. Phil comments in the Prologue, "Some of these solo pieces were specifically written with horn technique and idiomatic concepts in mind; i.e., use of hand horn technique in a modern (yet tonal) setting - techniques that students should encounter and try to perfect and control.

"The basis for each piece is to encourage freedom with interpretation while adhering to the musical directions, meter, dynamics, and tempi. Attention must be given to the techniques and directions for each piece as they reflect challenges that a student should be asked to fulfill at tertiary level."

The pieces that Andrew performed are based on two Australian Bush ballads, "The Banks of the Condamine" and "Jim Jones," that were popular when Australia was first colonized; they are about as close to Australian folk music as you can get, although you can't help but make the strong connection with the traditional Irish and English folk music of the same period. Both have humorous qualities, and are designed to be fun.

Southern Cross Soloists

Peter Luff is hornist with Southern Cross Soloists, professor at Griffith University Queensland Conservatorium, and was host of the 2010 symposium

Southern Cross Soloists was established in 1995 and has a strong commitment to music education in Australia



and to Australian composers and their works. The ensemble performed two new works by Australian composers at the symposium.

Paul Dean (b. 1966)



Paul Dean is the clarinettist and Artistic Director in the Southern Cross Soloists, and he has recently been named director of the Australian National Academy of Music (ANAM) in Melbourne. Paul was born in Brisbane and graduated from the Queensland Conservatorium. He has been principal clarinet in several orchestras and performs chamber music extensively. His brother is composer Brett Dean.

Abyss for oboe, clarinet, horn, bassoon, piano, and solo violin includes horn monologues at the beginning and end.

Paul Stanhope (b. 1969)

Paul Stanhope is an internationally recognized composer. He studied with Andrew Ford, Andrew Schultz, and Peter Sculthorpe in Australia before being awarded a Charles Mackerras Scholarship to study in London. He won the Toru Takamitsu Composition Prize in 2004 and is the featured composer with Australia's Musica Viva in 2010. Paul's compositions cross a range of genres and his interests



include early periods of Western music and the culture of indigenous Australia.

Songs for the Shadowland for soprano, oboe, clarinet, horn, bassoon, and piano, was the second prize winner of the 2003 IHS Composition Competition. Margaret Schindler sang the soprano solo.

The songs ("Tree Grave," "Song," "Interlude," and "Dawn Wail for the Dead") are based on the poetry of Oodgeroo of the Tribe Noonuccal, reflecting the experience of the bereaved when a loved one has passed away. The piece does not imitate traditional Aboriginal music – the poetry is in English and in recognizable Western forms – but the vocal line's contour and gapped scale recall common patterns in Aboriginal music. At the heart of the piece is an interlude for solo horn, which uses out-of-tune natural harmonics and glissandos and has a cathartic effect before the final song for the dead.

David Jones (b. 1970)



David Jones has spent his career encouraging lifelong musical learning. He grew up in Sydney but has lived in Brisbane since 1989, studying at the Queensland Conservatorium (MM in composition) and teaching in both private and public schools at primary, secondary, and tertiary levels. He is a clarinet and saxophone player, has studied jazz with several of Brisbane's leading jazz musi-

cians, and is music director of the Brisbane Municipal Concert Band. David typically composes for school bands, with a particular focus on the development of quality repertoire for school students. "However," he says, "It is easier to compose for professional players."

David likes neo-classical music, jazz syncopations, and colorful chords, and he listens to George Dreyfus, an Australian composer who was born in Germany in 1928 and migrated with his family to Australia in 1939.

Neil Favell is the horn teacher at David's school, the Hill-brook Anglican School, and Neil's son also attends the school. Neil suggested that David write a horn quartet for the symposium, and Neil was one of the performers, along with Armin Terzer, Sharn McIver, and Adam Luff.

For Horns for four horns was given its premiere at the symposium. Neil dedicated the performance to David's recently born twin daughters.



Michael Dixon (b. 1961)

Michael Dixon is fascinated by just intonation, by the harmonics on the horn (especially the upper harmonics), and by chords and "flavors."

Michael was born in New Zealand, studying piano with his grandmother and horn with his father. He moved to Australia in 1977, played horn in several orchestras, and studied in Europe. He has been principal horn in the Queensland



Philharmonic Orchestra and is currently associate principal horn in the Queensland Orchestra. He composes for the ensemble LOCANA (flute, violin, horn, and cello). It is rare for him to write a work that does not include horn.

Seven Small Wheels Revolving for horn and cello was originally written for bassoon and involves just intonation and the precise setting of every valve slide on the horn. Heruka, in two movements for horn and cello, uses the harmonics 2-29 from low G. We Are Sufficient for four horns in based on a poem and is an example of Michael's word painting technique with deliberate "beating" between very close pitches (off-unisons). It uses horn alternate fingerings for intonation effects in a thirty-four note octave to achieve the "flavor" of each harmony.

Robert Johnson

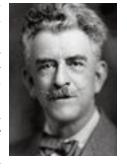


Robert Johnson, principal horn in the Sydney Symphony since 1986, has studied in Europe and the US in addition to the New South Wales Conservatorium and the ABC Training Orchestra. He also plays chamber music, organizes concert series, and conducts. He is committed to highlighting works by Australian composers and performed works by three Australian composers (Alfred Hill, Alan

Holley, and Vincent Plush) at the symposium.

Alfred Hill (1869-1960)

Alfred Hill was born in Melbourne, spent most of his early life in New Zealand, and studied at the Leipzig Conservatory. He returned to New Zealand, working as a violinist, chamber musician, choral conductor, and director of the Wellington Orchestral Society. He later settled in Sydney, co-founded the NSW Conservatorium, and wrote more than 500 compositions. The 150th anniversary of his birth was in 2009. He is known now mostly for a song, Wa-



iata Poi, which has been recorded by many singers.

Robert Johnson has found some of Hill's works buried in the conservatorium library, including parts for a wind quintet and a horn concerto. Robert published the *Three Pieces* for horn and piano shortly before the symposium. "A Hunting Tune," "Romance," and "Rondino" are delightful characteristic pieces.

Alan Holley (b. 1954)



Alan Holley was born in Sydney. His composing career began in 1974 when several of his works were premiered at the Sydney Opera House. He later studied in Japan and England. He teaches trumpet and composition and composed *Opal Tide* for the Sydney Symphony Brass Section in 2006. His style is characterized by intense textures, simple structures, and melodic fragments.

Alan wrote a solo canzone on hearing of György Ligeti's death in 2006. Alan admired Ligeti, was inspired by him, and wrote the canzone as an homage. He added two other movements later to form the *Concorno*, which is dedicated to Robert Johnson and was commissioned by the Symposium.

Vincent Plush (b. 1950)

Vincent Plush is interested in political and cultural history. He was born in Adelaide; spent many years in the US studying, teaching, and conducting extensive interviews with composers; lived in Brisbane for some years; and now directs the National Cultural Programs at the National Film and Sound Archive in Canberra. One of his interests in the US was the Charles Ives collection; as a student, he



had organized some of the first Australian performances of Ives's music. He has been involved in many new music activities throughout his career.

Bakery Hill Rising (1980) for solo horn with eight prerecorded horns is about a miners' insurrection against the British. The music is atmospheric, and in the dark theatre spirit of the work, Robert Johnson displayed the Southern Cross Flag along with other props on the stage during the performance. Robert praised Vincent's effective writing and thanked Peter Luff for recording the background with his horn ensemble.

Andrew Barrett (b. 1974)



Sarah Barrett performed her husband Andrew's work on her program. Both teach and perform in Adelaide

Andrew Barrett, like David Jones, composes and arranges mostly for his school students. Andrew was formerly a horn player

and solo horn with a brass ensemble, having studied with Peter Luff, but now plays mostly as a jazz pianist. He accompanied Sarah in her recital. Sarah also studied with Peter Luff at the Queensland Conservatorium, and with Michael Dixon, and is the associate principal horn with the Adelaide Symphony Orchestra, plays in various chamber ensembles, and teaches at the Elder Conservatorium.

Ballad and Waltz for horn and piano is a personal family composition, written and recorded to send to Andrew's sister in China. His sister had twins, but one died at birth. The Ballad

Australian Composers for the Horn



came out of grief and consolation, and the Waltz was written later for a playful toddler.

Graeme Denniss

Graeme Denniss, in a lecture-demonstration session, spoke about his life and his compositions and performed the piano parts in a number of his works for horn with Graeme Jennings (violin) and Armin Terzer (horn).

Graeme graduated from the Queensland Conservatorium in piano, horn, and composition.



Graeme Jennings, Graeme Denniss, and Armin Terzer

He studied horn with Olwen Jones (Queensland), Roy White (Melbourne), and Philip Smart (a student of Alex Grieves, a leading horn player in Melbourne). After 20 years playing horn in orchestras, including 14 years as third horn in the Melbourne Symphony Orchestra, he completed a PhD in composition at the University of Queensland. He currently teaches piano, horn, and theory at Cannon Hill Anglican College. He no longer plays the horn, but over the years has written a number of compositions for the instrument.

Graeme has written for the horn in various combinations and genres. The works performed for the seminar are for solo horn, horn and piano, and horn trio. Graeme is particularly fond of the horn trio. Most of the works were written for him to play himself on horn; in learning the piano parts for the symposium, he found that some were trickier than he had realized.

Quattro Stgioni (1988) was originally written for horn accompanied by eight tubas. The tuba parts have been revised and arranged for piano. Peter Sykes, then principal tuba of the Melbourne Symphony, commissioned this and three other works for tuba from Graeme. The composition is dedicated to his daughter, who was born within days of the first performance. The title means four seasons, but can also mean four stages of life, or four stages upon which to perform, but the work is not directly programmatic.

"Boojums in the Pantry" and "Cantilena" for horn and piano were written when Graeme was a student in Queensland. He described the pressures on composition students during the 1970s: "Innovation was more highly esteemed than the quality of the sounds, and music that looked complex and ground-breaking was the order of the day." His works have always had melodies and harmonies, with composers often being critical and performers liking it. Nevertheless, he has extended his harmonic and rhythmic language over the years, incorporating discords, serialism, modes, and so on, and also being attracted to jazz and rock.

"Boojums in the Pantry" is the first movement of *Four Characteristic Pieces* for an assignment in a system of tonality known as the axis system. It is an atmospheric piece, using a limited set of chords and melodic figures.

"Cantilena" is taken from the end titles to Graeme's only film score, a short documentary about a potter. He arranged music from the film into *Four Romances*.

Bach Paintings for solo horn was written quickly, in a weekend, with Graeme playing a bit and writing it down, then playing a bit more. Peter Luff played the entire work at the 2009 symposium in Macomb IL, which Graeme himself has never done. The work is modeled on the Baroque suite of dances. The title also refers to an Australian art form where pictures are made from small pieces of cut bark from trees. Armin performed the first and last movements: Prelude (without bar lines), and Gigge (based on the interval of a fourth).

"Cortege" is the first movement of a Sonata for horn and piano, revised from its original version, and quite contemporary, with complex chords and clusters, jagged leaps for the horn, and techniques such as full and half-stopped horn. It describes a funeral procession of a South American dictator, with a draped hearse and goose-stepping soldiers. The middle section becomes faster and more arrhythmic before resuming the pomp and ceremony of the opening.

Graeme arranged three Brahms songs for violin, horn, and piano as a companion piece to the Brahms trio, or as a recital opener or encore. He kept the piano exactly as Brahms wrote it, giving the vocal line to either the violin or the horn and creating counterpoints and new melodies over the piano interludes.

A Book of Hornswoggles (something nonsensical) is a collection of lighter pieces for horn and piano. "Ravioli Rag" is inspired by Italian food. "G Force" is a minimalist piece using only chords that have G as their top note, following a complex mathematical formula, with the horn playing variations on its opening jazzy motif on top.

Static Blues for violin, horn, and piano came out of Graeme's sadness at the break-up of his marriage. The first movement is a theme and variations, although the theme was actually written last. At this point, the beginning of his PhD studies, Graeme embraced aspects of minimalism, which gave him a way of structuring sounds and legitimized his liking for tonal harmonies and recognizable melodies. He refers to his style as "minimalism with a melody" or "Romantic minimalism"; minimalism is about form and structure, but his sounds are still produced intuitively.

Suite Botanica for horn and piano was composed for the symposium and refers to plants in his garden. "Spike Cycad" explores times of 5 and 7 within two scales created for the piece, one scale for the horn and the other for the piano. The outlines are angular and spiky. "Fran G. Panni" is slow, in 7/8 time, with a lilting quality, long mellifluous melodies and warm harmonies. "It's Cactus" is a wayward scherzo. "Phil O'Dendron" is an Irish slip jig in 9/8 time. First the piano has all the fast notes, but then the horn has a chromatic scale and finally a B minor scale. "Bromeliad: the Epic" is an homage to the archetypal heroic horn player, with technical challenges centered on a narrative thread which begins with the hero's theme as he announces his quest. He modeled his sounds on the great Germanic composers for the horn. He has arranged the accompaniment for string orchestra, and also in an easy piano version. The work has won the International Music Prize for Excellence in Composition, advanced level.





Armin Terzer



Armin Terzer stated at the outset of his lecture that he is not a composer; he would explain and illustrate his concepts and guidelines for transcribing works for orchestra into horn choir literature – usually for 8 horns, but possibly for 12, 16, or even 20. Several of his transcriptions were performed during the lecture by the Queensland Conservatorium Horn Ensemble (Peter Luff, director), and his transcription of Rossini's *William Tell Overture* was performed in concert on the last afternoon of the symposium by the IHS Advisory Council Ensemble.

Armin studied horn in his native Italy and at the Royal College of Music in London. He played principal horn with several orchestras in China, then moved to Brisbane

to pursue a master's degree at the Queensland Conservatorium, and is now working on a doctoral degree. He has worked with many orchestras and chamber ensembles, including the YouTube Symphony Orchestra, and has premiered new works by local composers.

Armin played in wind ensembles early in his career and did not enjoy having his part doubled by other instruments, so he is careful not to double parts any more than necessary (sometimes required for reinforcement). Every voice has to be a solo voice. In consideration of the players, he builds in rests and doesn't change clefs unnecessarily. He also tries not to break up phrases. If possible, he keeps the original key.

Armin's process is to copy the score, cross out doublings, and assign parts using yellow highlighter. He tries to include every line in the original score. Some effects are handled specially; for example, string tremolo can be transcribed as muted repeated notes.

The performance of the *William Tell Overture* was a testament to the effectiveness of Armin's techniques.

Conclusion

The 42nd International Horn Symposium was a showcase for the many excellent composers in Australia who have written for the horn.

Marilyn Bone Kloss is Assistant Editor of The Horn Call.



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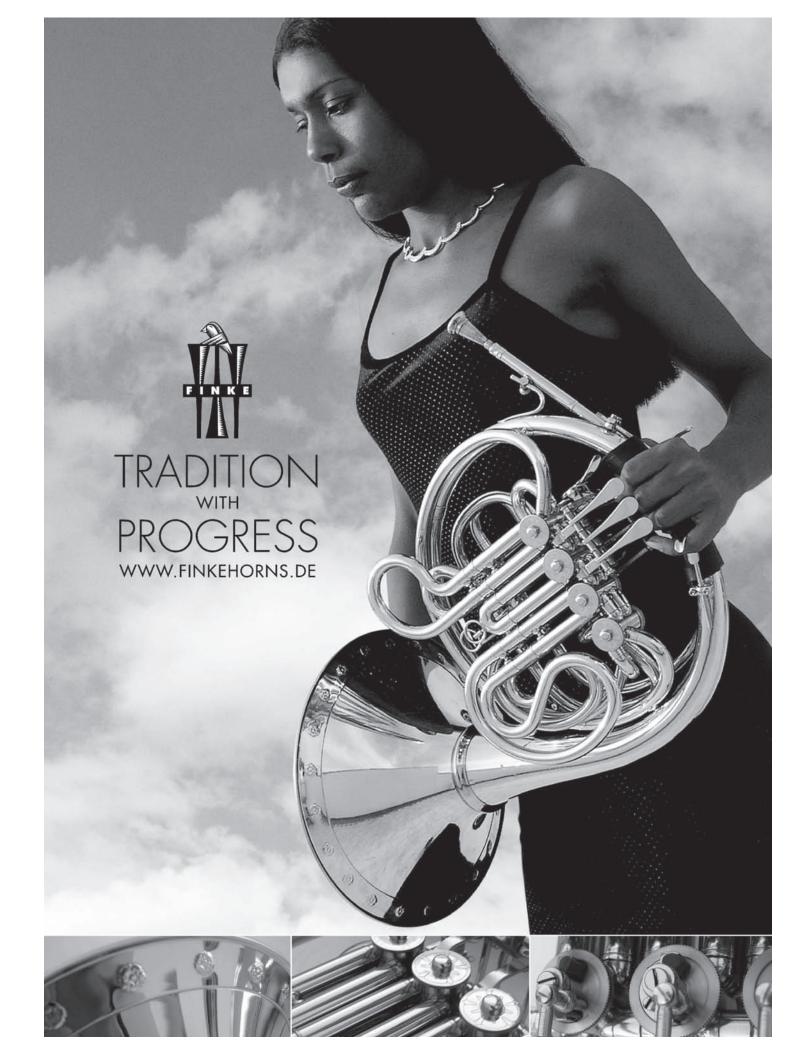
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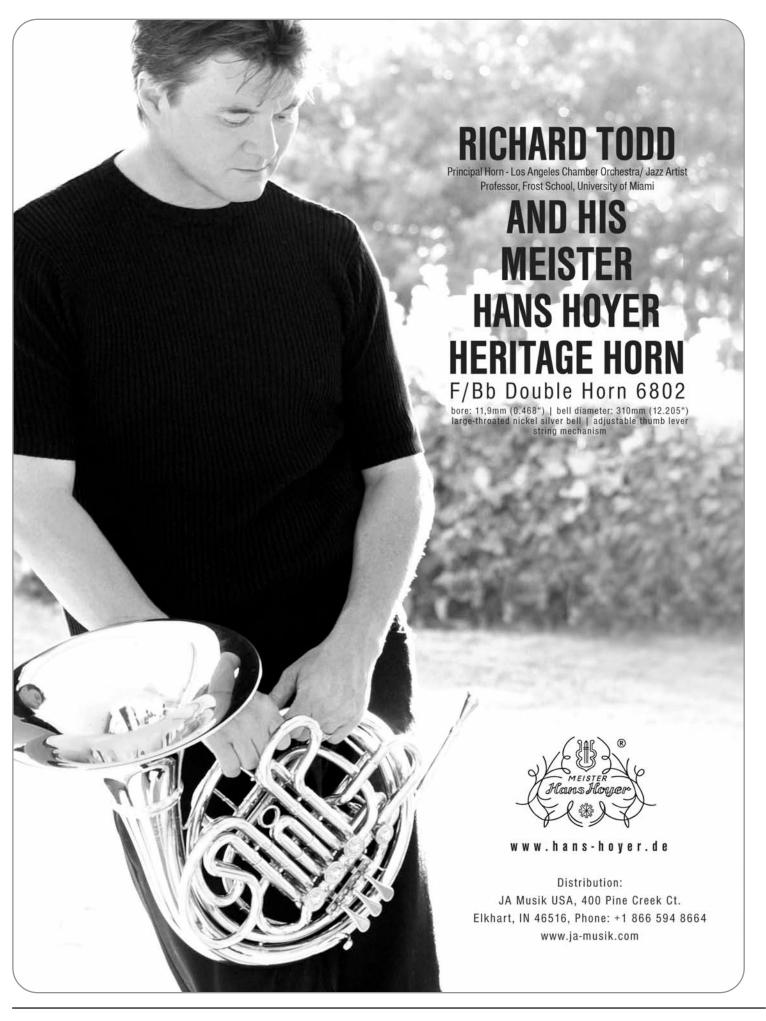
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Orchestral Notes

Richard Chenoweth, Series Editor Ravel's Pavane pour une infante défunte

by William Scharnberg

aurice Ravel's *Pavane pour une infante défunte* (Pavane for a Dead Princess) opens with one of our most well known horn solos. Ravel wrote the *Pavane* for piano in 1899 as a composition assignment for his teacher Gabriel Fauré and dedicated it to Princesse de Polignac.¹ Ravel's friend Ricardo Viñes² premiered it in 1902, and it immediately became wildly popular.

The composer first claimed that the title was selected merely for the alliteration of the text and the piece had nothing to do with the death of a princess. Pressed for a "better" response, he later offered that, "it is not a funeral lament for a dead child, but rather an evocation of the pavane that might have been danced by such a little princess as painted by Velásquez." Ravel also admitted that his musical language in this *Pavane* was influenced more by Chabrier than Debussy and that he did not want it to be played in a funeral-like manner, indulgently romantic, nor too slowly. After attending a particularly slow performance of the work on piano, Ravel reportedly suggested to the pianist, "Remember, I wrote a *Pavane for a Dead Princess*, not a *Dead Pavane for a Princess*."

Ravel orchestrated the work for chamber orchestra in 1910, and that version was performed in 1911, conducted by Alfredo Casella. Ravel never simply "transcribed" his piano works for orchestra – he recomposed them with the colors of the orchestra in mind.



The opening horn solo demonstrates beautiful, soft, controlled playing and, for that reason, it often appears on principal horn audition lists. We are lucky, of course, that Ravel chose the horn for this solo, but it may not have been simply its tone that led him to this choice. Hornists know that, until 1898, the hand horn was the primary instrument at the Paris Conservatoire, in spite of the fact that valves were added to horns as early as 1818. The tradition of hand-horn playing was well established in France, due to such fabulous players and teachers such as Punto, Domnich, Duvernoy, Kenn, Vanderbroek, Dauprat, Gallay, and others. Perhaps Ravel was somewhat nostalgic for the "dead princess" of the Paris Conservatoire when he scored the solo for *Cor solo en sol*, a designation implying a valveless horn.³ Although a poignant story, I was unable to find any documentation to substantiate this possibility.

I am not aware of any recording of this solo on natural horn, but it is always smart to practice the literature written for natural horn on that instrument, both for accuracy and to experience the tone colors anticipated by the composer. When practicing the *Pavane* on hand horn, the shorter G crook responds very nicely, and the ends of phrases are quiet due to the covered hand positions. Also, the written g" sings out effortlessly due to the lightness of the instrument. One can understand why hand horn players favored the natural horn well after valves were invented, particularly when using the shorter crooks

Some techniques might help a hornist perform this solo beautifully. First, we should play this solo in an introspective manner, not a full-blown romantic solo with a big sound and heavy phrasing. Ravel suggested this himself; he did not like overindulgent performances of the work. Here a "thinner" singing sound with a hint (or more) of vibrato seems appropriate.

Breath attacks are helpful. The word "attack" is a misnomer – we want to gently "release" the air without an abrupt articulation after each breath. Try breathing slowly through your nose with the embouchure set on the first d" (written c"), then, using a "p" consonant, gently blow the aperture apart – "poo." I regularly use this technique when beginning soft notes, especially higher ones – your embouchure is set before and while you breath, so the pitch is already locked in, and a nose breath is deep and relaxed. Most of the time we do not have time to take a slow nose breath, but when time is available, I find it more secure. I suggest performing the *Pavane* solo in three (or four, if you have a smaller lung capacity) "nose breaths."

After the marking <code>cedéz</code> (<code>ritardando</code>), <code>Expressif</code> is interpreted as a tempo. The slur to the a" (written g") can be accomplished more beautifully and easily with a bit of hand work – if the sharper 1+2 fingering is chosen, the right hand can cover the bell, both lowering the pitch and softening the sound, allowing the hornist to use the air-speed for a <code>mezzo-forte</code> a" while only a <code>pianissimo</code> a" exits the bell. Philip Farkas suggested using this technique in the slow movement solo of Franck's Symphony in D minor, and it works here too.

What about vibrato? The solo is by a French composer and, since vibrato is considered a feature of French horn playing in the twentieth century, it should be on our agenda. One can produce vibrato on the horn in three ways (well four, if you count too much caffeine), two of which alter the pitch and one the intensity. One pitch altering method is to simply to wave the hand in the bell – Farkas suggested, "like a fish swimming up stream." Envisioning a trout swimming in my bell, I have difficulty with this method. A second pitch altering option is "lipjaw" vibrato. The third is what flute players call "diaphragm" vibrato. Of course the diaphragm is an inhalation muscle and cannot be controlled, so flutists are really using the glottis and the abdominal muscles to create a vibrato of intensity rather than pitch. I am most comfortable with a lip-jaw vibrato.

Orchestra Notes: Ravel's Pavane

The type of vibrato is not as important as its musical use. We want our audience to say "what a beautiful tone" not "she is using vibrato!" The vibrato should grow out of an already beautiful tone, not used as a bandaid for an unattractive sound. How fast and how wide should the vibrato be? This cannot be answered here because it depends on the player's tone quality and the acoustical surroundings. The horn is an alto or tenor voice, so pay attention to viola and cello vibrato. The vibrato speed should not be sixteenths or sextuplets; a quintuplet speed often sounds good. Should the vibrato be continuous or should it ebb and flow? Try it both ways until you achieve a nice "shimmer" to the sound that enhances rather than detracts from the solo. Find a resonant room, turn off the lights, and play the solo until you like your vibrato.

With at least 50 recordings on the market, which is recommended? My first recording was an LP with Mason Jones and the Philadelphia Orchestra (*Ports of Call*) conducted by Eugene Ormandy, which is very good. My favorite is the 1992 Deutsche Grammophon recording with Charles Kavalovski, horn, and Seiji Ozawa conducting the Boston Symphony.

Hornexcerpts.org has five recordings, with another four purchasable on iTunes, and there are four more on Naxos. On hornsociety.org, Dan Phillips recently released new excerpt videos – go to Multimedia, then "European Style Survey." This is a fascinating study of 12 top European horn players, each performing six excerpts, including Ravel's *Pavane*. Of the 21 recordings that one can find online at no cost, I vote for the hornexcerpts.org recording of the Cleveland Orchestra with

George Szell (I assume the principal horn is Myron Bloom). It is rhythmically solid, smooth, expressive, and in tune.

The majority of online recordings feature hornists with a beautiful, clear tone, some with more "presence" than others. Some hornists "slot," "groove," or "push" the notes into place so that their legato is not very smooth. Some crescendo to the written g", making it the peak of the phrase, which it is not. Two were slightly sharp to the orchestra, another two did not center the pitch well after rests, and a "messy" slur up to the g" can be heard on some recordings. Tap your foot in eighth notes when you listen to the hornists on the European Style Survey – that is what the audition committee will be doing while you play this solo!

Bonne chance!

¹Born Winnaretta Singer, she was twentieth of 24 children and an heir to the Singer sewing machine fortune. Her mother, Isabella Eugenie Boyer, second wife of Isaac Merritt Singer, was possibly the model for the Statue of Liberty. Winnaretta and her second husband, Prince Edmond de Polignac, became important arts patrons in Paris, often hosting performances in their home. See Wikipedia for even more interesting details of her life.

²Ricardo Viñes was a Spanish pianist who premiered many important works by Ravel, Debussy, Satie, de Falla, and Albéniz, and was Francis Poulenc's piano teacher.

 3 The cor solo traditionally differs from the orchestral horn of the classical period by having a fixed leadpipe, with the crooks inserted in the body of the horn. The "solo" crooks were only D, E^0 , E, F, and G.

William Scharnberg is a Regents Professor of Music at the University of North Texas. Since 1989 he has been principal horn of the Dallas Opera Orchestra. He is also principal horn of the Wichita Falls Symphony and has performed as principal horn of the Royal Opera Orchestra of Stockholm, Dallas Symphony, Dallas Bach Society, Tri-City Symphony (IA), Tacoma Symphony, and several other orchestras.



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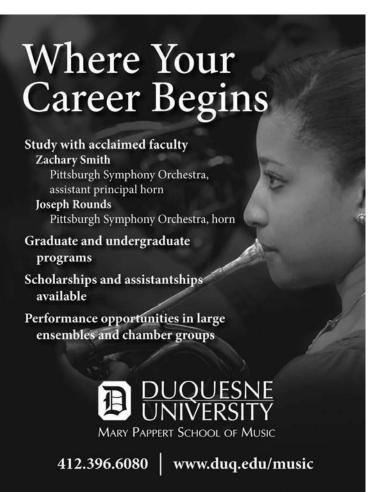
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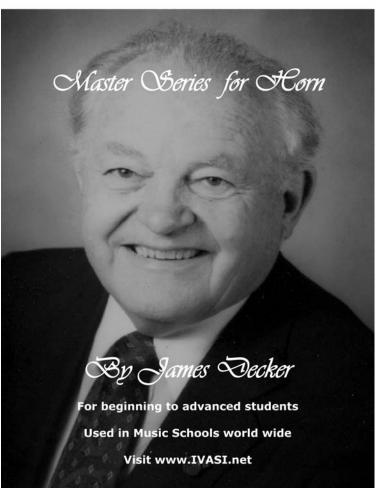
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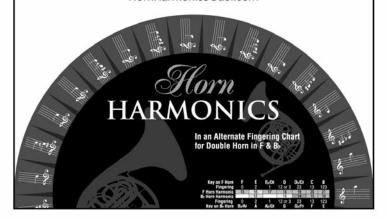
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Teacher Talk: An Interview with Douglas Hill

by James Boldin

To say that Douglas Hill is an influential figure in the horn playing community is an understatement. For over forty years he has been teaching - or provoking, as he prefers to call it students to be the best horn players and musicians they can be. Since 1974 he has served on the faculty of the University of Wisconsin-Madison School of Music, where he has been named an Emily Mead Baldwin-Bascom Professor in the Creative Arts and was the recipient of the 2009 Chancellor's Distinguished Teaching Award. He is a Past President of the International Horn Society and was elected an IHS Honorary Member in 2008.

Hill also performs and records extensively. His teaching is amplified by the books he has published. Lists of his publications, recordings, and current activities are found at music.wisc.edu along with his biography. A biography also appears on the IHS website.¹

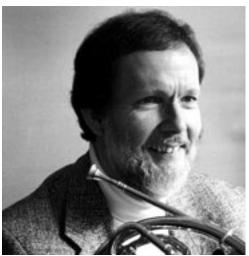
As a former student, I attribute a tremendous amount of my own professional growth and development to my experiences in his horn studio. The title of this article is taken from a series of horn studio seminars held at UWM. In these "Teacher Talk" sessions, Professor Hill encouraged horn students of all ages and abilities to share their questions, advice, and opinions on a variety of teaching related issues. It is the author's hope that, like those seminars, this interview will serve as an inspiration to other teachers and performers.

The interview took place in Professor Hill's studio on a cold Wisconsin morning in February of 2010.

James Boldin (JB): Did you grow up in a musical family? Douglas Hill (DH): I grew up in a family that was very interested in music, with the viewpoint that every kid should have some sort of connection to music. I was one of four boys. My mother and father, who met while singing in a church choir, wanted to make sure each of us had piano lessons, so when we were around seven years old we took piano lessons from a teacher in our neighborhood. My mom could play the piano well enough to accompany my father, who loved to sing, and my paternal grandmother was a private piano teacher. Over our upright piano my mother had crafted a wooden cut-out which said, "The Hills are alive with the sound of music."

JB: Do you play any instruments other than horn?

DH: Yes. In the late 80s and early 90s I spent five years submerging myself in Native American music. I had gotten a grant to do cross-cultural compositions, and after thinking about Japanese and Brazilian music, I realized that there was a parallel culture going on right here. I found Native American-made instruments (a drum and flute) made by people here in the



Midwest. I own eight flutes and have performed, composed, and recorded on them all.

JB: And you also play string bass, right? DH: Yes, I started playing upright bass at Charles Culler Junior High School in Lincoln, Nebraska. One day I walked into the band room, and my band director, Kenneth Freese, was slapping a bass and singing. I asked him if he could show me how to do that, and he did. After a few days he asked me if I wanted to be in the school's jazz combo.

Within about a year I was in a commercial combo. We played proms and even made a recording in a studio. It was an im-

portant part of my life, and exposed me to issues like improvisation, and jazz, pop, and rock and roll rhythms. All through high school I played at nightclubs. I got to play with local musicians like the trumpet professor at the University of Nebraska–Lincoln and the head of the local musicians' union. If you were to ask people what my instrument was, more of them would have thought of me as a bass player.

JB: Why did you choose the horn?

DH: After I'd played piano for a couple of years, my mom said, "If you can pick out a band instrument, I'll let you quit piano." Quitting piano was the stupidest thing I ever did, and my piano skills are still rudimentary. My oldest brother played trombone, the next played cornet, and because I wanted to be like my older brothers, I learned to buzz my lips into a mouthpiece. When my older brothers' band director had me try the instruments I thought I might like to play, I tried the saxophone and the flute, because the only other brass instrument I knew was the tuba and tuba didn't seem right to me. Then he handed me this really beautiful round instrument that I had never seen before. I thought this was really hip, and I really liked it. I started to play some notes, and he went over to the piano and played a note and said, "Match this note with this finger down." I was able to match the pitches right away, and he said, "I think you should play this instrument, and if you do, I'll make sure you're in the 'B' band this summer instead of the 'C' band," which was for the beginners.

JB: Whom do you credit as important musical influences? **DH**: Kenneth Freese, my junior high school band director, is number one. He not only encouraged me on the horn and bass, but also in composition.

Another influence was Jack Snider, the horn professor and band director at the University of Nebraska-Lincoln. While still in junior high, I went to a recital and heard him play. I started getting interested in horn playing and joined a youth orchestra. In the tenth grade, I bought my first double horn (a Conn 6D), using the money I had earned with my string bass gigs (with

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some help from my parents), and started taking lessons with Jack Snider. I studied with Jack for three years of high school, and continued into college at UNL.

Duane Schulz, my high school band director, was also important, because of all the opportunities he gave me. I got to conduct the band, I was drum major, and I wrote music for the pep band. He was one of the most musically versatile guys I've ever known.

As a high school student, I also had Philip Farkas's book *The Art of French Horn Playing*, and I wore out my first copy by the end of high school. I'm still amazed at how many words Farkas used that I have incorporated into my own teaching. During my undergraduate years at Indiana University, I met and married Karen Zaczek. Karen was a wonderful pianist who became a remarkable performer, and we performed together often. Performing with her taught me all of the major works for horn from the inside out. I continue to teach from what I learned by ear from her amazing technique and musicality. As my wife and companion, she has made it possible for me to do all the wonderful things I've been privileged to do as a teacher who performs. I can't thank her enough.

JB: Could you speak about your lessons with Jack Snider, your first horn teacher?

DH: He left no stone unturned. He was a bit of a tough love teacher, and he challenged me a lot. I learned organization and attitudes about practicing from him. We got along extremely well, and I trusted him and believed in him. He was an important musical mentor, and when I left Nebraska to study with Farkas at Indiana University, I was well prepared.

JB: How did you end up studying at Indiana?

DH: At the end of my freshman year at UNL, I went to Aspen and studied with Farkas. I was already interested in studying with him, and he encouraged me to transfer to Indiana.

JB: Could you describe your lessons with Farkas at IU?

DH: When I got to Indiana, I didn't really need a lot of help playing the horn; the fundamentals were taken care of. I was coming to study with my mentor, the man who wrote the book. He was a wonderful storyteller, and a wonderfully congenial guy. But if you walked in the door without much on your plate, lessons could turn into reminiscences about his experiences as a professional orchestral player. All of these were significant, though, because that was why I had come to study with him – to be an orchestral horn player.

When I brought in things like the Hindemith Sonata or the Verne Reynolds *Etudes*, he was not comfortable teaching that repertoire. His main focus was orchestral playing and chamber music to some extent. Once I figured this out, I started bringing in excerpts, and the more I brought in, the more excited he got. He was a very detailed man, and he had ways of explaining all the excerpts with regards to auditions and performances.

JB: What aspects of Farkas's teaching do you find in your teaching? **DH**: His analytical mind. I was interested in how he taught other people. People came in from out of town to take a lesson with him, and would come out saying, "My gosh, he just centered right in and found exactly what I needed to do."

I started looking back at his book from a standpoint of teaching others through this analytical approach. Sometimes he would say, "I can't figure out how that works, but I'm not going to touch it, because it's working," and I picked up on that. It was more about the result, the sound that comes out the end of the bell.

During my senior year at IU, Farkas took a sabbatical to work on his book *A Photographic Study of 40 Virtuoso Horn Players' Embouchures*. I was given a teaching assistantship, teaching eleven students, which was the beginning of my college teaching career.

Making people comfortable is interesting to me – being chatty with my students, especially at first. That's when I find out where the student is coming from, and I can get a good vibe as to what they're bringing emotionally and intellectually, and in terms of preparedness, attitude, etc. I'm not the storyteller Farkas was, and I'm not as entertaining as he was, but making students comfortable is important to me.

JB: How is your teaching philosophy different?

DH: Some of our differences have to do with the repertoire that I encourage, and the directions in which my students go. Another difference was that I felt he had somewhat limited my scope as to what would be success for me: he wanted me to be principal horn in a major symphony orchestra, period.

I try to be more open to the goal orientations of my students. This is partially because a large number of the students don't even know if they want to be horn players. That is one of the reasons why I've stayed here. I love to teach, and teaching here goes from zero to doctoral level. I like the cross section of students and the varying definitions of success.

I've done as many things professionally in my life as I could so that I could empathize with my students' wishes – playing in symphony orchestras and pit orchestras, solo playing, chamber music, touring, composing, etc. Versatility is what I wanted, and this is a job that allows and rewards it.

JB: Why did you decide to go into teaching full time?

DH: I graduated from IU and got a first horn job with the Rochester Philharmonic. It was a wonderful orchestra, and I was following Verne Reynolds, so I was on cloud nine. In my last year at IU, I had played in two or three orchestras at a time, taught eleven students, and finished my degree. I was busy, and when I got into Rochester, I was working only about two and half hours a day. I wanted to put together a recital, but the other players didn't want to play recitals – they had their lives put together.

I tried to get some teaching – I went around to the high schools and got a few students – but I wanted to teach students more like the quality of the students I had had at IU. Then the orchestra was going on strike, and I heard that it was going to merge with Buffalo. The two first horn players in Buffalo were already established principal players, so I figured I was going to get the boot.

I was offered a teaching position at Wilkes College in Wilkes–Barre, Pennsylvania, and it looked like it would be a good opportunity to get a taste of college teaching. I had only a bachelor's degree at the time, so I was fortunate. I went there for a couple of years, and decided that was what I wanted to do, but not necessarily where I wanted to do it.

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n the middle of that, in 1970, I was an apprentice teacher with Farkas at Aspen. I met Paul Ingraham, who came through with his quintet, and we started talking about Yale. I decided I wanted to go get my master's degree so I could get a job like this. The doctoral degree wasn't yet an established requirement, but a degree from Yale was a significant academic credential.

I had considered Juilliard (James Chambers) and the University of Wisconsin (John Barrows). I had worked with Farkas, who is down the center. Chambers was on one end of the continuum, the big 8D, orchestral power player, and on the other end was John Barrows, the lyrical chamber player, with a jazz bent, and a singer on the horn. Paul Ingraham was a student of Barrows, and played like Barrows, and he said I could get freelance work in New York City while studying. I finished one more year in Wilkes-Barre, and then went to Tanglewood the summer before Yale.

JB: Could you describe your lessons with Paul Ingraham at Yale? **DH**: The dynamic working with Paul was largely collegial; we had a number of lessons that were coachings. He hired me or had me hired to do freelance gigs that he couldn't do, or when he needed somebody to play second to him. I got to sit in the pit next to him hearing him play and watching him deal with various professional situations. Those were wonderful lessons. I heard some of the most beautiful playing I've ever heard sitting next to him.

JB: You've spoken and written about the "responsible" student and the "respond–able" teacher.² How did you arrive at this philosophy?

DH: I wasn't taught that way. Philip Farkas and Jack Snider were very generous; they wrote wonderful recommendation letters. They told me a lot of things, and directed me in a lot of ways, but the reason I'm being successful is because I did the work. I think some people overplay the teacher, saying, "No wonder; you're a Farkas student," but at the same time so was everybody else. Maybe they didn't get the opportunities that I did. But some students do it, and others don't. Some maybe have more gifts than others, some take what gifts they have and retranslate them and go off in a different direction.

It became obvious to me that I couldn't give Farkas credit for my work. I could give him credit for directing me, for provoking me. I use the word provoke instead of teach. You don't teach students anything that they aren't ready to learn. Provoke is a word that implies activity coming back, but teaching is defined too often as the imparting of knowledge onto a blank slate. It doesn't work like that – we're not empty receptacles.

Students have to become responsible for causing things to happen. If not, then I could be the smartest teacher in the world and be of no use to them. Shouldn't the students be responsible? My job as a teacher is to respond, and that means I have to be in the room, and be observant and helpful, to provoke, to pull out, not to put in. However, if you put me on the spot and say, "I want to know this," I'll tell you everything I know about it.

If your students are paying attention to you, and you can provoke them, they're going to learn from you. You can be the best teacher in the world, but if you don't have a good student, you're not going to get anything. I have to teach students how to learn. My goal is to become obsolete, and I tell my students I want to be obsolete by the time they graduate. I want them to

know how to take care of business, to have things in order and figure out ways and things they can practice.

I think of myself as an improvisatory teacher.

JB: How did your interest in composition begin?

DH: A lot of it was because of my early involvement with jazz and improvisation on the bass, and also that I had written a couple of compositions in junior high – a Latin song and a short piano piece. Most of it was that I believed I could do it; composition started and continued because that's what a musician does.

JB: How has your experience as a composer influenced your teaching?

DH: For one, it takes a lot of time away from teaching: composing, writing program notes, getting works published accurately.

Beyond that, it's an example to my students of a more complete musician. As a composer, you become aware of every note and every detail, and it helps you know the other composers' intentions. I have often asked the students here to write a piece, especially if they never have.

One of the assignments recently was for students to think about something they couldn't do very well, and to come up with an etude that might help them – then, think about something they were really proud of in their playing, and write another etude to help other people do that. That expands ways of learning.

JB: How do you approach teaching music education majors versus music performance majors?

DH: I wouldn't say "versus." I don't see any conflict, for me or my students. Some places look down on music education as a major and consider it second to music performance. Some people want to be performers, and some people want to work with kids. I'm proud to be a music educator – period.

For performers, their major responsibility is to take care of themselves, their own playing abilities and personal problems as players, and to keep it all up at the highest level they possibly can. For teachers, their responsibility is to keep all those things in their head and be as good a player as they can, but focus their energies on the problems of others and ways of helping them solve those problems.

When the students first come in, I treat them exactly the same because a lot of kids who think they want to be education majors turn out not wanting that. Some students come in and find out what's involved in getting a performance job – all the excerpts and practicing, the competitiveness – and it's not that they don't think they can do it, it's that they don't want to. I assume that new students want to be music majors. At UW, music education majors participate in everything that everybody else does, and they audition and are placed in the ensembles with everyone else. Usually around the sophomore year they decide to focus on either education or performance, and if they choose education, I begin to emphasize more of that in their lessons – state solo lists, ideas, and other aspects of teaching. I encourage them to be in marching band and get to know the concert band repertoire, if they plan to be a band director.

That doesn't mean they aren't as good as the performance majors – some education majors are extraordinarily talented. Who needs to know more about playing and getting up in front of people and performing than those who will be in front of people telling them how to play and perform?

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My expectations are usually defined by the individual. It's important to keep the lines of communication open, and expect as much as you can from them. Because they are majoring in horn, they should try to be the best players they can possibly be. Towards the end of their four years, with performance majors we're hitting the excerpts; with education majors, we might cover solos, etudes, and teaching concepts more.

JB: How, if at all, does your approach differ for undergraduate and graduate students, master's and doctoral students?

DH: Undergraduate students are putting together their disciplinary concepts, organizational abilities, ability to take charge and to be responsible. You are an adult available to them, as they might need it in their decision-making.

The master's degree is more of a finishing school for performers. I almost never have master's level music education majors. We cover excerpts as well as some solo literature – working on concentrated musicality, stage presence, projection, musical ideas, and so forth.

The doctoral degree is for someone who's interested in all aspects of horn performance, especially teaching. I am not interested in using the degree just for the continuation of lessons. Why spend the time, money, and energy getting a DMA and stay in academia unless that's what you want your focus to be? I still often have doctoral students who need to work on this or that aspect of their technique, but within that I want to work at a broad intellectual and academic level. I want to cover the gamut, plus teaching concepts. It's not a set thing, because everybody's bringing different things to the table.

JB: What does it take to be a successful, effective teacher?

DH: Let your students own their accomplishments. As a teacher you know you have influence, but you can't own your students' successes any more than you can own their failures. Many of my successful students are not horn players – they quit at the end of their college careers and went into something else. But they found that all they had done to become successful horn players had given them discipline and the ability to get up in front of people.

Being a successful teacher takes being able to focus creative energies on other people's problems. You're going to be the best player and musician you can be, but you're forfeiting certain things. If you're just a player, then you can be thinking about that all day, and you probably won't teach well.

You have to be interested in people. We are fortunate in this business of private teaching, because that's the most effective way to communicate with another human being, one-on-one. It takes empathy; you have to be objective, but also subjective when you need to be.

You have to have a passion for the topic; if you don't have passion and enthusiasm, you're never going to sell it to anybody else. You also have to be confident in what you know, and confident in your way of projecting your ideas.

Developing verbal skills is important, and maybe even developing vocal skills, or demonstration skills. I don't demonstrate much on the horn, mostly because I'm not asking people to imitate. If you rarely play for students in lessons, the best sounds come from them. I'm not denouncing imitation – it's

useful for many things – but we can get that by listening to CDs.

JB: Do you think it is possible to teach someone to be an effective teacher?

DH: We come back to the idea of "can you teach?" I don't think you can teach anybody anything. People can learn, and you can provoke. One of the graduate music classes here assigns students to observe lessons and coaching sessions, and that breaks the ice for some people and gets them to try to put themselves in the teacher's shoes. If all you have had is lessons from two or three teachers, and you have just been the student, and haven't thought much about why your teachers said certain things, then learning how to teach is going to be a longer step. You can't help but be an example – and to some extent that's good – except I don't expect students to imitate my teaching any more than I want them to imitate my horn playing. I hope that when my students leave here that they are confident with their own way of teaching.

It's important for teachers to realize that they have lots more material to work with, more than they might think. It's important to help students develop their sense of confidence, to instill in students a personal sense of self, and an enthusiasm to try things, and to change if those things don't work.

I teach others how to teach by example to some extent, and by helping those graduating students to believe that they can do it

JB: What inspired you to write your book on extended techniques? DH: Even as an undergrad, I was interested in modern music, and I had already composed a few pieces. I was in a contemporary ensemble, and it was fun – Stockhausen, all that weird mid-20th-century stuff; pie-shaped notations, little wiggles and squiggles. Some improvisation was involved as well, and so I started messing around with what sounds were possible. I didn't get too involved though, and my composing wasn't going in that direction particularly.

But as we got into the mid 1970s and I became involved with the International Horn Society, I started to notice that we were not commissioning new compositions. Composers also didn't seem interested in composing for the horn using contemporary techniques.

I played in the Spoleto Festival Brass Quintet in 1978, and we had three or four new brass quintet pieces written for us. The trumpet, trombone, and tuba parts had all kinds of contemporary techniques, but the horn part basically had long tones and off-beats. I asked the composers about this discrepancy, and they made comments like, "I didn't want to write something too difficult for the horn," and "The horn has a reputation for not being able to play that kind of stuff," or "I talked to the horn professor at the school where I teach, and he/she said don't do that, it's going to be too hard."

The IHS then started commissioning projects and a composition contest. One of the commissions was with Ernst Krenek, and he wrote to me asking if the horn could do this or that, and the only resource he had for contemporary horn techniques was the Harvard Dictionary of Music. I thought, we need a resource for this. I was interested enough to want to do it, and I was also a professor who wanted to publish.

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It was basically my doctoral dissertation, but I didn't get a doctorate for it. I researched three hundred plus scores in various libraries, and collected excerpts from all kinds of different pieces. I thought a graph format would be the most helpful way to share this information with performers and composers.

I submitted the manuscript to the University of California–Berkeley Press, but they wanted me to rewrite it using a prose format and with examples from other composers. I didn't want to rewrite it, and I thought it was already in the form where it would be most useful, so I went with a friend at Studio PR Publications in Indianapolis, and they published the first version with a cassette tape. It went out of print in the early 1990s, and Warner Brothers reissued it in 1996 with a different cover and a CD. It is now out of print again, but I own the copyright and am thinking of making it available again.

JB: What about your next book, *Collected Thoughts on Teaching and Learning, Creativity and Horn Performance?*

DH: Studio PR approached me when I was in my late twenties and asked me if I wanted to write a horn method book. I said it's way too soon, I don't want to write a book yet, based on having taught for only a few years.

After thirty years of teaching, I had many handouts from clinics and other sessions, and things I'd given to students, so I started collecting those. For a semester, some of my students were taught by others, and on those days I would take three or four hours to put the book together.

I collected the thoughts, unified the language, and extended some chapters and wrote several new ones. I had a lot of help from my wife, Norman Schweikert, and Jeff Snedeker – I have to give them huge credit – and also from Thom Proctor, my editor at Warner Brothers. He was involved in formatting and setting the book up.

The Horn Handbook by Verne Reynolds also prompted me to write this book. He published his book after he retired, and I thought, if I waited until after I retired, I wouldn't get to use the book in my own teaching and see if it was effective and if it made any sense to others. I wanted to have it as a text for my next decade or two of teaching.

I tried to include what Verne didn't write about, and I didn't want to duplicate Farkas. The depth of discussion was influenced by Farkas, but I also wanted to include things about creativity and teaching. I could write about performing, but I also wanted a book that was interesting to more people than just horn players, or rather the part of the person that isn't just a horn player. I hope the book encompasses the breadth and versatility that I think we need to have as complete musicians.

JB: You have extensive experience as an adjudicator of both solo and chamber music competitions. Could you share some of your thoughts on the value of these competitions?

DH: I consider them to be realities in the business. They're such a big part of the profession that they aren't going to go away. But what does a competition accomplish? Fifty people compete, and forty–nine are failures. I don't think those forty-nine people are failures, and the competitions don't mean for them to be failures. If you come in second that's fantastic, but you don't get the job any more than number forty-eight did. Unfortunately, in our business that is often defined as a failure.

The reason I judge is because I want to be on the inside of those situations and see how they work. I have had students who wanted to enter competitions, so I have to have perspective if I'm going to be of any help to them.

Are competitions something all students should do? Not necessarily. I don't encourage certain students to do solo competitions, but there are those who can get up and play better when they're in front of people.

Competitions between horn players are fairer than open competitions against violinists and pianists. Even in our concerto competition at the school, I don't initiate; if a student wants to do it, they'll come to me and I'll respond. I don't push anybody into it because I don't think competitions are about music. I think music happens at competitions, but the motivation of the competition is about identifying superstars. I see so many things about it that I'm not comfortable with, so I don't advocate it.

Competition should not be the way you get somebody to do something, but it might give them a step up. If you win a competition, you get recognition and acknowledgement, and that's a good thing. That's why this is such a difficult topic to discuss; I can talk on both sides of the issue.

JB: You've been involved with the International Horn Society since its early days. What are your thoughts on the importance of this organization to the horn playing community?

DH: Having devoted hundreds of hours to the Society, I obviously think highly of it, and it certainly seems to be flourishing. Above all, it's a very high quality communication system. Communication is going on out there, with YouTube, Facebook, various websites, etc., some of which are wonderfully educational, and others that represent high levels of opinion and various individuals vying for attention. Some of it is fine, some of it isn't, and an awful lot of young people don't have any idea what is what – they can't tell.

We should look to the IHS as a way to disseminate information, including links to other websites. A lot of stuff on YouTube and other websites is interesting and fun, but definitely not edited, not peer-reviewed, whereas the IHS is run by great people. The Society is one of the major instrument societies out there; other instrument societies look to the IHS as an example for quality control, concepts, and design.

JB: What trends in horn pedagogy have you noticed?

DH: Versatility in the teachers and availability of materials and information. Much less of that was happening when I was growing up or when I was a young teacher.

The IHS has had a lot to do with visibility and shaping our concepts of what horn playing is. We had the French school, the German school, three or four American schools, Eastern European schools, etc. Now everyone has homogenized to some extent

So much is available now. A lot of it has been the IHS bringing it to the fore, through workshops and publications. Many more recordings are available now, as opposed to the handful of solo recordings available when I was a student.

Pedagogy has changed because the awareness is so much greater, and that's just the materials directly related to the horn. Now we also know about yoga, Tai Chi, Feldenkrais Method,

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Alexander Technique, Aston Patterning; all of these are wonderful disciplines for learning about the physiology of playing. How much do we know about the brain that we didn't know before? I think it's a revolution, not only a communication revolution, but so much research out there is applicable to horn teaching and playing.

Advancements have also been made in the arts, although maybe not to the same extent as in the sciences. An opening up of the mind means more things are okay in the arts and in performance than before. But orchestras are still much the same as they were before, very conservative organizations that do a certain kind of repertoire. They're trying to stretch out now, but they aren't growing as fast as some other things.

Chamber music has exploded, in terms of the number of organizations and the what groups are trying to do. Again, music seems to be behind the progression of other disciplines, but a lot more music teachers are paying attention to those many related disciplines.

JB: How do you help students deal with performance anxiety? **DH**: It's a big issue, and dealing with it is a multifaceted experience.

The "Relaxation and the Performing Musician" chapter from *Collected Thoughts* deals with visualization, autogenic phrases, how we talk to ourselves, the kind of language we use and how that affects us physically. I talk about relaxation techniques, because if you can believe that the body and the mind are the same thing, then relaxing the body will relax the mind. And if you can be really calm in your mind and define the situation that you're confronting in a way that is comfortable and confident, then you probably won't be tense physiologically.

Mind and body relaxation influence each other, and I work with students trying to discover as much as I can which one of them they can do best.

Biofeedback is also interesting, and feedback machines can help you learn to control your bloodstream and heat your hands. That gets clinical, but it convinces people that they are capable of relaxing. Biofeedback helped me out tremendously, thanks to my uncle Wally Johnston.

JB: You have a reputation as a teacher who is able to diagnose technical and musical problems quickly and present several possible ways of working out those problems successfully. How did you develop this skill?

DH: Empathy is the word again. When I first started teaching at the University of South Florida, I remember trying to imitate whatever I saw was going wrong with a person's playing. I would try to create that in my face. That was empathy to the nth degree. I learned not to do that too much, because it took its toll on my own playing, but it was groundwork for developing such empathy.

When I hear someone having an issue, the first thought is trying to figure out what that would feel like to me, what would I do to fix that for myself. I'm glad I had a few things I had to fix in my own playing. Those things that I already did naturally I had to learn how to teach and learn what I was doing that made it work. Plus, I've read a lot. Farkas started it. Many sources provide good information. Also, I may have tried this with another student who looked something like that, and it helped.

After thirty or forty years of teaching, you acquire a few tools that you can use and reuse. You have to be confident trying new things. I get enthusiastic about fixing things, because I love to see people improve

The most important thing is to create a situation so that the student owns the problem. A student could come in here and play with an embouchure and mouthpiece placement that I think is wrong. If I tell them, "You've got a problem and you've got to do this and that to fix it," who owns that problem? I do, not the student.

Sometimes you just let it go, you watch, you learn; take some time, don't necessarily jump. See what goes on, and maybe create situations where things don't work. If it's a high range issue, and the student is avoiding the high register, ask them to play something that gets them up to the top of their range. And then they come back and say, "I can't do it." Then I ask, "Why can't you do it? What does it feel like?" It becomes the student's problem. Once they have identified the issue as their problem, you can help them.

JB: Do you think it is important for students to play in like–instrument ensembles (horn choirs) during their university careers?

DH: When I first came here, they had not done horn ensembles consistently, and I'm not sure why I did it. That was in 1974; the IHS had done such groups at the workshops, and I had the LA Horn Club recordings and a few European hunting horn ensemble recordings. I thought it would be fun.

After the first rehearsal, their faces were paste. But through the course of a semester, a certain kind of endurance comes from doing that kind of playing, even in a once a week rehearsal. I mix things up and try not to break anybody's face intentionally, because that's not the idea.

The homogenous ensemble is important for a number of reasons, not least of which is musical. Everybody gets to play a lot more than they probably would in band or orchestras. More melodic playing is going on, and dealing with ensemble issues.

It's important to rotate parts. I understand if you've got players who don't play all that well, you might want to put them on inside parts, but they will still gain from the experience of being in the midst of that kind of playing. You don't want to waste your best players' faces either, so you figure that out and program accordingly.

Some of the most demanding repertoire students have played here have been transcriptions. I like to do transcriptions, but also traditional horn ensemble works.

The horn choir builds up relationships among the players, and those who don't normally play together in the bands and orchestras get to do so in the horn ensemble. I like to see the way the students relate to each other in a musical context. I deal with musical issues, and section issues like projection and blend. We generally stay focused on creating the music as best we can, but I also hear things that are brought up later in lessons.

I throw challenges at them – those people who play high really well get low parts, for example – because it's not about making a recording, it's about everyone getting a chance to play everything. Some talented students have said, "No way

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can I play this part," but by the end of the semester they were nailing it, because they had to.

Another reason I do horn ensembles is because I like to conduct, which is something I rarely get to do. Here I get to conduct works like *Till Eulenspiegel* and *Roman Carnival Overture*. It's important to interact with students in a musical context, which is different from that of a private lesson or even a studio class.

JB: What about weekly studio classes? Do you use the traditional master class format?

DH: We do have horn classes every week, conversational classes as well as performance classes, so they don't just play for each other.

I almost never allow students to critique each other. You know they're going to talk and evaluate one another outside of class, but the class itself is not so much about criticism. When my students play in studio class, it's a performance class; they come in and perform, and then we clap and they leave. I might interject a comment every once in a while. If someone is preparing for a recital, I might turn it into a mini master class.

If it's a free-for-all, the students then feel a pressure to say something. However, what they say usually has more to do with the person critiquing than the person being critiqued. I'm not convinced that's a good idea. I might do a studio class now and then, maybe once a year, when some of them can offer constructive criticism.

When we do mock auditions, I have the students write down their comments, and if they want to give their comments to the people auditioning they can, but they are not required to. That way they can write notes just for themselves, or address them to a player. I like writing notes just for myself – I don't mind reading from my notes to a student, but I see no reason to give a student my written notes. When they do get notes from each other and bring them to a lesson, it often turns out that one person said, "Your rhythm was terrible," while someone else said, "I loved your rhythm."

JB: How do you foster an environment of mutual support and encouragement among your students?

DH: One way to do that is to not let them criticize each other in public, because it forces things to be said that may not be true or even felt.

Another is that when potential students audition, I tell them we have a group of horn students here who get along with each other; it's a very nurturing place, and not really a competitive situation. I tell them to go talk to anyone who's here and ask them about the school and the horn studio. I might even walk them to the practice rooms and find a student for them to talk to. It doesn't matter who it is, because I'm confident that not a single student here doesn't have good things to say about the place.

When students buy into this idea and decide to come here, they aren't likely to try to stir things up. Only a very few times have I had to pull somebody aside. Often I don't have to say much – the students take care of it. I do talk about professional collegiality to the studio. Some students think that you've got to become hardened to deal with the ugliness of the professional musical world, but I think you have to become comfortable with who you are to cope with the coldness of the so called

"real" world. Also, this is a small world; if you cross somebody along the way, that might be the person who determines whether you get a job one day.

As far as the horn studio here goes, I control the environment because I pick the students. Also the faculty here gets along well, and also appreciates the fact that the school is more important than the individual teachers. We don't always agree, but we get along and we know how to deal with our disagreements. That filters down, too. The students see the faculty getting along, and I talk about getting along as being one of the most important aspects of developing your professional life.

JB: What place, if any, do you think competition (between students) has in a horn studio?

DH: Competition has always been a conundrum in my mind, because I don't think competition should be a means of motivation.

Students are competing against themselves and their previous accomplishments. If they don't go as far as they are capable of going, then they haven't done their work. I try to avoid creating competition between students.

The students do have to audition for ensembles, and I try not to be involved in those decisions. Once the students audition into an ensemble, I ask the conductors to spread things around, make the person who maybe isn't comfortable playing principal play principal, make the person who isn't comfortable in the low register play second or fourth, but maybe on a piece that isn't going to ruin your concert. This is a learning situation, and all of our conductors agree with this idea.

JB: Do you have any advice for new university teachers or those interested in college-level teaching?

DH: You have to want it bad enough to be a teacher, because it's more than being a player.

Being a player is part of it, because you won't get a teaching job without having your playing chops in place. Does that mean you have to be as accomplished as you'd have to be to get into a major symphony orchestra? Probably not – but you've got to be as good as you can be.

You also have to want to be a part of other people's lives, to help people and care about them. You have to be really organized, put your act together, and you also have to get the necessary degrees.

Plan to spend years dedicated to the goal of getting an interview; opportunities don't come around very often. Without a doctorate it's difficult; however, for certain jobs, they just want a professional player. If you can get professional playing positions along with your degrees, those are great experiences that you'll be able to share with your students.

Network as much as you can. Getting involved in the IHS is a good idea, because it gives you perspective. Read the journals, and get interested in the literature, not just the stuff you can play but texts as well. Keep your mind open, and fill it with as much information as you can possibly apply to the psychology of teaching.

As you're learning, think about how it can be pointed towards teaching. Finding a niche is also important; become the

Interview with Douglas Hill

authority on a subject, and that can be attractive to certain groups and certain chemistries.

You can't be everything to everybody, and you have the rest of your life to expand and grow. In a university teaching situation, you get rewarded for expanding who you are and what you do. If you want to stay in college the rest of your life (laughs) go ahead and get a teaching job. You have to be comfortable in academia. It's a lot more work than most people think it is, and you've got to love it.

JB: It seems to be common knowledge that music schools and conservatories graduate too many students for the number of jobs available as performers and teachers. How do we as concerned teachers deal with the possibility that our students may be unable to find full time employment in this field?

DH: My main way of dealing with the issue of guilt is to realize that I'm not a placement bureau. My job is to help those who want a job develop the skills those jobs will require. I'm here to serve, and to help people find their way, and give them as much information as possible. If I'm able to help them get to the highest level that's possible or necessary for them to get a job, then I've done my job.

Am I telling anybody when they walk in here, "Yes, you're going to get a job if you study with me?" No, and I hope they don't think that. The fact is that a number of my students have gotten work because they were ready and they did the work. Even if they don't become professional musicians, they are taking with them those skills, plus the ability to play the horn as an amateur if that's what they choose to do. Many professions love to hire musicians because musicians are often the most disciplined and nicest people.

I think of people as works in progress. I'm not creating a commodity that is going to be sellable to the next buyer; and even if I were, I don't have an inside track with all the buyers; nobody does. By training people who understand music from the inside out, you're creating a culture that's absolutely vital to the world of music. Some of the happiest horn players I know are not professionals, but amateurs; they've kept it going their whole lives and it's influenced everything that they've done.

I have been surprised at who lands a job and who doesn't. Sometimes the most talented students are not the ones who end up doing the playing, because they didn't have to work hard enough at it, or a thousand other things can happen. A tremendous number of successful outlets aren't advertised in the *International Musician*.

Don't think that you shouldn't teach these students because there aren't any jobs for them. Just help them – they want what it is that you have to offer. Give them absolutely everything you've got; be interested in what happens in their lives, but don't feel responsible for it.

JB: How have you kept interested and engaged throughout your forty-year (and counting!) career as a teacher and performer?

DH: By being primarily people-centered. Some of my colleagues teach from the repertoire perspective, or from a syllabus, so all the freshman do the same thing, sophomores do the same thing, and so on. That gets to be excruciatingly boring. How many times have I heard Shostakovich's Fifth Symphony

in the last two days? I could be bored out of my mind by that, but every student who's playing has a certain issue, something that's going on. So I'm paying attention to the person, and that changes all the time.

I've tried to get a list of all the students who have studied here over the years, to have a count, for one thing, but mostly to get in contact with them and set up some sort of communication network. Even with the hundreds of students who have studied here, every one of them is interesting to me.

Teaching the same repertoire can be boring, but only if that's what you focus on. I've got an idea of what the Hindemith Sonata is supposed to sound like, but if somebody can give me something new and interesting, then that's exciting. I pay attention to the individual's approach; I talk about the piece differently from one person to another.

My idea of students being responsible and me responding to them provides me with a lot of variety. I love being around the young, idealistic mindset, people who are making decisions about their entire lives.

Every student is different, and that's fun. Every lesson is unique, and has never happened before. I also have a goal that somehow, in any lesson, students will go away with either an observable insight or be able to play something better than they did at the beginning of the lesson. I want that to happen in lessons because I want that to happen in their practice rooms, too. Sometimes I try to build a lesson so that by the end they go out really excited about something. Other times it's much more mellow than that, it may even seem static, but something has occurred that couldn't have happened if they hadn't shown up for the lesson.

I've also stayed interested in this field because I'm doing a variety of musical things that are rewarding and rewarded. It's been a great life so far!

James Boldin is an Assistant Professor at the University of Louisiana at Monroe. He holds degrees from Appalachian State University and the University of Wisconsin–Madison. Funding for this article was provided by an award from the University of Louisiana at Monroe College of Arts and Sciences "Dean's Research and Creative Project Fund."

¹Biographical and career information available from Douglas Hill's faculty biography on the University of Wisconsin-Madison School of Music website, music.wisc.edu/faculty/ bio?faculty_id=3 and from IHS Honorary Members section of the IHS website, hornsociety.org.

²Douglas Hill, "The Respond-able Teacher," *The Horn Call*, Vol. 23, No. 2 (April 1993): 31-32, and Douglas Hill, "The Responsible Student," *The Horn Call*, Vol. 24, No. 3 (May 1994): 61-64. Slightly different versions of both articles also appear in Douglas Hill, *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* (Miami, FL: Warner Brothers Publications, 2001), 88-94.



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

by Jeffrey Agrell, Series Editor

The last issue of *The Horn Call* had up-close looks at creative hornists Erin Vang, Dani Reynolds, and Pam Marshall. This time we will learn about three more extraordinary hornists who have explored areas of music beyond the traditional boundaries of horn study and who deserve wider recognition.

Lydia Busler-Blais

Vermont composer/improviser Lydia Busler-Blais has done her share of traditional study, but she has had a strong bent towards music creation as well as re-creation from the beginning.

"I was raised from a very early age listening to Russian composers and orchestras, seeing Russian ballets, and drinking Russian tea," she recounts. "My grandmother had a love of the big Russian composers such as Tchaikovsky and Rachmaninoff. When I picked up the horn in school at the age of nine, I knew the horn and its gorgeous curves from the Russian orchestras on public television, and I played it fairly easily. In no time I had a vibrato right from my gut, so formative were those Russians. It was back at this time that I started to improvise. My head was full of music, and what was going on in school was not enough. I wanted to play the music that I heard, so I did. And that led me to vary the music I heard, see how it was constructed, and turn it upside down and inside out."

She was soon taking part in an experimental ensemble in school. "We played things that sounded like machine noise. We played things that were supposed to sound like clouds, like the space between our ears. I was about twelve at the time, and I was composing music and taking art courses outside of school."

While in high school, she started to compose for experimental dance using synthesizers, voices, and horns. "I never worked from so much of an academic framework as I did from an intuitive stance," she says. "I went on to study theory and composition more at the New England Conservatory, and my academic knowledge of what I already knew intuitively grew." Then life changed abruptly. A freak car accident put her in intensive care in the hospital for three months. "I couldn't eat or drink for the whole time, nor play the horn. I was lonely and sounds poured forth from my brain into...my brain. I started to scrawl music."

Thinking it would be a good place to be during post-hospital recovery, she went to Thayer Conservatory at Atlantic Union College. Not. It turned out to be fast lane, not a rest stop. "Touring all the time, having a book half a foot thick, I became a machine for reading orchestral music. Sometimes I even had to spontaneously play a concerto from memory, because in performance it would be announced to the audience, with no

warning to the performer, that we were to play the next concerto."

Fast forward: next was Boston Conservatory and more orchestral training; freelance playing in Boston; studying Indian classical music; starting to teach; University of New Hampshire (playing more and more new music); and finally, New York City, where two things happened.

"I started to compose in earnest, creating large works of music that poured straight from my head. I played crazy and extreme new music in the Manhattan Chamber Orchestra, worked on assimilation of that New York sound with Jerry Ashby as I got called to play with the New York City Ballet, Brooklyn Philharmonic, and started to read things with members of St Luke's, Orpheus, the New York Philharmonic, and started working seriously with Howard T. Howard. I had been asked from within the Met orchestra to apply for one of the two principal positions well before it came open while Howard was contemplating retirement and wanted to pass the reins. It was all I could have ever wanted, but I was pregnant at the time, and more, I just knew I wanted to do something different, to have my own voice. So I did the most painful thing ever. I walked away."

Having anything of your own (voice, free time, etc.) is tough when you are a new mom. "I went back and forth to NYC from my new home in Vermont, but that became difficult. I felt like I had made a mistake. I still soloed and played chamber music, but it was so hard to have the time to practice everybody else's music, let alone compose. I taught more and more creatively. I saw that no two people were alike anatomically, chemically, background, wiring - a new story had to be weaved to teach every student, and I wanted to give each student the tools to create the minutia of sounds that I heard that, well, almost no one else did. It was one of the only ways my creativity got out. I would walk down the street crying because there was so much music in my head and I hadn't the time to get it out. I started to compose on the spot. I had been asked once in the past to improvise for the memorial service of a slain young woman in Boston, and people were so moved that I found myself doing that work again and again. Why not now? I improvised all the time at home and was getting back in shape doing so; why not in public?"

She started to perform improvised solo recitals. She gave each piece a title so that the audience would have a frame of reference and took it from there. "I improvised in Arabic, Spanish, Indian, Celtic styles. I zipped around like a violin. I was pointed, I was smooth. I sounded like a tin can being kicked, I sounded like rain, I sounded like the howl of a cat,

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I played percussion with horn on my own. What could be better?"

Lydia found her true calling in improvisation. "If you are lacking an answer, improvise. Teach yourself. I have gone to universities as a guest and worked with students since then and made miracles happen just by working their legit music with focused improvisation added in. Improvisation was my way, as a mom, of keeping my voice on the spot and of composing without the time to compose."

Lydia's compositions are published by Westleaf Edition (westleaf.org). Contact: improvisant@gmail.com.

Josh Johnson

Josh "Hoss" Johnson is a multifaceted hornist from the heartland who started his undergraduate college career at the University of Northern Iowa and finished at the University of Iowa. He is currently a graduate teaching assistant at the University of Nebraska-Lincoln and is planning doctoral studies in horn next year.

He considers himself fortunate to have encountered musical mentors who from the very beginning encouraged him to pursue experimentation along with regular studies. In college he participated in the jazz program at UNI, and then explored improvisation in another direction when he took my "Improvisation for Classical Musicians" course at the University of Iowa. I found Josh to be one of the shining lights of the class, fearless in coming up with interesting ideas in both class and in concert when the group created spontaneous chamber music pieces from impromptu suggestions from me or the audience. While maintaining a full slate of classical playing (orchestra, chamber, solo), Josh is still enjoying musical experiments. One of his groups at the University of Nebraska is the saxophone/horn duo "Hoss & Herb." "Most of our rehearsal time is spent creatively expressing in a variety of musical styles (pop, jazz, classical, rap, Latin, blues etc)," he says. "We play whatever is on our minds at a given moment. We have found this to be the most productive, therapeutic means of making music.

The duo is adept at moving from one extreme to another. "In a very short amount of time we can go from depicting a Mexican Senorita on a hot August day to a confused fourteen year old recounting their parents' divorce. I firmly believe it's this type of emotional flexibility and outpouring of musical soul that make our weekly sessions so enticing. We hope to bridge a gap to the masses by incorporating more hip hop and percussion, documenting our efforts (YouTube, etc.) and presenting more recitals/concerts to share this human experience with our peers."

Josh finds that improv is "a selfless way to create and inspire others. Be brave, grab a colleague you trust and delve in. Much of Hoss & Herb's evolution has come from very simple ideas (e.g., a drone or one or two chords). You don't have to take on the world to partake in the enjoyment of creation. The most important thing is simply to get started!"

Josh also partners with a Gypsy jazz guitarist, Tom Neuerburg. They are just beginning, but they found that their unusual combination of horn and jazz guitar clicked immediately and have already explored a variety of styles and genres.

It's been a pleasure to watch the trajectory of this highly accomplished young hornist in both classical and experimental music. I look forward to following his adventures for a long time to come.Contact: jjhornman@aol.com

Wayne Lu

Although Wayne Lu hails from Iowa City (where I live) and currently lives and works in north central Iowa, I didn't know about him until we met at Kendall Betts Horn Camp in New Hampshire several years ago. I found Wayne to be one of the most complete, versatile, and generally amazing musicians ever, and have had an inspiring and musical friendship with him ever since. Whatever there has been to do in music either on or off the beaten path, Wayne has done it, and done it well: performing, teaching, composing, arranging, conducting band and orchestra, administration, and most recently, music publishing. Wayne got his BM in horn performance from the University of Illinois with Kaz Machala and MM in horn performance from the University of Minnesota with Kendall Betts. He's also done doctoral studies at the University of Illinois, and served as a sabbatical replacement for Kaz for a semester.

Wayne gives his upbringing much credit for his interest in music: he comes from a family of polymaths.

"My mom was a large influence on my musical life early on. She was not musically trained but she knew good music. She would sing entire symphonies by the melodic line while she was cooking in the kitchen. That is still how I know most of the major symphonic works today, by the passing of one musical line. My mom is also the editor of a Chinese literary magazine, and, incidentally, a world-class chef. She also paints and draws and has a master's degree in English literature specializing in Shakespeare."

"My dad was voted one of the top poets from Taiwan, has three master's degrees (political science, computer science, and statistics), was a syndicated columnist for several literary newspapers around the world, is a master fisherman and also a gardener. He also translated Milan Kundera's *The Unbearable Lightness of Being* from Czech to French to English to Chinese. He learned Czech and French to translate the book to Chinese."

"My sister is an incredible pianist, chosen to compete at an International Piano Competition at Oberlin at the age of 14 and 15, and was at Tanglewood Institute's high school piano program at the age of 16. She also danced with the Joffrey Ballet at the age of nine on their *Nutcracker* tour, including performances at the Kennedy Center in DC. She is also an amazing poet, published when she was still in grade school."

As if his family were not impetus enough to propel him both on and off the beaten path, Wayne also drew much inspiration from Kaz Machala, another hornist who has built his own creative superhighway off the beaten path. "Kaz was a huge inspiration for me in my college days. In addition to being an amazing horn teacher, he is also a composer and arranger. He is also an accomplished jazz pianist and can play thirteen other instruments. You should hear him improvise on accordion!"

Wayne has been a composer almost as long as he has been a horn player, and somehow finds time to turn out composition after composition. To name just a few of his recent pieces:

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- Sonata for Solo Harp, performed at Carnegie Mellon University by Vanessa Young
- Sonata for Alto Sax and Piano, premiered at the North American Saxophone Alliance conference at the

University of Georgia by Paul Tucker

- Scenes from the Midwest, Mvt. 3: The Heartland woodwind quintet, premiered by the Air Force Band (DC) at Fort Washington, MD
- Brass choir and percussion piece, In Memory of...[to honor the life of Molly Naugle], premiered by members of the Minnesota Orchestra
- Sonata for Trumpet and Piano, premiered at the University of Tennessee at Martin by Kurt Gorman

I asked Wayne why he composes. "This is always a tough question to answer. I compose because it is who I am. This is how I feel I can make a small difference in this world."

When not composing, Wayne conducts the high school band in Eldora, Iowa. "When I accepted the job here, I was told by some that this was an impossible job. There is a 34% poverty rate in the community with over 80% of the students qualifying for free or reduced cost lunch. There were only thirty-four kids in the high school band when I started." Wayne – typically threw himself into building the band program and doubled the number in the band in short order. The band recently earned the Distinguished Academic Achievement Award given by the Iowa High School Music Association for attaining the third highest grade point average in the state for any band program. The band also received a top rating at the state ensemble contest.

Apparently Wayne needed something to do to fill up his spare time, so in 2009 with J. Greg Miller he started Veritas Musica, a web-based music publishing business [full disclosure: Veritas publishes about ten of the author's compositions]. Web site: veritasmusica.weebly.com/catalog.html.

Family is very important for Wayne. Family time provides a much-needed balance to all his professional activities. He cocoaches his oldest son Brock's soccer team with his wife, Jenny, and was a basketball clinician for the Greater Eldora Youth Sports Program. He teaches Brock private piano lessons every day after school and gives him tennis lessons as well.

"Believe it or not, doing all of these things actually helps me stay focused on my music in a weird way. The time that I spend writing or playing is clearly devoted to just that because I have done all the other things I need to do for the day. Having outlets also helps me stay more grounded with all of my music endeavors."

"Another life lesson I learned from Kaz was to first work hard, but then also play hard. Enjoying life and taking the time to savor all of the great things around me help me stay positive in what I do." Contact: waynelu05@yahoo.com

Jeffrey Agrell is professor of horn at the University of Iowa. Web site: uiowa.edu/~somhorn. Blog: horninsights.com. If you're a creative hornist, drop him a line (jeffrey-agrell@uiowa.edu) and let him know what you're up to.

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Lott's Angeles The Life and Times of Sinclair Rogers Lott Part 3: 1960-1995

by William Melton

third generation professional musician, Sinclair Lott was elevated to the first horn chair of the Los Angeles Philharmonic in 1949. The proximity of Hollywood assured that his career was unique from the beginning: his workdays balanced concerts with the great conductors and soloists of his era with a constant stream of film, jazz and popular recordings. Yet having a foot in both worlds drew him into a costly turf battle with union boss "Little Caesar" Petrillo that for a time locked the hornist out of the LAPO. This struggle coincided with the very peak of Lott's career — the tenure of gifted music director Eduard van Beinum and the legendary recording sessions of the Columbia Symphony Orchestra under Bruno Walter.

Lott was back with the Philharmonic following his season in the wilderness, but after Eduard van Beinem's death the orchestra was

bereft. A ray of light was the reappearance in April 1959 of Georg Solti, then Generalmusikdirektor of the Frankfurt Opera, making his debut in the Los Angeles Philharmonic's regular concert series. In the summer season he had been known since his electrifying debut of two years before:

For the first time this season in Hollywood Bowl the Los Angeles Philharmonic Orchestra last night sounded like the first-class aggregation that Eduard van Beinum left last year. The reason is simple: for the first time this season there was a first-class conductor in Georg Solti. Even first-class orchestras have to have first-class conductors.

The suite from Kodaly's 'Hary Janos'...inspired some particularly felicitous solo contributions from Jan Hlinka on the viola and Sinclair Lott on the French horn.⁹³

"I established an excellent rapport with the orchestra," wrote Solti, "and the concerts went so well that I was invited back for seven weeks during the 1959-1960 season." Many of the orchestra's members were impressed with Solti's music making, including its principal hornist, who performed Britten's Serenade five times under Solti's baton with the fine Canadian tenor Leopold Simoneau. All were pleased when the chair of the Philharmonic's board, Mrs. Dorothy Chandler, of-



On the cusp of retirement [Author's Collection]

fered Solti the Music Director position. Solti wrote, "I was delighted: I liked the orchestra, the warm climate, the salary, and, above all, the idea of devoting less of my time to opera, which, for a conductor, is far more exhausting than giving concerts."95 Solti quickly held auditions for assistant conductor, one of the candidates being Zubin Mehta, who afterwards understandably turned down the job in favor of the directorship of the Montreal Symphony. But "Buffie" Chandler (whose husband Norman was the publisher of the *Los Angeles Times*) had a plan. After an early Mehta concert, Chandler had turned to a neighbor in her box: "We can't let this Indian get away,'"she said.

"I thought he'd turned down the assistantship offer." "I'll think of something," said Mrs. Chandler.%

That "something" was set into motion when Mehta was squired to the Chan-

dler home and handed a conducting contract with nine weeks of concerts a year guaranteed. Solti, in London, received a telegram from Mrs. Chandler notifying him that Mehta had been engaged after all – not as an assistant, but as an associate. Solti remembered:

I was horrified...the fact that the chairman of my new orchestra's board had engaged a chief guest conductor without asking my opinion was intolerable. Mrs. Chandler had the reputation of interfering. I knew that if I accepted her intrusion in this matter, she would try to interfere in all other artistic decisions and would undermine my authority. I cabled back to say that under these conditions, I was unable to honor my contract in Los Angeles.

It was a terrible moment for me. I had wanted the Los Angeles position very much. I hoped that Mrs. Chandler would retract her proposal, but she never even replied to my message...⁹⁷

The misunderstanding/betrayal was battled out in the media, where Mehta first read of the older conductor's wrath, which would continue to smolder over the next two decades. ⁹⁸ *Time* magazine reported,



With the aid of the vast influence of the Chandler fortune (oil, ranching, television, insurance), Buffie Chandler has established a near-dictatorship of culture in Southern California. Says one veteran of a Chandler-chaired board: 'A meeting with Mrs. Chandler is like a meeting with Mr. Khrushchev; you sit around a table, and she makes the decisions'...Her detractors accuse her of ignoring better-informed musical opinion than her own and of alienating, before Solti, such talented musicians as Eduard van Beinum and Alfred Wallenstein...'The situation,' said Solti, 'is grotesque.'99

Mrs. Chandler then doubled down on her bet, at the end of the summer of 1961 convincing her fellow board members that beginning with the 1962/63 season Zubin Mehta should be the city's next Music Director. Yet despite Chandler's conviction, 100 the gifted, dynamic Mehta was just twenty-five years old. He could not possibly live up to the expectations of orchestral veterans who had worked under many of the greatest conductors of the century.¹⁰¹ Worse still, he had no idea that this might be the case. "When I took up my post in Los Angeles as director of the orchestra," Mehta told the author of a biography published in Germany in 2006, "the city was still something of a cultural desert."102 His inexperience as an administrator was quickly revealed when, citing a "lack of perfection," 103 he furnished management with a list of nine players that he felt should be fired. Mehta himself described what happened next: "When the musicians heard of my list of nine players, all hell broke loose. The orchestra really loved me, but now they thought, he's turning into a monster."104 The young man insisted on conducting without a score, a feat of memorization that had the advantage of highlighting him alone on the podium without the competition of a large music stand. 105 It also necessarily reduced his and the orchestra's repertory to a fraction of its former size while he painstakingly committed the literature to memory. From the beginning, Mehta also juggled commitments that "lure him all over the world, often at the expense of much-needed time to make his maximum impact upon the orchestra at home."106

Still, Mrs. Chandler supported her choice lavishly, even presenting him with a new concert hall in December, 1964. The very first public building in the state to bear the name of a living person, it was christened the Dorothy Chandler Pavilion. ¹⁰⁷ The acoustics were controversial, but Chandler had spared no cost on the details of the sumptuous interior, from the Bavarian crystal chandeliers in the lobby ("Each fixture incorporates 24,000 pieces of crystal in several tiers and weighs more than one and a half tons") ¹⁰⁸ down to the Indian theme of red silk sherwanis and Nehru caps for the ushers. Lott's playing was, thankfully, also on display: the Horn Club of Los Angeles lent its impressive sound to inaugural concerts, and the Philharmonic played *Don Juan* by Strauss and Respighi's *Feste Romane*, "vivid performances of these two showpieces" ¹⁰⁹ that were preserved in recordings soon afterwards.

So it was that in his fifties, a decade when many first hornists move down the section, become orchestral managers, li-

brarians, or simply retire early, Sinclair Lott did none of these. Instead he remained to witness a changing of the guard: in the horn section, Sune Johnson's retirement brought the addition of Wayne Barrington (1963-1966) and Henry Sigismonti, Robert Watt was engaged in 1970 - becoming the first African American hornist to join a major US symphony orchestra – and brass colleagues Thomas Stevens (trumpet) and Roger Bobo (tuba) entered the orchestra. Lott also shouldered the burden of an unripe, cocksure boss. David Hurwitz observed that "Mehta, Viennese trained, took over Los Angeles with the intention (in this repertoire, at least) of out-schmaltzing the Viennese...the Vienna Philharmonic on steroids."110 The horns were not immune. Lott remembered being approached by Mehta, "and he started talking about a darker tone. I couldn't go that route. I told him that the 'tubby' sound was not used in good orchestras."111 Studio bassoonist Don Christlieb wrote that the trend in horn sound meant that,

deep, big, baritone-like sound was becoming the thing. Everyone was switching. We in the woodwind section were having to adapt to the change, because just sitting in front of that new sound made you feel like you were humming into tissue paper on a comb, nasal and light. So, we all were forced to change to a darker set-up to compensate.¹¹²

But Lott's model remained Alfred Brain's "golden horn tone," which was less dark at the bell but sailed to the back rows of the concert hall. He did adopt a Giardinelli mouthpiece, but otherwise saw no reason to change: "I played more recently with Ormandy and others and got enough compliments not to worry." Others" who worked with Lott during this era included János Ferencsik, Bernard Haitink, Jascha Horenstein, Paul Kletzki, Rafael Kubelik, Eugen Jochum, Jean Martinon, Charles Munch, Sir Malcolm Sargent, Václav Smetáček, Hans Swarowsky, George Szell, and the young Daniel Barenboim and Michael Tilson Thomas. Lott gave them all his expressive and reliable craftsmanship, George Hyde testifying to playing that was "as soft or as strong as was necessary...and there were never any problems with pitch."

As for the Philharmonic's titular music director, *LA Times* new chief critic Martin Bernheimer experienced Mehta's performances as slick and empty. "In certain works, where you could get away with being crude and muscular and grandiose, he could bludgeon you effectively. What he seldom had...is elegance, sensitivity, introspection, or an original mind." Andrew Porter would call Mehta's music-making "the oddest compound of the commonplace and the inexplicable... There was nothing in the utterance of the themes, the movements of the harmony, or the juxtapositions of timbres which made one want to listen." When the Los Angeles Philharmonic's recordings under Mehta began to appear, many international critics felt likewise, though they had praise for Decca's (engineers Arthur Haddy, Gordon Parry, James Lock, and David



Frost) capturing of the fine orchestral playing in the spacious acoustics of UCLA's Royce Hall.

Bruckner 4th: "The performance is without any real depth of feeling, though quite well played." 117

Dvorák 9th: "A brilliantly extrovert reading, crisply disciplined and recorded massively to match. It misses most of Dvorák's subtler shadings, lacking grace and charm." 118

Ein Heldenleben: "Mehta's is a hi-fi performance to impress the Straussian weaned on the opening bars of Also sprach Zarathustra. It is very exciting, but misses some of the subtler qualities of a richly varied score." ¹¹⁹

The *Gramophone* critique of *Symphonia Domestica* went into more detail:

The work provides a splendid vehicle for a crack orchestra, and the Los Angeles Philharmonic is certainly a brilliant instrument. Its gorgeous sound is splendidly caught by Decca's engineers...[but] Mehta appears to be over-concerned with the effect he is making. He drives his forces hard, so that everything is high-powered, with little relaxation or tenderness in his reading...he can't appreciate that a melody can be expressive but still piano (figure 51). This lack of sensitivity, the chromium-plate syndrome, reduces Strauss: the *Domestica* is, inescapably, a rather shallow work, but it does have humour and lightness too, and these Mehta misses. But the playing is superb...¹²⁰

In fact, Mehta had emerged as a matinee idol whose recordings sold extremely well, one issue of Billboard magazine listing two Mehta/LAPO recordings in their top twenty "Best Selling Classical LPs."121 This success in merchandising allowed the orchestra to record even more: Also Sprach Zarathustra and Don Quixote, Bruckner's 4th, The Planets, Pictures at an Exhibition, Petrushka and The Rite of Spring, and a slew of works by Copland, Dvorák, Ives, Liszt, Nielsen, Ravel, Scriabin, Schoenberg, Tchaikovsky, and Weber. 122 The famous fortissimo passage in the LAPO Symphonia Domestica recording that ends in a stratospheric e" for first horn (No. 145)123 benefitted from Lott's quick switch to a thin-rimmed, straight-sided Viennese mouthpiece in the tacet bars beforehand (between Nos. 143 and 144). The extra trouble was worth it, as the result might be the loudest e" on record. "He was a unique first horn player," explained David Duke; "He played with incredible excitement." 124 Lott never wanted to hear praise, however. Kudos rolled in for his popular Heldenleben recording from Saturday Review¹²⁵ and the American Record Guide ("London generously identifies the horn soloist [Sinclair Lott], and he deserves this special mention for his most poetic playing"), 126 but Lott's reaction was to deflect the honors to Henry Sigismonti, who skillfully took over the held out notes so Lott could replenish his air supply for the solos.127 As the sports reporter had commented about Lott thirty years before, "That's his attitude and he's stuck with it."128

The 1960s also brought acute personal losses: Lott's younger sister Eloise died at the age of fifty, and Alfred Brain was felled by a heart attack on March 29, 1966. Brain's funeral service at Forest Lawn included *Stabat Mater* by Palestrina and *Siegfried's Funeral Music*, "beautifully played by hornists James Decker, Leon Donfray, Sinclair Lott, George Hyde, Arthur Briegleb, John Cave, Alan Robinson, and Gale Robinson." In addition, "George Hyde had especially composed one piece for the occasion and the solo horn was Sinclair Lott. Decker recalls that whilst Lott was playing, tears were coming down his cheeks, for he had become very close to Alf." 130

Though the Philharmonic would remain the lodestone of his professional life, Lott's private existence was equally busy. "Sinclair never wasted a minute in his life," 131 commented Jeanice, who raised three children with her husband: Clifford, daughter Lorian, and Sinclair Rogers Jr. (though Jeanice deserves credit for the lion's share of nurturing done in their house on Lida Street). The neighbors got used to Lott's packed schedule and sometimes idiosyncratic behavior. A look out the front window might reveal the sight of him speedily mowing his lawn – while dressed in concert tails. Halloween night brought elaborate scripts, stage sets, and costumes that included a set of horrific ceramic teeth. Cars would drop off children from far-flung neighborhoods especially for a gruesome Halloween experience at the Lott house.

The Lotts donated their time liberally to cultural charities. Jeanice, a mezzo-soprano with the Roger Wagner Chorale for fourteen years, was a member of the Children's Home Society as well as Philharmonic and Hollywood Bowl support organizations. With her inside orchestra knowledge she was asked to give lectures across the city, and soon chaired Junior Philharmonic programs like a memorable 1964 Bowl luncheon that featured the talents of John Houseman, Agnes Morehead, and Franz Waxman. 132 A volunteer gala at the Bowl the next year got added energy with the appearance of her husband, who horn in hand "led a procession through the Bowl patio to 'When the Saints Go Marching In.'"133 As the son of original patrons of the orchestra, Lott had a standard to uphold, and in doing so played many benefits and innumerable school concerts (Lott and LAPO concertmaster David Frisina¹³⁴ assisted legendary conductor-composer Howard Hanson in a tour of local high schools in autumn 1960). 135 He also gave pre-concert lectures for the regular and summer seasons (the Junior Santa Monica and West Side Phiharmonic Women's Committee heard Lott speak on the eyebrow-raising theme "The Relation of Director to Individual Musicians"), 136 and his section members were even pressed into service. Together with David Frisina and pianist Peter Hewitt, Lott played the trio literature in benefits for worthy recipients like the Los Angeles Music and Art School.137

Christmas was high season for Lott's *gratis* music making. A succession of Christmas teas for the Junior Philharmonic had Lott arranging carols for the unique brass quartet of trumpet,



horn, trombone, and Wagner tuba, played respectively by Robert DiVall, Ralph Pyle, Robert Marsteller, and Lott swathed in Dickensian top hats and scarves.¹³⁸ But the Yule spirit inspired even more exotic ensembles:

Christmas carols rang through the Linda Vista hills above the Pasadena Rose Bowl last night. A half-hundred choristers, all members of Linda Vista Elementary School, joined in the procession as it wound through the residential district, guarded fore and aft by protective fathers carrying flashlights. Carols were sung to the accompaniment of a French horn, a glockenspiel, a trombone, a piccolo and a Santa Claus...

[Sinclair] Lott, a member of the Los Angeles Philharmonic Orchestra (he plays the French horn), organized last night's procession...He brought along his fellow Philharmonic players, Roger Stevens (piccolo) and Robert Marsteller (trombone). Lott's son Clifford performed on the glockenspiel.

After the songfest, everybody settled down to hot chocolate and doughnuts in the school auditorium. 139

Studio hornist Fred Fox remarked, "Sinclair was a fun loving guy: tall, blond, good-looking"¹⁴⁰ and bassoonist Don Christlieb echoed, "Sinc, as he was nicknamed, was tall, lean, and rugged."¹⁴¹ The athletic build didn't desert him, because Lott never met a sport he didn't like. He swam daily in the family's backyard pool or ran, preferably on the beach in front of the Lotts' beach house, pursuits that made him feel "loosened from bonds."¹⁴² These activities were augmented by more leisurely fare, golfing with Fred Fox, or bowling, as described by James Decker: "We had a musicians' bowling league and he and Jeanice were on the Philharmonic team. My wife Mary and I were on Nelson Riddle's team. There was the Henry Mancini team, the Billy May team and others."¹⁴³

The early culinary inspiration of Odolindo Perissi was never forgotten. Jeanice Lott reported that her husband "made divine sauces," but when asked for a recipe couldn't comply – "He did it by feel." His two-day chili, made with beef, pork roast, and chicken stock and taken in vats to Catalina Island by sailboat, was the star of gatherings in Avalon, where even the mayor of the town would be sure to appear. Naturally, when Lott and Frisina heard about the long-neglected 1904 vintage Avalon Bowl amphitheater, they donated a trio concert to raise funds for reconstruction. Annual vacations were spent at Club Med locales from the Caribbean to Tahiti, the Lotts in tandem with Corinne and David Frisina. It must be noted that a vacation with Lott was not the most restful affair. Reclining with a bestseller on the beach had no charms for him; he saw the exotic locales as a chance to organize sailboat races.

Mondays, Lott's free day from the Philharmonic, were sacred. Early in the morning he would drive to the Long Beach marina and sail out, often single handed, on his Morgan 24 foot sailboat, C Major. After spending the bulk of the day on the boat he would arrive refreshed at 4 p.m. for his first student at UCLA in Westwood, where he had been teaching since the

early 1950s. There he remained in motion – even a visit to the administrative offices meant taking stairs to the second floor at the bound – teaching until 9 p.m. without a break before driving back to Pasadena.

Sometimes pupils were gathered in a master class arrangement and LPs of Roland Berger's "Siegfried's Call" or Dennis Brain might be played at the beginning of a session (when teaching the Strauss or Mozart concerti Lott would invariably begin a suggestion with, "This is what Dennis would do"). Last Ensembles – duets (Franz, Kopprasch, Mozart, the LA Horn Club collection), trios or quartets – might continue the session. A genial, unfussy picture emerges from descriptions left by students of Lott's method and manner.

'His stress in lessons was always on beauty of sound and musical line...make a beautiful sound, make the line say something emotionally.' 148

'He told me first thing that he didn't like my embouchure, but he really liked my sound so he said that he wouldn't change a thing.'149

'Sinclair would bring excerpts from orchestral literature and have us work through the finer points of performance. His style was low key, very professional and encouraging. I don't think I ever saw him upset.' 150

If asked a specific question Lott would take the time to consider it, but instead of a verbal reply he would often take his silver Horner Kruspe and "would demonstrate with an absolutely effortless style. He seemed to never be exerting any energy. He would just put the mouthpiece to his mouth and blow perfectly."151 The relaxed manner continued: "I don't recall any lesson books at all for this, just books of excerpts and his own collections,"152 wrote one student, who was supported by a second - "I don't remember a specific method book, because we never used one."153 Yet others recalled "a lot of duets and repertoire and all kinds of arrangements and pieces that he or I brought in"154 or "a great deal of repertoire...we even worked on a lot of 'jingle' music he had saved from his studio jobs."155 The absence of a designated bible of study might have seemed like anarchy to some, but there was a method in Lott's approach.

Growing up in a house of professional musicians, Lott had come by much of his musical inheritance by osmosis. From his

father Clifford, the singer (and his grandfather William, as well), he had absorbed a natural approach to breathing and phrasing. From his mother Blanche, the pianist (accompanist, chamber musician and organist), he gained a knowledge of the vast musical literature. On top of this foundation, the



Lott's Viennese Wagner tubas get a try-out at James Decker's house in Hollywood. l-r: Arthur Briegleb, Lott, James Decker, and George Hyde [Collection of Jeanice Lott]



specifics of horn technique as taught by Alfred Brain (who also possessed a pleasant light tenor) were a finishing touch. Lott came of age regarding the horn as a natural extension of his own fine bass voice, and any music that came to hand was fair game. His signature warm-up was Fritz Kreisler's tuneful but athletic *Schöne Rosmarin* (perhaps inspired by Dennis Brain's rendition of the piece at his Uncle Alfred's house in 1945); if he could play it well after a layoff then he knew he was in good shape. When teaching B^b fingerings for high register handstopped playing, Lott used a copy of the theme from the television show Markham that was composed for stopped horn all the way through. Music might come from anywhere.

With an overview of the musical literature that was without parallel, Lott knew the right etude to prescribe for a problem without having a book handy, sometimes writing it out from memory or composing a suitable exercise on the spot. Technique was immediately grafted into the whole musical picture with the addition of a real orchestral excerpt in which it appeared (again, often written down from memory). Norman Schweikert's lesson notebook spanning November 1952 to August 1953 offers the chance to view this pattern in Lott's teaching. Specific etudes from Kling, Kopprasch, Maxime-Alphonse (often in a transposed key) or self-cobbled exercises were prescribed, then examples furnished from Brahms' 3rd, De Falla's Three-Cornered Hat ("The Miller's Dance"), Mahler's 1st, Ravel's Piano Concerto and Pavane, Rimsky's Capriccio Espagnole, "Siegfried's Funeral Music," the Strauss 1st Concerto, or the Bach/Hoss Suites. The first example below takes a basic exercise for "blowing in" the lower middle register, then instantly puts the new-won power to use in Mussorgsky/Ravel's Pictures at an Exhibition (Promenade; 6 bars after rehearsal No. 18). 157 The second begins with a wide glissando (to be done in all keys), and links it straight away to Stravinsky's Firebird (rehearsal No. 169)¹⁵⁸ and Respighi's Feste Romane (No. 23). ¹⁵⁹ Techand music reinforce one another, and month-after-month accumulation of such tightly bonded layers of instruction could produce a hornist solid enough to withstand a strenuous orchestral career.





Left: Lesson Notes for December 8, 1952. Right: Notes for March 25, 1953 [Collection of Norman Schweikert]

A last touch before sending the student out into the world was seasoning in an orchestral environment. In Norman Schweikert's case, Lott

made it possible for me to play 8th horn with the Philharmonic when Alfred Wallenstein did the *Rite of Spring* in January 1955 and 3rd Wagner tuba (1st in F) for the Bruckner 7th the next month. When the surprise audition for the Rochester Civic and Philharmonic Orchestra was announced in October 1955 I was well prepared for it. Erich Leinsdorf was in L.A. that month conducting the San Francisco Opera and mentioned that he would hear a few players for his fourth horn opening in Rochester. I jumped at the chance and played for him in his hotel room. He hired me and I was off almost immediately for Rochester. ¹⁶⁰

John Hiigel recalled Lott's school of orchestral demeanor – and survival.

One of the highlights of my education was the occasional opportunities to play in the UCLA Chamber Orchestra, an ensemble that had the faculty instrumentalists sitting first chair in each section and students filling out the rest of the orchestra. It was a heady privilege to sit by Mr. Lott (I was especially dazzled because his name appeared in large print on my recording of the LA Phil's performance of *Ein Heldenleben*). I appreciated his professionalism, his patience with the sometimes inefficient orchestra rehearsals, and his kindness and encouragement toward us who were students.¹⁶¹

No overexcited conductor could put Lott out of countenance, and his *pater familias* manner enveloped those around him. With a humorous, laconic remark to a student or nearby Philharmonic colleagues Bert Gassman or Robert DiVall, Lott could detoxify a poisonous rehearsal atmosphere. Kurt Snyder remembered,

At that time the UCLA Chamber Orchestra was a combined faculty and student orchestra which gave us the opportunity to work with professionals. I think that's one of the places I learned the most, sitting among professionals and right next to Sinclair. He would always say things to help our confidence and help us relax as well as coach us on the music. With his help, I was able to go on to Juilliard and a career in primarily commercial music as well as chamber music and teaching. ¹⁶²

Another bequest that Lott gave his students was a healthy respect for the earlier forms of the instrument and its players. For Lott, the F horn and natural horn were not distant ancestors, but still useful tools. After all, Lott's teacher Alfred Brain had begun his career on an F instrument (as did Brain's teacher, Friedrich Adolf Borsdorf, and Borsdorf's, Oscar Franz). David E. Hoover remembered a panel discussion, with

various pros present being asked about their approach to horn technique. The only answer that stuck in my mind was Sinclair's because his was so different from the others. He said something to the effect of 'Oh, I don't know if I think about playing the horn as a tech-



nical thing. I just think of the instrument as a collection of natural horns, and I can pull up whichever one I need at the moment by pressing down the right valves.'163

He meant it, too. During a Philharmonic tour,

one of the horn players dropped his second valve slide out of reach under the risers just as Beethoven's 3rd was starting. The first and third valves on the F horn were still there, so Sinclair switched horns with the guy and played the whole symphony on the natural horns in E^{\flat} , F, and C as necessary...He said that he waited for things like that to happen so he had a legitimate excuse to play hand-horn, which he considered to be the right way to do music of that period. 164

Lott is featured playing natural horn on the offstage solo quartet in the Horn Club of Los Angeles recording of Rossini's *Rendezvous de chasse*, ¹⁶⁵ and he used the skits at Horn Club banquets to evangelize the use of the natural horn at a time when very few people in symphonic circles, much less LA, were playing the instruments.

After demonstrating the trials and tribulations of an early horn player B. V. (before valves) Sinclair demonstrated how easy it was to change keys by simply inserting different crooks and not bother about valves; also, how simple a Mozart Concerto along with various and sundry passages from the Symphony repertoire could be without valves...This was all not only very funny and entertaining, aided by props and costumes, but was also a demonstration of the possibilities of using only the hand in the bell, the likes of which no one has ever heard before, I'm sure. Sinclair Lott is a real artist. 166

Art Frantz testified, "If you've never heard 'Sinc' play [a] Mozart Concerto on the Horn without valves, you've missed something." ¹⁶⁷

The last decade of Lott's career offered its share of musical highlights. Solo and chamber music performances at UCLA over the years included Mozart's concerti and quintet, Schumann's *Adagio and Allegro* (orchestrated by Ernst Ansermet) and Dukas' *Villanelle*. In 1965 Mozart's *Sinfonia Concertante* got another airing with the Philharmonic, with its 1951 roster of soloists intact: Bert Gassman, Kalman Bloch, Frederick Moritz (at the age of 68), and Lott.¹⁶⁸ The latter also finally got around

February 13, 1965	-8:20 P.M.	
The Pass	idena Symphony Orc Richard Lert, Conductor	hestra
	Program	
Adagio for Strings, Op. 11		Barber
Nuages, from Nocturnes		Debussy
	ncerto egro-Andante con moto, Rondo Sinclair Lott - soloist	Strauss
	Intermission	
Symphony No. 4	in B flat major, Op. 60	

to the Strauss 2nd Concerto, in Pasadena under the fine Viennese-born conductor Richard Lert. 169

Strauss Second Concerto Program (Detail), 1965 [Collection of Jeanice Lott]

The year 1967 brought a multiple-city eastern US tour, with Carnegie Hall the highlight. There was also a grueling nineweek Eurasian tour that autumn in which the Philharmonic gave forty-two concerts in thirteen countries from Belgium to Hong Kong. The orchestra landed in Brussels and checked into their hotel for a jet-lagged, wakeful night prior to their first concert. The solo hornist was one of the few musicians who insisted on getting in some practice no matter what the hour, even without his Kruspe at hand (it was underway with the other instruments to the Queen Elizabeth Hall in Antwerp). "Sinclair Lott couldn't have his French horn," chronicled the LA Times, "but he had something working the scales – 'starting from lesson one up to lesson 800, I'd say,' moaned a neighbor."170 Lott had installed a valve cluster on one of his garden hose horns that enabled him to play all chromatics (light, compact, and almost indestructible, the "instrument" fit comfortably into his baggage). Practice was necessary, as Beethoven's 3rd, Mahler's 1st, and Ein Heldenleben were among the works the orchestra had programmed for the tour. Another was Bruckner's 7th, planned especially for Vienna's Musikvereinssaal.¹⁷¹ Jeanice traveled along on this epic trip, and afterwards reported on the concert venues, which included Teheran and Bombay, in talks at Philharmonic support luncheons. 172

Sir John Barbirolli visited Los Angeles in 1969 to conduct a work that Lott had learned under Bruno Walter's tutelage. When he left, Barbirolli presented the hornist with a photograph inscribed, "For Sinclair Lott, In warmest and affectionate remembrance of his magnificent playing of the Mahler IX from his good friend and Maestro. From Sir John." Lott's command of the piece also made a great impression on the freshly installed managing director of the Philharmonic, Ernest Fleischmann:

I remember most vividly his beautiful solos in the Mahler Ninth Symphony conducted by Sir John Barbirolli. This turned out to be Sir John's final concert with the Philharmonic (as he passed away not long after that) and Sinclair played the important Principal Horn

part as though he wanted Sir John to take the memory of this moving performance with him into eternity.¹⁷⁴

Sir John Barbirolli [Collection of Jeanice Lott]



Thomas Stevens, solo trumpet of the Philharmonic for nearly three decades, offered a view of Lott from a younger colleague's perspective:

I knew 'Sinc' during the final five or so years of his career, when I was the young kid 'associate principal' trumpet and he and the principal trumpeter, Bobby Di-Vall, were the *de facto* leaders of the brass section. They



were impressive musicians and always very gentlemanly in their demeanor in the job... 'Sinc' did a great deal of studio work, and like the handful of other orchestra members who were lucky enough to do likewise, his work schedule was quite challenging. There were days when he would play an orchestra rehearsal in the morning, a motion picture or TV session in the afternoon, and then a Philharmonic concert that evening (not to mention driving all over L.A. to do so), and these types of circumstances occurred quite often. As a young player in my twenties, I was genuinely impressed with Sinclair and DiVall, if for no other reason than the fact they could do so much diverse work and do it well, with considerable technical consistency. Indeed, on many occasions I wondered whether I would ever be able to reach their level of excellence in that respect, and in retrospect, I must state I was extremely fortunate to have been placed in a situation to observe the work of these gentlemen, emphasis, gentlemen, musicians and to learn from them at a critical point in my own career.¹⁷⁵

Lott retired from the Philharmonic in September, 1973 and William Lane of the Buffalo Philharmonic (who had been a student of James Stagliano, Lott's LAPO colleague of thirty years before) succeeded him in the post. The Lott had worked hard right up until retirement: the previous June 21 had seen a final session with Sinatra at Goldwyn Studios in the company of Richard Perissi and Gale Robinson (ironically, the album Ol' Blue Eyes is Back marked Sinatra's return after his own attempt at retirement two years earlier). Also that June, Lott made a guest appearance on a panel discussion at the 5th Annual Meeting of the International Horn Society hosted by the Claremont Music Festival. Surrounded by friends Wendell Hoss, James Decker and David Duke, and IHS luminaries including Barry Tuckwell, Philip Farkas, and John Barrows in addition to the 215 registered participants, it served as Lott's valedictory lap. 177

His retirement routine still included running, and he continued sailing, solo, beyond his eightieth year. He also applied his carpentry skills to enlarge the couple's beach house to make it suitable as year-round residence: according to Jeanice "He worked long days and was never happier."178 Retirement did not mean hanging up the horn; "He loved to play, and no gig was beneath him."179 Whether a Las Vegas show, Strauss 1st Concerto, a Mozart Divertimento or the Strauss Sonatina in F for winds at UCLA in 1974, his playing remained muscular and masterful, Alfred Goldberg of the LA Times noting of the Strauss that the "group of professionals read the work with affectionate regard both for its sentiment and its characteristic Straussian brio, and there were notable solo contributions from Sinclair Lott's French horn."180 He now had the leisure to play pleasant venues like the Santa Barbara Symphony and the Ojai Festival, and joined retired colleagues Alexander Grieve and Harold Meek to record Louis François Dauprat's Grand Trios, Op. 4, Nos. 2 and 3.181 1975 brought a slew of school concerts with the Hollywood Brass Quintet, 182 and the following year saw Mozart Divertimenti at the San Luis Obispo Mozart Festival ("bold and breezy yet handsomely understated")¹⁸³ and service on the jury for the 30th Coleman Chamber Music Auditions in Pasadena, a responsibility he had first taken on years before.¹⁸⁴

A downsize to a condominium on nearby South Orange Grove Blvd. in 1980 offered a first rate running venue at the athletic field of Ambassador College across the street. On May 31 of that year a musical memorial to Wendell Hoss was given at the gardens of the Glendale Brand Library at which Lott both spoke and performed.¹⁸⁵ In 1981 he played a series of free concerts with the Steed Woodwind Quintet in communities across southern California under Local 47 sponsorship. William Steed, clarinetist and leader of the group recalled, "Philharmonic players were difficult to get, even if retired, and we all admired Lott's experience and ability." 186 After retiring from his position at UCLA, Lott taught 1981-1983 at California State University at Northridge, and continued to teach private pupils. He monitored the progress of former students, ¹⁸⁷ and followed the news of his Philharmonic as Music Directors came and went, Zubin Mehta making way for Carlo Maria Giulini, then André Previn, and finally Esa-Pekka Salonen. Two young step-grandsons, Joshua Mathew and Christian Kekoa Cook, entered the family and Sinclair Jr. and his wife Ipolani presented his parents with a grandson, Tyler Kaleo Lott, in 1990. Lott himself wrote in the spring of 1994, at eighty-one, "I'm in good health which is fortunate...I'm getting to retirement age but still get a charge out of playing so I'll keep practicing for awhile."188 Just months afterwards, on the morning of Saturday, July 2, 1994, Lott awoke from a night's sleep physically and mentally disoriented. On telephone advice from a physician he was taken to a local hospital. He never came out, and died of pancreatic cancer on April 14, 1995.

The commemorative "Music and Memories for Sinclair" was held on April 28 at Forest Lawn and included thirteen hornists (colleagues and former students) and tuba playing Lasso, Mozart, and Tribute by George Hyde. 189 In addition the Los Angeles Master Chorale Chamber Singers offered Lasso and Brahms, and baritone soloist Paul Hinshaw sang Handel's "Where'er you walk" and Teresa Del Riego's "Homing," two pieces that Clifford Lott had sung at the wedding of Jeanice and Sinclair half a century earlier. The text of the latter song was by Arthur Leslie Salmon, a poet who had also been set by Edward Elgar:

I have wandered far, From daybreak to the twilight gloaming; I come back with the evening star, Homing.

Former students shared their reflections. "I remember him being very kind and encouraging," wrote Bruce Atwell, "a very nice gentleman for whom I had a great deal of respect." For Kurt Snyder, "Sinclair was a gentle giant. He showed exceptional patience and generosity to his students." Bob Kohler missed "a true gentleman who cared for his students and



helped them beyond their music lives."192 More than one former pupil recalled a quartet gig that Lott had organized and played, but then neglected to collect payment (leaving his students to split the whole sum between them).

Thomas Stevens maintained that Lott "was a different breed of musician than one usually finds in orchestras today, in that he was a man of diverse talents and interests."193 James Decker mourned the passing of a friend: "He was a fun guy and we miss him."194 Ernest Fleischmann sent word to Jeanice:

I have been meaning to write to tell you how much I sympathize with you in the loss of Sinclair. He was an excellent musician and a splendid human being, and made a significant contribution to the artistic development of the Philharmonic. As you can imagine, during my 26 years with the Philharmonic I have come across many musicians, but Sinclair does stand out as a man of great strength and friendly demeanor. 195

Musician's Union Local 47, which had sparred with Lott nearly forty years before, now praised "Our beloved member, a superb musician, a great friend."196 Zubin Mehta, who had left his Los Angeles post in 1978, also sent a note of condolence. Sir Georg Solti, though his last collaboration with Lott was now more than three decades in the past, contacted Jeanice, "to say how sad I was to learn of your husband's death earlier this year. I remember him very well and his inspiration to so many as a teacher has left a wonderful legacy."197

That legacy had been closely interwoven with the fortunes of Lott's hometown. The 1990 census had put the population of Los Angeles at 3,485,398 souls (second in the nation), more than ten times that of the city when Lott was born. 198 "Stretching now from the country-club homes of Santa Barbara to the shanty colonias of Ensenada, to the edge of Llano in the high desert and of the Coachella Valley in the low, with a built-up surface area nearly the size of Ireland and a GNO bigger than India's – the urban galaxy dominated by Los Angeles is the fastest growing metropolis in the advanced industrial world."199 The Los Angeles Philharmonic, which now ranks among the nation's elite ensembles, was recently assessed by Alex Ross of *The New Yorker* as "the most interesting orchestra in America."200 But on the occasion of the unveiling of the orchestra's new home, Frank Gehry's stunning Disney Hall, Mark Swed reminded those in the midst of present celebration to spare a thought for the past, because "this orchestra's musical DNA is older, and deep in its checkered, colorful past lie some of the reasons why it is well situated for the future."201

Sinclair Lott lent his distinctive voice to the Los Angeles Philharmonic for nearly four decades, and he and Jeanice donated much of their time improving the city's musical life. Sons Clifford (piano) and Sinclair (drums) continue the family profession as Jazz musicians, grandson Tyler (guitar player and song writer) is the fifth generation of working Lott musicians, and Lott's horn students are found in the LA recording studios, as educators, and in orchestras on disparate continents. "Sinclair Lott," concluded Fanfare magazine's Christopher Brodersen, "was the preeminent horn player in a town that boasted some of the finest horn-playing in the world at the time."202 Fortunately for those who never had the chance to hear his musicianship live, Lott's recorded legacy is a rich one. A good beginning might be made with CD reissues of Bruno Walter's luminous 1961 reading of Mahler's 9th Symphony, Stokowski's astonishingly fresh 1956 rendition of Holst's Planets, or Lott's trademark 1968 Heldenleben with Mehta. 203 Longtime Los Angeles studio hornist David Duke spelled it out for the rest of us: "When Sinclair played 'Heldenleben,' he was the hero." 204

⁹³Albert Goldberg, "Solti's Conducting Inspires Orchestra," Los Angeles Times, July 31, 1957: 21.

94Sir Georg Solti and Harvey Sachs, Memoirs (New York: Alfred A. Knopf, 1997), 113.

 95 Ibid., 118. Philharmonic Board Chair Dorothy Chandler (1901-1997) had initially approached Fritz Reiner about taking the job. Reiner had endured a heart attack in 1960, and the mild California climate was an attractive alternative to Chicago, where he had been music director since 1953. Chandler pulled out all the stops: "To the Reiners she extended the kind of hospitality that they seldom experienced elsewhere: a chauffeured limousine was at their disposal, and they had the finest suite in the Town House Hotel" (Philip Hart, Fritz Reiner: A Biography [Evanston, IL: Northwestern University Press, 1994], 178). Nonetheless, Reiner remained with Chicago until spring of 1963, and died later that year.

⁹⁶Martin Bookspan and Ross Yockey, Zubin: The Zubin Mehta Story (New York: Harper & Row, 1978), 99. 97Solti and Sachs, 120-121.

98 Zubin Mehta and Countess Renate Matuschka, Die Partitur meines Lebens: Erinnerungen (Munich: Droemer Verlag, 2006), 72. Decca's John Culshaw testified that "Solti had become immensely powerful within Decca and had developed a hatred for Mehta because he felt that somehow Mehta had betrayed him in Los Angeles" (John Culshaw, Putting the Record Straight; the Autobiography of John Culshaw [London: Secker & Warburg, 1981], 208). As a result, the first recording under Mehta's regime was made with RCA, the orchestra didn't begin recording with Decca until 1967, and Solti was always given preference in programming.

"Buffie & the Baton," Time, April 14, 1961 (time.com/time/magazine/article/0,9171,872266-1,00).

 100 Dorothy Chandler's hiring criteria went beyond Mehta's conducting technique. At their first meeting Mrs. Chandler asked the young conductor, "Tell me, Mr. Mehta, exactly when were you born?" "April 29, 1936," Zubin answered. "Why do you ask?" "You're a Taurus, then," and Mrs. Chandler smiled, curiously. "I might have known. I'm a Taurus myself" (Bookspan and Yockey, 97).

¹⁰¹A token of this was to be found in the hall in the Lott's home at 1425 Lida Street in Pasadena, which was lined with a phalanx of photos of legendary conductors, each autographed with glowing tributes to Lott's musicianship.

¹⁰²Mehta and Matuschka, 99

¹⁰³Ibid., 87.

¹⁰⁴Bookspan and Yockey, 112.

¹⁰⁵The focus on the lone maestro was taken up by Decca's art department; a British critique of a Mehta recording remarked on "the cover picture of young Mr Mehta, making a dramatic gesture and scowling imperiously at an invisible orchestra" (L. S., "Richard Strauss: Ein Heldenleben. Los Angeles Philharmonic conducted by Zubin Mehta. Decca," Gramophone, May 1969: 42).

¹⁰⁶Raymond Kendall, "The Many-Splendored Sound of California," in: George Seltzer, The Profes-

sional Symphony Orchestra in the United States (Metuchen, NJ: The Scarecrow Press, 1975), 66.

107Within nine years Chandler raised about twenty million dollars towards the Music Center (she also $\ \ \, \text{made sure people knew it -billboards sprouted up across the city expressing "the people's" thanks to} \\$ Mrs. Chandler). She was featured on the cover of *Time* magazine, the accompanying article describing her accomplishment as "perhaps the most impressive display of virtuoso money-raising and civic citizenship in the history of U.S. womanhood." ("Brightness in the Air," Time, December 18, 1964; time.com/time/magazine/article/0,9171,876483,00). Behind the rampant philanthropy was a genuine if exclusive love of music - to Mrs. Chandler "music was culture. 'My mother was not interested in art,' said [her son] Otis, 'She never took me to an art gallery and she had no art in the home. Just music'" (Dennis McDougal, Privileged Son: Otis Chandler and the Rise and Fall of the L.A. Times Dynasty [Cambridge, MA: Perseus Publishing, 2001], 189).

¹⁰⁸Karyl Lynn Zietz, The National Trust Guide to Great Opera Houses in America (New York: Wiley, 1996), 147. ¹⁰⁹T. H., "Richard Strauss. Don Juan–Symphonic Poem, Op. 20. Los Angeles Philharmonic Orchestra conducted by Zubin Mehta. RCA-Victor Q RB6637: Q SB6637," Gramophone, January 1966: 40 (available on CD as JVC RCA Red Seal CJVC 24043).

110 David Hurwitz, "Richard Strauss: Complete Tone Poems," Zubin Mehta, Los Angeles Philharmonic, et. al.. Decca-470954-2(CD)" (classicstoday.com/review.asp?ReviewNum=6698). The way Mehta appropriated Viennese style as his own prompted Igor Stravinsky to refer to him sneeringly as "Von Mehta" (Igor Stravinsky, "Side Effects: An Interview with Stravinsky," The New York Review of Books, March 14. 1968: nybooks.com/articles/archives/1968/mar/14/side-effects-an-interview-with-strayinsky/).

¹¹¹Letter from Sinclair Lott to the author, April 10, 1994.

¹¹²Christlieb, 74.

¹¹³Ibid..

 $^{114} Letter$ from Sinclair Lott to the author, April 10, 1994. Even Mehta's first attempt at Tchaikovsky's $5 th in Los Angeles \ elicited \ critical \ praise \ for \ "Sinclair \ Lott's \ beautifully \ played \ horn \ solo" \ (Albert \ Gold-normal \ played \ horn \ solo")$ berg, "Fine Bowl Concert Stars Mehta, Previn," Los Angeles Times, August 11, 1962: B5).

115 Peter G. Davis, "Mehta Faces the Music," New York Magazine, Vol. 18, No. 2, January 14, 1985: 29.

As well being chief music critic of the Los Angeles Times from 1965-1996, where he was known for his aggressive polemics, Martin Bernheimer taught a surprisingly gentle and liberal-minded criticism class at UCLA. He was awarded a Pulitzer Prize in 1982.

¹¹⁶Ibid., 28. Samuel Lipman agreed with his critical brethren: "Mehta brings no distinctively personal musical qualities to his work...and he has had no noticeable influence on the way anybody plays anything...Mehta is all in all of little concern to his colleagues, and even to members of his own orchestra" (ibid.). Mrs. Chandler, whose press connections were unparalleled, ran a tight ship, but the later reaction of the New York Philharmonic musicians to Mehta is better documented. When canvassed about



renewing his contract, "The answers came back 95 percent against Mehta's behavior, standards, musicianship, and attitude, and also pointed out his lack of discipline, carelessness, and insulting remarks during rehearsals." Management inexplicably renewed the contract, and "the orchestra went into shock. We felt betrayed" (ibid., 31). An anonymous veteran player opined,

We don't seem to be a community of musicians that knows how to play or work together any longer. Mitropoulos could have us making music with one hand in his pocket. So could Bernstein - he still can...Now when Mehta conducts us, we just sound mediocre too much of the time...When I look up at him as he gestures for a fortissimo, his face often seems to be filled with anger or resentment. Perhaps I'm misinterpreting, but when I see a conductor looking at me like that, I give him back the same kind of sound: harsh and bru-

 $^{117} \hbox{``Bruckner: Symphony No. 4 in E flat ('Romantic'), Decca, LAPO, Mehta, "in: Edward Greenfield, The Company of the Company of the Edward Greenfield, The Company of the Company$ Robert Layton and Ivan March, The Complete Penguin Stereo Record and Cassette Guide (Harmondsworth: Penguin Books Ltd, 1984), 261.

118" Dvorák: Symphony No. 9 in E minor ('From the New World'), Decca, LAPO, Mehta," in: Ed-

ward Greenfield, Robert Layton and Ivan March, The Complete Penguin Stereo Record and Cassette Guide (Harmondsworth: Penguin Books Ltd, 1977), 351.

119"Strauss: Ein Heldenleben, Decca, LAPO, Mehta," in: ibid., 969.

¹²⁰L.S., "Strauss: Symphonia Domestica, Decca, LAPO, Mehta," Gramophone, September 1970: 64.

121"Best Selling Classical LPs," Billboard, Volume 84, No. 2, October 7, 1972: 24.

 $^{122}\mathrm{A}$ good, if not exhaustive, discography of Mehta and the LAPO can be found at rogerbobo.com /discography/lapo.shtml.

Richard Strauss, Symphonia Domestica, Op. 53 (Berlin: Bote & Bock, 1904), 111.

124Private communication from David Duke to the author, August 2, 2009.

 $^{125}\mbox{Bernard}$ Augustine De Voto, Saturday Review, Volume 52, 1969: 52.

¹²⁶Peter Hugh Reed, American Record Guide, Volume 35, 1968: 606.

¹²⁷Conversation with Sinclair Lott, 1972.

¹²⁸Irving Eckhoff, "Bruins Refuse Offers for Thirty-Eight Tilts," Los Angeles Times, December 9, 1934: 26.

¹²⁹John Tranchitella, "The End of an Era," Senza Sordino, Vol. 4, No. 4, March/April 1966: 3.

 $^{130}\mathrm{Leighton}$ Jones, "Alfred Edwin Brain (1885-1966): A Forgotten British Horn Virtuoso?" The Horn Call, Vol. XXXV, No. 1, October 2004: 55. George Hyde's piece, Ode (the title later changed to Tribute) was actually written for Odolindo Perissi's funeral thirteen years previously (personal communication from George Hyde to the author, July 19, 2009). ¹³¹Interview with Jeanice Lott, March 31, 2010.

132. Valley Residents Take Part in Bowl Picnic," Los Angeles Times, July 21, 1964: SF10.

¹³³Mary Lou Loper, "Acts Bowl 'em Over in Volunteers Olio Show," Los Angeles Times, June 5, 1965: B1.

 $^{134}\mathrm{In}$ 1943 David Frisina (1914-2000) succeeded Bronislaw Gimpel to become concertmaster of the LA Philharmonic, and so became the first American-born concertmaster of any major US orchestra. He and Lott were not only of an age, but both had been originally engaged by Otto Klemperer in the 1930s, and both had led careers that straddled the worlds of symphonic and popular recordings. Frisina, who played on the "Earl of Plymouth" Stradivarius (built in 1711 and previously owned by Fritz Kreisler), was often cited by the Los Angeles Times for his silken tone and elegance of style. He was the second soloist to perform William Walton's Violin Concerto, after Jascha Heifetz. It is Frisina's violin that is heard in duet with Sinclair Lott's horn in the final minutes of the recording of Ein Heldenleben with Mehta (Richard Strauss, The Tone Poems, LAPO, Zubin Mehta, Decca 470 954-2 [6 CDs]).

135"2,500 Pupils Hear Philharmonic's First 'Musical Heritage' Concert," Los Angeles Times, October 29, 1960; 5,

¹³⁶Dorothy Townsend, "Music Clubs Plan Awards," Los Angeles Times, November 18, 1958: A5.
¹³⁷"Concert to Aid Fund for Music and Art School," Los Angeles Times, May 7, 1960: B6.

¹³⁸Elizabeth Goodland, "Philharmonic Unit Tea Near," Los Angeles Times, November 27, 1959: A1; Mary Lou Loper, "Junior Philharmonic Tea Draws 250," Los Angeles Times, December 13, 1962: C1.

"Linda Vista Serenaded by Children's Carols," Los Angeles Times, December 24, 1957: B1.

 $^{140}\mbox{Private}$ communication from Fred Fox to the author, August 11, 2009.

141 Christlieb, 78.

¹⁴²Interview with Jeanice Lott, November 13, 2008.

 $^{143}\mbox{Private}$ communication from James Decker to the author, July 2, 2009.

 $^{144} \mathrm{Interview}$ with Jeanice Lott, November 13, 2008.

¹⁴⁵Evelyn de Wolfe, "L.A. Trio to Revive Concerts at Catalina," Los Angeles Times, September 25, 1959:

A1; "Philharmonic Trio to Play at Catalina," Los Angeles Times, September 20, 1959: 22.

⁶The ever ready comedian also employed his boat to entertain the members of the Horn Club: "In the Marina, Sinclair Lott demonstrated several feats of nautical virtuosity that may well never be duplicated in these parts" (Thomas Greer, "The Horn Club of Los Angeles," Overture, 14, August 1964 [unpaginated; Collection of Norman Schweikert]).

147 Private communication from Bob Kohler to the author, July 3, 2009.

 $^{148}\mbox{Private}$ communication from Bruce Atwell to the author, July 3, 2009.

 $^{149}\mbox{Private}$ communication from Bob Kohler to the author, July 3, 2009.

 $^{150}\mbox{Private}$ communication from Tom Shedd to the author, July 4, 2009.

 151 Ibid..

¹⁵²Ibid..

 $^{153}\mbox{Private}$ communication from Bob Kohler to the author, July 3, 2009.

 $^{154}\mbox{Private}$ communication from David E. Hoover to the author, July 14, 2009.

 $^{155}\mbox{Private}$ communication from Norman Schweikert to the author, July 7, 2010.

 $^{156}\mbox{With a theme composed}$ by Stanley J. Wilson, Markham was a private eye series starring Ray Milson, Markham was a private eye series starring Ray Milson, land that ran 1959/60 on CBS.

157 Modest Mussorgsky (orchestrated by Maurice Ravel), Tableaux d'une exposition (Moscow: Muzyka,

c. 1965), 21.

¹⁵⁸Igor Stravinsky, The Firebird. Ballet Suite, 1945 (London: Ernst Eulenberg, 1982), 129.

¹⁵⁹Ottorino Respighi, Feste Romane. Poema sinfonico (Milan: Ricordi, 1929), 78.

¹⁶⁰Private communication from Norman Schweikert to the author, July 7, 2010. Schweikert added, "Two months after arriving, Sinclair sent me a letter, which he wrote on the back of a program of the Horn Club's 5th Annual Banquet on 18 December. In it he gave me his advice about not neglecting the high register...'practice as though you were a first horn.'"

¹⁶¹Private communication from John Hiigel to the author, July 24, 2009.

¹⁶²Private communication from Kurt Snyder to the author, July 4, 2009. Lewis E. Hiigel, another sort of UCLA student, offered yet another slant on Lott's character:

While I was never a student of Mr. Lott's, it was my good fortune to have his assistance in doing research for my doctoral dissertation at UCLA. Rather than studying French horn with him, I actually studied Mr. Lott! I observed and quantified the action in the oral cavity as he performed.

The purpose of the study was to determine any relationship between the action of the tongue when performing specific pitches and styles on brass instruments and its action when verbalizing selected syllables that teachers often use to demonstrate for young instrumental students.

My research required six performers: two each on horn, trumpet and trombone. I used professional musicians because of their obvious mastery of problems in tonguing and pitch control. A cinefluorographic film and audio recording of the six subjects while they performed specific pitches, rhythms, styles, and while they spoke specified syllables, provided the data for comparative analysis and quantification.

Each subject performed in a very small space, under a lead blanket, with microphones and a motion X-ray camera pointed at his right cheek - surely a unique and uncomfortable experience. Mr. Lott was most willing to participate in this adventure.

Any student involved in doctoral study knows that completing the dissertation depends so much upon individuals who provide services and encouragement. For me, Mr. Lott was one of those individuals. I am especially grateful to him for giving so completely of his talent and time to this research.

(Private communication from Lewis E. Hiigel to the author, July 24, 2009). Hiigel's completed research became The Relationship of Syllables to Pitch and Tonguing in Brass Instrument Playing (Los Angeles: PhD Dissertation UCLA, 1967).

¹⁶³Private communication from David E. Hoover to the author, July 14, 2009.

¹⁶⁴Ibid..

 $^{165} {\rm ``New}$ Music for Horns'' (Angel S-36036), available on CD as "Horns! The Horn Club of Los Angeles" (EMI CDM-7 63764 2).

166 Art Frantz, "Horn Club," Overture, Vol. 32, No. 10, January 1953: 12.

167 Art Frantz, "Horn Club," Overture, Vol. 33, No. 4, July 1953: 19. Of course, high art didn't exclude humor, and a 1969 Monday Evening Concert of Mozart's Musical Joke featured "(natural) horn players Ralph Pyle and Sinclair Lott, the latter in knee pants and bushy red wig" (Walter Arlen, "'Adventures' Featured on Monday Evening," Los Angeles Times, November 12, 1969: H16).

"Calendar: Music," Los Angeles Times, October 31, 1965: B16.

¹⁶⁹Richard Johannes Lert (1885-1980) was a Viennese-born *Kapellmeister* who held posts at several leading German opera houses, including the Staatsoper in Berlin. He emigrated in 1934 and was a longtime resident of Pasadena, there prized as a pedagogue and conductor of the Pasadena Symphony from 1936-1972).

1⁷⁰Robert C. Toth, "Rhapsody of Praise for L.A. Orchestra Abroad," *Los Angeles Times*, September 24, 1967: D1, D11.

¹⁷¹An apocryphal story maintains that a well-known Viennese hornist approached Lott while on tour to praise the LAPO's recording of Symphonia Domestica as his favorite recording of the work from

a horn perspective.

172. Tour to Be Described," Los Angeles Times, November 14, 1967: SG10; "Symphony Unit Begins" Fund Drive," Los Angeles Times, January 14, 1968: WS10.

¹⁷³Collection of Jeanice Lott.

¹⁷⁴Letter from Ernest Fleischmann to Jeanice Lott, May 5, 1995 (Collection of Jeanice Lott).

 $^{175}\mathrm{Private}$ communication from Thomas Stevens to the author, June 8, 2010.

¹⁷⁶Daniel Cariaga, "Musical Chairs at the Philharmonic," Los Angeles Times, September 30, 1973: N43.

177" Mass Concert Will End 'Horn Week,'" Los Angeles Times, June 21, 1973: H17. ¹⁷⁸Undated letter from Jeanice Lott to the author, January 2009.

¹⁷⁹Private communication from David E. Hoover to the author, July 14, 2009.

¹⁸⁰Albert Goldberg, "Chamber Group at Schoenberg Hall," Los Angeles Times, May 22, 1974: E21.

¹⁸¹Avant Records LP AV-1013 (Crystal Records Cassette C112). Lott and the Los Angeles Philharmonic Brass Ensemble also contributed four tracks to "Philharmonic Brass" (Crystal Records CD121). The conductor of the album was Lester Remsen, both a fine trumpeter and an excellent recording engi-

neer who was the creative force behind Avant Records. 182 "The Hollywood Brass Quintet," Overture, March 1975: 13.

¹⁸³Daniel Cariaga, "San Luis Festival Finds Its Format," Los Angeles Times, August 22, 1976: L74.

¹⁸⁴Daniel Cariaga, "Music, Dance News," Los Angeles Times, November 23, 1975: Q66.

¹⁸⁵Conducted by David Raksin, in addition to Lott the hornists included William Alsup, James Atkinson, Aubrey Bouck, Arthur Briegleb, Bruce Clausen, James Decker, James De Corsey, Fred Fox, Warren Greg, James McGee, Todd Miller, Richard Perissi, Gale Robinson, Gene Sherry, and Victor Vener (Norman Schweikert, "Wendell Hoss," The Horn Call, Vol. XI, No. 1, October 1980: 47-48).

¹⁸⁶Interview with William A. Steed, Jr., June 20, 2010.

 $^{187}\mbox{Norman}$ Schweikert recalled, "I remember [the Lotts] came to one of the Chicago Symphony's concerts when we were on a Western States Tour in January 1982. It was always great to see them, and Sinclair had compliments to offer on our playing in the Bruckner 4th" (private communication from Norman Schweikert to the author, July 7, 2010).

⁸Letter from Sinclair Lott to the author, April 10, 1994.

189"Music and Memories for Sinclair," program, April 28, 1995 (Collection of Jeanice Lott). The thirteen hornists who played in the memorial concert were Ron Applegate, James Decker, Steven Durnin, George Hyde, William Lane, John Mason, Todd Miller, Caswell Neal, Richard Perissi, Gale Robinson, Gene Sherry, Ned Treuenfels, and Chris Van Steenbergen. Norman Pearson played tuba.

¹⁹⁰Private communication from Bruce Atwell to the author, July 3, 2009

 191 Private communication from Kurt Snyder to the author, July 4, 2009.

¹⁹²Private communication from Bob Kohler to the author, July 3, 2009.

 193 Private communication from Thomas Stevens to the author, June 8, 2010.

 $^{194}\mbox{Private}$ communication from James Decker to the author, July 2, 2009.

¹⁹⁵Letter from Ernest Fleischmann to Jeanice Lott, May 5, 1995 (Collection of Jeanice Lott).

¹⁹⁶Musicians' Union Local 47, "In Memoriam Sinclair R. Lott, Sr." (Collection of Jeanice Lott).

197 Letter from Sir Georg Solti to Jeanice Lott, October 9, 1995 (Collection of Jeanice Lott). 198 census.gov/population/www/documentation/twps0027/tab22.txt.

¹⁹⁹Mike Davis, City of Quartz: Excavating the Future in Los Angeles (New York: Vintage Books, 1992), 6.

²⁰⁰Alex Ross, "The Venezuelan," The New Yorker, December 14, 2009 (newyorker.com/arts/critics/musical/2009/12/14/091214crmu_music_ross?currentPage=2).

²⁰¹Mark Swed, "The Salonen-Gehry Axis," The Los Angeles Times Magazine, August 31, 2003: 10.

 $^{202} audio a sylum.com/audio/music/messages/15/152470.$

²⁰³Gustav Mahler, Symphony No. 9, Columbia Symphony Orchestra, Bruno Walter, Sony Classical SM2K 64 452CD; Gustav Holst, *The Planets*, Op. 32, LAPO, Leopold Stokowski, EMI Classics CDM 5 65423 2 7; Richard Strauss, The Tone Poems, *Ein Heldenleben*, LAPO, Zubin Mehta, Decca 470 954-2 (6 CDs). Playing 6th horn on the Stokowski *Planets* recording is the young Norman Schweikert.

²⁰⁴Private communication from David Duke to the author, October 29, 2002.

This article could not have been written without the generous assistance of Jeanice Lott, who provided many photos and documents, and filled in the details of her husband's long career with great patience. Her sons Clifford and Sinclair contributed valuable recollections of their father. Also providential was the treasure trove of newspaper sources kindly supplied by Howard Sanner of the Library of Congress. Norman Schweikert, who had collected a thick folder of material on his former teacher over the years, shared it in the openhanded manner that I've learned to expect from him (though he was fully occupied finishing a book on the fabulous Reiter Brothers). Lott's friends James Decker, David Duke, and George Hyde answered repeated questions without complaint. Colleagues Joseph Eger, Fred Fox, Thomas Greer, and Thomas Stevens contributed memories, as did students Bruce Atwell, David E. Hoover, Bob Kohler, Tom Shedd, Kurt Snyder, and Richard V. West. Lastly, thanks go to Lewis E. and John L. Hiigel.

William Melton is a career hornist with the Symphony Orchestra of Aachen/Aix-la-Chapelle (Germany). More about his writing, musical editions, and orchestra life is to be found at williammelton.com.

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Medical and Scientific Issues: Real-Time Computerized Feedback for Horn Instruction

by Peter W. Iltis, Series Editor

ommunicating to students how to improve performance is a major concern for horn teachers. Communication is often through teacher demonstration, verbal feedback, or recorded examples at weekly lessons. A problem arises, however, during the days between lessons. When lessons are limited to one hour per week, it can become difficult for students to recall the specifics of instruction during the intervening days of practicing, as their primary source of information, the teacher, is not present. Students working with me at Gordon College are developing a new software program (available by June 2011) that offers a possible solution. The software, Computerized Visual Feedback for Musicians, CVFM), holds promise for assisting teachers in providing objective feedback during lessons as well for helping students during their practice sessions in performance areas including tone quality and various aspects of musical expression such as dynamics, intonation,

Tone quality is often addressed by teachers verbally. Terms used include words such as dark or bright, breathy or nonbreathy, and heavy or light tone (Callaghan, Thorpe, & Doorn, 2004; Welch, Howard, Himonides, & Brereton, 2005). Through association, repetition, and positive and negative reinforcement, students learn what these constructs mean, though their understanding is dependent upon the teachers' subjective opinion and ability to effectively communicate the meaning of these somewhat abstract concepts. Greater objectivity can be achieved when these constructs are associated with spectral analysis that can allow both teachers and students to not only hear but also visually see the harmonic composition of horn sound. Further, spectral analysis allows teachers and students to objectively compare different performers, types of instruments, mouthpieces, bell flares, and metallic compositions of horns, though certain caveats must be understood.

For one thing, the spectral composition of sound depends upon the dynamic level being analyzed. As the dynamic becomes louder, the spectral composition becomes more elaborate, with higher harmonics becoming more numerous and intense. To adequately make comparisons of the types listed above, it is thus imperative to be recording note iterations at the same decibel (dB) level. Though one might think that employing a dB meter to help control this between comparison trials would be adequate, the analysis is further complicated by several other factors. In our work with the CVFM software, we have noted that presenting controlled, electronically-generated pure tones at precisely the same volume to wave analysis demonstrates a clear bias to certain frequencies depending upon such things as room size, room shape, and microphone placement. That is, certain notes are reinforced by the acoustics, and others are diminished. This contributes to misleading information when looking at the harmonic composition of any note. We have attempted to employ calibration routines that use white noise projected into the room that allows the adjustment of different frequencies to the same dB level, but this has proven to be too complicated to employ in a user-friendly piece of software. A simpler alternative to minimize this problem involves placing the microphone close to the bell and slightly offaxis (i.e., angled slightly from a direct line to the bell).

Numerous commercial and shareware products allow the decomposition of sound files into their respective harmonic components. Two such products, Audacity® (freeware, MacIntosh and PC compatible), and WavePad® Audio Editing Software (©NCH Software, also MacIntosh and PC compatible) allow the recording or importing of audio files for analysis. However, while being quite powerful and feature-laden, these programs present a rather complicated interface that can deter their use. The new CVFM software, though not as powerful in terms of wave analysis and editing features, provides a simple, user-friendly interface with the same basic spectral analysis for examining tone characteristics as well as numerous other features specific to musical performance.

With respect to musical expression, one of the primary means of accomplishing this is through the variation of dynamic levels. Wave analysis software such as CVFM allows the visual depiction of dynamics as variations in the amplitude of a given sound wave. Figure 1 (taken from a beta version of the CVFM software) shows the iteration of a crescendo from pp to ff executed on the horn on c" over 10 counts as performed by a professional player. As can be seen, the amplitude increases very steadily over time. Such is not the case with young performers, and comparing this benchmark effort to student efforts could be useful. Although the relative changes in amplitude depicted here are important, the absolute values of amplitude on the Y axis depend upon both the actual dB value of the note as well as the recording input setting of the computer. If a teachers or students were interested in attempting to mimic this performer's concept of pp and ff dynamics in their own trials, a standardized recording conditions would be necessary, and these considerations are being incorporated into the coming CVFM software.

Figure 1. A crescendo over 10 seconds performed by a professional hornist. (Partial image from CVFM software, beta version. Vertical line is a marker.)

In music notation, the typical extent of dynamic markings comprises six levels: *pp*, *p*, *mp*, *mf*, *f*, and *ff* (Patterson, 1974). For the human ear to distinguish between dynamic levels, it has

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been suggested that there must be a change of at least 6 dB between each level (Backus, 1977; Patterson, 1974). If this is the case, then five intervals between adjacent dynamic levels require a total dynamic range of 30 decibels to produce the full dynamic range. In his pioneering work studying a variety of professional instrumentalists who were asked to perform a note series both as softly as possible and at their loudest dynamic level, Patterson (Patterson, 1974) determined that for most instruments, a 30 decibel expanse is not achievable throughout the typical frequency range for each instrument. For beginning players, this can be even more of a problem. Having an objective feedback display of the dynamic levels of student's performances might help aspiring instrumentalists in terms of both extending the boundaries of the dynamic range and objectively defining the intermediate dynamic levels that are so often called for in music. Further, if students' efforts could be visually compared to "benchmark" examples of professional performers obtained under standardized recording conditions, they might better understand the level to which they need to aspire.

Musical expression also involves subtle and variable changes in dynamic levels over time. Students must learn to hear and be able to reproduce all of these subtle dynamic variations. Computerized visual feedback as a tool to augment a teachers' verbal feedback could be employed both in lessons and during practice. Further, if real-time visual and aural comparisons of students' efforts could be made with "benchmark" examples of professional performers, students might be afforded an advantage. As an example, Figure 2 depicts an anonymous, professional hornist's rendition of the first 10 notes of the famous Andante cantabile solo taken from Tchaikovsky's 5th Symphony. By simultaneously listening to and viewing the amplitude changes in dynamics, students can better understand what comprises this artist's interpretation of the passage. The visual depiction provides another source of feedback for students that they can use in their own practice time. The CVFM software stores such samples as benchmark audio files against which students can compare their own efforts. Perhaps of equal value is that students can learn to associate the desirable sounds and visual wave characteristics with their kinesthetic senses (what we often refer to as "muscle memory"). Even the act of playing a single long tone with consistent and steady sound is a physical act that requires students to learn what it "feels" like. The CVFM software allows immediate feedback of what is truly happening with the sound, even if the students can't hear it.



Figure 2. Professional hornist's sample of the first 10 notes of the Andante Cantabile solo taken from Tchaikovsky's 5th Symphony. (Partial image from CVFM software, beta version. Vertical line is a marker.)

Of course, musical expression is a highly individualized characteristic of performance, and it is not always advisable to teach students to simply mimic what they hear. However, for the young student who has very little experience to draw upon, such mimicry can be a desirable starting point. Further, if the

teachers have their own interpretation of any given passage that they would like to have their students emulate, they can record their own efforts and have students use those as their comparison samples. The CVFM software allows the simultaneous viewing of stored samples with real-time recordings that are generated by the student.

Visually inspecting sound amplitude with the CVFM software can also be useful for examining things like articulations. Numerous horn method books provide drawn pictures of various types of "attacks" such as the *sforzando* of *fp*, attempting to have students visualize what is intended. Teachers often then sketch what they think they are hearing as students attempt each type to help them know what needs to be done. Figure 3 depicts the same professional artist's conception of a sforzando taken from an actual recorded sample. By examining this and recording their own attempts during practice, students have an objective, ever-present source of feedback that can be useful in improving their own technique.



Figure 3. *Sforzando* on c" performed by an professional hornist. (Partial image from CVFM software, beta version.)

Other features of the CVFM software include

- Instructors and students can record or simply view in real-time their performances using either the built-in microphone of their computer or an inexpensive USB microphone.
- Each stored trial file contains both auditory information (as a .wav file) and visual information (frequency spectrum information as well as information pertaining to dynamics).
- Students can access files in a file library, view and listen to these examples, record their own trials, and make simultaneous on-screen comparisons between their own performance and that of any other pre-recorded sample trial. In essence, this allows the teacher to virtually accompany students into their practice rooms.
- During the analysis of any given trial, it is possible to start and stop the performance at any moment, replay segments, and view the spectral or dynamic components of any note during that trial. It is also possible to have side-by-side trial comparisons on the screen that can be synchronized in time.
- The final version includes a screen that allows students to attempt to match randomly or user-specified notes (audible and computer-generated) for intonation where the example note can be altered in pitch slightly to require the student to adjust as quickly as possible.
- The final version allows the use of a computer-generated metronome (user-adjustable) that superimposes a marker in multiple sub-divisions over the image generated by a given trial to allow the evaluation of rhythmic precision.
- The file library is completely editable (i.e., one can delete files, edit file names or "tags", import .wav files from *any* other recorded source, and export any trial as a .wav file to any other program for analysis).
- The program includes the files of anonymous, internationally recognized performers who have consented to allow



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their samples to be used with this software. The provided files are selected orchestral excerpts, notes spanning the dynamic range, and examples of articulations recorded simultaneously from three different microphone placements: 1) as binaural stereo recordings from mini-microphones mounted on the performer's head, 2) as a stereo recording from a microphone placed directly behind the bell of the horn, but off-axis, and 3) as binaural stereo recordings from stereo microphones placed in the audience area of the concert hall. Comparing these allows one to develop a sense of the difference between what the performer hears and what the audience hears during the same performance.

Computerized visual feedback is by no means a panacea for horn teachers and students, but it is a tool that can be of benefit in horn instruction. In the world of vocal pedagogy, work in this area has been going on for many years with success (see bibliography), and it seems logical that instrumentalists would want to follow suit. Comments and responses to this article are welcome, and if readers have additional suggestions for the software, we will be happy to consider them.

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Des canyons aux étoiles...

by Elizabeth Harraman

From the canyons to the stars – a title conjuring up images of the pale, sandy deserts of the American West; the mysterious, colorful gorges, canyons, and rock formations dotting the landscape – the rich, intertwining purples, blues, and blacks of the starry night sky; the sheer vastness of open spaces.

It is in this twelve-movement work for chamber orchestra and piano solo that Olivier Messiaen portrays his religious conviction and his love of the natural world, including birdsong and rural landscapes.

The sixth movement, entitled *Appel interstellaire* (Interstellar Call), is scored for solo horn. Messiaen drew his material from his Roman Catholicism, two Biblical texts, the songs of two birds, the hunting horn, extended techniques for horn, and silence to convey both a sense of timelessness and almost surreal agony.

The history of the *Appel interstellaire* is unique: it was composed three years before the premier of *Des canyons aux étoiles* and just months after Messiaen was persuaded to accept its commission.

The Original Inspiration

Olivier Messiaen was a professor at the Paris Conservatoire from 1941-1978, where some of his most celebrated students included Karlheinz Stockhausen, Pierre Boulez, and Iannis Xenakis. A former student, François Jean-Pierre Guèzec, died suddenly of a heart attack on March 9, 1971 at the age of thirty-seven. Less than a month later, a musical tribute entitled *Le Tombeau de Jean-Pierre Guézec* (The Tomb of Jean-Pierre Guézec) was organized and performed on April 6 at the 8th Annual Royan Festival in Royan, France. For this musical homage, eight composers, including Messiaen and Xenakis, contributed solo instrumental works to commemorate the life of their friend and colleague. Messiaen's contribution was a piece for solo horn entitled *Pièce pour cor (à la mémorie de Jean-Pierre Guézec)*, performed by Daniel Bourgue, principal horn of the Paris Opera Orchestra from 1964-1989.²

Messiaen recorded his compositional progress on this piece in his diary. On March 20, just eleven days after the passing of Guézec, he wrote that he had almost completed a full version of the horn solo.³ Messiaen originally planned for this to be published as a work for solo horn, and in a letter to Bourgue on February 14, 1972, he asked the hornist to return his copy of the solo, which was to be submitted to Alphonse Leduc.⁴

The solo was never published as a separate work because Messiaen decided to incorporate it into a new commission from Alice Tully. It would be renamed and become a movement of Messiaen's longest orchestral work, *Des canyons aux étoiles*, where it takes on a slightly different, yet poignant role. Despite the requests of numerous horn players wishing to perform it in a solo setting, Messiaen, through his publisher Leduc, remained insistent that this movement not be performed separately.

The Commission

In the late autumn of 1970, Olivier Messiaen and his wife (former pupil and pianist Yvonne Loriod) flew from Paris to New York to begin a six-week tour of the United States and Canada.⁵ During their stay, New York City arts patron Alice Tully persuaded Messiaen to accept the commission of an orchestral work to be composed in celebration of America's Bicentennial and to be performed by the Musica Aeterna Orchestra.⁶ Messiaen initially declined the commission but was later moved to accept it as a result of Alice Tully's personal charm:

Miss Tully one day had the idea of commissioning something from me, but you know how insufferable I am, so as always, I refused. To change my mind, Miss Tully invited me to a lavish dinner...I remained unswayed until, during the meal, Miss Tully recounted how, after an invitation from a maharajah, she'd taken a trip to India simply to shake the paw of a lion....In sum, this woman who had undertaken a trip to India to meet a lion she had never met moved me. It was all so extraordinary that I accepted the commission.⁷

While the specific details of the commission are unknown, in a diary entry on December 22, 1970, Messiaen recorded his early thoughts on the composition:

Work on the Tully commission for New York. Duration: 20 minutes, to be finished by 1 October 1973, the copying and photocopying to be paid for by me. Performance in April 1974. A total fee of 4 million old francs, with 10% for Breslin [impresario for Ms. Tully]. Orchestra of 43 players and solo piano.

Upon his return to Paris, Messiaen began research for this new work honoring America. In an art book in his library, he discovered Utah's Bryce Canyon, quickly declared it "the most beautiful place in the United States," and decided to arrange a trip there for him and his wife as soon as their schedules would allow. They arrived at Bryce Canyon on May 2, 1972 to take in its splendor and allow Messiaen to transcribe birdsong. Messiaen had a life-long fascination with ornithology and spent a great deal of time transcribing, as closely as possible, bird calls from around the world. He chose spring to visit the canyons of Utah because birds are particularly vocal during the mating season. In an interview with Harriet Watts of *Tempo* magazine, Messiaen recounts his trip:

My wife took at least 200 photographs, but I was writing it all down, not only the songs of birds, but the colours of the cliffs, the new shoots of vegetation, the smell of sage (in French, that's "armoise", a plant with a very pungent smell, a bit like thyme or pepper, really strong, a smell that permeates the whole landscape). And then there were the birds of Bryce Canyon, birds not to be found anywhere else but there....So I took ad-



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vantage of all these birds and put them into the music, along with the colours.¹⁰

As a result of this trip, *Des canyons* is filled with birdsong and attempts a musical depiction of the canyon landscape.

The Premiere

The Messiaens returned to New York City two years later on November 2, 1974, and on November 11 the Musica Aeterna Orchestra began rehearsals for the world premier of the piece. Des canyons aux étoiles... premiered in New York City on November 20, 1974 in Alice Tully Hall, with Yvonne Loriod (piano), Sharon Moe (horn), and the Musica Aeterna Orchestra, under the direction of Frederic Waldman. In his diary, Messiaen recorded his reaction as "Very fine performance! Brilliant! Moving! A unanimous, tremendous, and extraordinary success!! Packed house!!" Appel interstellaire lent itself well to the rest of the composition and the premier was a huge public success for Messiaen.

Messiaen's deep Roman Catholic faith permeates all of his works, including this solo. Sharon Moe, horn soloist for the 1974 premier of *Des canyons aux étoiles*, said that Messiaen intended this particular movement, above all, to be "a heartfelt conversation of major questions between yourself and God. In your agony and suffering, you wait for God's comfort and words to bring beauty and heal your soul. And the answers sometimes come...."¹³

In addition to this work being a manifestation of Messiaen's religious questions and frustrations, inspiration for the *Appel* comes directly from two Biblical passages, as he explains:

The first one [from Psalms] says, speaking of God, "He heals the brokenhearted and binds up their wounds. He determines the number of the stars and gives to all of them their names."...The second text, from the Book of Job, is a sort of outcry against the problems that all the suffering of humanity poses for us: "O earth, cover not my blood, and let my cry find no resting place!"¹⁴

The cries of agony, the painful attempts to make sense of death, the yearning for answers all attest to Messiaen's deep spiritual connections. This piece represents both the anger and confusion felt toward God and a sense of acceptance and trust for those aspects of life we do not understand.

Influence of Religion

The Holy Trinity of the Roman Catholic Church is embodied in this movement on several levels. The work comprises three sections, the end of each marked by a "long, unreal sound" (measures 14, 43, and 67). Over the course of this piece, Messiaen uses several layers of rhythmic and melodic groupings of three. Measure 16 is an example of both the use of rhythmic/melodic clusters of three, and a trademark compositional technique of Messiaen – the use of "non-retrogradable rhythms." These are rhythmic palindromes that, when written in retrograde (backwards), sound the same, therefore they are "non-retrogradable." In this passage, Messiaen has included three groups of non-retrogradable rhythms (beginning on d^b", e^b", and b^b"), each containing three notes: 16



Similar rhythmic groupings of three occur several times throughout the piece. Each of the last two sections of the work (which respectively begin in measures 16 and 45) contain three statements of this rhythmic/melodic idea, which can be interpreted as a further propagation of the influence of the Holy Trinity.

Extended Techniques

In the composition of the *Appel*, Messiaen was influenced by the extended techniques available to horn players, discovering a few in the horn literature of his composition professor at the Conservatoire, Paul Dukas. In horn player Daniel Bourgue's publication about *Appel Intersellaire* he wrote:

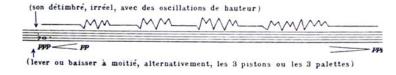
Olivier Messiaen had known Paul Dukas very well, having been a student of his....He liked Villanelle [Dukas's horn piece] very much for its variety of colors in the use of natural horn, in half-stopping, and in the use of the mute. This led Messiaen to research similar contrasts in this piece for horn alone.¹⁷

Messiaen's interaction with Georges Barboteu (professor at the Conservatoire from 1969-1989) furthered his interest in extended techniques for horn. In his composition classes, Messiaen often asked faculty members to present a question and answer session regarding their instrument. In one particularly memorable session, Messiaen asked Barboteu to explain the capabilities of the horn and demonstrate various extended techniques. Messiaen was thoroughly intrigued and took careful notes on Barboteu's lecture, explaining, as a result of Barboteu's visit, "I included some unusual procedures [in the *Appel*]: flutter-tonguing and stopped notes, which are fairly common; some stopped trills, which are rarer; and lastly, "suppressed" notes." of the conservation of t

Suppressed Notes

It is unclear exactly what sound Messiaen intended with suppressed notes, and they are interpreted differently by various horn players. Messiaen describes this sound as, "its timbre, unreal, with oscillations of height [pitch]."²⁰ Further, he says to, "raise or to lower a half step, alternately, [with] the three pistons or the three levers."²¹ To "suppress" a note, one route is to wiggle three valves in and out of a half-valve sound, either with or without vibrato, following Messiaen's notated squiggles.

Another way to create a sound "not of this world" this is to depress all the valves halfway (producing written d^b"), then use a wide vibrato to correspond with the contour of the provided line. This technique is called for three times in this piece and is notated in the score:²²



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Messiaen equates the resulting sound with the sound of a dog yawning or a whale calling.²³ As with the silences in this piece, this motive can be perceived as the ambient sound of the vastness of space. Two out of the three times, this occurs after extremely loud passages – agonizing attempts to reach out for answers. The only answers offered are total silence and this strange, ambient noise. In the context of its original eulogy for Guézec, these moments in the *Appel* may be equated to attempts at making sense of death and the ways humans deal with the loss of a friend, family member, or beloved pupil. The motive provides a break in the extremely busy texture of the piece, but causes a sense of confusion as a result.

Natural Harmonics

Another method of crying out in this movement comes from Messiaen's use of the horn's natural harmonic series. Messiaen describes the middle portion of the work (measures 27-32) as "the horn going back to its original nature," referring to the age when hunting horns were used to call out to sportsmen during a hunt, relying solely on the natural harmonic series.²⁴ This primitive portion of the piece includes a series of huntinglike calls, followed by a glissando into the upper register (ending on a"). In the context of a memorial piece, this passage can represent regression to a basic and angered state resulting from tragedy. This regression culminates in a burst of emotional chaos, which is manifested in the glissando. In the context of Des canyons, the use of natural harmonics and the natural horn may symbolize uninterrupted landscapes, and a place that remains untouched by humanity amidst a technologically advanced world.

Color

Messiaen's use of extended techniques stems from his interest in color variation (both audible and visual) – he believed color was an integral part of the musical experience. He maintained he did not have synesthesia (a neurological phenomenon involving sensory crossings and combinations) but explained, "when I hear a score or read it, hearing it in my mind, I visualize corresponding colors which turn, shift, and combine, just as the sounds turn, shift, and combine, simultaneously." ²⁵

As a result of his close attachment to color, much of Messiaen's music is formatted to fit various color schemes. In *Des canyons*, a large portion of the work is dedicated to the color-sound relationship he felt so strongly. Employing the use of stopped horn in the *Appel*, Messiaen achieves an audible change of timbre. Messiaen combines this technique with lip trills and flutter-tonguing, filling the movement with "unreal sounds." These variations in timbre achieve a more diverse and ethereal listening experience.

Contrasts

Appel interstellaire explores the juxtaposition of many aspects of music (light and dark, open and closed, chaos and order) and the contrasts between extreme dynamics. The silent portions of this piece are notated as empty measures with a fermata and are marked "long." These moments generally occur immediately after a series of extremely loud calls, as if an indi-

vidual is waiting for a response to a heavenly cry. In his program notes for this piece, Messiaen described these cries:

Then the cries burst into the stillness. Glissando on harmonics of D....The French horn takes the fingering of the horn in D, going back to its original nature: the hunting horn. Its calls become more and more hoarse and heart-rending: no answer! The calls are lost in the silence – in the silence may be found the answer, that of adoration.²⁸

His emphasis on there being "no answer" to these calls attests to the vastness of space, where bodies are so distant they appear only as tiny specks of light on a blanket of darkness. A cry into this endless expanse of nothingness yields no response, not even an echo – God remains silent. In the context of a eulogy, this piece explores human emotions associated with death: anger, frustration, questioning, and longing. In the context of *Des canyons*, *Appel interstellaire* is a tribute to the uninterrupted landscape of the canyons of Utah, where one leaves urban panoramas behind for a land that is virtually absent of human occupation.

Birdsong

The natural world was particularly fascinating to Messiaen, and he incorporated birdsong into many of his works. He began to transcribe bird calls early in his musical career, and refined his technique over the course of his life. In 1952, Messiaen received an invitation from French expert ornithologist Jacques Delamain to visit his estate in Gardépée to study the birds of the region. Delemain had spoken to Messiaen's publisher, Alphonse Leduc, who alerted him to Messiaen's interest in ornithology and endeavors with birdsong transcription.²⁹

After his visit to Delemain's estate, Messiaen began developing a systematic method of collecting bird songs. He began keeping ornithological and musical diaries, full of sketches of pieces, birdsong transcriptions, and anything that would assist him in the creation of a piece. At the end of his life, Messiaen had filled approximately 200 of these notebooks with hundreds of songs and descriptions of nature.³⁰

As the technology became available, Messiaen embarked on bird song expeditions with Loriod, who followed him with a tape recorder to capture the songs accurately. Messiaen transcribed the songs by ear, later listening to the recordings to make slightly more accurate transcriptions. He usually deemed the later version to be "less artistic."³¹

In spite of his ornithological endeavors, Messiaen believed "the major difficulty in representing birdsong in music is the faithful reproduction of its timbre."³² Because musical instruments are not able to accurately reproduce all of the highpitched and fast-moving songs of birds, Messiaen turned to harmony (in his thicker orchestrations) to provide a more accurate representation of the birdsong timbres.

Appel interstellaire contains the songs of two birds: the Chinese thrush, and the canyon wren. The "Hoamy" (Chinese thrush), which Messiaen transcribed on a trip to China, appears as a motive twice in this piece. The loud dynamic, in addition to the wide range, allows it to appear not so much as a bird song but as a "cry." This is perhaps why Messiaen selected it



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from his collection. This song first occurs in measure 11 and is notated: 33



The canyon wren is heard toward the middle of the movement. Continuing with the trend of the juxtaposition of musical events, this song ranges from fast to slow, loud to soft, and long to short (regarding note lengths). The downward spiral of the melody trails off into a *pianissimo* dynamic, leaving the statement fragmented. One can imagine the bird flying away from the listener. In measure 32, an *accelerando* and *rallentando* are indicated by specific tempo indications with a precise acceleration of rhythms:³⁴



In his efforts to reproduce birdsong in this piece, Messiaen emphasizes his meticulous and calculated compositional methods. In addition to precise rhythmic notation, many sections of the *Appel* are marked with frequent and specific tempo indications, so the performer has limited opportunities to take artistic liberties with tempo and rhythms when performing this piece.

Conclusion

Appel interstellaire is a beautiful and unique addition to the horn repertoire. In either context (solo or orchestral), it is an extraordinary amalgamation of Messiaen's spirituality, curiosity, anger, fascination with nature, and compositional techniques. It is a work of mysticism and emotional crisis attesting to the natural beauty of the world, the pain and suffering of death, and the glorification of God.

Notes

¹Peter Hill, Nigel Simeone, Messiaen (New Haven: Yale University Press, 2005), 286.

²Ibid., 286-87.

³Ibid., 287.

⁴Daniel Bourgue, translated by Nancy Fako, Conversations about the Horn (France: I.M.D. Diffusion Arpèges, 1996), 90.

⁵Hill and Simeone (2005), 291.

⁶Olivier Messiaen, Claude Samuel, translated by E. Thomas Glasow, Olivier Messiaen: Music and Color, Conversations with Claude Samuel (Portland: Amadeus Press, 1986), 160.

⁷Ibid., 160.

⁸Hill and Simeone (2005), 286.

⁹Messiaen and Samuel (1986), 161.

¹⁰Olivier Messiaen, Harriet Watts. "Canyons, colours, and birds: An interview with Olivier Messiaen." *Tempo*, New Series, No. 128 (March 1979): 4.

¹¹Hill and Simeone (2005), 301.

¹²Ibid., 301.

¹³Sharon Moe, interview by author, Madison WI, 14 December 2009.

¹⁴Messiaen and Samuel (1986), 165.

¹⁵Olivier Messiaen, Translated by John Satterfield, *The Technique of My Musical Language* (France: Alphonse Leduc, 1956), 20-21.

¹⁶Olivier Messiaen, Des canyons aux étoiles... In Full Score (Paris: Alphonse Leduc, 1977), 157.

¹⁷Bourgue, 89.

¹⁸Messiaen and Samuel (1986), 165.

¹⁹Ibid., 165-66. ²⁰Messiaen (1977), 157

²¹Ibid., 157. ²²Ibid.,

²³Messiaen (1977), 15.

²⁴Ibid., 158.

²⁵Messiaen and Samuel (1986), 37.

²⁶Messiean (1977), 157.

²⁷Ibid., 157.

²⁸Ibid., 15

²⁹Hill and Simeone (2005), 204.

³⁰Ibid., 204.

31Ibid.

³²Robert Sherlaw Johnson, Messiaen (Berkeley: University of California Press, 1975) 118.

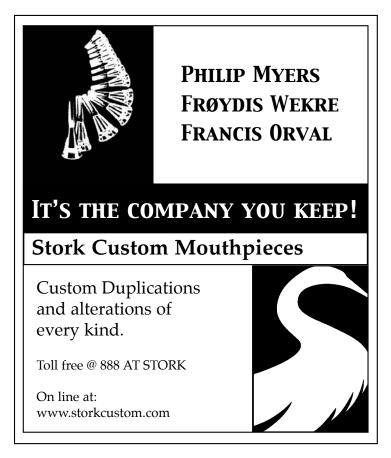
³³Messiaen (1977), 157.

34Ibid., 158.

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A Different Take on the Horn Quartet

by Alana Vegter

It is rare to find four women who truly get along. It is even more unusual for those same four women to play the horn. Add to that professionals with a passion for music and life, and you get Genghis Barbie: the most original ensemble to emerge recently. Currently the world's one and only all-female pop horn quartet, the New York Citybased group was conceived during a discussion between the friends (Alana Vegter, Danielle Kuhlmann, Jacquelyn Adams,



Genghis Barbie Horn Quartet (l-r): Danielle Kuhlmann, Jacquelyn Adams, Alana Vegter, and Rachel Drehmann

and Rachel Drehmann). The friendships within the ensemble define and influence the music-making process, creating performances that are distinctive, interactive, and personal.

The first question is (inevitably) where the moniker "Genghis Barbie" came from. It was suggested by Danielle's father. "The daughter of a friend was about five years old and must have learned about Genghis Khan at school. She played with Barbies and created a comic strip called Genghis Barbie," recounts Danielle. "My dad always thought that it could be the coolest band name, so we stole it!" The four Barbies feel that the name reflects the "warrior woman" attitude of the ensemble. They also dress the part by wearing glamorous costumes that include fur, leather, and plenty of sparkle.

All of Genghis Barbie's members are active freelancers, but each has her own personality. "While we're all committed to serious careers in classical music performance, we use Genghis Barbie as our outlet to get a little crazy and explore our 'postfeminist' alter-egos," says Alana. The women perform with the stage names of Freedom, Velvet, Jungle, and Attila the Horn, respectively. "Using stage names allows us to escape a more traditional performance practice. This group is not the only thing we all do as artists; it's great to have a place to let go of conservative performing personas to create our brass alteregos," remarks Jacquelyn.

Alana, aka Freedom Barbie, was most recently a fellow of The Academy – A Program of Carnegie Hall, The Juilliard School, and the Weill Music Institute that included concert engagements at Carnegie Hall, professional development, and pedagogy in the NYC public schools. Alana continues to perform chamber music at Carnegie Hall. Her two-year fellowship was chronicled in a *New York Times* article. Highlights include the Carnegie Hall premiere of the Ligeti Horn Trio and a residency at The Niemeyer Cultural Center in Asturias, Spain. She received her bachelor's degree from DePaul University with Jon Boen and her MM at Juilliard under Julie Landsman. She concertizes worldwide in both chamber and orchestral settings, and performs regularly with wind quintet Sospiro Winds.

Danielle, aka Velvet Barbie, studied at the Juilliard School with Jerome Ashby and at Rice University with Bill VerMeulen. She is the principal horn of the American Composers Orchestra and the River Oaks Chamber Orchestra in Houston, and has appeared with the Seattle and Houston Symphonies. An avid interpreter of new music, she plays with several NYC-based contemporary ensembles, including the International Contemporary Ensemble (ICE), Wet

Ink Ensemble, and the Metropolis Ensemble. In addition, Danielle has traveled to the Philippines to serve as a cultural ambassador for the performance-based community outreach organization Cultures in Harmony. Outside her classical music life, Danielle sings in a Brooklyn-based rock band and designs her own jewelry.

Jacquelyn, aka Jungle Barbie, began her studies at the University of North Texas with Bill Scharnberg and went on to complete her undergraduate degree at Curtis Institute with Jerome Ashby and Myron Bloom, MM from the Yale with William Purvis, and DMA at SUNY Stonybrook. She teaches a Music Appreciation course to undergraduate non-music majors at Lehman College and is a member of the Lehman Faculty Woodwind Quintet. Jacquelyn collaborates with various acoustic/electronic projects and independent artists on horn, bass guitar, and voice. Recent appearances include CBS's *The Early Show*, Disney's *Step Up 3D*, Kanye West's *Graduation Tour*, and the New York premiere of *Pitch Dark Path* for horn and string quartet by Baljinder Sekhon II.

Rachel, aka. Attila the Horn, earned a bachelor's degree at the University of Minnesota under Wayne Lu and Charles Kavalovski and an MM at the Manhattan School under Jerome Ashby. "I love the diversity and energy of New York City. Every day provides something new: I get to perform in local and regional orchestras, as well as play in rock bands, new music ensembles, pop groups, and Broadway shows," she says. Rachel balances her performing schedule with work at the bow making shop Salchow & Sons, where she is learning the history and traditions of French, German, and modern American bow making. As a soloist, she has performed Strauss Concerto No. 1 with the Brooklyn Symphony Orchestra, and, through the IHS Meir Rimon Commissioning Fund, commissioned and premiered a piece by John Clark.

While some might classify Genghis Barbie as a "crossover" classical group, the group does not limit itself to one genre or audience. The group's appeal is universal, performing music from many decades and musical styles from Queen to Michael Jackson to Beyoncé. Although Genghis Barbie does not perform

Genghis Barbie



traditional classical music, the members firmly believe that the choice of genre is inconsequential. "It doesn't matter if you are performing Brahms or the Beatles. The end goal is the same: to move people and to be moved," says Alana. The group rides on the conviction that a musical experience is about simply that – the experience. The principle aim is to treat concertgoers to a unique environment where audience members can feel and interpret as they wish, without any preconceived expectations.

Brass quintets like the Canadian Brass have become popular with a wide audience and horn quartets are gaining similar momentum; however, it is still challenging for them to cross into the mainstream. As a type of chamber ensemble that rarely receives attention in the current music market, Genghis Barbie feels that not only is it important to perform at an extremely high level, but the group also combines that with an elevated level of energy and enthusiasm to appeal to a larger and more diverse audience. By expanding the group's repertoire, Genghis Barbie's audience has grown to include not only those who want to hear a beautiful new take on pop music, but also many musicians who might never have picked up an album of brass music in the past.

To sustain and expand their fan base even further, the musicians rely on social media. "We operate mainly through Facebook and YouTube. It's an easy way to be instantly accessible," says Jacquelyn. "Accessibility is the key to expanding our audience beyond the performing arts community. If more groups could bridge the gap between Classical enthusiasts and everyone else, it could help fuel the growth and support for arts appreciation that America needs." The group had over 25,000 views on YouTube by year's end and a fast-growing Facebook following. The group continues to record and disseminate more music while drawing attention to an instrument that can often be cornered into the classical genre.

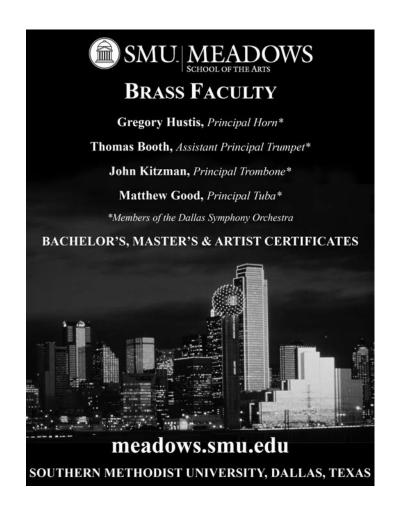
Even if the music is unfamiliar to some, the experience of watching (and sometimes participating in!) a high-quality live performance is exhilarating. Genghis Barbie has a rigorous rehearsal schedule, paying attention to the most meticulous of details. Phrasing, dynamics, and articulations are discussed exhaustively, even when playing a piece like the late nineties hit *The Thong Song* by Sisqo. "Our demanding rehearsal routine is necessary for the group. In order to truly let go and have fun, we have to take our music seriously and not put out a substandard product," states Rachel. "We studied at some of the nation's top conservatories and we aren't going to disregard our standards just because the music is unconventional."

And that's exactly what the music is: unconventional. The group's first release was Seal's *Kiss from a Rose*, a sinuous ballad from the mid-nineties. "People expect a parody because we're playing popular music. But when they hear us, they realize that the music can be transformed in so many ways," says Danielle. The arrangements are always carefully considered and are created to demonstrate great musical technique. "I do a lot of the arranging, mostly out of necessity. We love the music, and we want to play it. If it doesn't exist, we'll have to do it ourselves! We put a lot of thought into which songs to arrange. So much fantastic music out there just won't work for unaccompanied horn quartet, so we always think carefully before embarking on a new project," continues Danielle.

Genghis Barbie has stepped out from the pop idiom on occasion to perform original works composed specifically for the group. This past summer, they performed with dancer/choreographer Yoshiko Chumo, and played alphorn at a summer music school, introducing the instrument and the music to thousands of eager listeners. "We aim to reinvigorate the horn world with something youthful, fresh, and exciting. Horn is fun!" said Alana. "We play the type of pop music that would be found on TOP 40 Pop hits of today. Other groups may play repertoire that is popular to many, but not in a broader sense to all non-classical listeners."

As self-described "post post-feminist feminists," Genghis Barbie recognizes their role as an all-female ensemble. "As we all know, the brass section can be a man's world. We receive many messages from young girls who are just starting out on the horn, telling us how inspired they are to see youthful female faces playing at the professional level. In a field often dominated by men, they see someone to whom they can relate," says Danielle. Genghis Barbie hopes to empower more young women to realize their dreams and explore their passions in music and beyond.

Quartet members Danielle Kuhlmann, Jacquelyn Adams, and Rachel Drehmann contributed to the article. Genghis Barbie will perform at the Northeast Horn Festival in March 2011 and the IHS Symposium in San Francisco in June 2011.



Jeffrey Snedeker, Editor

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New from Really Good Music, 1705 Wilson Street, Eau Claire, WI 54701 USA; reallygoodmusic.com.

French Horn Basics: Questions Answered. A Compact Guide for Teachers and Young Players by Douglas Hill. 2010, \$15.00.

French Horn Fundamentals: Performance/Practice Materials for Music Education Students by Douglas Hill. 2010, \$15.00.

French Horn Basics: Questions Answered is designed for multiple uses: as an introduction to the horn for music education/brass techniques classes; as a guide for classroom and private teachers; and as a "useful companion" for young horn players. Before preparing this book, a survey was sent to numerous junior high and high school music educators asking for lists of "the main issues they confront regarding their horn players for which they have no solid answers." This book addresses all the questions that were sent.

One would expect the best from a master teacher like Hill, and this book meets that expectation. Set in six larger sections ("The Instrument," "The Player," "Making the Music Work," "Musical Materials," Equipment Recommendations," and "The Teacher and Teaching"), Hill moves systematically through all of the important issues. The descriptions are concise and clearly expressed, with healthy doses of reality influenced by experience from a thoughtful teacher. Whether describing how to empty water, breathing and embouchure, general playing techniques and typical player needs, note-reading challenges, recommended instruments, books, or mouthpieces, even fingering charts (had you ever thought that typical fingering charts are actually organized backwards?), Hill covers it all. Of particular interest is the last section on teaching and the roles of the teacher, an extension (or perhaps a distillation) of numerous writings on the subject by Hill. His thoughts on expectations, selecting horn students, section/ensemble concerns, and how to teach, ring profoundly for teachers at any level.

French Horn Fundamentals is "a concise collection of exercises, etudes, solos, duets, and trios designed specifically for college level horn fundamentals classes." This is a worthy companion to French Horn Basics above, providing useful insights into specific playing issues with notated examples, including pitch orientation, breathing and blowing, fingerings and fingering patterns, dynamic contrasts, articulation variety, range expansion, transpositions, stopped and echo horn, and plenty of musical examples (folksongs or other famous melodies) for playing solo, or in duets and trios. I think asking students to have both gives them (and the instructor) everything they need. *JS*

Success in All Keys for horn by Eric Allen. Better Bands and Orchestras, betterbandsandorchestras.com. 2009, \$19.95.

Low Range Studies for horn by Eric Allen. Better Bands and Orchestras, betterbandsandorchestras.com. 2009, \$19.95.

According to its website, "Better Bands and Orchestras is a series of individual studies books designed to help instrumentalists solidify fundamentals, resulting in improved individual and ensemble performance. These books focus on new approaches and filling in gaps not covered by traditional etude and method books. Our first title, *Success in All Keys*, is an original, innovative approach to improving reading performance in all key signatures, utilizing a combination of original etudes and famous excerpts."

Success... is as described: we are presented with three etudes, four famous melodies (Mouret's Rondeau, Beethoven's Ode to Joy, Handel's Hornpipe from Water Music, and the first movement of Mozart's Eine Kleine Nachtmusik), and an "All Keys Etude" in nine different major keys $(E^{\flat}, A, A^{\flat}, E, D^{\flat}, B, G^{\flat},$ F#, and C#). Next, the etudes for F#, G, C#, and D^b are rewritten in their enharmonic keys, followed by the famous melodies and "All Keys Etude" in the remaining easier keys (C, F, G, B^b, and D). All the etudes are original compositions of Eric Allen, and they offer exactly what they intend opportunities for hornists to play extended passages in the prescribed keys (without accidentals), with a variety of interval leaps and other idiomatic passages. The overall range is two octaves (g-g") and the rhythmic content covers relatively simple duple and triple meters and subdivisions, making the music accessible and useful for a full range of school age students. While the tunes themselves have good substance, I also found the opportunity to play the famous melodies and the "All Keys" etude literally in all keys. This will inevitably develop the ear and assist in learning how the horn works.

Success... is published for 19 different instruments, and it appears that some etudes are in the corresponding concert keys, so band directors might be interested for unison playing, at least in the "All Keys" etudes. This book grew on me considerably over the course of reviewing it.

Low Range Studies for horn is similarly organized. The etudes from Success... re-appear, although they are in different keys and moved into the lower register. The same famous



melodies and "All Keys Etude" are used, moved into the lower octave. Most of the etudes cover about two octaves, and none go lower than c (an octave below middle C). The only drawback for this volume is that Allen avoids bass clef, so he uses a lot of ledger lines. This book grew on me, too. To have and use both volumes would give students some nice opportunities to get their fingers adapted to playing in all major keys in all but the extreme high and low ranges of the horn. I appreciate the care taken in composing etudes that are musically interesting, relatively speaking, and of clear pedagogical value. *JS*

Accuracy Studies for the French Hornist, op. 158, by Richard Burdick. I-Ching Music; i-ching-music.com. 2009, With CD. \$20.00.

More than Sixty-Four Solos, op. 139, based on Richard Burdick's I Ching Scales, by Richard Burdick. I-Ching Music; i-ching-music.com. 2008, revised edition with Burdick's ONE-TAKE recordings. \$15.00.

64 Duets for two horns, **op. 132, by Richard Burdick**. Book 1, #1-34. I-Ching Music; i-ching-music.com. 2005, revised edition with Mr. Burdick's ONE-TAKE recordings. \$15.00.

Hornist and composer Richard Burdick embodies the Do-It-Yourself ethic like nobody else in the business. With these three recent publications, Burdick builds on his impressive oeuvre of self-stylized expert pedagogy and professional recording. 64 Duets for two horns and More than Sixty-Four Solos are based, like much of his compositional work, on scales randomly generated via the I Ching. Burdick briefly explains his compositional process in the "Directions and Notes" portion of his publication with short and unsubstantiated (within the publication) claims to the I Ching process holding the keys to our (humanity's?) understanding of genetics and undisclosed "great underlying truth." The compositions themselves are, frankly, bizarre. While being clearly derived from a scale pattern printed at the beginning of each piece, the structure and relevance of the pieces left this reviewer unconvinced. Each book is also accompanied by CD recordings of dubious quality, both in terms of performance and recording technology.

Accuracy Studies for the French Hornist is a comprehensive collection of intervals for the student to play, with various articulations marked throughout the book. As part of his pedagogical approach, Burdick provides the reader, as an example of quality sound production, poor-quality prints of performed repeated horn notes from his recording program software. One presumes these pictures are supposed to enhance the readers' knowledge of what a horn should sound like, but they more closely resemble Rorschach inkblots than any sort of instructive graphic representation of music. Burdick has supplied the purchaser with a CD recording of him performing the intervals with a metronome click, and instructions for the student to imitate the intervals (as per the written music) after they are heard on the CD. This sort of practice could certainly enhance ear training and interval cognition in the beginning student, but it fails to address any other aspect of accuracy problems in horn playing. Blind repetition of these intervals might contraindicate more substantial sound production and accuracy challenges in horn playing, and as such, this reviewer wouldn't use this method in instruction. *Lydia van Dreel*, *University of Oregon*



Linear Lines: Five soliloquies based on the chant In Principio Omnes by Hildegard of Bingen for solo horn by Liz Lane. Available from the composer, lizlane.co.uk. 2009.

This new work was commissioned from the composer by hornist Marlene Ford, who sent the work on behalf of the composer for review. As reflected in the title, the work is based on a chant by the medieval abbess, composer, writer, and philosopher, found in her liturgical drama/morality play *Ordo Virtutum*. The chant chosen comes at the end of the drama as the moral to the story, encouraging all who hear it to embrace a virtuous life, repent their sins, and honor God, the Father.

British composer Liz Lane describes Linear Lines as an exploration of "a relationship between the musical language of Hildegard of Bingen (1098-1179)... and the present day. The complete chant ... is used as the basis of the piece which is split into five sections, each a progressive soliloquy on the original musical material." Hildegard's original melody is quoted and then embellished with grace notes, glissandi, stopped notes, and other added figures, as the means by which the composer bridged the past and present. Hildegard's text is also presented in strategic places in the soliloquies for reference in understanding the desired mood or inspiration; these could also be read at those points, if deemed appropriate.

The result is a very provocative and meaningful piece lasting about five minutes. The musical and technical challenges are manageable at the college level and above, with a range of B to b", some large intervals, and flexibility between all ranges required. Learning more about the original work would also be very useful in preparing this piece for performance. Congratulations to both Lane and Ford for their work and inspiration! *JS*

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

Miko Dance for horn and orchestra (horn and piano reduction) by Hiroshi Hoshina. CO84a, 2007, 25.00 CHF.

Tango e Paso Doble for horn, tuba, and piano by Jean-François Lézé. ENS 171, 2007. 20.00 CHF.

Quintet No. 1 for woodwind quintet by Hrachia Melikyan. MCX48, 2005.

Miko Dance was inspired by and pays tribute to the slow and elegant Japanese Shinto ceremonial prayer dance performed by priestesses with fans and delicate bells (see YouTube). It was written in 2006 to commemorate the tenth anniversary of the Hoshina Academy Chamber Orchestra Ensemble Harmonia, a very active ensemble of dedicated amateur musicians. Satoshi Sugimoto played the premiere performance in Tokyo in 2007. In 2009, this concerto (with piano reduction) was a compulsory work for the final round of the 20 Concorso Internazionale "Città di Porcia" in Italy.

Hiroshi Hoshina, who retired from a long career as a teacher, conductor, clinician, and author in 2001, has composed a broad range of works (solo and ensemble, instrumental and



vocal), including many works for wind band, for which he is particularly revered. Throughout his distinguished career, he devoted much time and attention to the instruction of students and amateur musicians, and I believe that this 15-minute concerto reflects his apparent ideals for providing deeply meaningful and musical compositions that are accessible to a broad range of performers, emphasizing style and interpretation, and featuring interesting but reasonable technical demands.

The slow and cadenza sections of the one-movement piece feature a rhythmic, poetic motif with rather free, expressive interpretations of tempo. Although the *Allegro ritmico* (quarter = c. 126) presents mixed meters (7/8, 3/4, 4/4) and interesting syncopations, the use of sixteenth-note motion is judicious. The required range extends from b-flat (directly below the treble staff) to c'' for which the lower octave is always supplied as an option; otherwise, the top note is a fortissimo b^{b''}. The sporadic a''s and a^{b''}s usually occur at the top of a conjunct line at a full dynamic level. Just two stopped pitches and a brief muted section are included. Adequate rest for the soloist occurs throughout the work, so because of the modest range and tessitura, this would be a significant, contrasting, and appealing addition to a full recital program of more standard repertoire.

Recordings of some of Hoshina's band music are available from Mark Records. Numerous videos appear on YouTube of the Hoshina Academy Chamber Orchestra Ensemble Harmonia performing a wide variety of works, including some conducted by Hoshina himself.

Jean-François Lézé, a percussionist, is a professor at the Escola Superior de Musica e das Artes do Espectaculo (Porto, Portugal), an active performer of solo and chamber music, and the principal timpanist of the Orquestra Nacional do Porto. *Tango e Paso Doble* was premiered by José Bernardo Silva, to whom it was dedicated, at the 36th International Horn Symposium 2004 in Valencia, Spain, along with *Canções Lunares* (Songs from the Moon), also for horn, tuba, and piano. Silva's recording of these works plus Sonhos (Dreams) for horn and piano, with the composer at the piano, received a rave review in the May 2008 issue of *The Horn Call*, and is also available from Editions BIM.

According to the very brief notes about this five-minute work for horn, tuba, and piano, "Tango e Paso Doble is inspired by the Argentinean tango by Astor Piazolla and by the traditional Spanish dance Paso Doble in its metric, its harmony and in the dance pace without ever losing sight of the Latin sense of humour." The composition features the horn, including a stopped reference to the bullfight trumpet fanfare and quite a few b"s and c"s, with the tuba and piano primarily providing the dance rhythm with an occasional, traditional little flourish. The ending of the piece fades out. It is a wonderful, colorful addition to the relatively scarce repertoire for this great combination.

Hrachia Melikyan (1947-2006) was an important figure in the Armenian contemporary school of composition, which introduced Western concepts to the unique sounds of ancient Armenian church and folk music. Oversimplified, traditional Armenian music is monodic and modal (yet in a sense tonal) – based on diatonic scales unrelated to the octave and exotic sounding to Western ears. The exposure to such melodies for many of us has been limited to works by American composers Hovhaness and Alfred Reed, Arutiunian's trumpet concerto, and works by Khatchaturian. According to a fascinating article on Armenia in *Grove Music Online*, ancient Armenian music was somewhat recreated and cultivated throughout the 20th century, even before reflecting Western influences.

Melikyan wrote Quintet No. 1 in 1990, but it was not premiered until 2006, unfortunately a few weeks after his death. Although the French flutist who performed for the premiere and prepared the work for publication described it as "an expressive work deploying a strong dramatic character leading into serenity," the presentation of this demanding atonal-sounding composition will require an adventurous ensemble and audience. As with all strong musical compositions, this work creates expectations that are then thwarted or satisfied, and tensions that are released. It is strikingly expressive that what initially sounds so atonal in long sections of dissonance dissolve (or should I say resolve?) into unisons, a derivation direct from Armenian tradition. Extreme rhythmic ambiguity (rooted perhaps in melisma, improvisation, and speech) is achieved through constantly changing subdivisions, ties, syncopations, and some mixed meters. Just as the dissonances clear to consonance, so do rhythms move between unisons and interesting, confusing layers.

This quintet is about fourteen minutes in duration and consists of two movements: a *Moderato* that includes some 32nd notes (predominantly in the top voices, with none in the horn part) and an *Allegretto-Andantino*, also with 32nd notes. The writing for each voice has disjunct lines, and dramatic register changes and dynamics. The last few minutes of the piece feature multiphonics in all parts. Because I had an opportunity to actually read through this quintet, I can vouch that the multiphonics sound very colorful and effective. While some of the value of this work lies in its universal expressions of contrast, I believe that, with proper preparation for both performers and listeners, it could also stimulate a fresh intellectual curiosity about an ancient and unique musical culture that was so long obstructed by the Iron Curtain. *Virginia Thompson, West Virginia University*



The Memory of You for melody instrument and piano by Jonathan Warburton. Wehr's Music House, wehrs-music-house.com, WM #415, 2010, \$4.50.

Originally for clarinet and piano, this lovely, melancholy piece works well with horn, and probably other instruments, too (you get parts for F, B^b, E^b, and bass clef instruments). It is essentially a through-composed piece with a nice melody with poignant moments of rubato. It is set lower in a very congenial range (c-c"), probably because it is transcribed from the original clarinet version, but to have an effective, shorter work in this range is appealing for recital programming. I hope to find a place on a recital for this work very soon. *IS*



Amor-Schall for horn and piano by Mark Jacobs, Version 2. Available from the composer at markjacobsmusic.com. 2009, \$5.95. Version 1 reviewed in May 2010.

Here is a new version of a piece reviewed in the May 2010 issue of *The Horn Call*. In my previous review, I noted the piece's flowing melodies and lush accompaniment in a long, gradual build to a full, satisfying ending. It has now been expanded into a fuller sonata form movement, with a new development section and added recapitulation in a higher key. As a result, it has more substance, harmonic color, and a bigger ending, but still would fit well as a contrast to heavier, longer works on a recital. *JS*

Reason to Rhyme for horn quartet by Daniel Wood. Solid Wood Publishing, 570 Bush Street, Mountain View CA 94041 USA; solidwoodmusic.com. 2005, \$35.00.

Daniel Wood founded the horn quartet Quadre in 1998. Since then, the group has concertized and recorded all over the US, establishing itself as an entertaining chamber ensemble filled with creative energy and passion for music of all kinds. Daniel, as well as other members of the ensemble, has become quite active as a composer and arranger, and now publishes the majority of Quadre's original repertoire through Solid Wood Music.

Reason to Rhyme was included on Quadre's Citrus CD release in 2005, and having this fine recording for reference for this piece will be helpful. Each of the movements can be purchased separately, and each one works well as a stand-alone piece, ranging from two and a half to four minutes. Each movement is based loosely on a nursery rhyme of similar title.

"Nimble and Quick" is sort of like a Frippery with extra caffeine. All four members need to be nimble and quick to get through the swinging rhythms and interplay between the parts cleanly. The edgy, jazzy harmonies are also very cool! "Running Blind," based on Three Blind Mice, is a significant contrast. A "smooth" chorale-like section opens the piece, followed by an "unsettled" 7/8 section. The "smooth" section returns briefly to bring the movement to a more reserved close. All parts have some interesting extended techniques, such as group multiphonics, and the overall dissonant harmonic content is quite different from the first movement. "Tumbling After" is a "quirky" waltz with biting harmonies and articulations and some surprising contrasts in tempo and character. The rhythmic variety keeps both players and listeners on their toes. Finally, "Rolling Home" is in a jazzy Latin feel, driving hard in the key of G# minor. The most fun part is when the players begin blowing through mouthpieces and valve slides, tapping on mutes, and more, creating a very unique percussive texture. The ending really cooks – what a great movement to finish a very entertaining piece!

On the whole, quartets will really like working on this music, especially if they are committed to rehearsing and refining works like these. The ranges in all parts, in addition to the mix of styles, rhythms, and textures are challenging, requiring an accomplished quartet. The music is worth the work, though. The balance of serious and light, jazz and contemporary classical styles, traditional and non-traditional sounds, all make this wonderful work worth performing and

hearing again and again. Don't forget to get Quadre's recording, too! *JS*

Oddities for Horns for horn quartet by Douglas Hill. Really Good Music, 1705 Wilson Street, Eau Claire, WI 54701 USA; reallygoodmusic.com. 2004, \$45.00.

Oddities for Horns began its life as a set of solo horn pieces, which I reviewed in the May 2009 issue of *The Horn Call*. As promised in that review, here are some thoughts on the quartet version.

In each case, the melodies, forms, and styles of the five movements are the same as the solo horn version, such that all parts have similar ranges and technical demands. In "Ones," Hill takes the angular melody and splits it up among the four players – tricky, but if the proper groove is found by all, it will be very impressive. This pointillistic approach continues for awhile and then gradually more notes are added to create halfstep dissonances and then tight three- and four-part harmonies. The movement ends in unison – cool! "Fives" is set for quartet from the start. Most of the original solo piece is in the first part, but with some sharing for better endurance. Especially nice in this version is the quartet's ability to play the quarter-note triplets as sustained bell tones. "Threes," a ballad, plays rhythmically with three against two, tender at first, with a playful center section, and a slower ending. The nice tight harmonies continue. "Nines" is a gentle jazz waltz with a new four-measure introduction. I confess I really like this version better than the solo version because the bass part really roots the melody, which is shared almost equally across the ensemble. Finally, "Sevens/Elevens" begins playfully in 7/8, 11/8 and even 12/8 for variety, alternating and compressing this section with a heavier blues-y section, with a real slambang ending.

These movements, whether played individually or in sets, will be entertaining to performers and listeners alike – great styles, wonderful ensemble challenges, and chances to sharpen jazz style chops. I highly recommend this work, as much as I like the solo versions for personal reasons. *JS*

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

Russian Litany for Horns by [Pavel] Tschesnokoff, arranged for 12 horns by Bill Holcombe and Bill Holcombe, Jr. HE 101, 2009, \$25.00.

Serenade by Antonin Dvorak, arranged for 12 horns by Bill Holcombe, Jr. HE 103, 2009, \$25.00.

One of our most prolific arrangers for winds, brass, and now horn ensemble, has arranged and combined two choral works by the Russian composer and conductor, Pavel Tschesnokoff. These pieces were among the last sacred choral works Tschesnokoff composed in the early 20th century, before Josef Stalin decreed that only secular works of art could be created in the Soviet Union.

The two works, "Let Thy Holy Presence" and "Salvation is Created," are scored for 12 horns, arranged in three smaller quartets. Both are well voiced, use the full range of the horn, and allow for adequate rest on the various parts. This piece has versatile uses. A horn ensemble with a wide range of skill level could easily perform this, as many of the middle voices are not too taxing in terms of range. It could be programmed as an



antiphonal piece, and the warmth and breadth of a horn ensemble would fill any venue with these lovely sonorous choral sounds. This piece could also serve pedagogical uses for work on intonation, balance, and creating a unified ensemble.

Dvorak's wind serenade in d minor, op. 44, is one of the most delightful wind ensemble pieces in the repertoire. Originally scored for double woodwinds and three horns (optional cello, bass, contrabassoon), this is a challenging arrangement, as the original requires great range, virtuosity, and flexibility from the high wind players. In Holcombe's arrangement, these high wind parts are relegated to the top few horn voices and would be playable by an ensemble with a few very strong high horn players. Some of the stratospheric lines in Holcombe's arrangement may be played down an octave, but presumably the effect would be less dramatic without the high range notes. The bottom four voices remain in the bass clef throughout most of the arrangement.

Overall, this is an excellent and challenging arrangement of a wonderful piece of standard repertoire and would be best suited to a virtuosic horn ensemble program. One hopes that Holcombe has plans to arrange the three remaining movements for horn ensemble. LvD

New from Editions Marc Reift, Collection Francis Orval, Case Postale 308, CH-3963 Crans-Montana, Switzerland; reift.ch. All of the following pieces are arranged by Francis Orval. The publisher's website also has MIDI recordings of many works for reference.

Adagio by Tomaso Albinoni, arranged for horn and organ. EMR 4459, 14 CHF.

Concerto, op. 3, no. 9, by Antonio Vivaldi, arranged for horn and organ. EMR 4461, 17 CHF.

Concerto No. 3 for two horns by Francesco Antonio Rosetti (piano reduction). EMR 4463, 28 CHF.

Lasst uns mit geschlungnen Handen by W. A. Mozart, arranged for horn and guitar. EMR 4455, 12 CHF.

Le Rendez-Vous de Chasse by Gioacchino Rossini, arranged for nine horns. EMR 4448, 32 CHF.

This is the first installment of reviews spread over the next few issues of *The Horn Call* of a new collection from Editions Marc Reift directed by Francis Orval. Those who know Francis know of his devotion to the horn and to new music, and the pieces received so far reflect that devotion in their range of original compositions and new arrangements for a variety of ensembles.

Albinoni's famous *Adagio* has been quoted in movies (I remember it in *Rollerball, Dragonslayer*, and *Flashdance*) and on television (most notably *Monty Python's Flying Circus*). The serious and heavy emotion this work has taken on over the years transfers beautifully to the combination of horn and organ. The workload is evenly distributed here, including some nice cadenzas for each that could be useful. The horn range is accessible to a good high school level (c#' to g'' with one a^b''). I can see using this myself in church services or other suitable serious occasions.

Vivaldi's Concerto, op. 3, no. 9, was originally for violin and orchestra, part of the composer's famous collection of twelve concertos *L'Estro Armonico*. Transposed to F major from the original D major, this work is well chosen for horn, seeming

to be quite idiomatic for the instrument. In this key, the three movements ride a bit high in the treble clef staff, so those with a good high range (or looking to improve theirs) will enjoy this piece – lots of a"s and g"s, and very few notes below g'. Orval has helped hornists out, however, by splitting the original solo violin part judiciously between the horn and the right hand of the organ for both rest and timbral variety – it makes the piece much more enjoyable for everyone. He has also added in some tasteful ornaments for both parts. Organ often works well as a substitute for orchestra, and this arrangement is a good example. It could probably work on piano, too, but the ability to sustain makes organ a better choice here. What a nice addition to our Baroque repertoire!

The Rosetti piece is one of the better known double concertos for horns. It was originally composed in E major (see Robert Ostermeyer editions for this version), but is more frequently played in E^{\flat} . Orval has given us a new, clean edition with parts for horns in F and in E^{\flat} for those who might want to try it on natural horns. It is good to have this new edition for practical purposes.

Mozart's Masonic hymn, K. 623a, also known as *Bundeslied* in its role as the melody of the Austrian national anthem, has a somewhat sketchy history. If it was in fact composed by Mozart, it was written for his Freemason lodge in 1791 with original lyrics attributed to Johann Holzer (1753-1818). It was adopted by Austria as its national anthem, with new lyrics, in 1947. The tune is tastefully presented in Orval's version for horn and guitar. The range for the horn is low (c'-c") so balance problems should be minimized.

Finally, Orval's new version of Rossini's hunting quartet is a wonderful alternative to the original version. His effective use of echo and antiphonal writing not only preserves the original character but adds new color and balance, and a very creative new ending, "modernized" for expected valved horn performance, is delightful. Another welcome change is Orval's splitting of the workload among the larger numbers so the ensemble is less likely to feel "chopped out" at the end. I really like it! *IS*

New brass ensemble music from Wehr's Music House; wehrs-music-house.com.

Variations on Sobre las Olas "Over the Waves" for brass quintet by Juventino Rosas (variations by Mark A. Prater). WM #406, 2009, \$14.00.

Minuet and Trio from Eine Kleine Nachtmusik by W. A. Mozart, transcribed for brass quintet by Michael Stewart. WM #418, 2010, \$7.50.

Appalachian Folk Songs for Children transcribed for brass quintet by Michael R. Brown. WM #411, 2009, \$11.00.

Fanfare for brass choir by Sandra Gay. WM #412, 2009, \$13.50.

Here are four brass ensemble works from Wehr's Music House that offer an interesting musical variety at a high school and college level of ability. The first, *Variations on Sobre las Olas*, was very well-received, particularly because it put a title to a very famous piece of music that most of us have heard since we were very young. *Sobre las Olas* was published by Rosas in 1884 and has come to be regarded as one of the most famous Latin American pieces ever written. Not sure what piece this

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Music and Book Reviews

is? Well, it's the oft-heard waltz that accompanies trapeze artists and other circus acts – yes, that one! Mark Prater has constructed a fun set of variations on this tune, including the original waltz, a tango, minuet, meditation, and final fugue. My quintet enjoyed playing it and thought it would be nice music for a background gig.

Michael Stewart's transcription of Mozart's work is also well-received as a useful exposure of Classical style to younger players. As for the edition itself, why 2-4 dangling measures require a whole second page in three out of five parts remains a mystery to me – seems like a waste of paper – but this is nothing new for Wehr's publications.

Michael Brown's arrangements of three folksongs, "Frog Went A-Courting," "An Inconstant Lover," and "The Barnyard Song," also lay well for high school level and up, and provide a lighter contrast to the standard quintet recital repertoire. The "Frog" melody used is not the more familiar version, but the upbeat arrangement fits the song's sentiment. "An Inconstant Lover" provides a lyrical contrast, and the more familiar "Barnyard Song" will leave the audience singing along "fiddle-

i-fee." Some information on the songs themselves would be appreciated. We are presented with the text for the third song, so performers will know what that song is about, but the ensemble will have to guess about the other two unless they have better sources or deeper knowledge of folk music than I do. That said, these arrangements are very accessible and will assist in developing ensemble skills in younger groups.

The final work, Sandra Gay's Fanfare for brass choir (4-4-2-2-2-2), is antiphonal and shows off a group's ability to perform dynamic contrasts. Sometimes she splits the group into two equal choirs, and other times she breaks the group down farther, into smaller high and low choirs. Rhythmic figures are passed around and the effect is one of accumulation – gradually numbers are added, arriving at a slower section where finally everyone plays together, followed by one final build-up to the end. My university group enjoyed playing this short, straightforward work, which would serve as a nice concert opener. Once again, dangling lines or measures adding pages of wasted paper leave us scratching our heads, but if one can get past that, all four of these works have good possible uses. *IS*

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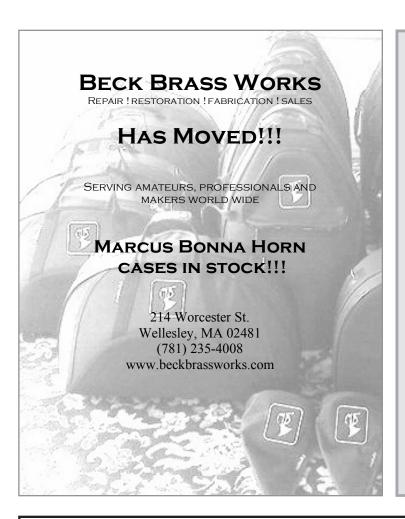
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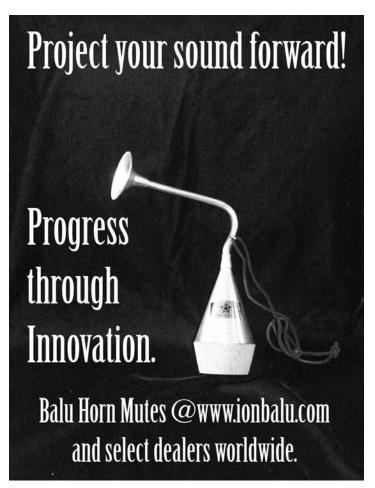
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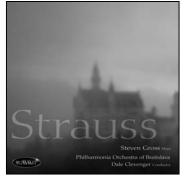
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Recording Reviews

Calvin Smith, Editor

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New York Now. Manhattan Brass, Ann Ellsworth and R.J. Kelley, horns. Wayne du Maine and Lew Soloff, trumpets; Michael Seltzer, trombone; David Taylor, bass trombone. Enja Records ENJ-9548 2. Timing: 61:33. Bernstein recorded 2005-2006 (Ann Ellsworth) at Memorial Chapel, Wesleyan University, Middletown, Connecticut; Schnyder recorded April 10, 2007 (Ann Ellsworth) at Middle Collegiate Church, New York City; D'Rivera and Marsalis recorded April, 2009 (R.J. Kelley) at Middle Collegiate Church, New York City.

Contents: Leonard Bernstein/Jack Gale, West Side Story; Daniel Schnyder, Euphoria; Paquito D'Rivera, Four Songs; Wynton Marsalis, Spiritual and Blues.

This is not your grandfather's brass quintet! How can I describe this listening experience? Think about the various rock and roll "super groups" that have been formed over the years – Cream, Crosby, Stills and Nash, and Traveling Wilburys. Add Manhattan Brass to that list. With the lineup of Wayne du Maine and Lew Soloff, trumpets, Michael Seltzer, trombone, David Taylor, bass trombone, and hornists Ann Ellsworth (Bernstein/Schnyder) and R.J. Kelley (D'Rivera/Marsalis) the "super group" description fits. Huge talents are combined here to make an even more impressive whole. Manhattan Brass has opened a whole new world of brass quintet performance. They are carving their own special niche – they are stellar.

In the *West Side Story* set they play with impressive rhythmic energy, excellent balance, and a style that should be seen as an ideal to achieve. Jack Gale's arrangements are absolutely first class and this recording should be heard by any brass quintet that is planning to program these Bernstein songs.

Daniel Schnyder's *Euphoria* is a new masterwork to be added to the brass quintet (plus soprano saxophone) repertoire. It musically tells the Biblical story of Abraham, his wife Sarah, and Sarah's servant girl Hagar. The seven movements are evocative and beautifully describe the scenes and events of this story. The soprano saxophone is artfully fused into the brass quintet as an equal member. Schnyder's music is completely capable of standing alone but every time I listened to it I wondered if some choreography would enhance the experience and help emphasize the story line.

Thank you, Paquito D. Rivera for *Four Songs*. They are *Wapango*, *Danzón*, *El Cura*, and *Sofia*. Exquisitely and virtuosically written, they will challenge performers, even those with very high technical skill and musical maturity. This is exceptional music played with emotion, energy, and flair.

Spiritual and Blues by Wynton Marsalis was written for Manhattan Brass. They are musical gems. Wayne du Maine has

written, "The two movements on this recording are some of the most exciting, deep, fun, and proud compositions we have ever performed." They are certainly all of those things, and when performed by truly exceptional musicians who are also enjoying themselves, the listening experience is profound. Ann Ellsworth, who has since left the group, and her successor, R.J. Kelley are strong and essential elements in this quintet. They both play with virtuosity, precision, and a stylistic mastery that could be matched by few, surpassed by none. *CS*

Bohemian Horn Concertos. Steven Gross, horn. Camerata Filarmonica Bohemia, Jiří Havlík, conductor. Summit Records DCD 546. Timing 57:58.

Contents: Jiří Havlík, Concerto for Horn and Strings; Jan Václav Stich-Punto, Concerto for Horn and Orchestra no. 5 in F Major; Antonio Rosetti, Concerto for Horn and Orchestra no. 2 in E^{\flat} Major.

This CD by Steven Gross and the Camerata Filarmonica Bohemia conducted by Jiří Havlík should be in every horn players recording collection for many reasons. The first reason is that it contains exceptional performances. Steven Gross delivers all three concerti with a virtuosity that seems effortless, with flair and aplomb. His articulations are clear and precise. Legato passages are smooth with a clean precision. This is horn playing at the highest level.

Another reason to own this CD is that it introduces us to a relatively unknown composer and his horn concerto. Jiří Havlík is a hornist with the Czech Philharmonic whose reputation as a composer and conductor is growing internationally. This concerto is one that should become a standard in our repertoire. In three contrasting movements it affords the soloist ample opportunities for demonstrating bravura playing, *cantabile* expressiveness, and exciting technical display.

A third good reason to obtain this CD is for the splendid presentations of two early works for horn. The concerti by Stich-Punto and Rosetti, in addition to being excellent music, are important for their place in the history of the development of horn concerti.

The Camerata Filarmonica Bohemia is a very fine ensemble. Led my Maestro Havlík, they are an excellent partner to Gross's superb solo performance. This is a well recorded CD with a warm, rich sound, with clarity and presence. *CS*

De Herfst Blaast Op Den Horen (The Fall Now Blows its Horn). Jeroen Billiet, horn and natural horn soloist; Jan Huylebroeck piano. The Mengal Ensemble: Jeroen Billiet, Bart Indevuyst, Mark de Merlier Frank Clarysse, natural horns. Steven Bossuyt, keyed bugle in B^b; Jan Huylebroeck, Ophicleide in C. Phaedra 92065. Timing 61:52. Recorded March 22–25, 2010 at Pomme Charell–Maldegem, Belgium.

Contents: Joseph Ryelandt, Sonate in E, op.18; Martin-Joseph Mengal/arr Charles Heylbroeck, *Romance* from Concerto no. 1, for Horn and Orchestra; Serge Gaucet,

Recording Reviews



Allegretto; Jules Busschop, Chasse, for 4 horns, keyed bugle, and ophicleide; Hendrik Waelput, Romance; Martin-Joseph Mengal, Sixth Duo for horn and piano; Auguste Dupont, Intermezzo-Barcarolle; Joseph Ryelandt, Zomeravond (Summer Evening).

This is a thoroughly enjoyable CD of interesting music that has not yet achieved broad recognition. The program of works by these Belgian composers is melodic, emotional, and at times very energetic with a strong rhythmic drive. Jeroen Billiet performs on horn and natural horn, and his playing is excellent on both instruments. He demonstrates a full clear legato, crisp and distinct precision in technique, and an impressive control of his dynamics. Listening to all of the works on this CD was a very pleasant experience, but my favorites were clearly the two ensemble works. Busschop's Chasse for 4 horns, keyed bugle, and ophicleide is performed with four natural horns whose blend, with the two chromatic instruments of that day, the keyed bugle and the ophicleide, make a very novel sounding ensemble. It was beautifully played. The other ensemble work, Ryelandt's Zomeravond (Summer Evening) is a charming little gem for horn quartet. It deserves to be included in many more horn quartet performances. This CD contains very fine performances throughout – although I do not consider myself qualified to judge ophicleide playing! The recorded sound is clear and distinct in all ways with a full warm sound from all instruments.

I do not know anything about the availability of these works, but I intend to look for them. Those readers who would like to purchase the CD should contact Billiet through the Mengal Ensemble – mengalensemble.be. *CS*



Brassucopia. Gregory Flint (2009) and Jonathan Boen (1981), horns. Chicago Brass Quintet: Ross Beacraft, Bradley Boehm (1981), and Matthew Lee (2009), trumpets; James Mattern, trombone; Robert Bauchens (1981) and Daniel Anderson (2009), tubas. Timing: 48:25. Crystal Records CD 211. Recorded in Temple Emanuel, Chicago (1981) and Rockefeller Chapel, Chicago (2009).

Contents (*Recorded in 2009. All others recorded in 1981): Claudio Monteverdi, arr. Stephen Squires, *Deus in Adjutorium** and *Ecco Momorar;** Edmund Haines, Toccata; James Hopkins, Brass Quintet no. 1; James Mattern: Sonata Breve; Manuel de Falla (arr. Mattern), Miller's Dance from *The Three Cornered Hat* and Suite from *Al Amor Brujo*; Bela Bartok (arr. Mattern), *Folk Song Suite*; Modest Mussorgsky (arr. Mattern), *Hopak*; Dmitri Shostakovich (arr. Mattern), Polka from *The Age of Gold*;* Alexander Scriabin (arr. Mattern), Prelude;* Nicolai Rimsky-Korsakov (arr. Mattern), Flight of the Bumblebee;* Gioacchino Rossini (arr. Mattern), William Tell Overture.*

Chicago Brass Quintet has issued a CD on Crystal label titled "Brassucopia." Older LP recordings of the quintet from 1981 are made available on this CD, with newer recordings from 2009. It is quite exciting to see that a chamber music group on this level can stay together for such a long time. The quintet was founded in 1964 – almost 50 years ago! Of course there have been changes of musicians along the way, yet the founding trombone player James Mattern, and trumpet player Ross Beacraft are performing on both recordings! I still

remember Ross Beacraft's charismatic playing when he joined the Norwegian Brass Quintet for one concert in Oslo in the seventies. He still has it!

The brass playing is brilliant and the repertoire reflects what many brass chamber groups are doing – a little of this and that, something old, something new, something long, and something short – the difference is that the Chicago Brass Quintet does this kind of repertoire on a very high level. Great job from both former hornist Jonathan Boen and current horn player Gregory Flint. A completely enjoyable recording! *Frøydis Ree Wekre*

Vienna Classics in Gran Canaria. José Zarzo and Elisa Verde, horns. Orquesta Filarmónica de Gran Canaria. Conducted by Jose Luis Garcia Asensio (Haydn) and Christopher Adey (Mozart). David LaCruz, trumpet; Radovan Cavallin, clarinet; Carlos Rivero, cello; Juanfras Parra, piano. Timing 70:00. Summit Records DCD 545. Haydn concerto for two horns recorded November 1996. Mozart K. 447 recorded October 1990. Both were recorded live in performance at the Teatro Perez Galdos, Las Palmas, Gran Canaria.

Contents: Franz Joseph Haydn, Concerto for Two Horns and Orchestra in E^{\flat} , hobVII/2; W. A. Mozart, Concerto No. 3 for Horn and Orchestra in E^{\flat} major, K. 447; F. J. Haydn, Concerto for Trumpet and Orchestra in E^{\flat} , hob. VII/1; Beethoven, Trio Gassenhauer No.4 in B^{\flat} Major, op.11, for Clarinet, Bassoon, and Piano.

Here is a very enjoyable CD from Spain featuring live performances by the two principal hornists of the Orquesta Filarmónica de Gran Canaria, Jose Zarzo and Elisa Verde. The popular double concerto by Joseph Haydn (arguably written by his brother Michael, or maybe even by Anton Rössler/Rosetti) is given a beautiful and exciting performance, with many moments of both lyrical and virtuosic horn playing. In the perspective of current knowledge of early music performance practice one might have wished for a little more imagination concerning tempos and dynamics. This version could be described as more of a "mainstream" interpretation. However, the two soloists are brilliant and have great command of all instrumental challenges. Thrilling! And live, too!

Mozart K. 447, with Jose Zarzo as the soloist, is performed live as well, without too many reminders of the natural horn or old time performance ideas. The recorded sound of the horn comes out brighter than in the Haydn, maybe due to the microphone placement. In any case, the performance is completely enlightening and very exciting, especially for its overall drive and energy. I can feel a strong personality and a true musician's desire to share his joy of this great music. Congratulations to the Orquesta Filarmónica de Gran Canaria for such high level on the principal horn chairs! *FW*

Brahms: Trio in E^b major, Op. 40. Jeff Nelson, horn; Ik-Hwan Bae, violin; Naomi Kudo, piano. Timing: 46:47. Opening Day ODR7384. Recorded March 2010 in Christ Church Deer Park, Toronto, Canada.

Contents: Johannes Brahms, Trio in E^{\flat} major, Op. 40. Mozart: Horn Quintet in E^{\flat} major, K. 407 (K. 386c) adapted for Horn, Violin, and Piano by Tony Rickard.

Recording Reviews



On this CD Jeff Nelsen presents the Brahms Trio, opus 40, plus an adaption of Mozart K. 407 for horn, violin, and piano. The overall horn playing is exciting. A very attractive horn sound (for my ears) combined with great slurs, excellent articulations, and full control in both ends of the range (for example, his very personal *Eingang* in the last movement of Mozart really shows off). In the Brahms Trio, the performers play with excellent technical and chamber musical skills. When it comes to interpretational choices, in my opinion, there is room for even more emotional depths and intensity in some of the movements of this fantastic work. The musical result could also have benefitted from a more flexible and less "modern" style of piano playing. On the other hand the briskness and youthful energy of the last movement is completely breathtaking and enjoyable!

Although many composers have tried to match the famous Brahms Trio opus 40, very few have succeeded in creating great music for this particular combination of violin, horn, and piano. Therefore it may be a good idea to expand the repertoire with this refreshing adaption of Mozart K. 407, originally for horn and strings. Also here the performance of Jeff Nelsen is very convincing, strong, and playful. At times, there could have been more stylistic consciousness and imagination, especially in the use of dynamics. I found the last movement to be the most exciting part of the recording, with several great musical ideas and the above-mentioned super flashy cadenza. Very recommendable! *FW*

For You. David Griffin, horn. Patrick Godon, piano; Maureen Zoltek, piano. Timing: 57:48. Self-produced. Recorded January 9 & 11, and February 6 & 8, 2010, in Buntrock Hall, Symphony Center, Chicago IL.

Contents: Eugene Bozza, *En Forét*, op. 40; Bruce Broughton, Sonata for Horn and Piano; Claude Pascal, Sonata pour Cor et Piano; Randall E. Faust, *Call and Response for Solo Horn*; Paul Dukas, *Villanelle*; Camille Saint-Saëns, *Romance* op. 36; Vitaly Buyanovsky, *España* from *Travelling Impressions*; Karl Pilss: Intermezzo from *Three Pieces*.

David Griffin, fourth horn of the Chicago Symphony, has presented some very interesting solo performances on a lovely CD called For You. He performs some of the standard repertoire for horn and piano by Bozza, Dukas, Saint-Saëns, and Pilss, as well as the famous *España* for horn solo by Buyanovsky. He also presents three newer additions to our repertoire by Claude Pascal, Randall E. Faust, and a world premiere recording of Bruce Broughton's Sonata for Horn and Piano. To experience a musician who takes on the responsibility of presenting and even commissioning new works makes me very happy. We know it may take ten new pieces before that special one comes along – the one that will emerge and take on its own new life. These works are certainly worth listening to and should be considered for recitals for oneself and students. I liked the Sonata by Bruce Broughton very much and I was quite charmed by the shorter Sonata by Claude Pascal. Randall Faust's idiomatic Call and Response for Solo Horn is also a very catchy and fun to listen to.

The horn playing of David Griffin is fresh, bold, mostly heroic in style, and very impressive, showing a complete musician with full control over all instrumental challenges. In the standard repertoire, however, I do miss a more lyrical touch here and there, and for $Espa\~na$ I believe the composer would have liked even crispier articulations and more drive at the end. However the piece is out there living its own life now and many different interpretations will occur independent of what the composer might have had in mind. That's the way it goes and rightfully so. This is certainly a CD that can be recommended both for the repertoire and for the playing. Congratulations to the CSO and to David Griffin! FW

Terra Incognita. **Jeff Scott, horn**. Imani Winds. Valerie Coleman, flute; Toyin Spellman-Diaz, oboe; Mariam Adam, clarinet; Monica Ellis, bassoon; Paquito D'Rivera, clarinet; Alex Brown, piano. Timing: 55:39. Entertainment One CD-7782. Recorded December 2009 at the American Academy of Arts and Letters, New York NY.

Contents: Jason Moran, Cane; Wayne Shorter, Terra Incognita; Paquito D'Rivera, Kites.

Imani Winds' latest CD is titled after one of the new works they present – Terra Incognita. When trying to read the program notes it struck me that the text could have been part of a review. Some samples from the text: "the mission of the Imani Winds – to play bracing, exploratory music with personality, spontaneity and rhythmic engagement – is not completely without precedent. But in Terra Incognita, the exemplary quintet's fifth album - Imani winds go where few have been before. Intrepid musical adventurers, they venture into and establish dominion over bountiful yet previously unsuspected musical territories charted in the compositions of Wayne Shorter, Paquito D'Rivera and Jason Moran, three of the most visionary artists in jazz today. Full participants in realizing the concepts behind these specially commissioned pieces, Imani Winds's musicians collaborate at the highest level of instrumental virtuosity to tumble through their interactive voicings, blend in saturated sonic colors, and surmount some unusual structures. So doing, Imani Winds stands ready to usher listeners into a fresh, promising auditory land."

After reading this, and more, I was ready for something different than what I heard. The compositions by Jason Moran and Wayne Shorter did sound, at least for my Scandinavian ears, like quite complex, yet "normal" contemporary music for woodwind quintet. In the last work, Kites, by Paquito D'Rivera, there was admittedly much more of jazz feeling. In this work the composer himself joins the group on clarinet, along with jazz pianist Alex Brown. This being said, the playing of the group is brilliant, very energetic, and rhythmically impressive. The horn player Jeff Scott does a terrific job. The music hardly gives anyone in the quintet much rest. In spite of the elaborate reflections on the music in the CD booklet, unfortunately not much information is given about the performers. This would be interesting and informative. Again, it is very inspiring to see that there are musicians out there who commission works and thus help us all expanding our repertoire. Excellent work – congratulations! FW.



Technique Tips

Jeffrey Agrell, Series Editor

Stumbling Your Way to Better Rhythm and Multiple Tonguing by Evan Grulke

ave you ever heard of Stumbleupon.com? Beware! This web site is a notorious and addictive time waster. You simply register, fill out a list of your interests, and then "stumble" through a (seemingly) endless procession of web sites that users have recommended in your interest areas. Recently I stumbled upon a new (for me) way to strengthen my multiple tonguing skills, odd-meter counting, and polyrhythm comprehension.

This particular stumble brought up a video of a traditional Indian percussion ensemble performing Konnakol, which is the Indian art of vocal percussion. An Indian drummer can say aloud everything he can play; i.e., each different strike on the drum corresponds to a syllable. With much practice, these percussionists are able to perform ragas using only vocal sounds with speed and exactness of tonguing that is nothing short of spectacular. Intrigued, I found several more such videos on Youtube.com, one of which was an instructional video presenting these syllables:

1 = TA 2 = TA KA 3 = TA KI TA 4 = TA KA DI MI 5 = TA KA – TA KI TA [= 2 + 3] 6 = TA KA – TA KA DI MI [=2 + 4] 7 = TA KI TA – TA KA DI MI [=3 + 4] 8 = TA KA DI MI – TA KA JU NO [=4 + 4] 9 = TA KA DI MI – TA KA – TA KI TA [= 4 + 2 + 3] 13 = TA KA DI MI – TA KA DI MI – TA KA – TA KI TA [= 4 + 4 + 2 + 3]

Note: Larger patterns can be constructed in alternative ways using smaller values; only one version is given here. Also, the spelling of the syllables may appear different (TA versus THA, for example), depending on the native language of the speaker.

The exercise consists of speaking the "words" in progressively faster values during a measure. The time signature of the measure depends on the number of syllables you'll be practicing. For instance, start with the 5-pattern, "TA KA – TA KI TA," so the time signature is 5/4 (a 7-pattern would be in 7/4, a 9-pattern in 9/4, etc.). At about 60 bpm (or slower), count a five-beat measure (e.g., clapping, or on your fingers or tapping something), saying one syllable per beat – TA, KA, TA, KI, TA. Easy. No – keep the pulse the same, but say syllables two per beat (i.e., twice as fast – eighth notes). This yields two repetitions of the five-syllable "word" over the five-beat measure. Triplets (three syllables per beat) gives us three repetitions per measure.

This may seem a bit confusing at first because of the way the syllables line up per measure. It takes practice! Keep increasing syllables per beat until you reach your limit, which, at first you may have already reached. After triplets come sixteenths (four syllables per beat), sextuplets, then octuplets (thirty-second notes). This is about as fast as I've been able to go so far! The above description of the process in words will be much clearer if you watch the YouTube demonstration video by Henrik Andersen that was my first Konnakol lesson: youtube.com/watch?v=zBQ58KZEd3M&feature=related.

Note: Many other Konnakol videos are available on YouTube, and it is both educational and fun to watch them. Start with the list of suggested related videos YouTube provides to the right of the Andersen video.

The key with this exercise is to start slowly, making sure that your syllables are in the right order and that your tuplets, whatever their value, remain very steady. With odd-numbered patterns, tuplets rarely match up with the syllable count, and therein lies the challenge. The more challenging patterns are usually the ones with a displacement of one tick, such as the 5-pattern in sextuplets, the 7-pattern in sextuplets, or the 9-pattern in octuplets. With faster values such as sextuplets and octuplets, it often helps to pulse the eighth-note in your head so that you are subdividing each tuplet into two parts, instead of having to keep track of 6 to 8 clicks.

If you already have a good grasp on 2-to-3 polyrhythms (hemiolas), I would suggest to stick to odd patterns such as 5, 7, and 9. The 3, 4, and 6 patterns are more familiar to us and much easier to perform. Admittedly, these exercises are not true polyrhythms, but put an accent on the first syllable of your pattern and you'll hear them arise.

After you gain some familiarity with the patterns, it is time to transfer this to horn. For tonguing exercises, we can't use "DI MI" or "JU NO," but we can modify the syllables so that they consist only of TA's and KA's or KI's. The 5-pattern is good as it stands, but we need to modify the 7-pattern to "TA KI TA - TA KA - TA KA" [3+2+2] and make similar modifications to the others.

After a few days' practice with these patterns, I saw a noticeable improvement in my ability to process and steadily subdivide, especially during odd meters. If I do these exercises right before I play (especially in an ensemble), I notice an increased precision in my awareness of and subdivision of the beat. Currently, I do a full cycle through 5, 7, and 9 every day on my horn, starting from quarters and going to octuplets at about 54-60 bpm. Typically I stay on one pitch per cycle, but I expect to acquire enough proficiency to use more pitches soon.

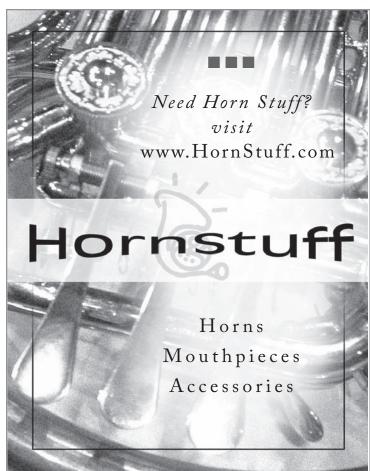
Technique Tips: Rhythm and More



This exercise is a gem. It is essentially a mental exercise that improves multiple tonguing, familiarizes you with polyrhythms, and gives you the control to keep solidly steady in tempo, especially during odd meters. Because of the nature of the exercise, you must keep your tuplets both natural, flowing, and completely accurate or you will drift "off" and not come out even at the end of the measure. If you work diligently on this exercise, you will learn to change rhythmic subdivisions at will and enhance your understanding and ability to deal with 2 against 3, 3 against 4, 4 against 6, etc. You are thus both solidifying your grasp on the foundations of Western rhythm groupings of 2 and 3 – while getting a taste of something new, challenging, and completely fun.

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Comparing Experiences: US Trained Horn Players in Germany

by Karen Robertson

hat is it like for US-trained horn players to play professionally in Germany? How difficult is it to win a position? What adjustments do they have to make? How does professional music life differ? These questions and others have been answered by my fall 2009 study of US horn players living in Germany.

I have always had a fascination with Germany. I studied the language in high school and college, absorbing as much about the culture and the language as possible. This fascination intensified after 2007 when I finally had the opportunity to visit the country. While in Germany, I made many friends, both musicians and non-musicians, and our discussions included the importance of classical music – even to non-musicians – in the German way of life. As I asked my new friends more questions about German orchestras, I began to wonder, "If I had a student interested in coming to Germany to study or play professionally, what would be the best way for a student to pursue that endeavor?"

Like most horn players in the United States, I was very familiar with the American Horn Quartet – four horn players trained in the US, who perform professionally in orchestras in Europe. Two of the quartet members, Charles Putnam and Geoffrey Winter, are members of the *Beethoven Orchester* in Bonn,. I decided to contact each of these performers to investigate if there were other US-trained horn players living and performing in Germany, and if the orchestral climate in Germany was one that would be positive for a young horn student from the US.

Much to my surprise, Geof and Charles gave me a very long list of US-trained horn players living and working in Germany. As I contacted these performers, more and more names surfaced. My investigation revealed over thirty horn players trained in the US currently living in Germany! I asked myself, "What are the stories behind these names? What advice would they have for a young US horn player who wanted to come to Germany?"

In order to explore those questions, I took a scholarly leave of absence from my duties as Professor at Appalachian State University to live in Germany in the fall semester of 2009. With the support of Georg August University in Göttingen, I obtained grants from Appalachian State to be able to live in that city, a large university town in Northern Germany, and to research this subject.¹

Documentation of players who have lived in Germany for a few years but then moved on is difficult, so I chose to concentrate my efforts on the horn players who were still in Germany – the ones I would be able to personally interview and observe. Prior to moving to Germany, I was able to contact thirty-one people, and each gave me permission to interview and observe them.

My initial goal was to provide a guide for US horn students who might be interested in living and performing in Germany.

Hornists Interviewed

1970's

Robert Thistle, Gürzenich-Orchester Köln (1971)

David Moltz, Münchner Philharmoniker (1972)

Eric Terwilliger, Symphonieorh. Bayerischen Rundfunks (1975)

Dorothy Habig, Philharmoniker Hamburg (1976)

Stefan Jezierski, Berliner Philharmoniker (1976)

Marcie McGaughy, Duisburger Philharmoniker (1976)

Richard Rieves, Hamburger Symphoniker (1976)

Richard Schneider, Deutsche Staatsphil. Rheinland-Pfalz (1976)

William Albright, Hamburger Symphoniker (1977)

Donald Firkins, Hamburger Symphoniker (1977)

Laura Hall-Haspelmann, Bielefelder Philharmoniker (1979)

Alan Leighton, Bochumer Symphoniker (1979)

Kathy Putnam, WDR Symphonieorchester (1979)

Mark Putnam, Bergische Symphoniker (1979)

Michael Roberts, Sinfonieorchester Aachen (1979)

Ray Zizka, Philharmonie Südwestfalen (1979)

1980's

Sjön Scott, Deutsche Staatsphilharmonie Rheinland-Pfalz (1980)

Douglas Anderson, Philharmonie Südwestfalen (1981)

John Feider, Göttinger Symphonie Orchester (1981)

William Melton, Sinfonieorchester Aachen (1982)

Charles Putnam, Beethoven Orchester Bonn (1982)

William Tuttle, Bamberger Symphoniker (1982)

Stanton Falling, Staatstheater Wiesbaden (1983)

William C. Jones, Philharmonisches Staatorchester (1984)

Geoffrey Winter, Beethoven Orchester Bonn (1984)

1990's

Christi Chapman, musikFabrik (1990)

Jeffrey McGuire, Freelance, Köln (1996)

Laurence Mahady, Freelance, Mannheim (1997)

Robert Douglass, Former horn, Bergische Symphoniker (1997)

(no longer a professional musician)

2000's

Daniel Costello, Anhaltinische Philharmonie (2001)

Kerin Black, Apollo Theater, Stuttgart (2004)



From September 3 to December 3, 2009, I traveled extensively in Germany, interviewing each of the horn players and observing rehearsals or performances of their ensembles. Hearing these groups was important to my research because I wanted to hear and see if there were any differences in sound, musical style, technique between US orchestras and German orchestras and what changes a young US horn player would need to make in order to get a job in a German orchestra.

Before beginning the interview process, I made a list of questions pertaining to horn playing and Germany. These questions were meant as a starting point for conversation. I quickly discovered that my interview subjects were very willing to talk and that many had been waiting for years for someone to research this topic.

Interview Questions

- 1. Who were your major horn teachers? Where did you study?
- 2. Did you perform professionally in any US symphony orchestras before coming to Germany?
- 3. Why did you decide to move to Germany?
- 4. How long have you been residing in Germany? How long have you been playing with this orchestra?
- 5. Did you speak German before coming to Germany? If you did not speak German before coming, did the language barrier affect your work with your orchestral colleagues?
- 6. Did you purchase a specific make/model horn to use in your orchestra? What make/model did you play in the US?
- 7. What make/model of mouthpiece do you play? Did you specifically purchase it to use in this orchestra? What make/model did you play in the US?
- 8. Describe the audition, hiring, promotion, and tenure process of the orchestra in which you perform.
- 9. What are the major differences you hear in German orchestral horn playing versus US orchestral horn playing?
- 10. What advantages or disadvantages do you see to living and performing in Germany instead of the US?
- 11. Do you have any advice for a young player wanting to come to Germany to study or play professionally?

The Beginnings

This article is the first of three concerning my research in Germany. In this article, I will discuss the various stimuli that contributed to the proliferation of US horn players' presence in Germany and the occurrences that contributed to the slowing of this phenomenon.

The migration of hornists from the United States to Germany appears to have begun as early as 1960. Jack Meredith, former solo horn with the *Symphonieorchester des Bayerischen Rundfunks*, Munich, was one of the first US citizens to move to Germany.² Joining him was Priscilla Reuff, former third horn with the *Deutsche Staatsphilharmonie Rheinland-Pfalz* and one of the first female horn players to go to Germany.³

Bill Capps, former horn professor at Florida State University, encouraged many of his students to go to Germany. Robert Thistle moved to Germany in 1971; he has recently retired from the Gürzenich-Orchester in Cologne. He recalls, "Bill Capps was the only horn teacher in the US that I know of who encouraged going to Europe for a job. He spent a year in the 60's in Berlin on a Fulbright scholarship, I think, but he had a very positive impression of playing in Germany, and he told that to his students – Kathy Putnam, Charlie Putnam, Mark Putnam, and others."

Speculation as to why US horn players in particular were able to acquire so many jobs in German orchestras goes back to the German horn players who migrated to the US before and during WWI and WWII, bringing the Austro-Bohemian tradition of horn playing with them. Many became the early horn pedagogues and members of major orchestras in the US.5 After the end of the WWII, with a dearth of orchestral players in Germany, as Germany began to rebuild its orchestral program, it appears that US horn players filled the void in German horn sections, in many ways giving back to the country whose citizens had had a major impact on the development on the US horn sound in earlier generations. Mike Roberts, solo horn with Sinfonieorchester Aachen suggests, "I have this theory that I have dreamed up in my musings - the United States in the 60's and 70's was kind of like Germany in the 80's or 90's – suddenly there was enough money for parents to say to their kids, 'Yeah, you can go study music; go out there and have a great time.' And I think, in those years, the 60's, in Germany, not everybody had the luxury to do that."6

Doug Anderson, a hornist with the Philharmonie Südwestfalen in Hilchenbach recalls, "When we came over 30 years ago, every audition I took, if there were 12 candidates, then 9 or 10 of them would be American, then 3 German kids who were basically clueless; they didn't know any of the excerpts and couldn't get through a concerto. And the reason was, after and before the war, most of the good brass players left Germany."⁷ Alan Leighton, an American member of the horn section in the Bochumer Symphonike counters, "I too was taking auditions 30 years ago, and my impression was that the good Germans got invited to the first audition; if no one was chosen, then another audition included the not-so-good Germans and a few foreigners with good resumes; if still nobody was chosen, then the other foreigners and the clueless Germans were invited.... So of course we had the perception that the Germans were clueless those were the only ones we saw at the auditions we were invited to attend!"8

After finishing college, many of the people I interviewed realized that the chances of getting a full-time job playing horn in the States was minimal. Alan Leighton recalls, "I took auditions in the United States and saw the sheer numbers of auditionees; the huge number of players – we're all going to get principal in the LA Philharmonic? I don't think so! So I counted up how many fulltime orchestras there were in the United



States and there were at that time [1978] – what, about 45 in the US, Canada, and Mexico, and there were close to a hundred just in West Germany at the time."9

German Horn Influences

As orchestras in Germany began to rebuild, three orchestral horn players emerged as strong influences in Germany, as well as on US horn players who came to Germany in search of a job. The first of these, Michael Höltzel was solo horn of many orchestras in Germany including the Münchner Philharmoniker. Höltzel auditioned for Indiana University in 1970 with the intention of studying with Philip Farkas; the horn teachers at IU were so impressed with his playing that they invited him to come as a teacher instead.¹⁰ Through this professorship, Höltzel forged a strong relationship with the horn teachers and students at IU, a partnership that continues to the present time. When he returned to Germany, he became professor of horn at the Hochschule für Musik in Detmold. Many horn players from the United States went to Detmold to study with him. Over half of the horn players interviewed who migrated to Germany in the 1970's came because of Höltzel, either through the intention of studying with him or by learning of a job opening through IU because of him.

Laura Hall-Haspelmann was a sophomore studying horn at the Eastman School of Music in 1976. She had heard through a friend about a famous German horn player who would be giving lessons at a horn camp at Indiana University that summer. Intrigued, she contacted Phil Farkas and signed up for the class. When she got there, "Höltzel came in, with his jacket over his shoulders, his bag, his European style, and I was enthralled; I just thought he was the greatest thing that ever hit the earth. I became a completely different horn player with him; he completely turned me around! He changed the way I played – I didn't play straight anymore. I learned how to phrase; I learned to emote. So I went back to Eastman thinking, "I know how to play horn now!" She later moved to Germany to continue her studies with Höltzel, obtaining the position of first/third horn in the *Bielefelder Philharmoniker*, a position she still holds today.¹¹

Erich Penzel, another strong influence, was the solo horn of the Gewandhausorchester in Leipzig from 1949 to 1961; he became solo horn of the WDR Symphonieorchester in Cologne in 1961, staying until 1973. In 1973 Penzel became the horn professor at the Hochschule für Musik in Cologne and Maastricht. There he trained many prominent horn players, including Christian Lampert, Stefan Dohr, and Marie-Luise Neunecker.

Penzel became aware of the strong horn-playing tradition while attending a festival in the United States in 1973; he began to encourage young US players to go to Germany and to study with him.¹² Mark and Kathy Putnam were two horn players from the United States who took advantage of this opportunity. In 1979, the Putnams moved to Cologne with the specific intention of studying with Erich Penzel and finding jobs playing horn in Germany. Kathy, who is now a member of the WDR Symphonieorchester remembers, "I would play something and Penzel would ask me, 'Why do you play it like that?' And I'd have to think about it, and a few times I would say, 'I don't know, I was taught that way.' And he would say, 'Well think about what you're doing, you have choices.' He sort of opened me up to think about more why I wanted to play something a certain way; I did quite a lot of orchestral excerpts and solo things with him, and he gave me more freedom, I think, in some ways."13

Penzel's students have won the majority of auditions throughout the last 30 years, primarily because of the way he taught students to audition. Jeffrey McGuire, a free-lance hornist in Cologne and former solo horn of Staatstheater Saxony-Anhalt in Wittenburg, said, "Penzel had this system of practice auditions where people would have their actual audition list ready weeks ahead of time, and once or twice a week, he would pull the whole class into a room and start playing piano. Everybody played their concerti, everybody played all the excerpts, and he would criticize you, help you, work with you right in the room. Penzel was extremely tough; people would come back, ex-students, former students, would come back constantly to prepare for where they were going next; I remember doing a practice audition where the woman before me or after me was on contract as the solo horn in the Radio Orchestra in Freiburg – people of that caliber would be showing up, people who played Bayreuth, people who have really big gigs, or who have decent full-time jobs already, who are looking for the next one. I was never terribly good at auditions, I had a problem with nerves, but after a while a real audition was so much easier for me than a Penzel practice audition."14

Hermann Baumann also provided a strong foundation for many US-trained horn players studying in Germany. Solo horn in the Dortmunder Philharmoniker and the Radio-Sinfonieorchester Stuttgart, Baumann also established himself as an internationally known soloist; he served for many years as professor of horn at the Folkwang Hochschule in Essen. Mike Roberts went to Germany in 1979 to study with Baumann; Baumann immediately pointed out to Roberts that he had a severe playing problem. Baumann saw that air was escaping through the sides of Robert's lips. "And he said, 'No, this is what you have to do; you play only in the middle register, only mezzo-forte; if it happens, stop. Never play more than 10 minutes and spread that out over the whole day. Play only scales; don't play above a G or lower than a low G, and learn staccato.' For a month I did that, and it was gone; it never came back." Baumann had a very strict schedule for his students, Roberts recalls. "He would assign a concerto and I would have two weeks to learn it; then I would play it with piano in front of the class as a lesson. So I thank him for having this solo horn job; I wouldn't have had the mentality to do it; I'm sure I would have ended up somewhere else. So that's why I'm really grateful. He had the right words at the right time. Baumann doesn't always teach the technical side, he talks about music all the time, but for me he said, 'Oh this is what you do.' And that was it."15



[I had the pleasure of interviewing Professor Penzel while in Germany; he is a very gracious man, and still to this day, has a very infectious zeal for horn playing and horn students. I will be discussing some of that interview in the next article. I was, unfortunately, not successful in obtaining an interview with Professor Höltzel or Professor Baumann.]

German Conductors

German conductors in this era were also aware of the strength of US horn players. Many of them traveled to the United States and held auditions for the sole purpose of filling positions in the horn sections of their orchestras.¹⁶ In the early years of his career Christoph Eschenbach was the conductor of the Deutsche Staatsphilharmonie Rheinland-Pfalz in Ludwigshafen. He decided to hold horn auditions in the summer of 1980 in New York City with the specific idea of hiring new players for the horn section in his orchestra. At that audition, he hired three American horn players. One of them, Sjön Scott, who is still solo horn at the same orchestra, tells this story, "I showed up the first day of the season here [in Ludwigshafen], and Eschenbach opened up the rehearsal with this news to the orchestra; they were very upset, because it was not the regular procedure. They'd had, I think, three auditions, and had not found anyone; Eschenbach knew that there were good horn players in the states, and here in Germany at the time the market wasn't filled with good players. So it got pushed through and I got a temporary contract with the other two horn players. Later on, in November, there was an audition again and I won the job."17

The Slow Down

The surge of horn players migrating from the United States to Germany began to slow in the mid 1980's; only six of the interview subjects came to Germany after 1985. Out of those six people, only one of them, Daniel Costello, first/third horn with the Anhaltinische Philharmonie in Dessau, is performing fulltime with an orchestra. Those who came in the later years found that getting and keeping a job in an orchestra in Germany was not quite as easy as it had previously been. Costello says, "German players have gotten so much better. They don't really need foreigners any more, they used to need them 20 years ago; they do not anymore. So you better be as good or better than them at their own game. The market is really tight right now."18 Alan Leighton adds, "During the boom years of the 60s and 70s, there was a shortage of workers in Germany, and the orchestra business was no exception. So the opportunities were much greater in the past. These days there is chronic unemployment, and orchestra jobs are being lost due to government cutbacks and the drying up of private funding, so there are just as many fine German players, but no jobs for them to fill. So the chances for foreigners have dropped dramatically."19

Most of the horn players interviewed offer opinions as to why it is now harder to live and work in Germany as a US citizen than it used to be. Sjön Scott says, "It's difficult, because now there are fantastic players. Back then, Germany was getting over the war, getting their feet back on the ground, and a lot of people were just trying to make ends meet. Now, they have quite a good university system, a lot of good teachers, the methodology is much better than it used to be. As a matter of fact, I think that they're ahead of the Americans now, as far as teaching technique, particularly as far as the trumpet playing goes. Trumpet playing has just soared, and I think in horn as well. They've pretty much figured out how to do it to get the results that they want, and it works."²⁰

William Jones, solo horn with the *Philharmonisches Staatorchester* in Mainz, states, "Germany is going through some major changes in their orchestras and theaters right now. Jobs have become fewer than when I came over; [some] orchestras are gone; orchestras like ours have been reduced in size. We just negotiated a new master agreement for all the orchestras in Germany; it gives us harder working conditions and somewhat less money than what we had before. It's hard now; the doors are not closed, but it's harder than it once was."²¹

Others believed that sociological changes such as the fall of the Berlin Wall affected the job market as well. Charles Putnam believes that: "The economic situation has worsened over the last 10-15 years because of the East opening up, because we're now supporting 17 million new citizens with our tax-paying euros; they've had to close a lot of orchestras and fuse a lot of orchestras and cut jobs, all for the betterment of the people. Some players have lost their jobs in the East, but usually they try to find them another job, where positions are free."²²

Additionally, some interview subjects believe that the formation of the European Union is another development that has greatly affected things. Kathy Putnam says, "The labor laws are a lot tougher than they used to be; if an orchestra wants to hire someone from a non-EU country, they have to give reasons why they did not find a suitable applicant out of the EU who doesn't need a work permit – the Japanese, Chinese, the Americans, they all fall in that category because they're non-EU and it's harder for them." ²³

Non-Orchestra Jobs

While it was not my original intention to interview horn players who were making their living playing horn through venues other than orchestral playing, I began to realize that working and playing in the current climate in Germany might end up encompassing more than orchestral playing, much as it is for many musicians in the US. This might indeed be reality for a young horn player coming to Germany from the States. Because of this, I decided to include some people who were free-lancing in Germany as well.

Laurance Mahady moved to Germany in 1997. She studied with Peter Arnold in Mannheim and pursued a job playing



with a full-time orchestra. After having only one-year contracts with a few orchestras, Mahady realized she needed to pursue several venues to enhance her career. She now teaches music at the Volkschule in Mannheim and free-lances, performing with orchestras throughout Southern Germany. She says, "I played for four years in Kaiserslautern in a radio orchestra, and that was a very well-paid professional job, but I never got a solid contract, I only had one-year contracts. And the orchestras now are much more reluctant to give out those permanent contracts. I have friends who are German; they grew up in the German system, doing little solo and ensemble contests and regional orchestra, state orchestra and national orchestra; they had gone through the whole system – there is a system in Germany where the best players are really streamlined into this focus. It's almost like, by the time they are fourteen or fifteen they're already in, they're already streamlined. I've got friends who were in that system and were focused and centered, and still, in orchestra after orchestra, not getting permanent contracts. You can probably only do that for so long, going from orchestra to orchestra."24

Nevertheless, Laurance and others who are pursuing freelance careers in Germany have managed to make a very good life for themselves and are very happy to be living there.²⁵

The "Golden Years" in Germany for US horn players may have indeed ended. However, many opportunities still exist for young horn players eager to make a living performing in Germany.

Future Articles

In the next article, I look at the changes the horn players interviewed made in order to be marketable in Germany and compare the US orchestra system to the German orchestra system. "A Comparison of US Horn Playing to German Horn Playing" deals with the various aspects of sound, technique, and style these players had to adapt in order to play in Germany, as well as the major differences in the audition, promotion, and tenure practices between the two countries. The third article, "The Story Behind the Story," examines in more detail the lives of these horn players and their advice for upcoming hornists wishing to make this transition.

Notes

¹Two grants were awarded for this research: 2009 Appalachian Foundation Fellows Grant (Appalachian State University); 2009 International Scholarly Assignment (Appalachian State University).

²Robert Thistle (former *Wechsel* horn, *Gürzenich-Orchester Köln*) in an interview with the author, September 2009.

³Richard Schneider (first/third horn, *Deutsche Staatsphilharmonie Rheinland-Pfalz*) in an interview with the author, November, 2010.

⁴Thistle, September 2009.

⁵Lynn Lanham, "Principal Horns in US Orchestras," The Horn Call, XXXIX No. 2 (2009): 88.

⁶Michael Roberts (solo horn, Sinfonieorchester Aachen) in an interview with the author, September 2009.

 7 Doug Anderson (Wechsel horn, Philharmonie Südwestfalen) in an interview with the author, November 2009.

⁸Alan Leighton (co-principal horn, *Bochumer Symphoniker*) in an interview with the author, September 2009

⁹Leighton, September 2009.

¹¹Laura Hall-Haspelmann (first/third horn, Bielefelder Philharmoniker) in an interview with the author, September 2009.

 12 Erich Penzel (former professor of horn, Hochschule für Musik Cologne) in an interview with the author, November 2009.

¹³Kathy Putnam (Wechsel horn, WDR Symphonieorchester Köln) in an interview with the author, September 2009.

 $^{14}\mbox{Jeffrey McGuire}$ (freelance musician, Köln) in an interview with the author, September 2009.

¹⁵Roberts, September 2009.

¹⁶John Feider (solo horn, Göttinger Symphonie Orchester) in an interview with the author, September 2009.

¹⁷Sjön Scott (solo horn, *Deutsche Staatsphilharmonie Rheinland-Pfalz*) in an interview with the author, October, 2009.

¹⁸Daniel Costello (first/third horn, Anhaltinische Philharmonie) in an interview with the author, October 2009.

¹⁹Leighton, September 2009

²⁰Scott, October 2009.

²¹William Jones (solo horn, Philharmonisches Staatorchester Mainz) in an interview with the author, October 2009.

²²Charles Putnam (Wechsel horn, Beethoven Orchester Bonn) in an interview with the author, October 2009.

²³K. Putnam, September 2009.

 $^{24}\mbox{Laurance}$ Mahady (free-lance, Mannheim) in an interview with the author, October 2009.

²⁵Mahady, October 2009.

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Your Valeriy Polekh: Part VII

translated by David Gladen

Editor's note: this continues the autobiography of one of the 20th-century's greatest hornists. Part VI was in the May 2010 journal. This is chapter 13 and the beginning of chapter 14 of 18 chapters.

Ivan Semyonovich Kozlovskiy

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



wound it up and wound it up. I had a liking for music and singing already.

Near us on Kaluzhskiy Street, was a textile technical college. On important holidays in the concert hall of this technical college, concerts were performed at which appeared the distinguished artists A. S. Pirogov, V. V. Barsova, S. Yudin, B. Zlatogorova, and S. Ya. Lemeshev. One time, we kids were allowed to go in to the spectator hall of the technical college. It was a holiday for us. One time here, as I recall, it was my favorite holiday – the First of May – we had gotten seats close to the stage, and we heard the master of ceremonies announce, "Now, the artist of the Bolshoi Theater, Ivan Semyonovich Kozlovskiy, will appear." I was dumbfounded. "Guys," I said, "now Kozlovskiy is going to sing." Ivan Semyonovich did not just come out, but somehow ran out onto the stage with a smile on his lips. He was tall, well built, and beautifully dressed – in a frock coat.

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

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



no caption – the Red Army Ensemble of Song and Dance performing for soldiers.

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

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

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

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

"What is your name?"

"I'm Polekh, Valeriy."

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

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

The war ended, and I returned to my beloved Bolshoi Theater. Also, I met Kozlovskiy again. Rehearsals for the opera by



C. Gounod, *Faust*, were going on, and Ivan Semyonovich was performing the title role. In one place, Faust's well-known aria has a fermata, and everyone knew that Ivan Semyonovich was a great master of the long fermata. In this aria's fermata, we needed to hold as a duet. Kozlovskiy held, and I held. Kozlovskiy held, and I held. At some moment, Ivan Semyonovich was silent – out of breath, but I still held.

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

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

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

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

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

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

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

thanks are given to him."

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

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

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

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

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

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

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



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

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

Other complications came up also. Individually, we each sang and played well, but together, the goal of unity was not achieved. Then Ivan Semyonovich took the artistic leadership into his own hands, "I am the singer, and you must imitate with me in timbre, in character, and nuance. You must support me and do everything that I do, and if you do everything better than I, then it will be an honor and a glory for you."

So, here appeared my best quality, to sing on the horn. The combination of the extraordinary voice of the singer and the sound of the horn must produce an indistinguishable impression. Ivan Semyonovich came to rehearsals exactingly prepared for work. Ivan Semyonovich was a wonderful musician, and he had almost no problems. However, we had one mutual problem – learning to understand one another. It was "Together!" and "Together!" and again "Together!" We worked, and once more, not stinting the effort, we stayed up late – till midnight. Once, when we had stayed till late, as Petya and I were preparing to leave, Ivan Semyonovich proposed, "What do you say, Petya, maybe we could have a little drink?"

"With exceeding great pleasure."

Petya was a great one* for sitting in glad company. I phoned home and asked my wife not to become alarmed. We had decided to take a little rest.

"But won't you disturb Ivan Semyonovich's rest?"
"No, this is on his initiative."

* [Literally: "a great hunter" This is a play on words in Russian. Okhotno=gladly and okhotnik=hunter sound very similar.]

The next day, we rested after the tiring work. Our work was nearing completion. The concert was arranged for the Great Hall of the Moscow Conservatory. Our program attracted interest. The concert was attended by musical Moscow. Onto the stage strode Ivan Semyonovich and the conductor Izrail Borisovich Gusman. The lights gradually began to dim. I was standing in the wings, and feeling nervous. Taking myself in

hand, I started playing. The notes of the horn carried into the darkened hall. I felt I was playing a prayer that I performed before the audience. After the performance of the prologue, they turned up the lights in the hall, and I went on stage. A competition began between vocal effort, emotion, virtuosity, and musicality. The contest ended with victory for us both. This was a victory of indefatigable, fanatic labor. The hall resounded with deafening applause. We went out many times for bows.



(l-r) Valeriy Polekh, Israil Borisovich Gusman, Ivan Semyonovich Kozlovskiy

Backstage, a great many artists and important musicians came to greet us. The great Marshall and Four-Times Hero of the Soviet Union Gyeorgy Konstantinovich Zhukov came with his spouse. Also, my happy wife came. Afterward, Serenade was performed in the city of Gorky at the Festival of Modern Music with the Gorky Philharmonic Orchestra. At that time, Ivan Semyonovich Kozlovskiy introduced a few innovations. He asked that a horn be hung behind the orchestra on the rear wall. As soon as I began to play my prologue off stage, in total darkness the beam of a spot light illuminated the horn. It created the illusion that the horn was playing itself. You may imagine that this made an impression.

Time flies so swiftly. It seems just a short while ago that I joined the Bolshoi Theater, and it was already the jubilee – 25 years. We celebrated in the VTO building. People filled the hall. Five of the leading artists of the Orchestra were celebrating their jubilee. In the hall were many of our friends and artists from other collectives, and also the directors Yu. Faier, V. Nebolsin, K. Kondrashin, S. Sakharov, and orchestral soloists A. Buravskiy, T. Dokshitser, M. Chepkoy, and others. K. Kondrashin began the evening. He congratulated the guests of honor for the jubilee, and also said he always felt great pleasure working with such venerable artists. We were greeted by Yu. Faier, V. Nebolsin, and S. Sakharov. Ivan Semyonovich Kozlovskiy and Maxim Dormidontovich Mikhailov came on the stage. As always, Ivan Semyonovich came out with a small basket, like they always have in hotels. Maxim Dormidontovich Mikhailov proclaimed a toast in his low bass voice, "You have done well, men. You are serving the country and Fatherland well." Then at the end with low notes sang, "Many years." From off-stage, Ivan Semyonovich brought out a small trom-



bone and played Valentine's aria from the opera Faust. In the audience rang out thunderous applause and delighted cries of "Bravo! Get Ivan Semyonovich into the Bolshoi Theater Orchestra!"



(l-r) Valeriy Polekh, Ivan Semyonovich Kozlovskiy, and Izrail Borisovich Gusman

After this, Ivan Semyonovich spoke a few words of greeting. "You know, I remember an interesting incident. A violinist brought an alarm clock to the theater. He had just gotten it from the repair shop, and fearing it would disappear, he brought it with him into the orchestra pit. He wound it up and set it and prepared for the start of the production. Eugene Onegin was being put on in the Annex of the Bolshoi Theater. At the most tragic moment, when Onegin must kill Lenskiy, and I was playing Lenskiy that time, the alarm clock began to ring very loudly, resounding through the whole theater. The violinist was very startled, and tried to grab the alarm clock, and stop the ringing; but in his haste, he dropped it. Because the clock was round, it rolled under a chair – ringing all the while. We were laughing ourselves to death. Onegin was so weak from laughing that he dropped the pistol. In this fashion, because of the alarm clock, Lenskiy remained alive. They closed the curtain. They wanted to fire the violinist, but, because he had saved a man's life after all, they gave him a reprimand as punishment and let him stay in the theater."



(l-r) Ivan Semyonovich Kozlovskiy, Ludmilla Nikolavna Polekh, Valeriy Polekh

The audience really liked the story, and Homeric Ho-Ho's resounded in the hall. We saw Maxim Dormidontovich Mikhailov carry Ivan Semyonovich's overshoes onto the stage. He placed them on the floor and put his knees in them and thereby became short and fat. He then did a comical skit the audience found funny. As a finale to the skit he was doing, Maxim Dormidontovich put the overshoes on the feet of their owner. The fact is, at that time, the only one wearing overshoes in Moscow was Ivan Semyonovich.

Ivan Semyonovich looked around the auditorium, and, seeing my wife, Ludmilla Nikolaevna, there said loudly, "You see sitting before you in the second row a likable blond lady. This is the wife of today's jubilee celebrant, Valeriy Polekh. It takes a lot of patience and feminine tact to be the wife of such a busy man. Valeriy, I congratulate you for your jubilee, but even more so for your kind and charming wife."

Ivan Semyonovich descended the steps from the platform, approached Ludmilla Nikolaevna, and kissed her hand. That is how the jubilee evening ended

A small group came with us to my place to continue the enjoyment. I invited Ivan Semyonovich to share the evening with us. He thanked me and agreed. It was not far to walk. My wife and I took Ivan Semyonovich by the arm and conducted him to our home. With us went the wife of Marshall N. N. Voronov, Nina Sergievna, M.D. Mikhailov, and a singer from the Bolshoi Theater, S. G Panov. Ivan Semyonovich continued to entertain us along the way. We arrived and went straight to the table, because we were all starving. Ivan Semyonovich took off his overshoes, left them in the entryway, and went to wash his hands. I gave him a fresh towel, and he carefully dried his beautiful hands, combed his hair before a cheval-mirror, checked himself from foot to head, and only then entered the sitting room. He sat down at the table and immediately got down to business. He asked that drinks be poured.

"You know," he turned to me, "I see you and everyone sitting in the orchestra pit when I am on stage. I look at you and examine you. One time, one of the violinists, sitting at the last position, was playing while sleeping, and snoring softly – maybe to himself. Wind instrumentalists, on the other hand, are always tending to business."

"Faier or Golovanov don't let anyone sleep. They wake them up right away with their gestures. "

"During a break you don't have time to sleep either. You love to visit with each other. However, I love the wind players in general."

It's true, the toast was a little long, and mouths were watering. We drank and snacked. There were a lot of snacks, but everyone liked the marinated sevruga sturgeon that had been sent to us from the south. Ivan Semyonovich especially liked it. He was devouring it with a great appetite, and kept repeating, "Valeriy, save the fish. I'll come over to eat sevruga in the morning."

Ivan Semyonovich told us a comical story that had happened to him on the stage of the Annex of the Bolshoi Theater during the production of La Traviata. "In the third act, when Alfred insults Violetta, I was so exhausted that, in order to rest a little, I leaned against a column. The column was a fake made out of cloth, and of course it did not hold me. I went flying from the set into the wings – continuing to sing. I was told about it



afterward; it was very comical that a singer fell heels over head. The audience liked the trick very much and rewarded me with applause like you never heard before. Valeriy, save the fish. Don't forget that I'm coming tomorrow."

Ivan Semyonovich danced a little with my wife. The evening passed very, very pleasantly. I escorted Ivan Semyonovich to his home, and we parted.

One evening, Ivan Semyonovich phoned me. He requested, "Valeriy, go right away to a store and buy a bottle of vodka. You see, it is very necessary to visit Maxim Mikhailov. He is ill, and cannot leave his house. The doctors have prescribed home confinement. It is necessary to encourage him because he is completely indifferent. He lives across from you on Gorky Street."

We agreed where to meet. Ivan Semyonovich quickly found the apartment. We rang the bell, and the wife opened the door. How she rejoiced! "Take off your things. Go on into the room. How glad our Maxim will be!"

We went in, and saw, seated in a high-backed, green arm-chair was the sick one himself in a manilla robe. The master of the house attempted to get up, but Ivan Semyonovich sat him back down in the chair. We greeted each other in the Christian manner, and kissed on three sides. Maxim even cried a little, wiped the tears with the sleeve of his jacket, and repeated, "Here now, you did me a good turn. You did me such a good turn."

I stood the bottle on the table. Maxim Dormidontovich immediately became more animated. His wife went out to deal with household affairs, and we discussed politics. They began to set the table. There appeared dill pickles, a favorite snack of the master of the house, and they set out kulebiaka pie with meat and eggs, a little herring with onion, and brought a hot potato. We opened a bottle, a native forty-proof, poured it into sizable glasses, drank and snacked. Ivan Semyonovich made a toast in honor of the master of the house and his precious health. Conversation continued. Maxim Dormidontovich ask how our concert at the Great Hall of the Conservatory went. "It seems you performed the work of the English author? I strongly request that as soon as your record comes out, you send it to me. I will listen to this music with great pleasure."

The conversation went more cheerfully. The Russko-Gorkaya vodka was taking effect.

"Listen, Vanya," Maxim Dormidontovich addressed Kozlovskiy. "Let's sing my beloved duet by Vilboa, 'Unpeopled is Our Sea'."

Ivan Semyonovich sat at the grand piano, and they began. Lord! What inspiration! What marvelous voices! In my opinion, they had never sung like that, and when they stopped singing, they both had shed a few tears. In order to lighten the atmosphere, I told them an anecdote. "A young artist was preparing to travel from the theater to a snack bar. Friends told him, 'You should buy yourself a suit-case for traveling.' 'What for?' 'To put your slacks, jacket, and underwear into it.' 'But then what would I have to go out to eat in?' I told of an incident that happened with our famous singer, E. Shumskaya. She was singing Snow Maiden in the Bolshoi Theater. "I was standing and singing," recounted Shumskaya. "My aria was so gentle and so quiet. Suddenly, laughter burst out in the audience, louder and still louder. What was going on? Maybe I had done

something wrong that was eliciting this laughter? I looked around and Lord! What did I see? In the middle of the stage stood a fireman with a teapot, and he was listening to me sing. He stood there a while and walked off. They nearly fired the fireman."

The singing went on. Ivan Semyonovich sang Reveta Stogne, and Divlyus Ya na Nebo. Maxim Dormidontovich sang Dubinushka. On that note we parted. It was a marvelous evening.

Nature has given Ivan Semyonovich a magnificent voice. To describe it with words is very difficult. Many have tried, and I will try. Nature has gifted Ivan Semyonovich with a glorious voice, and a timbre that is delicate and, I would say, divine. He has an irreproachable--and the cleanest--intonation, and absolute pitch. Ivan Semyonovich has a golden sense of proportion. Rare diction. Like the great Kachalov, he conveys each vocal word to the listener. Boundless diapason. Difficulties with diapason do not exist for him. Like a bird, he sings completely unconstrainedly, freely, and easily. After hearing the singing of Kozlovskiy, the great Shalyapin said, "This Russian singer sings like a bird." Ivan Semyonovich absorbs everything that is needful to become still better. He is very inquisitive. He is ready to see everything and to hear everything. He attends nearly all the concerts in the Great Hall of the Conservatory, and his permanent place is in the Conductors Loge on the first level in the corner. He is at almost all premieres. He loves our own and the visiting instrumentalists. He loves to listen to excellent singers. Ivan Semyonovich is like an encyclopedic-dictionary of music. He has heard a lot and knows very much. He knows mythology, poetry, the history of Rome, and he is acquainted with the music of very many composers.

That's the kind of person our great Ivan Semyonovich Kozlovskiy is.

Vitaliy Mikhailovich Buyanovskiy

Mikhail Nikolaevich Buyanovskiy (Vitaliy's father) was a horn player, teacher, Honored Artist, and the son of a flutist of the Court Orchestra. He graduated from the Petersburg Conservatory (the Class of Ya. Tamma), and was awarded the Gold Medal and Diploma of a Free Artist. As a result, his name was engraved on the marble plaque listing the graduates of the Leningrad Conservatory.

His son, Vitaliy Mikhailovich Buyanovskiy, was born August 28, 1928. The creative path of V. M. Buyanovskiy as a orchestra member, began quite early. In 1946, after successfully completing musical high school in the class of Professor M. N. Buyanovskiy (his father), the eighteen-year old Vitaliy passed the audition for the S. M. Kirov Opera and Ballet Theater. The orchestra was headed up by B. Eh. Khaikin, D. I. Pakhitonov, V. A. Dranishnikov, and S. V. Eltsin.

He continually served as a soloist – working on the most difficult horn repertoire and presenting concerts at the Conservatory, on television, and on the radio. Vitaliy Mikhailovich has given great effort to concert work. At his instigation, the young Leningrad composer, A. Zatin, wrote a concerto for piano, horn, and trumpet with orchestra. Listeners recall the amazing concerts of V. Buyanovskiy with singers – Sonata Evenings with Virsaladze. The genre of chamber music occupies a special place in the concert activities of Vitaliy Mikhailovich.



V. M. Buyanovskiy is no less talented as an instructor. Having inherited a great deal from his father, the oldest professor at the Petersburg Conservatory, Vitaliy Mikhailovich follows the Russian school of performance traditions in his instructional activities. Great attention is given to the various types of ensemble.

I first met Vitaliy Mikhailovich in the Great Hall of the Leningrad Philharmonic when I traveled the Leningrad to perform R. M. Gliere's concerto. The entire class of Pro-



M. V. Buyanovskiy [Vitaliy Mikhailovich Buyanovskiy]

fessor M. N. Buyanovskiy [the father] attended a rehearsal in the hall of the Philharmonic. By good fortune, at the same time, I became acquainted with the wonderful person and horn musician, Pavel Orekhov. He came to meet me at the train station, accompanied me to the Philharmonic, and showed me where it would be best to stand on the stage during the performance. That evening, Pavel Orekhov played in the orchestra that accompanied me. R. M. Gliere had already been rehearsing with the orchestra, and now they began to rehearse with me. After the rehearsal, I again met with Pavel Orekhov, and he introduced me to Vitaliy Mikhailovich Buyanovskiy, who was still a young horn player.

In the evening, the concerto went very well, and I was out several times for an encore. Professor M. N. Buyanovskiy came back-stage, and congratulated me on the success. He said he was hearing me for the second time. "The first time," said Mikhail Nikolaevich, "I congratulated you in Moscow when you, Valeriy Vladimirovich, were victorious with First Premium in the All-Union Competition." After the concert, we went out on the street. The city was beautifully illuminated, and the young people were happy and smartly dressed. We loved Leningrad, this incomparable city.

The next encounter with Vitaliy Buyanovskiy occurred in Moscow at the Academic Building. A group of Leningrad musicians had come there, and Vitaliy Mikhailovich was among them. I was at their concert with my wife and daughter. Vitaliy Mikhailovich played V. A. Mozart's Fourth Concerto. During the intermission, we greeted him, this man who was already tall and handsome.

After a short time, Vitaliy Mikhailovich sent us a letter inviting us to the First Seminar of Hornists. We accepted the invitation, and on November 20, 1978, arrived in Leningrad. We were very pleased with the way the seminar was organized, and most of all applauded the organizer and inspirer – Vitaliy Mikhailovich. With a short introduction, he opened the seminar. There were several very interesting performances by young horn students, and Vitaliy Mikhailovich, himself, performed and demonstrated an amazing belcanto on the horn. The ensemble came forward. This was a large horn choir conducted by Vitaliy Mikhailovich. With this the seminar ended. Then I composed a dedication to the first seminar.

To the First Seminar of Hornists in Leningrad

Horn players in Leningrad Gathered together as on a parade. Both young and old came here, All came to the First Seminar.

This First of Convocations Exceeded all expectations.

Methodological themes shared horn problems hard Were raised by presenters At the First Leningrad Seminar.

These are soloist presenters, Gifted horn players

The Old School you've left behind All-powerful Tamm. And these, Tamm's successors, Are truly wonder workers.

If still alive were Tchaikovsky, And he heard how Buyanovskiy In his Cantabile Andante Performed with such belcanto I tell you without irony He would write another symphony.

Virtuosi, please be me believing. You, at the concert in the evening, Yourselves were evidently made certain, And were not a little surprised. I am a little envious of colleagues. The vocal cycle and sonati Were all written so professionally And performed with real genius.

I traveled here from Moscow, To receive, as your Orekhov With the horn made Such first-class artistry.

You, inspired the convocation, Now receive our recognition. All musicians have remarked on Your great talent for organization.

It is your right to be avant garde. At this First Leningrad Seminar. BRAVO!

Valeriy Polekh, Honored Artist of Russia, November 20, 1978. Composed while standing, leaning one elbow on the grand piano at the end of the evening which had proceeded with such great success.

Vitaliy Mikhailovich introduced us to his wife – delicate, sweet, and statuesque as a ballerina. Vitaliy Mikhailovich invited us to his home. When we came to Buyanovskiy's, we were met by an enormous, pedigreed tom cat. After meeting the guests, he jumped into a rocking chair. We sat at the table and Tanechka informed us that this gentle cat would not leave the rocking chair until he had shown us his acrobatic act. We all prepared ourselves to watch. The cat began to move the rock-



ing chair – gently at first, and then harder and harder and rocked so strongly that we really thought he would roll right out of the rocking chair. However, at that moment, he slowed the movement and stopped the rocker. We began to applaud the cat. He looked at everyone as though to say to himself, "Hey, I am something else!" and ran off.

For the occasion of the end of the seminar, Tanechka baked a wonderful pie. A small company assembled – about ten people. A horn player from [the Republic of] Georgia brought an excellent wine, a pair from the Asian republics obtained a basket of fruit. There also appeared strong wines, an olive salad, and various snacks.

I brought the first toast – to the instigator of our celebration, such an indefatigable organizer; "You, Vitaliy Mikhailovich, tried with all your might to produce the seminar, even set up chairs yourself, and played excellently. Enormous thanks to you. I bow before you. You are a magician! Hurrah!"

And then Pavel Orekhov arrived with his wife. The second toast was raised to Pavlik, as he was called. The following toast was to the sweet, charming ladies. And so ended this wonderful, miraculous day – the day of the First Leningrad Seminar.

When Vitaliy Mikhailovich came to Moscow, he always stayed with me. I met him early with my car, and we came to my place. Here, we shared so many conversations and opinions over a cup of coffee. We never could run out of things to talk about...

There was an interesting occurrence. One time when I went to meet Buyanovskiy at the train station, what did I see? There, stood a long line of generals – evidently to greet someone important – and walking to meet me came Vitaliy Mikhailovich. We greeted each other, exchanged a Christian kiss of greeting.

I addressed Buyanovskiy: "Look how many generals are here to greet you!"

He looked and said: "So many generals! What a great honor for me! So, Valeriy Vladimirovich, give them the command to stand at ease."

We had a good laugh.



Jubilee presentation for Pavel Orekhov

It happened that Pavel Orekhov sent me a letter inviting us to his jubilee. After thinking a little, I got together twelve hornists. We practiced a jubilee program and traveled to Leningrad for the jubilee of our friend Pavel Orekhov.

Hornists from many Republics came to celebrate the jubilee. Professor Pavel Serebryanikov, the director of the Con-

servatory, conducted the whole program. We liked him very much – so pleasant and intelligent. Our presentation was very successful. I addressed a few words of greeting to the honoree of the jubilee. I directed all our musical program. Vitaliy Mikhailovich prepared an extensive program and also played a solo himself. Pavel Orekhov was very touched by our presentation – in as much as such a group of Moscow hornists had never before been in Leningrad. The evening concluded in a tavern.

One summer, Jimmy Decker, the well known horn musician, came to visit me from America. We had met before in Los Angeles when I was on tour in that area. The American horn musician spent several days in Moscow. I went with him to museums, showed him Moscow, and we attended the Bolshoi Theater. He enjoyed being with me at the dacha. In general, he was pleased with my reception. When it came time to part, I drove him to the airport.



Valeriy Vladimirovich Polekh and James Decker

After a short while, he sent me a letter of invitation which said that the University of Los Angeles was putting on a seminar of hornists. He asked me to send the documents necessary to participate in the seminar. In the letter, he wrote that hornists from the whole world would be coming to the seminar. I prepared the documents and sent them to the address in Los Angeles. After a short time Vitaliy Mikhailovich Buyanovskiy also received the same invitation. The two of us agreed to travel to the seminar together.



Los Angeles, 1982 (l-r) James Decker, Vitaliy Mikhailovich Buyanovskiy, Valeriy Vladimirovich Polekh, Vincent DeRosa.

IHS Scholarships and Performance Contests

he 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
- website: 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 online 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 hom 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 hom 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]

IHS Scholarships and Contests



- 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 masterclasses 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 homists 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:

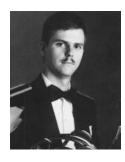
- 1. A completed Tuckwell Scholarship application form (see the IHS website). This application includes two brief essays.
- 2. A recording of the applicant playing one movement of a concerto or sonata (with piano), one etude, and two orchestral excerpts.
- 3. Two letters of recommendation, submitted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

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

Deadlines: Applications should be submitted to the IHS Executive Secretary (address above) and must be received by 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*.

Jon Hawkins, 1965-1991

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

Award: One award up to \$1,500 (US) to be used for the registration fee, room, board, and travel costs to the 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:

- 1. 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:

- 1. 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.
- 2. Proof of full-time public or private school, conservatory, or university enrollment must be provided at the time of application; students must be enrolled in the academic term immediately preceding the symposium.

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

Deadlines: Applications must be received by March 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.

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Out the Bell: Horn Lore

by Emilio DeGrazia

ore, like music, honors the lures of poetry over the nets of reason. If the geneticist can provide a wholly credible scientific explanation for how the leopard got its spots, Kipling's story has its own charming, if too innocent, rationale. If poetry's genome, language, clusters metaphors, and if metaphor's bias is to establish associative connections that eddy and swirl in cultural streams, in the headwaters of those murky streams we're most likely to find the clues to the origins of our lore.

The horn, celebrated in these pages as a musical instrument, is also known in its natural configurations as a thorny protuberance emanating from an animal's head. As antlers, particularly of well-endowed stags, for example, they look down on us when conspicuously displayed as trophies in the dens where humans hibernate. If we ask the trophy hunter what the antlers symbolize, the answer might dispirit us: the hunt, conquest of a wild beast, a great accomplishment achieved through skilled use of a weapon, proof of the kill. Ask horn players what the horn means to them, and not one is likely to make a connection between those dead antlers hanging over a fireplace and the horn that brings music into them while sending it forth into the air.

If biblical lore is to be trusted, we would say that in the beginning was the word, in this case horn. But Shipley's Dictionary of Word Origins does not bother with the word horn, sending us directly to the word bugle, where we learn that a bugle (Old French, from the Latin buculus and diminutive of bos, bovis, or ox) originally referred to a buffalo, and that the English word buff (think also beef or in French boeuf) made superficial work of its subject by identifying the ox by its hide rather than its horns. As tribes crossed paths and exchanged words, the bugle's bovine associations were grafted onto the Teutonic word horn. From northern Europe, the word traveled south again to become a cognate of the Latin cornu, the basis for the English word for grains (and the specific version seen in Iowa), for several scientific words (e.g., cornicle, cornify, etc.), for the unicorn as a mythical beast, for the region of Capricorn in the zodiac, for the cornucopia, an object Americans associated with the Thanksgiving celebration, and for the musical bugle, akin to the cornet.

If the horn's marriage to the word *cornu* widened bovine associations to include grains, ancient myths deepen the symbolic meaning of the connection. These clues are best understood in the context of basic facts of life, notably the general aridity of the landscapes of Mesopotamia and Egypt, the twin cradles of Western civilization that developed in the Tigris-Euphrates and Nile River valleys. Because life is hard to sustain in desert landscapes, water is especially revered as the stuff of life, a seminal fluid for the growth of grains and the survival of herds. Also especially revered (sometimes as "sacred cows") are the animals themselves – the cow and goat for their milk (mainly) and meat, the ox for its strength, and the ram and bull for their power to inseminate. When life is hard and survival is at issue, value is measurable by the size of the herd. And when

life itself is a bizarre mystery linked to the seasons, rainfall, fertility, sexuality, blood, and the mysterious role of death, it is easy to see why life-sustaining beasts would be revered as representatives of the gods.

Mesopotamian myths show that the bull had a prominent role as personification of dark but powerful life forces. In the Mesopotamian *Epic of Creation*, the absolute ruler, Marduk, slays the bull man (kusarikku, or "bison") so that he may become "the bestower of ploughland who fixes [its] boundaries, creator of grain and linseed, producer of vegetation" (Tablet VII). This usurpation of power is deemed a natural sign of progress, with the shedding of the bull's blood a ritual sacrifice necessary to lubricate the creation process. Many other horned creatures adorn the Mesopotamian myths – rams, goats, serpents – all of them suggesting that the horn is the outward and visible sign of nature's powerful life-force.

The suggestion is given more sophisticated expression in the iconography of the ancient Egyptians. Here horned creatures are conspicuous as sacred symbols, often in hybrid combination of the human and animal, with the animal nature deemed (as Henri Frankfort suggests in his book Ancient Egyptian Religion) more powerful because more pervasive and enduring than individual human identity. Amon, king of the gods, has the head and horns of a ram that symbolically legitimize his rule. The goddess Hathor, depicted as a cow with the sun between her horns, is a nourisher and protector of both the living and the dead. Isis, major goddess associated with the fertility of the Nile plains, is often depicted sitting on her queen's throne, with a disk suggestive of the moon (a marker of the months and of a woman's fertility cycles) set between cow's horns. Nut, a sky goddess and mate of Geb, an earth god, is personified as a cow that nourishes mankind. Again, the link of associations is clear: the powers of the bovine and the bull, the fertility of the earth, the cycles of sun and moon, of seasons and woman's fecundity are represented by horns.

The Canaanites no doubt did not have the horn as a brass instrument in mind when they worshipped their golden calf, but their god as a type was representative of the worldwide reverence accorded the power and prosperity offered by bovine and other horned beasts. In Leviticus of the Old Testament, we are told that the sacrificial burning of the bull on an altar creates a pleasing odor for the Lord (Lev. 1:9). J.F. Cirlot in his Dictionary of Symbols itemizes many other instances that link the horn with nature's fertility and gods - the Cilician horned god of agriculture holding handfuls of corn, the African rhino's horn prized as an aphrodisiac, the horn as decorative motif on Asian temples, the cycle of the Zodiac initiated by Aries and Taurus, both horned. In Greek mythology, the infant god Zeus is fed goat milk through a cornucopia, and in the heyday of the Minoan culture young girls ritually entered womanhood by literally taking a bull by the horns and gymnastically vaulting themselves onto the bull's back, a feat requiring what every good horn player must achieve, the balance of power and grace.

Out the Bell: Horn Lore



Many of these fertility associations – suggesting the terrible beauty of the enigmatic mystery of life and death and the need to revere the harmony and balance implied in nature's seasonal rounds - are inverted with the historic triumph of Christianity. The horn – and the powerful sexuality it represents – is demonized, notably when the old horned pagan gods are demoted into devils. By god-fearing minds these devils are assembled out of pagan body parts through a highly fanciful process of cut-and-paste that gives the new demons the scales and tails of reptiles, the cloven hooves and beards of goats, and various configurations of horns that once adorned the fertility gods of pagan lands. In the ritual arena, the Minoan bull dance featuring young woman and bull becomes a wholly masculine affair, the bullfight, its outcome not the balance of male power with feminine grace but the death of the bull. The bull and his horns represent terrifying death rather than awe-filled life, and Nature, the bull, is to be conquered rather than revered. The word "horny" enters our vocabulary as a vulgarity, and astonishing scientific discoveries begin to empower us to engineer natural processes. "Virtue," in ancient times descriptive of the life-force of worth and excellence in humans, things, and animals, is narrowed to include suppression of the powers of the horn.

The horn as a musical instrument was conceived in a Christianized culture when industrial processes were still primitive. Its inventors probably saw the natural horns of beasts as idealized forms by which to conceive a variety of music-making devices. From the fiery ashes of new alchemies, the horn was hammered into various shapes. The spirit of experimentation drove inventors to improvise on the forms offered by bugle, oboe, bullhorn, and perhaps conch shell. The craftsmen stirred new metal recipes in their smelting pots, fine-tuned the thickness of the metal's gauge, twisted and turned the tubing into strange new shapes, and eventually added valves. The prototype emerged as the hunting horn, with its simple coiled tubes and narrowly flared bell. Then unnatural alchemies gave us the natural horn, also valveless but including longer coiled tubes and wider flared bell. Then came the horn, as we know it in its present incarnations, with valves and complex coils, in single, double, and even triple versions. Whether golden or silvery, they, as objects, seem strangely alien outside the chambers where music is performed. But now it is the horn's natural original that is more alienated. How many contemporary horn players, going cross-country to a concert or camp, see a solitary bull in an open field and think nothing of it?

The horn's ancient fertility associations were not lost on its early users. Long before it established its place in elegant chambers as part of the orchestra, the horn participated in the hunt, sounding, in the excitement of the chase, chords recalling ancient animal sacrifice as a token of the bounty of nature at harvest time. Several composers conjure these chords in renditions both simple and sophisticated, but lost to most of us today is the often subtle and deep symbolism once represented by the horns on an animal's head.

No doubt we still have some questions to ask about the horn whose sounds so often haunt and thrill us in ways no other instruments can. If it is true that form is function, what is it about the horn's form that provides its capacity to so deeply, and comprehensively, move the listener? It seems silly to ask: Is the horn male or female? Allow me a few poetic liberties here. The bugle, cornet, and trumpet stand out as conspicuously "male" – often used as instruments of the hunt and warfare too, their clarion power not often softened into the quiet tones we associate with peaceful domestic life. This phallic quality is at odds with the horn's circularity, suggestive of the body and belly of the well-rounded woman. The cornucopia is perhaps a fitting analogue, its curved form androgynous, phallic on one end and open-wombed on the other, its bell shape pouring out the fruits of the earth. Is the horn music's cornucopia, its form also androgynous, capable of including and balancing the male power and female grace that recall us to ancient mysteries and rituals?

As an object, the horn is simply an instrument for circulating air. No literal fruits pour forth from its bell. The horn player is the vehicle, like the horn itself, of the horn's raw material. Through the agency of the player, air undergoes a conversion experience, with music emerging as a refinement of air's raw power. For the Greeks and in the Gospels, the word pneuma refers to both "breath" and "spirit." Like earth and its growth processes, air too is a life-giving power. If the horn on the beast's head once symbolized the power of the earth to bring forth new life, the horn takes a finer, more invisible vital substance in, circulates it in its guts, and alchemically transforms it into beautiful art. This music is also the fruit of nature's womb, often available as a gift in the marketplace where few come to buy.

Emilio DeGrazia is a poet, author, and Professor Emeritus of English at the University of Minnesota-Winona.



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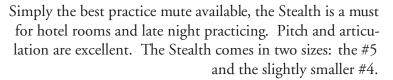
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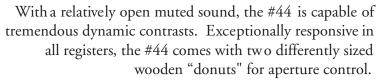


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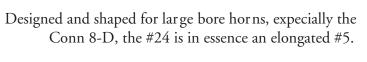


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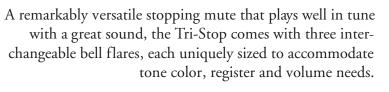
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