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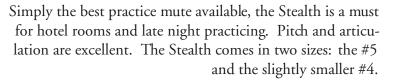
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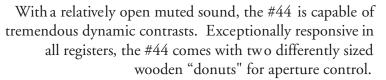


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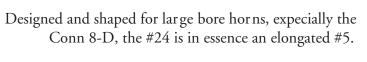


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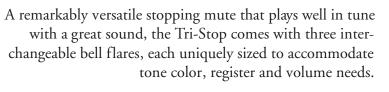
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Journal of the International Horn Society

Volume XLI, No. 3, May 2011

William Scharnberg, Editor

ISSN 0046-7928

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Printed by Impact Printing and Graphics

Dallas, Texas, USA

On the cover: Azeleas Out the Bell

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The Horn Call (ISSN 0046-7928) is published tri-annually in October, February, and May. Subscription to the jou nal is included with IHS membership. Annual IHS individual membership is \$40 (US), library membership \$75, studen membership \$25, three-year membership \$100, and life membership \$750. Horn clubs of eight or more may become "club members" at a rate of \$30 per member per year. Forward payment with a permanent address to the IHS Executive Secretary. Payment must be by US check, international money order in US funds, or by Visa/Mastercard. If moving, at least 45 days before the address change takes effect, send a change-of-address to: **Heidi Vogel, IHS Executive Secretary**. PO Box 630158, Lanai City, HI 96763-0158.

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International Horn Society

Volume XLI, No. 3

May 2011

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From the Editor

Bill Scharnberg

Dear Readers,

If you have enjoyed The Horn Calls of the past, you will especially enjoy this issue – the articles and columns are interesting and varied. Those of you who are following the Polekh autobiography will see a large portion of it. Those of you who can not figure out why it is being published in our journal are that much closer to its completion – depending on the number of articles and ads received for the next issues, it should be possible to finish the epic in one or two more journals.

There is one error to confess in the February journal - the hornists who comprise the Czech-American Horn Duo, who will perform at the Symposium as contributing artists, are Steven Gross and Jiri Havlik.

Wendell Rider has created an excellent website (symposium.hornsociety.org) for the 2011 International Horn Symposium in San Francisco, one of the top tourist destinations in the US. At the website you can register, view the lists of artists and exhibitors, and examine the list of daily events. There are still beds available in the dorm at \$40(!) per night/double occupancy and special rates at area motels.

Wendell sent word that the Symposium schedule includes the world premier screening of a documentary on the pioneer studio horn players of Los Angeles and, for the YouTubers and webbloggers who attend, two hours of "horn tech" - the latest in all things electronic and web friendly, including metronomes, tuners, apps, recording equipment, and how to use all

Another special event will be the presentation of a new 400-page biography of Dennis Brain by Stephen Gamble and William Lynch. Lynch has what must be the world's largest collection of Brain recordings including a huge archive of live performances from radio broadcasts and other sources. He will present the biography and play several of these live recordings. Because I have a bit of inside information – the book is being published by UNT press – I can attest to both the quality of the text and Brain's incredible performances.

So, if the 43rd annual Horn Symposium is not already on your calendar, place it there – June 20-25 in beautiful San Francisco. You might also plan to visit Fisherman's Wharf, Ghiradelli Square, Pier 39, China Town, Golden Gate Park, or take a cable car ride. The Napa Valley is only an hour or so drive northeast!

Enjoy!

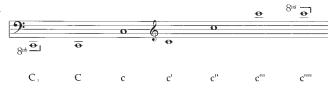
Guidelines for Contributors

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 May edition of The Horn Call!

As I enter Washington State to attend the Northwest Horn Symposium at the Central Washington University in Ellensburg, hosted by Jeff Snedeker, I think back on the very first workshop I attended, and the significance it had on my own career

It was in Montreaux, Switzerland, in 1976; I was invited to attend by Paxman's to demonstrate their instruments. All the great players of the day were there: Barry Tuckwell, Herman Baumann, Peter Damm, Gerd Seifert, Frøydis Ree Wekre, to name but a few. I had recordings of all these people, as they were at the very top of their profession and, like many young players, I aspired to play like them. To be among such distinguished guests was a great thrill at the time, although I was not to know how it would influence my own career. It was Barry Tuckwell who, after hearing me play, got me an impromptu spot in the programme to perform Bach's Badinerie for horn quartet. The quartet was me, Peter Damm, Ib Lanskey Otto, and Frøydis (if I am not mistaken - it was a long time ago!). This opportunity gave me the chance to play for hundreds of people, which spawned other invitations to attend other workshops and then others - and so it went.

Horn workshops or, to use the posh word, symposia, offer a great opportunity for all those interested in the horn (presumably to all of you reading this) to immerse themselves in all aspects of the horn, be it in performing, teaching, listening, participating, or just enjoying the many activities and to browse the music and instrumental exhibitions that are offered at every symposium. You may want to meet the very people you aspire to as a player yourself, or just take in the atmosphere, meet old friends and acquaintances, and make new friends.

You might well be considering attending the Symposium this summer and, with summer vacation not so far, you should waste no time in signing up! You never know, like me, it might just be the turning point in your life!

The 43rd IHS Symposium, hosted by Wendell Rider, will take place this year in San Francisco from 20–25 June - so what better opportunity to visit a great city and what promises to be a great event!

I will look forward to seeing many of you there!

All the best for a sunny and successful summer season.

Hank llogt

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Correspondence

Dear editor,

Compliments on the article written by Elizabeth Harraman about *Appel Interstellaire* by Olivier Messiaen in the last issue of *The Horn Call*, well written and with lots of interesting information gathered in one place. I would like to share a few additional observations:

- 1) I am not sure about a couple of the English translations in regards to the suppressed notes occurring three times: "des oscillations de hauteur sur un son long, detimbré, irréel" has become "its timbre, unreal, with oscillations of height (pitch)," whereas my understanding of the French would lead to "oscillations of the pitch during a long sound (which is) without timbre, unreal" Later the performer is adviced to "lever ou baisser à moitié, alternativement, les 3 pistons ou les 3 palettes." In the English translation this description reads: to "raise or to lower, a half step, alternately, (with) the three pistons or the three levers." The English expression "a half step" could easily be misunderstood to mean a musical half (a tone) step. Especially since the word "with" is added, to me it seems from this translation, that one should raise the pitch half a step up or down by the help of the pistons/levers. However, this seems to be more about lowering or raising, alternately, the three valve levers half way down/up, which is also mentioned later. Judging from the graphics, the moving of the pitch around the long d^b is probably not limited to half a step.
- 2) An interesting piece of information in the article is that the composer described the sound of this unreal sound without timbre as something similar to a "dog yawning or a whale calling." I had also heard about the dog, from some French sources, however not in terms of the sound of yawning dog, but as similar to the sound of a dog sleeping and/or dreaming. Therefore I wonder about the exact words of the composer in French.
- 3) The article states that *Appel* has three sections. In the score, however, the composer describes the structure of the movement this way:

Introduction,

Chanson, première phrase;

"Puis les cris éclatant dans le silence" (Thereafter striking screams (or cries) in the silence);

Chanson, deuxième phrase;

Coda

This could mean five (or possibly four) sections, as I read it and hear it. The composer's own very poetic description of sections two and four (if we count five sections), Chanson, was unfortunately left out in the article.

4) I once heard the entire work live with the Oslo Philharmonic, led by French conductor Marc Soustrot, and with Yvonne Loriod as the piano soloist. In the *Appel*, the horn soloist was instructed to take a lot of time and to play quite a bit slower than indicated by the metronome markings. Also, the soloist used the piano pedal, on and off, during this movement, adding yet another dimension to selected parts of the work. It was a beautiful effect. After having heard this slow version, and with Mrs. Messiaen herself working the pedal, I feel inspired to interpret this wonderful movement less rigidly, less bound to the metronome markings than what many claim as correct.

- 5) The complete work *Des canyons aux étoiles* is divided into three larger parts. The first part has five movements, the second part includes only two movements, and the third part has again five movements. One possible interpretation could be that the first part describes life on earth, with its beauties and worries; the second part, starting with the *Appel*, describes, in addition to the sounds of nature, the human longings and eternal questions, the urge for something higher or more spiritual; whereas the third and last part describes the heaven and Paradise with all its splendours and joys. This would link in with how Sharon Moe describes the composer's intentions, as quoted in the article.
- 6) Finally, there are some strong rumors in France about why the composer did not want anybody to perform the *Appel Interstellaire* out of the context of the larger work. We might not find out about these rumors in our life time, but hopefully somebody with inside information will write this information down, for the next generation to become enlightened. It is my guess that many horn players also in the future will secretly and illegally be performing this beautiful movement as a piece for horn solo, in spite of the lack of an official permission.

Frøydis Ree Wekre

Hi, Bill!

I enjoyed your article in the current *Horn Call* about Ravel's *Pavane*. As you may remember from our previous correspondence, I studied in Paris with Thévet from 1963 to 1967, and had occasion to work on the *Pavane* with him. He recorded it eight times between 1942 and 1964 – undoubtedly more than any other horn player – and it was truly his signature piece. He told me that in the early '60s Pathé Marconi finally offered him an exclusive contract so that he wouldn't record it for any other label. He figured that he came out ahead on the deal, since after he had signed the contract, nobody else ever proposed that he record it again anyway.

Here's a list of his recordings:

Charles Munch/Orchestre de la Société des Concerts du Conservatoire (1942)

André Cluytens/Orchestre de la Société des Concerts du Conservatoire (1950)

Le Conte/Orchestre du Théâtre National de l'Opéra

René Leibowitz/Nouvelle Association Symphonique

Pedro de Freitas Branco/Orchestre du Théâtre des Champs-Elysées (1953)

Manuel Rosenthal/Orchestre du Théâtre National de l'Opèra (1959)

André Cluytens/Orchestre de la Société des Concerts du Conservatoire (1962,EMI)

André Cluytens/Orchestre de la Société des Concerts du Conservatoire (1964,Tokyo)

Since I have a Selmer horn with ascending 3rd valve, I can put the F horn into G by pressing the 3rd valve; I tried playing the *Pavane* using the G horn as a hand horn, but didn't find the results particularly satisfying and really wonder why Ravel in 1910 would even have considered having it played on a hand horn. Thévet never mentioned that possibility and he certainly wasn't averse to playing passages that way – I remember a per-

formance of Mozart's Musical Joke in which he played the "wrong" note passage hand-horn style.

He most definitely used jaw-lip vibrato, and his *Pavane* really shimmered! When I attended the IHS's 1975 gathering at Orford, near Montreal, a leading Japanese horn player, Chiyo Matshubara, told me that he had heard Thévet play the *Pavane* when the Paris Conservatory Orchestra toured Japan in 1964, and had never heard it played more beautifully before or since! I listened to all the recordings available on the IHS website and the five on hornexcerpts.org, and it's quite fascinating to compare the different styles of playing. But I have to say that when I hear the *Pavane* played without vibrato, it just seems dead – like the little Spanish princess in the title!

Cordially,

Steve Salemson

Hi Bill,

Once again let me congratulate you for putting out a really fine magazine. In the October issue I particularly enjoyed the article on Sinclair Lott which took me back to my formative years in Los Angeles. I am eagerly looking forward to Bill Melton's third article on Lott.

All in all, I find the magazine more uniformly interesting than any of the other instrumental magazines.

Keep up the good work.

Peter Christ Crystal Records

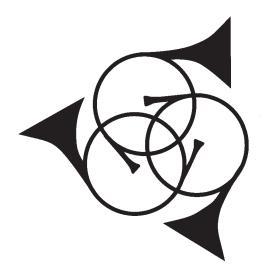
Hi Jim {James Gillespie – clarinet professor and editor of *The Clarinet Journal* whose photo of the young hornist was used on the February 2011 cover],

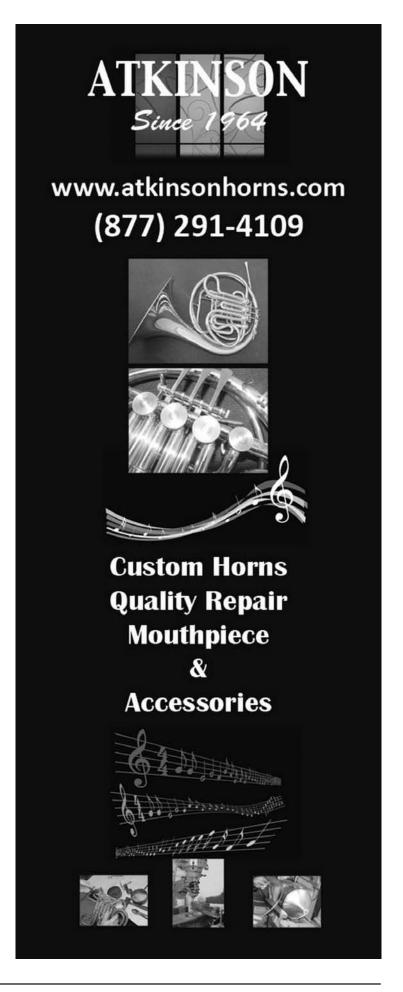
Congratulations and thank you for that wonderful photo on the cover of February's *Horn Call*.

That is one of the cutest pictures I have ever seen. Good eye for a good shot. Thanks for sharing it with all of us.

Best wishes,

Peter Christ





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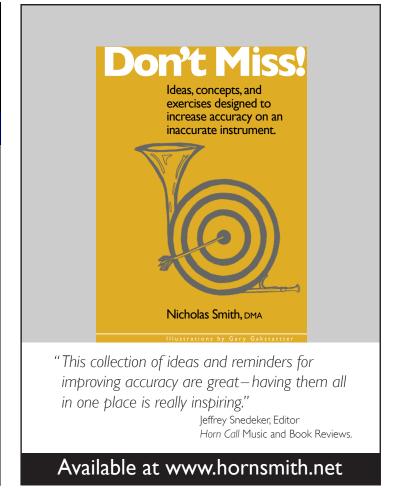
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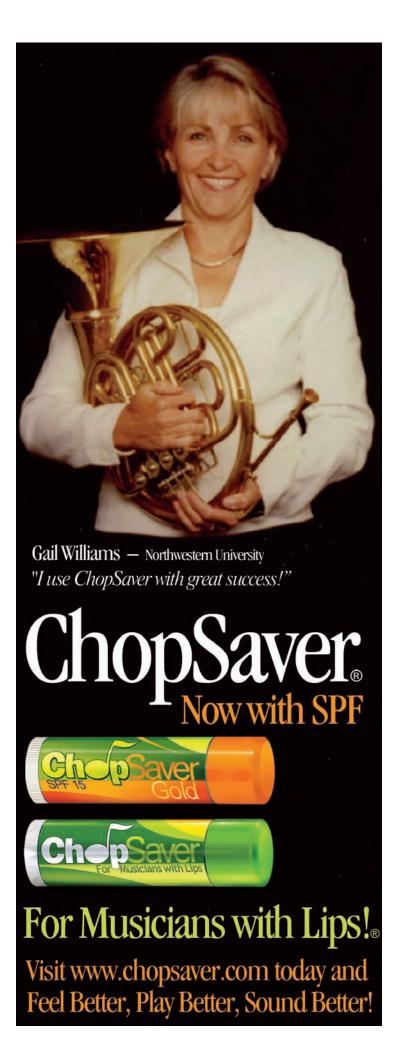




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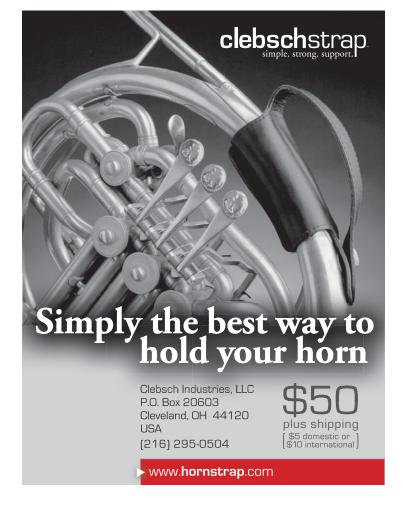
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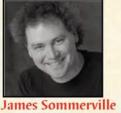
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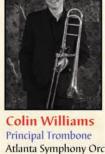


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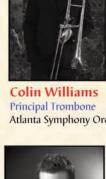
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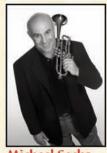
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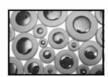
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Kate Pritchett, Editor

Address Corrections and Lost Sheep

Send address corrections directly to IHS Executive Secretary Heidi Vogel. Mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are"lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): Kenji Aiba, Beth Deering, Lee Duke, Kristin Gates, David Hedgecock, Patrick Jankowski, Eric Thomas Johnson, Hervé Joulain, Furuno Jun, Patrick Kelly, Vincent Koh, Edward Leferink, Eric Lesch, Anna Marshall, Cathy Miller, Didac Monjo, Kozo Moriyama, Michiyo Okamoto, Rachel Richardson, Irit Rimon, 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 August 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.

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 a positive effect on so many performers, composers, and audiences around the world. It has assisted in the composition of more than fifty new works for the horn. IHS members are invited to submit the name of a specific composer with whom 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 project's nature and merit.

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

IHS Website

The new IHS Online Music Library (replacing the IHS Manuscript Press) is now open for business! Featuring pdf files available for immediate download after purchase, the OML is also open for submissions from members. Visit hornsociety. org/en/about-the-ihs/composition-projects/online-library. If you are interested in submitting your compositions or arrangements for possible inclusion in the OML, contact editor Daren Robbins at library@hornsociety.org.

The HornZone, the section on the IHS website by and for young horn players, has recently added several new articles. To access the section, from the Home page, click *The Horn Call* -> *The HornZone*. If you are interested in contributing to the *HornZone*, contact editor **Kyle Hayes** at Hornzone@hornsociety.org. Kyle is a 2011 graduate of the University of Memphis and will study at the Conservatorio della Svizzera Italiana in Lugano, Switzerland in the fall.

The website also has a place to post your recital program.

Jobs

The IHS is seeking applicants for the position of IHS Composition Contest Coordinator. The position oversees all publicity, appointments of judges, receipt and distribution of entries to judges, receipt and submission of entry fees, communication of results and submits an annual report to the Advisory Council. This person corresponds with composers and responds to their questions. The position is not compensated, but expenses will be reimbursed. Applicants should submit a résumé with a cover letter. A selection committee will begin deliberations on June 1, 2011. Additional information can be found on the IHS web site: www.hornsociety.org. For more information or to submit an application, contact IHS Executive Secretary, Heidi Vogel.

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.

Coming Events

The Colburn School of Performing Arts Horn Camp at the Colburn School in Los Angeles CA, June 27-30, 2011, is an intensive workshop for horn players of all ages. Participants will play guided warm-ups and ensemble music as well as receive chamber music coaching. Protocol of a horn section, teamwork, intonation, blending, performance anxiety, injury



prevention, horn repair, and audition tips are also addressed. Participants attend master classes, rehearsals, and participate in a performance; they can stay in the residence hall or register as a daily commuter. See colburnschool.edu/page.cfm?p=1373 or email Annie Bosler at abosler@colburnschool.edu.

The Horncamps! 9th Lugano Horn Workshop will be held at the Conservatorio della Svizzeria 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 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.

The annual **Kendall Betts Horn Camp** will be held June 11 - 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 aged age 14 and above, including all abilities and accomplishments, to study, perform, and have fun in the beautiful White Mountains under the guidance of a world class faculty. In addition to Betts, the faculty includes Jeffrey Agrell, Hermann Baumann, Lin Foulk, Randy Gardner, Lowell Greer, Michael Hatfield, Douglas Hill, Peter Kurau, Abby Mayer, Jesse McCormick, Jeff Nelsen, Bernhard Scully, Ellen Dinwiddie Smith, and Edwin Thayer. Enrollment is limited. See horncamp.org, or contact Kendall Betts, PO Box 613, Sugar Hill NH 03586, Tel: 603-823-7482, email: HORN-CAMP@aol.com

Hoorndag2012, the 5th Flemish horn festival will be held February 11-12, 2012 in Roeselare, Western Flanders, Belgium. It is organised by the Mengal Ensemble, the City, and Music Academy of Roeselare, Vlamo. Hoorntag2012 will include masterclasses, concerts, lectures, ensembles, exhibits, and more. In June 2011 information will be posted at mengalensemble.be.

The Barry Tuckwell Institute returns to Grand Junction CO, June 21-26. Faculty includes Barry Tuckwell, Mary Bisson, John Cox, Dave Krehbiel, Bob Lauver, and Diana Musselman along with pianist Tomoko Kanamaru. Highlights include ensemble performances (including a public performance at the Colorado National Monument), master classes with Barry Tuckwell, private lessons, and yoga. Horn players of all ages and abilities are welcome in a supportive environment. See BarryTuckwellInstitute.com.



Member News

Nancy Sullivan (Northern Arizona University) and Debi Raymond, soprano, performed Arnold Cooke's Nocturnes at NAU in January. Sullivan also plays with the Flagstaff Symphony Orchestra, including a performance of Bach's B Minor Mass in January.

David Krehbiel, horn professor at the Colburn School in Los Angeles, conducted a horn choir reading in April. Students Emily Nagel, Elyse Lauzon, Ben Anderson, and Johanna Yarbrough gave a concert in March. Eric Overholt, associate principal horn with the Los Angeles Philharmonic Orchestra, and Michelle Stebleton, horn professor at Florida State University, gave master classes.

The largest horn ensemble performance in Alaska took place in December when 18 members of the Anchorage Horn Club performed Christmas music for nearly two hours at the 5th Avenue Mall. The sound spread throughout the three-story mall and was much appreciated by the holiday shoppers.



Anchorage Horn Club (l-r) front row: Heather Seidler, Darrel Kincade, Kevin Lindsay, Marcus Oder, April Ronnback, Lolly Rade, and Dan Heynen. Back row: Paul Jackson, Dave Newcomb, Margan Grover, Katie Munter, Meghan Bill, John Whisman, Bob Hunter, Lily Hunter, Chris Dennis, Cheryl Pierce, and Greg Ronnback on tuba.

Steve Gross announces his retirement from the Cincinnati Chamber Orchestra, after 24 years of service. During this time, he soloed with the orchestra under three music directors, most recently in October 2010, when he and second horn Randy Gardner performed the Haydn Concerto for Two Horns. Since 1995, Steve commuted to Cincinnati from his position as Director of the Wind, Brass, and Percussion Program at the University of California-Santa Barbara.

Philip Munds, principal horn of the Bal- Randy Gardner in timore Symphony Orchestra, was guest Haydn's Concerto soloist of the Holiday Horns at their annual



Steve Gross and for Two Horns.

Christmas concert at the Town Mall of Westminster MD in December. The program included familiar carols, holiday tunes, an arrangement of "O Holy Night" featuring a duet with Philip Munds and Rebecca Lantz, and an exciting rendition of The Hallelujah Chorus. The Holiday Horns is a multi-generational



group of horn players, most of whom are current or former students of their music director, **Phil Hook**s, or friends and colleagues of his.



Holiday Horns (l-r) first row: Anndra Wilson, Adam Herbstsomer, Celia Croft, Tim Allport, Eric Damashek, Rebecca Lantz, and Philip Munds; second row: Andy Noonan, Malena Cahall, Kristen Knight-Griffin, Alex Wedekind, Garrett Stair, Sister Elaine Davia, Sarah Dorrance, and Amy Grossnickle; third row: Caitlynn Buckalew, David Pape, Shannon Lilly, Alex Torres, Scott Taylor, Jarred Schultz, David Greenberg, and Scott Joachim; last row: Justin Drew, Beth Torres, Elizabeth Fryer, Joel Watts, Derek Jackson, John Craddock, Jeremy Norris, Kristin Marciszewski, A.J. Johnston, and Dana James.; standing in rear: Phil Hooks (Music Director) and Andrew Allport (Conductor); not shown: Morgan Conrad, Ed Lanehart (Announcer and Photographer).

Randall Faust hosted the Western Illinois Horn Festival in February in Macomb IL. The featured guest artists were David Griffin, fourth horn of the Chicago Symphony, Marian Hesse, hornist with the Chestnut Brass and professor of horn at the University of Northern Colorado, and Patrick Smith, horn professor at Virginia Commonwealth University.

Susan LaFever and the Zinkali Trio (Elise Carter, flute, and Laura Ravotti, piano), premiered *Lanterns* by Lydia Busler-Blais at the University of Vermont in March. The work was supported by a Meir Rimon Commissioning Fund grant. Host of the concert was Alan Parshley, professor of horn at UVM. This premiere is one in a series of performances happening all year as part of the unprecedented Year of the Vermont Composer, proclaimed by Governor Peter Shumlin. Each movement and section of the twenty-minute work represents a different archetypal lantern and paints a picture around that lantern. Included are a Japanese lantern, Paul Revere's lantern, and a magic lantern.

John Roy MacDonald announces his retirement as principal/solo horn with the Radio Symphony Orchestra Frankfurt am Main, a position he has held since 1976. A native of Ottawa, Canada, he studied at the University of Toronto with Eugene Rittich. With a stipend from the Canada Council of Arts and winnings from the Talent Competition of the Canadian Broadcasting Corporation, he studied in London with Barry Tuckwell and in Brno, Czech Republic with Prof. Frantisek Solc at the Janáček Academy. His competition wins include the Silver Medal at the International Competition in Geneva, First Prize at the International Competition of the Prague Spring Music Festival, and the International German Broadcasting Union (ARD) competition in Munich. After playing first horn with the Hamilton Philharmonic and freelancing in Toronto, he was first horn with the Bamberg Symphony from 1972-1975. Recordings,

solo concerts, chamber music programs, master classes, and freelancing with many of the major symphony orchestras, especially in Germany, have taken him around the world. After 40 years of professional playing, he will now be concentrating on sailing, gliding, diving, hiking, grand-parenting, and relaxing!



The Frankfurt Radio Symphony Orchestra Horn section after Mahler's Sixth, February 18, 2011 (l-r): Soichiro Ohno, Michael Armbruster, John MacDonald, John Stobart, Thomas Sonnen, Samuel Seidenberg, Charles Petit, Gerda Wind-Sperlich.

QUADRE - The Voice of Four Horns (Amy Jo Rhine, Daniel Wood, Lydia Van Dreel, and Nathan Pawelek) toured Colorado in March, performing in Denver, Boulder, Tabernash, and Fort Collins. The group, with the support of foundations and individual donors, began their first young composer residency in April. High school students, through a series of workshops, composed music for the group. The ensemble will release its fourth CD, titled Our Time, in May, featuring guest artists and all new music by quartet members Wood and Pawelek as well as composers Mark Carlson, Brian Holmes, and Jamie Keesecker. The group will celebrate the release in a series of concerts in the San Francisco Bay Area. Works from the album including"Midlife Crisis" and "In Time" that feature guest percussionist James Kassis will be performed at the International Horn Symposium in San Francisco and Wisconsin Green Lakes Festival in June. See quadre.org.



QUADRE (l-r): Amy Jo Rhine, Nathan Pawelek, Daniel Wood, Lydia Van Dreel

Marshall Sealy, a free-lancer and jazz performer in New York and Philadelphia, performed the Gliere Concerto with the Brooklyn Symphony in February.

Don Krause's Hornsaplentychristmas, based in Appleton WI, performed in Cincinnati (with the assistance of Randy Gardner) and at the Gaylor Hotel Ice Arena in Washington DC.

Upper: Randy Gardner and Don Krause with Hornsaplentychristmas in Cincinnati; lower: Gaylord Hotel Ice Arena in Washington DC



Diane E. White, hornist for the Panama City (FL) Pops Orchestra and private horn instructor, held her seventh annual "Top of the Class" recital, which helps to prepare her students for the Florida Bandmasters Association Solo and Ensemble Competition.

Bill Scharnberg reports that hornists were winners in the University of North Texas Concerto Competition this year, performing with the UNT Symphony in March. From 35 semi-finalists (five each from seven performance areas), a horn quartet – Li Zhi Yeoh (Malaysia), Heather Suchodolski (AZ), Zachary Kazarinoff (NY), and Amy Laursen (WY)) performed the first movement of Schumann's *Konzertstücke* and Brandon Stewart (OK) performed the first movement of Rosetti's Concerto in D Minor.





Brandon Stewart

(l-r) Amy Laursen, Heather Suchodolski, Zachary Kazarinoff, Li Zhi Yeoh

Joan Watson, Toronto, principal horn of the Canadian Opera Company and founder of **True North Brass**, has been appointed to the faculty of the Boston Conservatory starting in September 2011. Joan commented,"I really enjoyed the atmosphere and students at the Boston Conservatory and of course the city is wonderful."

Ginger Culpepper (Cornish Flat NH) and colleagues at Dartmouth College produced a brass workshop in Claremont NH in February. **Phil Myers** from the New York Philharmonic was the featured horn artist.

Jonas Thoms directed the Evansville Horn Choir at the Victory Theatre in Evansville, in an educational outreach at the Evansville ARC and Evansville Rescue Mission, in the National Anthem at a University of Evansville basketball game, and in collaboration with the Concordia-Bronxville University Tour Choir. Members are Art Adye, Art Adye III, Becky Simpkins, Caleb Gorrell, Darcie Becker, David Michael, David Wantland, Elizabeth Fooks, Faril Bunner, Harry Smith, Jeff Heiger, Kristie Kirsch, LeeAnn Ellington, Nick Mathis, and Tim Stoughton.



Evansville Horn Choir

The United States Army Field Band features several horn soloists in 2011. Staff Sergeant **Timothy Huizenga** will perform the third movement of first Strauss Horn Concerto, and Staff Sergeant **Christy LaBarca** and the Woodwind Ambassadors will perform the fourth movement of Eric Ewazen's *Cascadian Concerto* during their spring tour (April-May) in the western US. Master Sergeant **Robert Cherry** will perform an arrangement of *Tico Tico* during the band's summer tour (June-July) through New England. Staff Sergeant Huizenga will also perform the third movement of Mozart's *Sinfonia Concertante* (K.297b) through New England this fall. See armyfieldband. com.



The United States Army Field Band Horn Section at a concert in Pittsburgh PA.

Obituaries

Alice Clevenger (1961-2011)

Those who knew her well remember Alice Clevenger as a clever and energetic wife and mother who was also a skilled musician dedicated to her instrument, the horn." She was a very positive spirit in all the years before the onset of her illness," said Daniel Gingrich, the longtime associate principal horn of the Chicago Symphony Orchestra, who sat alongside Mrs. Clevenger at concerts and rehearsals when she assisted also her husband, Dale, the orchestra's principal horn since 1966."Since her illness came about, her courage was an inspiration to many of us." Mrs. Clevenger, 50, died of cancer Wednesday, March 23, in her Winnetka home, Gingrich said. Although not a fulltime member of the CSO, Mrs. Clevenger distinguished herself as an extra player (or "ringer") on those occasions when a supplementary musician was required. Her skills were admired by many conductors, including former music director Georg Solti, who engaged her to sit in with the brass section in concerts at Orchestra Hall and on tour, beginning in the 1980s.

"Most of the playing she did with us was assisting Dale," said Gingrich." She had an incredible knack, a real instinct, for how to support him in the most musically effective way possible." "Assisting is a job most orchestral horn players don't like very much, because you kind of have to out-think the person playing the first part," he said. "Alice really was very adept at that." Gingrich and his wife, also a horn player, often saw the Clevengers socially. "A few years ago, we two horn-playing couples recorded an album of Christmas carols, just to share with our friends," he said. "That was fun."

Although chemotherapy and other cancer treatments sapped her strength, Mrs. Clevenger never lost her optimistic



spirit during her eight-year struggle with serious illness, friends said. "She came back to the orchestra to play with us whenever she could," Gingrich said."Her work was nothing less than heroic."

"We are family here," he added, speaking of the CSO's world-famous brass section. "Alice was definitely a very special part of that family."

Born Alice Anne Render in Louisville KY, Mrs. Clevenger studied at Indiana University as a major in horn before she and her husband settled in the Chicago area. She and longtime CSO principal horn Dale Clevenger were married in 1988 and have two sons, Mac, of Washington DC, and Jesse, a horn student at Indiana University's Jacobs School of Music, his mother's alma mater. She is also survived by her parents, Edwin and Joyce Render, and brother, Ray.

-Chicago Tribune, March 24, 2011, by John von Rhein, Classical music critic

Georges Caraël (1911-2010)

Georges Caraël died in his sleep on August 27, 2010 at the age of 98. He was born in Brussels in 1911 to a working class

family and studied the horn at the Royal Brussels Conservatoire with Théodore Mahy in the 1920's. He won the Primiere Prix for the horn *cum laude* in 1930 and a Virtuosity Diploma in 1935.



In 1935 he was one of the founding members of the orchestra of the Belgian Broadcasting Company NIR-INR. He was professor of horn at the Conservatoire Royal de Bruxelles between 1961 and 1972, and toured with his wind quintet and as a soloist all over Europe, America, and Africa. Caraël was also a political militant in the Belgian resistance during WWII. In 1943 he was arrested by the German occupants and deported to the concentration camp at Sachsenhousen, surviving the following "trail of death" in 1945 before the camp was liberated.

As a soloist and artistic director he was respected by important composers such as Charles Koechlin, Raymond Chevreuille, and Marius Flothuis (whom he met in Sachsenhausen), and was a personal friend of Pierre Boulez. Several important pieces are dedicated to him, such as Koechlin's poème pour cor et orchestre, and he recorded a considerable number of mainly 20th century works. At the end of his career he became artistic director of the Radio Orchestra of the Belgian French community (orchestre de l'RTBF), keeping him active in the Belgian Broadcasting service over 43 years. Caraël was a brilliant, passionate, entertaining, and vivid man who was one of the main driving forces behind the Belgian cultural scene during his lifetime. He continued to play the horn and follow the musical scene until an old age. A 2003 interview with Caraël can be read in J. Billiet's "200 Years of Belgian Horn School, a comprehensive Study of the Horn in Belgium, 1789-1960," Orpheus Institute 2008 (corecole.be).

- Jeroen Billiet

William J. "Bill" Cowart (1948-2011)

William "Bill" Cowart, 63, died March 26 of complications related to cancer. Bill belonged to two flocks in this world. As a horn player, he soared musically for decades with his colleagues in the Milwaukee Symphony Orchestra. As an avid birder, he watched hawks and other raptors in flight whenever he could.

A native of Knoxville TN, he joined the MSO in 1976. He was "humorous in a low-key, eastern-Tennessee-drawl kind of way," said John Lounsbery, who sat next to Cowart



in the horn section for 25 years. Lounsbery and another horn section colleague, William Barnewitz, described Cowart as a passionate, sensitive musician who cared about more than just his own part. "He understood what was going on onstage. That was great for me. He was always keeping me from getting lost," Barnewitz said. Barnewitz also praised Cowart's demeanor: "He was so laid-back and easygoing. He kept cynicism out of the business, always." In a survey he filled out for the MSO's publicity department, Cowart wrote that his favorite thing about performing music was "the gut-level exhilaration."

When Cowart arrived in Milwaukee, he was already passionate about bird watching, having picked it up in Washington DC, while playing in the Marine Band. He became a fixture on a Mequon bluff at Concordia University, watching hawks on their fall migration south. "I've seen 16 species of raptors here," he told a Journal Sentinel reporter in a 2003 article about birding on the Concordia bluff. In September of that year, Cowart reported that he had seen saw 10,000 broad-winged hawks in one day. In addition to the thrill of identifying birds, Cowart also compiled data for a national raptor counting.

Cowart's fellow musicians knew about his birding, and some experienced that side of his life, too. "One of the lovely things about him, he was a really good teacher," Barnewitz said. When the Barnewitz family home-schooled their daughters, Cowart would visit the girls with dead birds he had found for bird anatomy lessons, showing them how owls turned their heads and how raptors' wings differed from other birds' wings. "You never knew when he would stop by with a red-tailed hawk in his hand," Barnewitz said.

In addition to his wife, Cowart's survivors include his son, Scott; sister, Mary Jo; mother, Emma Jean Cowart; and stepson, Peter Wyatt. The Milwaukee Symphony will dedicate its June 10-12 performances of Mahler's "Resurrection" Symphony to Cowart.

Reports

Western Michigan University Horn Day reported by Molly Zebell

The eighth annual WMU Horn Day took place at Western Michigan University's Dalton Center in January, hosted by horn professor Lin Foulk. Bernhard Scully, professor of horn at the University of Illinois-Champagne/Urbana, was the featured artist. This year's Horn Day included a master class, a solo competition for middle and high school participants, clinics, a recital by the WMU Horn Choir and WMU student soloists, and a mass horn choir. Layne Aspach from Elkhardt IN was this year's solo competition winner. A panel discussion

with Dr. Foulk, Prof. Scully and Margaret Hamilton (School of Music Director for Academic Services) allowed students to ask questions about college life and horn playing. We hope that you

will participate in **Horn Day 2012!** See homepages.edu/~lfoulk.

WMU Horn Day: Participants in the Western Michigan University Horn Day 2011



Oklahoma Horn Day reported by Eldon Matlick

The Annual Oklahoma Horn Day, hosted by the Eldon Matlick and the University of Oklahoma Horn Studio, was held in February and featured Julie Landsman, recently retired principal horn of the Metropolitan Opera Orchestra, and horn Professor at the Juilliard School. Contributing college faculty clinicians Genevieve Craig (University of Central Oklahoma/East Central University), Evan Chancellor (Oral Roberts University/Oklahoma Baptist University), and Lanette Compton (Oklahoma State University) gave clinics for high school students, and graduate assistants Logan Fish and Jack Levoska worked with middle school students on horn basics. Landsman was available for an open forum for collegiate, amateur, and local professional hornists, then she gave two master classes in which students of the University of Oklahoma, Oklahoma State University, and Oklahoma City University played. Stressing one's musical awareness and physical awareness were key issues in her sessions. The assembly was treated to a rousing performance by the Oklahoma State University Horn Octet, and a farewell concert featured the University of Oklahoma Horn Ensemble and the Participant's Horn Choir.



Julie Landsman with members of the OU Horn Studio (l-r): Logan Fish, Sarrah McCoy, Genevieve Craig, Julie Landsman, Drew Mangus, Evan Chancellor, Jack Levoska.

Southeast Horn Workshop reported by Karen Robertson

Karen Robertson (Appalachian State University) hosted the Southeast Horn Workshop in March at her campus in Boone NC. Featured guests were David Jolley, Gail Williams, and John Ericson. Louisiana horn professors James Boldin (University of Louisiana at Monroe), Seth Orgel (Louisiana State University), and Catherine Roche-Wallace (University of Louisiana at Lafayette) also performed, presented, and conducted at the workshop. James performed Agamemnon, a new work for solo horn by William Withem; Catherine, with trumpeter Jonathan Cresci, performed Pastorale for horn and trumpet by Eric Ewazen; and Seth performed Variations sur une Chanson Français, by Marcel Bitsch, with John Cheek, piano. James presented a lecture titled"Teaching Young Horn Players," and Seth conducted the LSU Horn Choir in French Suite for Horn Octet (V. Nelhybel/ed.Doughty) and Hansel und Gretel Prelude-Chorale.

Suffolk County Music Educator's Association Annual Day of Horn reported by Alan Orloff

The 6th Annual SCMEA Day of Horn took place in Commack NY in January. Metropolitan Opera principal horn Erik Ralske was the featured artist, with guest pianist Tomoko Kanamaru. A day of clinics and rehearsals led to a free public concert. A Student All Star Ensemble performed selections by Mozart and Diewitz. The Faculty Ensemble played the World Premiere of Roanoke by resident Day of Horn composer Dr. Joel Ratner. An exciting new feature of the event was the debut performance of the Suffolk Horn Club, hornists who have volunteered at Days of Horn and who now meet on a regular basis. The concert ended with a Massed Horn Ensemble performance; this year over 225 horns played "Sweet Caroline" by Neil Diamond arranged by student participant Delaney Hafener, Largo from Dvorak's The New World Symphony arranged by hornist and music educator Adam Wibur, Bill Haley's Rock around the Clock, also arranged by Adam Wilbur, and our traditional rendition of *Auld Lang Syne*.

SCMEA is proud to announce that the Massed Horn Ensemble performance at last year's Day of Horn has been officially certified by *Guinness World Records* as the "Worlds Largest Horn Ensemble." Guinness writes: "The largest horn ensemble was achieved by 264 French Hornists at an event organized by Suffolk County Music Educators Association (USA) at the 5th Annual Day of Horn in Commack, New York, USA on 15 January 2010." See scmea.org/hornday.



Suffolk County Day of Horn: World's Largest Horn Ensemble, performing at SCMEA's Day of Horn 2010

International Brass Festival Isla Verde Bronces reported by Luis Isaia

The 5th Annual International Brass Festival Isla Verde Bronces took place in Argentina in November. Participants came from nine countries: Argentina, Brazil, Chile, Colombia, the United States, Paraguay, Perú, Uruguay, and Venezuela. Of the 74 participants, 18 were horn players. The horn faculty were Joel Arias, horn soloist of Orquesta Sinfónica de Venezuela, and Edward Brown, horn soloist of Orquesta Filarmónica de Santiago, Chile. Guest performers included Quinteto Bronces del Plata, James Suggs Jazz Quintet, La Boop Band, and the Academia de danzas Árabes de Rosario. The 2011 Festival launched the International Brass Composition Contest, of which the winner was Franco Polimeni, from Buenos Aires, with Sospechoso. The Festival also held its second annual performance contest, giving scholarships to students to study at



the University of Georgia. **David Esteban Pachón**, from Colombia, was the winner of the horn scholarship. The Festival also held its first educational concert for 100 children. The organizers are pleased with the exponential growth in participation

and audiences, and look forward to the next festival to be held in Isla Verde, February 5-11, 2012.

Argentina horns: The horn players of the 2010 Isla Verde Bronces Brass Festival in Argentina.

Northeast Horn Festival reported by Marilyn Bone Kloss

Kendall Betts hosted an educational and inspiring regional festival at the University of New Hampshire in March. The featured artists (Hermann Baumann, Lowell Greer, Bernhard Scully, and Genghis Barbie) held master classes, lectures, coaching, and competition judging throughout the day, then performed at the evening concerts. Studios from UMass-Amherst, UConn, Mansfield PA, and Skidmore participated. Solo competition winners were Michael Stevens (6th grade, studying with Sharon Moe), Joshua Thompson (Hartt School, Dan Grabois), Caitlin Smith (Saratoga NY, Patrice Malatestinic), and Julia Cavagnaro (UMass, Laura Klock). A special feature was a performance of Shostakovich's Festival Overture, recently arranged for 12 horns by J. Greg Miller. The mass horn choir, including the artists, ended the final concert with Wagner's Ride of the Valkyries. Next year, Ann Ellsworth will host the workshop in Plattsburg NY.



Northeast Horn Festival. Artists and organizers of the Northeast Horn Festival with host Kendall Betts (far right)

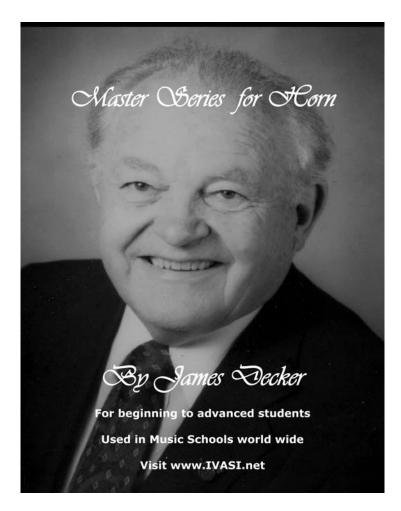
Graduate Assistantships

Douglas Lundeen and Denise Tryon at Rutgers University have added three graduate scholarships 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&f%2FDouglas+Lundeen.

The **Illinois State University** School of Music anticipates horn studio graduate assistantships 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.

Oklahoma City University Wanda L. Bass School of Music announces two graduate assistantship vacancies for the fall of 2011. Each assistant will play with either the graduate woodwind or graduate brass quintet as well as in various other school ensembles. Contact Dr. Kate Pritchett at kpritchett@ okcu.edu.

The University of Arizona School of Music announces auditions for the 2011-2013 Arizona Graduate Winds. In addition to apprenticing with the Arizona Wind Quintet faculty, the ensemble performs regionally and internationally as ambassadors for the University of Arizona. This assistantship includes a tuition remission and an annual stipend. Arizona Graduate Winds performers must be full-time master's students and work with the supervising faculty in teaching, promotional, entrepreneurial, and technical facets of the chamber music industry. Contact Prof. Daniel Katzen at dkatzen@ u.arizona.edu.



Robert E. Marsh (1929-2011)

by Regena Swanson

Robert E. Marsh passed away March 2, 2011 at his home in Marietta GA. One of the grandfathers of the International Horn Society, Bob Marsh served on the Advisory Council during the founding of the International Horn Society, hosted the Sixth Annual International Horn Work-



Robert Marsh with author Jeanie Swanson

shop at Ball State University in 1974, and led the creation of the IHS archives, now housed at The Eastman School of Music in Rochester NY.

Originally from Youngstown, Ohio, Robert Marsh earned both Bachelor's and Master's degrees from Northwestern University, where he was a protégé of Max Pottag. He also considered himself a student of Philip Farkas, Erwin Miersch, and Mario Grillo. Marsh held Honorary Doctor of Music degrees from Ball State University and the Chicago Conservatory College.

Professionally, Marsh was a member of the Houston Symphony Orchestra, then principal horn of the Indianapolis Symphony Orchestra, and was often called upon to play assistant principal to Philip Farkas in the Chicago Symphony. He was named the horn instructor at Ball State University in Muncie IN in 1953, a position he held until his retirement in 1986.

Bob Marsh was not a man given to talking about himself, and his legacy has little to do with honorary doctorates. Instead, he would speak fondly of his days driving a Chicago cab, of his mentor, Max Pottag, and how Pottag donated his collection of horns and music to Ball State because, at the time, it had the only active college-level horn ensemble. He talked about Sally, his childhood sweetheart and wife of 58 years, who trekked across the country with him retrieving shoeboxes of horn memorabilia for the archives, and who helped clean the piles of John Graas manuscripts he pulled out of a chicken coop in California. He spoke proudly of his many students and their successes, and, if you could get him to tell you anything about himself, he would impishly muse that it was he, as Farkas' assistant, who played the high e'' in the 1957 Chicago Symphony recording of *Symphonia Domestica* with Fritz Reiner conducting.

The memories of his students tell another side of the man. All of us, at some point, recall sitting quietly outside the studio door listening to his warm-up, which was impossible by anyone else's standards. We remember his zealous passion for the horn ensemble and how he so lovingly and respectfully cared for Max Pottag. We remember his stories of the time he spent in Carl Geyer's shop, including the story of walking in on Geyer as he was rifling through Dennis Brain's case (and subsequently making a quick copy of his mouthpiece) while Brain, in town on tour, had stepped out for a dinner break. We remem-

ber his tireless championing of the harmonic series and the charts of alternate fingerings for lip trills – and, of course, the experience of playing Beethoven's Sonata on Pottag's converted "natural" horn. We were affectionately called Bee or Boo, and above all else instructed to "leave all the notes on the stage" and "don't give away your secrets."

Bob Marsh's contribution to the horn world reaches far beyond the International Horn Society and Ball State University. His legacy will be that he taught many hundreds of students a sincere appreciation and love of the horn – and he taught each of us, regardless of our skill level or professional aspirations, with the same energy and enthusiasm. I will never forget the evening I sat with Bob at an IHS Workshop dinner and listened to the table conversation about horn player lineage. Until that moment, I don't think I fully appreciated how being a student of Robert Marsh made me a part of a much longer chain. I now realize that, of all the lessons he intended for me to carry away, the love of the horn and an appreciation of my horn heritage was what he deemed most important. May each of us project that spirit and energy into our music and into the lives of our students.

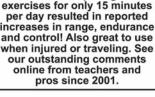
- Regena Swanson



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Helen Kotas (1916-2000): A Pioneer

by Heather Thayer

elen Kotas was a pioneer as the first female principal brass player in a major symphony orchestra and helped open the door for women in US orchestras. Her contribution to the field of horn playing was not limited to this first, however; she was also an accomplished horn soloist and teacher.

Details of Kotas's life and career as a horn player are scattered among several documents and in the memories of students and friends. I was able to access her personal documents, pictures, the transcript of an interview conducted by Frank Monnelly, and newspaper articles at The Rosenthal Archives of the Chicago Symphony Orchestra. Interviews with her college roommate and several of her students contributed opinions and stories which completed the profile.

Female musicians in the US, particularly those who did not play stringed instruments, were usually relegated to all-female or training orchestras before 1941. In that year, the Chicago Symphony hired its first female brass musician, principal hornist Helen Kotas. With that dar-

ing move, she became a pioneer for her gender in the major orchestras of North America. Kotas had worked toward that prestigious position, having first been a member of the Chicago Civic Orchestra, the Woman's Symphony Orchestra, and Leopold Stokowski's All-American Youth Orchestra.² She studied horn with Frank Kryl and Louis Dufrasne while earning a degree in psychology at the University of Chicago.³

The Early Years (1916-1941)

Helen Anne Kotas was born on June 7, 1916 to Bohemian immigrants, Rudolph and Mamie Kotas.4 Helen and her sister Beatrice grew up in a brick house on Woodside Avenue in the Hollywood subdivision of Brookfield, Illinois. Kotas began her musical training with piano lessons at the age of six, which continued until she was 14.5 Encouraged by her father to play a wind instrument in high school, she began playing the cornet after graduating from the Corkery Grammar School in 1928. She joined the Chicago High School "Girls Band" after studying the cornet for only two months. The director noticed Helen's swift progress on the cornet and said to her, "Why don't you take up the horn – horn players are always in great demand and you seem to be getting along so well on cornet. I think it would be a good idea."6 So her father bought a Wunderlich single F horn at Brousek's music store for \$25.7 They took the horn to Frank Kyrl, horn player with the Chicago Sym-



Chicago Symphony Orchestra horn section in 1941. Seated: Helen Kotas, principal. Standing (from left): Max Pottag, Frank Erickson, Joseph Mourek, and William Verschoor.

Rosenthal Archives, Chicago Symphony Orchestra

phony Orchestra (1914-1917), who approved of the horn. Kyrl lived a few blocks from the Kotas family and gave her horn lessons through high school and junior college.⁸

Kotas participated in varied activities. In the summer of 1927 she attended Millhurst, the Chicago YWCA "Camp for Younger Girls," and joined the Girls Reserve the following September. In addition to attending several dances, Kotas was a pitcher on two girls' baseball teams. 10

Kotas attended Harrison Technical High School with a band and orchestra that were ranked the best in the city. Kotas was a member of the band when it competed at the 5th and 6th annual National High School Band Contests in Flint, Michigan and Tulsa, Oklahoma. The judges at these competitions were famous band conductors and composers such as John Philip Sousa, Victor Grabel, and Edwin Franko Goldman.

Kotas continued to play in the Chicago Girls Band through high school, attaining the highest honors awarded by the ensemble. At the National Instrumental Solo and Ensemble Contests in 1932, she received "first honors" as a soloist and the horn quartet in which she performed won second place. The horn quartet included Helen, Russell Shriner, Charles Machan, and Frank Brouk (who became principal horn of the Chicago Symphony Orchestra in the 1960s). One of her judge's commented on her solo playing, "You are a very fine horn player. Develop a bigger-rounder tone, Bravo!" 13

In addition to performing in school ensembles, at age 14 she became the fourth horn in the Women's Symphony Orchestra of Chicago and after one year moved to first. Her premiere concert on principal horn was at the Drake Hotel in Chicago and "the review in the paper the next day said, 'obviously there is a change in the first horn,' so I [Kotas] was pleased with that." 15

Kotas's musical experiences in high school were high quality and varied. She performed in many different genres and styles and was surrounded by fellow band and orchestra members who were highly ranked at the national competitions. Kotas received good fundamental teaching from Frank Kyrl. That, combined with excellent ensemble playing experience in high school led her to study and perform beyond high school.

Helen Kotas (1916-2000)





Helen Kotas in the 1930s Rosenthal Archives, Chicago Symphony Orchestra

After graduating from high school in 1932, Kotas attended the Lyons Township Junior College in LaGrange, Illinois.16 There she played first horn in the West Suburban Symphony Orchestra performing, among other works, Dvorák's New World Symphony. Kotas enjoyed playing on her single F horn, but her teacher, Kyrl, felt she needed a double horn for the Dvorák Symphony, so he loaned her his Geyer double horn. At that concert Kyrl said to Kotas's father, "...Someday she is

going to be in the Chicago Symphony Orchestra."17

By her second year at the junior college (1933), Kyrl decided Kotas should study with Louis Dufrasne, principal horn of the NBC Orchestra in Chicago and the former principal of the Chicago Opera Company. She received her first Carl Geyer double horn in 1934 as a gift from her sister Bea and played it until 1954. The bell was twelve and a half inches in diameter and silver plated because Helen did not like the "green hand" caused by the interaction between normal skin acidity and unlacquered brass. Helen performed on Geyer double horns and mouthpieces throughout her career, as did many of her students. She continued to play in the Women's Symphony Orchestra and the West Suburban Symphony Orchestra and graduated from junior college in 1934.

Kotas was accepted by the Psychology Department at the University of Chicago and was offered a half-tuition scholar-ship because she had been ranked second in her junior college class. She wanted to continue to perform, so she auditioned for Charles Bricken, the orchestra director at the University of Chicago, who was so impressed he offered her another half-tuition scholarship to play in the orchestra. As a result, her tuition at the University of Chicago was completely paid, which, in Helen's words, "was very nice indeed." While working on the undergraduate degree, Kotas maintained an active playing schedule in the Women's Symphony, a woodwind quintet, and the university orchestra.

Despite the heavy work load, Kotas retained personal relationships with her peers in college. ²⁵ One of her college roommates, Dena Epstein, fondly recalls many great times with her. Epstein was a year younger than Kotas and lived across the hall from her in the dormitory. The two young women first met when Kotas came across the hall and offered Epstein a cookie. The following year Kotas, Epstein, and another friend, Irene Ford, moved out of the dorm to share an apartment. Epstein described Kotas as a very friendly and relaxed person who took her horn playing seriously but not in an anxious manner. Epstein remembers her as a hard worker who did not waste time. For example, she invited several of her friends to her parents' house for a Sunday dinner. After dinner, Helen gathered some

mending, passed it around, and had her friends help with the mending while they chatted. Kotas saw the opportunity to be productive while they enjoyed their time together. Epstein and Kotas remained lifetime friends.

Helen graduated from the University of Chicago in 1936 with a Bachelor's of Arts degree from the Department of Social Sciences. She continued graduate studies at the University of Chicago but also auditioned for and won a position in the Chicago Civic Orchestra in the fall of 1936. The Civic Orchestra was conducted by Hans Lange, who helped Kotas obtain her first job with the Chicago Symphony Orchestra as sixth horn for performances of *Also Sprach Zarathustra*. She auditioned on the sixth horn part for Dr. Frederick Stock who then said to the personnel manager, "Hire her." After that audition the orchestra continued to employ her as an extra horn. She generally played extra horn or, if principal hornist Philip Farkas was ill, she substituted for him.

Kotas performed the Mozart's Horn Quintet on February 7, 1938 with the Pro Arte String Quartet of Brussels at the University of Chicago in Mandel Hall, becoming the first woman to perform with the quartet. As a result of her excellent reputation with the orchestra, Dr. Stock recommended Kotas for the All-American Youth Orchestra that Leopold Stokowski was assembling to tour South America in the summer of 1940. Kotas auditioned and was accepted along with seventeen other young musicians from Chicago. The other horn players in the orchestra were James Chambers, Mason Jones, and William Sanberg. Kotas kept a detailed journal of the trip and their adventures.

Kotas's active life as a musician led her to the Rockford (IL) Symphony where she played first horn on A Midsummer's Night Dream by Felix Mendelssohn with its famous horn solo in the Nocturne.³³ Olive Woodward Hoss, wife of Wendell Hoss (who had been principal horn in the Chicago Symphony Orchestra in 1923), happened to be in the audience that evening and was "very impressed" by Kotas's playing.34 Mrs. Hoss told her to make a recording to send to her husband, so she recorded "the most famous horn solos from the various symphonic repertoire" in Carl Fischer's studio and sent it to Wendell Hoss. 35 Impressed with Helen's playing, Hoss commented in a letter to her that: "the record was a remarkable achievement. I am sure I would never go through a list...with such practically flawless accuracy...I hope you will find some satisfactory opportunity to use such ability."36 Hoss, who had recently been hired by Fritz Reiner to play principal horn in the Pittsburgh Symphony Orchestra, recommended that Reiner listen to Kotas.³⁷ So in February of 1940 she auditioned for Reiner for the position of third horn for the 1941-42 Pittsburgh Symphony season.³⁸ In an interview with Frank Monnelly, Kotas described the audition experience with Fritz Reiner:

I got there....I auditioned in February in Mr. Reiner's apartment and Wendell was sitting right in the room and Mr. Reiner was sitting next to me. I was going through all of these passages and every time he would say to me, 'You know that, don't you?' and I said, 'Yes, I do.' He finally kept on going until the end and [he had me] play a combination of the first and third horn parts of *Die Meistersinger* and it's very hard. And even Wagner knew that one horn couldn't play

Helen Kotas (1916-2000)



this because the first horn would play and then the third horn would play and so on. But he had me play the whole thing and he said, 'You didn't know that, did you?' and I said, 'No.' He was completely satisfied. Then he sat down and I think it was partly because I was a girl and he hadn't heard a girl play before and he didn't know how much endurance I have. So then after the long audition he sat down and played the Strauss Concerto with me and we had a marvelous experience obviously.

Philip Farkas, who had been principal horn since the 1936 season in Chicago, resigned in the spring of 1941 to take the principal horn position in the Cleveland Orchestra. ⁴⁰ Lange asked Kotas to audition for his position, but she was already committed to the Pittsburgh Symphony. ⁴¹ Kotas had been playing regularly with the Chicago Symphony, so instead of a formal audition she played the Strauss Concerto No. 1 with the orchestra during a Saturday morning rehearsal. Dr. Stock was "very anxious" to have her as principal horn, and Chicago's concertmaster John Weicher concurred, so they contacted the personnel manager of Pittsburgh. Fritz Reiner finally agreed that if they could find an appropriate replacement, he would release Kotas from the contract. ⁴³ Kotas called on her friends from the All-American Youth Orchestra, and in the end James Chambers won the job in the Pittsburgh Symphony. ⁴⁴

Despite Kota's heavy participation in music, she continued to develop other interests. The summer before she began playing with the Chicago Symphony, she went on her second tour with the All-American Youth Orchestra. This was a tour of the US that ended in California. After the tour Kotas drove to Newport Beach with some friends to see a 136-foot schooner. The boat's crew was a group of artists preparing for a sailing trip to Hawaii. She asked if there was any room on the boat for one more and they told her, yes, if she was willing to work. So in August 1941, just months before the bombing of Pearl Harbor, Kotas sailed to Hilo, Hawaii.

The Chicago Symphony Years (1941-1948)

Kotas became the first female principal wind player contracted by a major US orchestra in the fall of 1941 at the age of 25, a distinction sometimes attributed to two other women. Some award the title to Ethel Merker, who played horn in the Chicago Symphony in the 1968-69 season, years after Kotas. Further, Merker was not a contract player, rather a regular substitute. Doriot Anthony Dwyer was principal flute in the Boston Symphony Orchestra from 1952 to 1999 and has been cited as the first female in a major US orchestra. While she was the first female principal in the woodwind section, Kotas predated her in the Chicago Symphony by over ten years.

Kotas's superior artistry was the reason Dr. Stock hired her and why the public responded to her hiring so positively. In an interview with Frank Monnelly in 1990, Kotas described her reaction to joining the orchestra, "Of course, I was very pleased and I had wonderful experiences. And I was able to play with people who had so much experience and were such artists that it gave me a great opportunity to learn from them."

Kotas was clearly honored to be a member of the orchestra and felt welcomed by her colleagues; she told Monnelly that she was "very well accepted." 50 When she met with Dr. Stock

and Mr. Voegeli, the orchestra manager, to sign her contract for a second year, Dr. Stock had spoken with the principal wind players and they were very pleased with her work and wanted her to return.51 She also had "a wonderful rapport"52 with the other members of her section and the entire orchestra. Kotas related that playing with specific colleagues was very rewarding. For example, when she and Robert Lindemann, the principal clarinetist: "played things together like, for instance in the slow movement of the Franck Symphony, it was like one person playing. We had the same ideas and everything."53



November 18, 1940 Rosenthal Archives, Chicago Symphony Orchestra

Comments at the time Kotas was hired and for years afterwards support the truth of Kotas's acceptance in the orchestra. Edward Kleinhammer, bass trombonist, said Kotas's sound was "bold and singing, her phrasing flawless." He also said, "She was a very aggressive player, didn't hold anything back." Tuba player Arnold Jacobs often said that in all the time they worked together he never heard her miss a note. In a lesson taken by Randall Faust, Kotas said she did crack a note in Beethoven's Symphony No. 4 but, since the symphony does not have a tuba part, Jacobs would not have heard it.

The press complimented her playing before and after the Chicago Symphony contracted her. After a performance of Lizst's Les Preludes by the Women's Symphony, in Grant Park under the direction of Gladys Wedge, Cecil Smith's review stated: "The members of the orchestra did their best work in Liszt's *Les Preludes*. The most beautiful solo playing I have heard in this orchestra was that of Helen, who plays the French horn better than anyone else in Chicago." ⁵⁸

Kotas performed Mozart's Horn Quintet in E^b Major K. 407 in December 1941 with a recently founded Chicago quartet, the Fine Arts String Quartet. Cecil Smith also reviewed this concert: "The pure luminous tone of Helen, first horn player of the Chicago Symphony Orchestra, was as much of an asset to the music in the slow movement as her confident and impeccable articulation of the rapid, decorative passages in the finale." ⁵⁹

Two Chicago women were very helpful and supportive of Kotas's transition into the orchestra. "Frances Glessner Lee was a wonderful woman...and she was very anxious to see that everything went well for me, so she not only was pleased with my playing but she wanted me to have my hair done differently." Lee connected Kotas with the beauty parlor she used and her dressmaker (Mrs. Samatini). Lee believed that there was a proper way for Kotas to dress, the consequence of which was a long black dress with a white lace collar for afternoon concerts and a long black velvet dress for evening concerts. Kotas noted that Mrs. Voegli, the wife of the orchestra manager, was also very helpful and lived near her in Hyde Park. 61

Kotas was principal horn of the Chicago Symphony from the fall of 1941 through the 1946-47 regular seasons and the summer seasons at Ravinia from 1942 to 1946.⁶² She was prin-

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cipal horn on several recordings with the orchestra, including *Also Sprach Zarathustra*, *Aus Italien*, and *Burleske* by Richard Strauss, Symphony No. 3 by Brahms, Frank's *Le chasseur maudit* (1946), Symphony No. 7 by Schubert, Respighi's *The Birds* (1945), Handel's *Water Music Suite* (1946), *Fireworks* by Stravinsky (1946), and Beethoven's Symphony No. 2 and Piano Concertos Nos. 4 and 5.

Kotas often told a story from the summer of 1942 at Ravinia.63 The Chicago Symphony performed Beethoven's Piano Concerti Nos. 4 and 5 with Arthur Schnabel at the piano and George Szell conducting - Frederick Stock was on vacation in Wisconsin. Schnabel was thrilled with the performances and insisted the concerti be recorded immediately. Unfortunately, the Chicago Symphony and Arthur Schnabel were under a contract with RCA but George Szell was in a contract with Columbia, so Szell could not conduct the recording. Stock, who was called to help solve the problem, said he would get in his car and to have the orchestra ready tomorrow morning. Stock drove through the night from Wisconsin during his vacation, to conduct the recording with Schnabel. Kotas was very impressed by the dedication Stock showed through this event. That recording was Stock's final recording with a major symphony orchestra and is still available on re-mastered CD.⁶⁴

Dr. Frederick Stock suddenly passed away on October 20, 1942.⁶⁵ His death was a great loss to Kotas, the orchestra, and the Chicago musical community as a whole. Kotas wrote a short tribute for the funeral in which she exhibited her respect and affection for Stock, who had come to be called "Papa Stock." ⁶⁶ In Kotas's brief association with Stock, she knew him quite well and saw him as "the nucleus of everything musical in Chicago." ⁶⁷ She considered him an inspiration and admired his close relationship with the members of the orchestra. Kotas said, "With the death of Dr. Stock came the end of a very definite epoch in the musical life of Chicago. Because of his nobility and greatness as man and musician, his spirit will live in Orchestra Hall forever." ⁶⁸

Hans Lange took over as conductor for the remainder of that season; then Désiré Defauw was hired in 1943.69 According to Kotas, Defauw was from Belgium and represented a different style of music-making than the Chicago orchestra was accustomed to. Kotas "enjoyed playing with him very much and all of us [the orchestra] did but there were certain people, especially the press who didn't."70 In the interview with Frank Monnelly, Kotas referenced an article that reviewed a concert that included Tchaikovsky's Symphony No. 5. The critic said: "even Mr. Defauw couldn't spoil my [Kotas's] beautiful horn playing."71 Kotas insists the comment was inaccurate because Defauw encouraged her to play the second movement solo in her own style - he trusted her to play the solo beautifully and musically.⁷² Kotas believed the critics did not give him the credit he deserved, primarily, she thought, because he did not come from the Austro-German background. Kotas agreed that Defauw was different from Stock, but in a positive way, and she enjoyed the new ideas Defauw brought to the orchestra. Defauw was released from his contract in the spring of 1947, and Artur Rodzinski was hired for the 1947-1948 season.

Frank Monnelly, referring to the first season with Rodzinski, asked: "What was the season like?" Kotas responded: "It was terrible." She said Rodzinski was very bad to all the play-

ers and their rapport suffered. This was exacerbated by what happened to Kotas at the beginning of the season. We should remember that the players of the Chicago Symphony deeply respected Kotas.

Many stories about this event in Kotas's career have appeared and versions have been exaggerated or simply confused in the years since.⁷⁵ Following is the account that Kotas related in her interview with Frank Monnelly in 1990. When Rodzinski was lated that he planned to



When Rodzinski was Helen Kotas with Dr. Frederick Stock hired, rumors circu-Rosenthal Archives, Chicago Symphony Orchestra

return Philip Farkas to the principal horn chair. However, George A. Kuyper, the manager of the CSO 1944-1959, assured Kotas that would not happen. Kuyper said: "Rodzinski wants it but pay no attention because everyone realizes that Bruno Walter did say you were the second finest artist as long as you are in the orchestra and you will not be replaced." However, Rodzinksi found a loophole in Kotas's contract: she was listed simply as a horn player, not principal horn, which allowed Rodzinski to move her into the section, and this is exactly what he did.

Philip Farkas had been hired as principal horn of the CSO for the 1936 season and left in the spring of 1941 to be principal in Cleveland.⁷⁷ He was principal there from the fall of 1941 through the spring of 1947, except the 1944-45 season when he was co-principal in the Boston Symphony. Farkas resigned from the Cleveland Orchestra in the spring of 1947 claiming to be returning to his hometown of Chicago to join his father in the advertising business. It may be no coincidence that Rodzinski was the conductor of the Cleveland Orchestra when he was hired by Chicago and Farkas left Cleveland the same spring.⁷⁸ In September of 1947 Farkas had a contract from the Chicago Symphony naming him principal horn. Rodzinski gradually replaced Kotas by first splitting the principal horn duties with Farkas.⁷⁹ Then the December 4/5, 1947 concert listed Kotas as third horn. After this demotion, she usually played assistant principal or third, or was not in the section. Of course, this was a very bad way to start the season and other members of the orchestra were distressed about it. At the end of the season, Kotas decided that if she could not play principal horn, she would leave the symphony.80

During the end of her time at the Chicago Symphony, Kotas met Dr. Edwin Frederick Hirsch.⁸¹ In her personal collection are several letters to Kotas from Hirsch, beginning in October of 1947. She married Hirsch on March 19, 1949. Dr. Hirsch was a



research associate and associate professor of pathology at the University of Chicago from 1912-1951, at which point he became Professor Emeritus.⁸² He had been married previously and had two daughters, now Helen Hirsch Kent and Jean Hirsch Priest. Edwin Hirsch was a member of the Hyde Park Union Church in Hyde Park, Illinois where the couple was married in the office of the minister, Dr. Rolland W. Schloerb. Kotas then joined that church and remained an active member for the rest of her life.

Performer and Teacher: After the Chicago Symphony (1948-2000)

Kotas rebounded from her experience with the Chicago Symphony to eventually play principal in the Grant Park Symphony (1951-60), principal horn in the Chicago Lyric Opera Company (1954-59), then third horn in the Opera (1959-64).⁸³

The Lyric Theatre of Chicago, which became the Chicago Lyric Opera Company, was founded in 1954 to fill Chicago's decade-long operatic void, and conductor Nicola Rescigno hired Kotas as its first principal horn.84 After her first performance with the Lyric Opera in Mozart's Don Giovanni, Kotas described the experience as "such a wonderful job."85 Of her years in the Lyric Opera Company she thought: "It was a wonderful opportunity for me."86 Conductor Fritz Reiner came to the Chicago Symphony in 1953 and later invited Kotas to return



Helen's Geyer with its silver bell

as third horn, but she was excited about her new position in the opera. Kotas said, "But you see by then I really loved the Opera and there are very few orchestra players, especially wind players, who had as many years in opera and symphony as I had."⁸⁷

In addition to the two ensemble positions, Kotas played in several chamber concerts and made regular solo appearances. She and Reid Poole performed a selection of Mozart's Duets for horn, K. 487 on a chamber music concert at the University of Chicago on May 1, 1949. A few weeks later, on May 22, she performed Schumann's *Konzertstück* with Reid Poole, Laird Brodie, and Birk Kitzmiller, accompanied by the University of Chicago Symphony Orchestra.

Christopher Leuba, a colleague in the Grant Park Symphony, performed Sonata for Four Horns by Paul Hindemith with Helen and fellow symphony members Carroll Simmons and Robert Wirth. Euba believes this may have been the first non-conducted performance of the work – Hindemith had conducted the premiere at Yale. The quartet members "suffered, during a beastly hot summer...rehearsed two hours a day, five days a week, for the ten-week Grant Park season...Our Hindemith went very well." Leuba said it was Kotas's "love of chamber music and perseverance that made the performance possible."

Kotas was interested in new works for horn and especially promoted and performed the music of Chicago composers.

Three of these composers were Hugo Kauder, Ernst Levy, and Arne Oldberg. Ye Kotas premiered *Le Son du Cor* by Arne Oldberg in November 1953 with the Tri-City Symphony Orchestra conducted by Harry John Brown. Professor Emeritus of the University of Iowa and principal horn of the Tri-City Symphony, said, "Kotas was an incredibly accurate player – she did not miss a note that entire weekend of dress rehearsals and performances."

Other solo and chamber appearances included Hindemith's Sonate for Horn, Mozart's Concert Rondo, Piano Quintet, and Horn Quintet, the *Quoniam* from Mass in B-minor by Bach, Britten's Serenade, and Francaix's Quintet for Woodwinds. Despite her retirement from the Chicago Symphony, Kotas continued to be a respected and favored performer in the Chicago musical community.

In addition to her performances of new compositions, Kotas supported new works for horn by attending premieres and performances in both the US and Europe. Lowell Greer, a former student of Kotas, specifically remembers her discussing the premiere of Gordon Jacob's Concerto for Horn in England. Greer remembers it was especially interesting because Dennis Brain played it twice, once before intermission and once after so it would become more familiar to the audience. Kotas also traveled to hear older pieces that were resurrected during this era. In Germany she heard Erich Penzel perform the Stamitz Concerto in E Major. She traveled to Europe frequently and attended Brain's premieres of Hindemith's Concerto, *Notturno* by Mátyás Seiber, and Britten's Serenade.

Kotas traveled to Wisconsin starting in the late 1950s until 1967 to perform as principal horn in the Waukesha Symphony Orchestra. In a particularly memorable concert, Lowell Greer heard Kotas play the horn solo in Tchaikovsky's Fifth Symphony. Greer recalls the solo in great detail.

The phrasing was classic and well developed, the execution was flawless, the intonation was remarkably accurate.... But, the most outstanding quality of the solo, which I can still hear echoing in my memory, was the sound.... Helen Kotas produced the most living, vibrant, and rich tone I had ever heard. Neither big nor small, bright nor dark, it was convincing and engaging and immediately became my new sonic ideal. When trying to describe it, I could only say that it had warmth and dimension, and seemed bolder in character than it was loud, due to lovely coloration at the start of the note.⁹⁸

Kotas gradually withdrew from a heavy performance schedule. 99 She moved to third horn in the Lyric Opera in 1959, retired from the Grant Park Symphony in 1960, retired from the Lyric Opera Company in 1964, and stepped down from the Waukesha Symphony in 1967. Kotas was known for holding herself and others to an "exacting standard and part of that exacting standard was to know when to retire." Helen retired from full-time performing at a relatively young age.

Retirement

After exhaustive research and interviews with many people who knew her, her reasons for retiring remain a mystery. It

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is possible that she simply wanted to spend more time with her husband. In addition to caring for her mother, Kotas often traveled with her husband, who retired in 1951 and gave lectures in the US and in Europe. ¹⁰¹ It seems likely that she chose to move her focus from full-time horn playing to her family and community commitments. She did not quit playing entirely but, after 1964, she primarily performed in faculty recitals at the American Conservatory. No evidence shows her performing beyond 1975.

Works performed at the American Conservatory July 15, 1969

Hindemith

Concerto No. 1 Mozart

Nocturnes Arnold Cooke

July 7, 1970

Sonata for Horn Ernst Levy

Canto Serioso Carl Nielsen

Dance Karl Reiner

July 20, 1971

Sonate for Waldhorn [Alto Horn]in E

July 22, 1974

Concert RondoMozartReverieGlazounowContecorHenri Busser

June 29, 1975

De Profundis, Op. 71 Gardner Reed¹⁰²

In addition to performing, Helen participated in other professional activities. In the summer of 1974, Kotas attended the International Horn Workshop in Muncie IN. ¹⁰³ At the American and Sherwood Conservatories she conducted the horn choir and taught horn and a few music classes. ¹⁰⁴

Kotas taught several students who enjoyed successful careers in music. Most were horn players, but other instrumentalists were strongly influenced by her. After speaking with a few of her former students, some general characteristics of Kotas's teaching became clear. As she did in herself, Helen expected the highest standards from her students but demanded them with kindness and respect.

Lowell Greer recalls that Kotas held each student to his own standard and "did not tolerate it...when you played and it was not as well prepared as it should have been." ¹⁰⁵ She was always kind about it but told Greer that maybe he should do that again next week. "Not that there weren't good moments but a lot of it was I would say 'unacceptable.'" ¹⁰⁶ Kotas explained to Greer that he had already set a standard for his own playing and he needed to maintain that standard. Later Kotas laid out a career path for Greer. ¹⁰⁷ He had a dream of recording the Mozart Horn Concerti one day and nervously mentioned this to her. Kotas suggested that he build a horn that was a replica of the Classical era instruments and record the concerti. Greer followed through with the idea and launched his career.

Randall Faust studied with Helen later in his career.¹⁰⁸ He had already earned a DMA degree and was teaching at Auburn University but he still felt her demand for excellence. Faust remembers playing many excerpts and solos for Kotas; she had thoughts and suggestions about each. He specifically recalled one moment when he was playing and she was looking out the window at Grant Park. When he finished Kotas asked: "Randy,

why did you play that fingering on the B^b side of the horn?"¹⁰⁹ Faust said she was "not militant about the F horn but she had a really good ear for color."¹¹⁰

Helen was devoted to the development, well-being, and success of her students. She wanted to help her students succeed. They were important to her and she wanted to do all she could for them. She treated her students with the utmost care – they were her family.¹¹¹

Church and Community Member

The exacting standards, absolute devotion, and sincere kindness that Kotas demonstrated in her playing and teaching was evident in her work in the church, in the community, and in her relationships. Even after Dr. Hirsch passed away in 1972, Kotas remained active in the Hyde Park Union Church as treasurer for twenty-five years and president of its Women's Society. As treasurer, she spent many hours working on the books for the church. "She did things the right way and she cared a lot about it." She participated in fundraising for the Baptist Children's Home and was president of the Vermilliad Society.

Kotas had several distinctive personal characteristics, including her attention to exacting standards, which motivated most of her decisions. 114 With her high expectations came a somewhat severe demeanor that her pastor Susan Johnson believed came more from Helen being an introvert than wanting to come across as unapproachable. As she aged, fewer individuals were willing to challenge her because of her presence, intelligence, and high standards. However, Johnson said that her severity could be broken and she always enjoyed the moments when Helen broke into an almost child-like giggle and sly smile. Kotas was consistent in her demeanor and dressed simply and conservatively. She also moved quickly- Johnson described her movement as something brisker than walking, more like "jetting." 115 Kotas rarely said mean or hurtful words about anyone or anything; her comments were constructive and purposeful. Occasionally, when she felt the need to express her dislike or distaste for someone or something, she said, "That (or he) is for the birds." This was her "utter dismissal."117

Her Final Days

Kotas continued to drive until the end of her life. Everyone she knew was familiar with her antique cream-colored 1970s Mercedes which she kept in "mint condition." Everyone loved her car and asked after it. The car "was part of her character – it was as classic and precise and dignified and beautiful as she was." 119

She drove everywhere except to downtown Chicago, so on October 27, 2000 she intended to catch a bus on her way to a Chicago Symphony alumni event. Definition her apartment and was crossing the street to catch the bus when a driver in the northbound lane hit her. Helen was immediately unconscious, with several broken ribs, and severe head trauma. She was in a coma and never came out of it. She was on life support for about eight weeks, and once the support was removed she lived for another several days. While Kotas was in the hospital, she had many visitors including her students, friends, and members of the church, who kept a regular cycle of people

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reading to her, talking to her, and playing music for her. The amount of love they all had for Helen was obvious by their presence during her final weeks.

Helen Kotas Hirsch died December 15, 2000 at the age of 84.121 A memorial service was held at the Hyde Park Union Church on January 6, 2001. Her former students and colleagues performed the prelude to the service. 123 Those in attendance said that it was a beautiful ceremony worthy of Helen's life and achievements.

Helen Kotas Hirsch will be remembered by all who knew her as a kind, generous, dedicated, and hard-working person. "Her precision and integrity were only matched by her deep affection and boundless generosity toward others."124 The high standards to which she held herself and her love of music led to her position in the Chicago Symphony Orchestra, a ground breaking occasion for women, and established her as an extraordinary musician who was respected by her colleagues. She continued to contribute to the Chicago musical community through the Lyric Opera Company and the Grant Park Symphony. Throughout her career she remained focused on performing, teaching, and encouraging the composition of new works for solo horn. She was an excellent teacher and her students carry her legacy in their playing and teaching. Her impact on the music world remains far-reaching and enduring.

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³³Randall Faust, "Kleine Abendmusik für Horn Allein: A Faculty Recital in Memory of Helen Kotas Hirsch (1916-2000)" (lecture, Hainline Theatre, Macomb IL, January 29, 2001); Helen Kotas Hirsch, interview by Frank Monnelly, March 31, 1990, The Rosenthal Archives of the Chicago Symphony Orchestra, Chicago IL, 4

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¹⁰¹Jack Riddle, email to author (January 26, 2011).

102 Programs, Helen Kotas Hirsch Collection, The Rosenthal Archives of the Chicago Symphony Orchestra, Chicago IL.

¹⁰³Picture of Helen Kotas Hirsch in front of the sign for the Horn Workshop.

104 Helen Kotas Hirsch, Gradebook, The Rosenthal Archives of The Chicago Symphony Orchestra, Chicago IL. 105 Lowell Greer, interview by author (September 26, 2009): 82.

¹⁰⁶Ibid., 82.

¹⁰⁷Ibid., 83-4.

108 Randall Faust, interview by author (October 7, 2009): 62-4.

¹⁰⁹Ibid., 68.

¹¹⁰Ibid., 69.

¹¹¹Targonski-Cisneros, Lisa, interview by Heather Thayer, (October 12, 2009): 126-7.

¹¹²Susan Johnson, interview by author (October 9, 2009): 94-5.

¹¹³Ibid., 95.

¹¹⁴Ibid., 110.

¹¹⁵Ibid., 110.

¹¹⁶Ibid., 109.

¹¹⁷Ibid., 109. ¹¹⁸Ibid., 110.

¹¹⁹Ibid., 110.

¹²⁰Ibid., 105-7.

¹²¹Susan Johnson, Death Announcement for Helen Kotas Hirsch (December 2000).

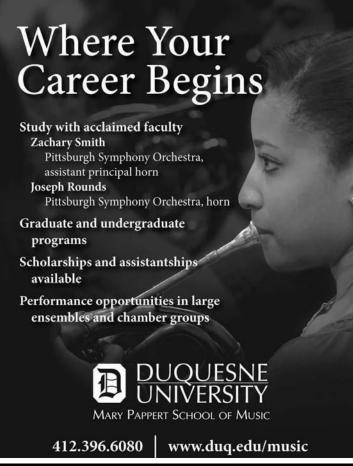
122The performers included Randall Faust, Eva Heater, Peter Jirousek, Jack Riddle, Ann Shipley, Pamela Stephan, Stephan Thurlow on horn, Christina Andrews, Bonnie Christie, Joanne Galler, Cynthia Penny, and Lisa Targonski on flute. The Hyde Park Union Church Senior Choir. Keith Hampton and Vernon L. Studt on organ.

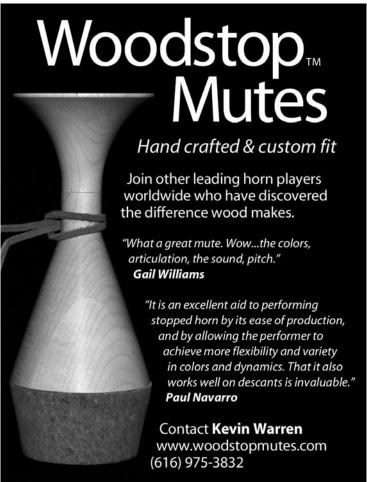
123Susan Johnson, Death Announcement for Helen Kotas Hirsch (December 2000).

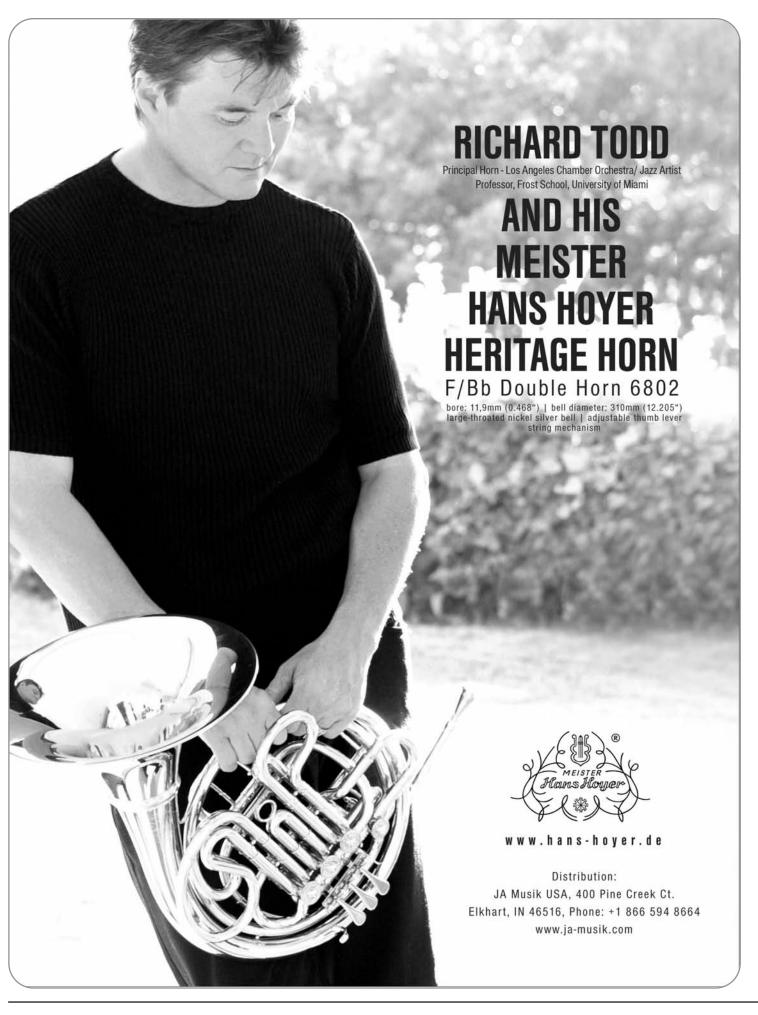
Heather Thayer earned a BM degree at Eastern Michigan University and an MM at Bowling Green State University, studying with Willard Zirk and Andrew Pelletier. She is completing the DMA degree at the University of North Texas where she studied horn with William Scharnberg. She teaches as Ouchita Baptist University, Austin College, and Southeastern Oklahoma State University.

Thanks to Frank Villella, archivist at the Rosenthal Archives of the Chicago Symphony Orchestra, for his time and assistance with this project.

Thanks also to Mrs. Hirsch's friends, students, and colleagues. Their efforts were critical to the completion of this project. Thank you to Dena Epstein, Randall Faust, Lowell Greer, Peter Jirousek, Susan Johnson, Christopher Leuba, Jack Riddle, Joann Rubin, Norman Schweikert, and Lisa Targonski-Cisneros.







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Orchestral Notes

Richard Chenoweth, Series Editor

Mendelssohn's A Midsummer Night's Dream

Telix Mendelssohn (1809-1847) composed the Overture to A Midsummer Night's Dream, Op. 21 when he was seventeen years old, as a result of his fascination with the works of William Shakespeare. The work was hailed as a masterpiece of original and tuneful melodies, and as a clever evocation of characters and events in the Shakespeare play. Sixteen years later, now occupying the position of Music Director of the King's Academy of the Arts and Director of the Leipzig Gewandhaus Orchestra, Mendelssohn was asked to compose incidental music for a production of the same play. The outcome was his Incidental Music to A Midsummer Night's Dream, Op. 61, which also employs vocal soloists and a chorus. To this he added his previously composed Overture. Although the collection of solos, orchestral interludes, and choral work is still performed in its entirety, often with narrator, it is most commonly programmed as an orchestral suite, including the Overture, Scherzo, Intermezzo, Nocturne, and Wedding March.

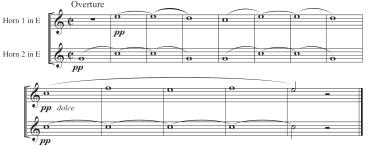
Scored for two horns, this music contains some distinctive and subtle challenges. All of the movements are written in "sharp" keys, including Horns in E, D, A and G (with a short excursion into C). Although only a few exposed solo and tutti passages are encountered, the hornists are required to play almost continuously and with a great deal of dynamic contrast. In the Overture, the first exposed passage is a unison descending line, which conductors usually request to be played in a robust fashion:

Example 1, Overture, Letter A + 19 to 23, Horns in E



Although the Overture has intermittent rests, the horns play many sustained chords and percussive half note passages at a fortissimo dynamic. The Overture ends with a very soft and exposed chordal passage with the woodwinds, which requires extra attention to intonation.

Example 2, Overture, Letter K +5 to 17, Horns in E



The Scherzo is best known as a flute audition piece, due to the virtuoso passages throughout, especially at the end of the movement. Although the tempo can vary slightly, expect an extremely fast tempo, requiring a facile double tongue in the repeated sixteenth note figures. Low horn players should expect to play the following excerpt of the second horn part, which requires excellent facility and flexibility:

Example 3, No. 1, Scherzo, Letter N-3 to Letter O, Horns in C



Note the alternation of the three eighth-note figures between the two horns, which can be a bit confusing if one is not expecting it. The overall style is light and agile, although conductors usual request a dramatic dynamic contrast in the fifth and sixth measures and the two measures before Letter O. Other challenges in this movement are the low double tongue passages in the second horn and the difficulty of matching the woodwind articulation.

The Intermezzo contains a very exposed and unexpectedly high duet for Horns in A following a twenty-four measure rest:

Example 4, No. 5, Intermezzo, Letter G to m. 10, Horns A



The grace notes should be played before the beat, with attention to sustaining the half-note that follows.

The movement best known to horn players is the Nocturne, which is one of the longer cantabile solos in the orchestral repertoire, and an excerpt commonly requested for principal horn auditions.

Example 5, No. 7, Nocturne, Horn I in E





A Midsummer Night's Dream



Much has been written about this solo, which is standard fare for auditions and master classes and has even been arranged for horn and piano. Hornists can find themselves required to play it for a variety of concerts – I have played it on orchestral subscription concerts, Pops concerts, and Halloween concerts, often with little to no rehearsal and at a wide variety of tempos. During a recent performance of the work for a ballet company, the tempo of this movement was so slow that I suspected the dancers were performing T'ai Chi!

One of the more contentious issues is the proper place to breathe in the first phrase. Many teachers tell their students to breath between the half-note and quarter note of measure 4, while other teachers have their students breath at the measure (on the bar-line). I have also heard performances in which the player did not breathe until after the second beat of measure eight.

Some conductors will indicate slight ritardandi at the cadences, such as measure 15-16, while the phrase beginning with the dotted eighth note in measure 16 often moves ahead with a faster and more dramatic tempo, as well as a more heroic dynamic. When playing the fermati in measure 26, if each of these notes can be sustained a bit longer, with a slight diminuendo, this will allow for a longer break before playing the next pickup notes.

Many traditions are associated with this solo, such as asking the second horn to play the triplets at Letter A, which allows more rest for the first. My teacher, Arthur Berv, suggested that the second horn play the four measures starting at Letter C +13 through 16, in order to make the end of this dramatic part of the solo more secure. The horn can play this passage quite loudly since the oboe is doubling the tune and the orchestration is fairly thick.

One also might consider pulling out the second valve slide of the F horn to drop the pitch of the written g'. This creates a "darker" sound on that pitch, makes the first interval more satisfying, and reduces the risk of cracking the upper written g" while trying to play an "in tune" octave.

Although the overall mood is warm and dream-like, there is no need to hold back in volume throughout this solo. Indeed, a healthy increase in sound overall makes this entire excerpt more secure and gives players more tonal colors to use in their interpretation.

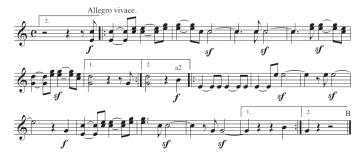
Endurance can be an issue with this solo. Phillip Farkas used to suggest to his students that they practice the Nocturne a whole-step higher than written in order to have the security to play it with confidence (he had the same suggestion for Schumann's *Konzertstück...*).

From personal experience, I have found it advantageous to make arrangements to play this solo for the conductor before a rehearsal – the last thing that you need for your confidence and endurance is to have to play this solo multiple times with starts and stops. A play-through before the rehearsal will allow you to demonstrate to the conductor that you have solid musical concepts about the tempo and style and do not require coaching. The last time I used this strategy, the conductor's only suggestion was that we play it faster, a suggestion with which I agreed whole-heartedly, while simultaneously elevating him in my mind to the status of a genius.

If one is playing the Incidental Music, be prepared at the conclusion of the Nocturne to immediately play a portion of the same solo again.

The most well known music from this collection is the Wedding March. This last movement of the Suite is written for Horns in G and can be extremely tiring if all of the repeats are taken. Exposed passages include:

Example 6, No. 9, Wedding March, pick up to m. 5 before B, Horns in G



Subdivision of the eighth notes is essential for good ensemble with the rest of the orchestra. This prominent fanfare is followed by many measures of lip-numbing and repetitious eighth notes. Since some of the pitches are doubled in both horns, trading off on these passages is an effective strategy to allow for some measures of rest in both parts.

Numerous recordings of both the Suite and the entire Incidental Music are available, and this music is commonly programmed for both chamber orchestras and larger groups. Since it is a well-known and familiar piece, proficiency in playing these prominent passages should be a part of every aspiring horn-player's standard repertoire.

Richard Chenoweth is Professor of Horn at the University of Dayton and former principal horn with the Dayton Philharmonic Orchestra and second horn with the Santa Fe Opera. He most recently performed Mendelssohn's Midsummer Night's Dream as principal horn with the Cincinnati Ballet Orchestra in February 2011. Thanks to Mitchell McCrady, second year horn student at the University of Dayton, for realizing the Finale parts for this article.

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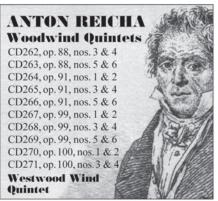
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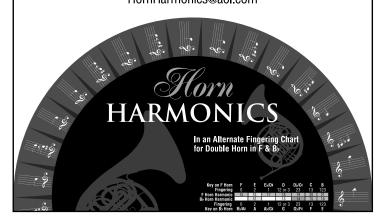
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by James Boldin

daily routine should form the core of our playing, establishing a solid foundation for additional practicing and performing throughout the day. Although we can and should create our own personalized routines, a number of high quality published materials are available. These publications can serve as complete routines by themselves, or better yet, as starting points for creative modification. Although many are now considered classics, several others have been published within the last ten years. Each author or editor brings a unique perspective and approach, and presents a logical progression appropriate for a variety of levels. Included here are some thoughts on choosing and modifying a routine, as well as a discussion of 22 new and classic routines.

Choosing a Routine

At the student level, consult with your teacher, and stick with your routine for at least several days or longer before deciding if it is the right one for you. Take some time to learn it thoroughly before considering a change or modification. One exception to this rule is passages which go beyond your comfortable range, in which case you should either omit those pitches or play a suitable alternative. If text is included, read it. Often it is the included instructions that make a routine work properly.

If possible, play through the routine in its entirety (or as much as possible) during a lesson. If the routine is one your teacher has developed or endorses, this is an excellent time to ask specific questions about content and proper execution. Unless specified, it is best to avoid repeating difficult passages within a single session, opting instead to slow down the tempos as necessary to accurately play each portion. You can then gradually increase the tempo from day to day as proficiency increases. Including extra repetitions as practice makes it more difficult to evaluate the routine's effect on your playing mechanics.

Keep track of how long the routine takes to complete, including appropriate rest and any pre warm-up exercises such as breathing or mouthpiece buzzing. As you familiarize yourself with different sections, make a note of when you feel completely warmed up. In an hour routine, you may feel warmed up and ready to go after the first twenty to thirty minutes. Knowing this information will help you plan for concert, recital, and audition days when you might not want to play the entire routine.

It may take several weeks or months to complete these steps, but the time spent is well worth it when compared to the valuable information you can learn. Whether at the student or professional level, it is a good idea to reevaluate your daily routine at least every year, if not every couple of months. Consider asking yourself the following questions as a starting place for modifying your existing routine or changing to another one:

- How does my embouchure feel after I've played my entire routine? Are my chops tired, or fresh and ready to continue playing (after a short rest)?
- Following a strenuous day of playing, does my routine the next day help me put things back together, or does it wear me down even more?
- Is my routine adaptable to different time constraints? Can I be ready to play in a shorter amount of time than it takes to complete the entire routine?
- How well does my routine prepare me for the types of playing I normally do?
- How well does my routine fit with my current work or school schedule?
- Does playing through my routine instill confidence in my abilities, or cause frustration?
- Do I want to combine aspects of other routines with my current routine, and if so, is it feasible?
- Is my routine too difficult/too easy for my current ability level?
- Does my routine continue to remind me why I play the horn, or has it become boring and mind numbing?

These are just a few of the possible questions to consider. If are thinking about a change of routine, but have become attached to your current one over the years, try some minor modifications before putting it away completely. Good routines, such as those included below, are incredibly flexible and usually continue to work well even with modifications. Such modifications might not even have anything to do with the actual notes, but could instead include variations in order, pacing, and time spent resting between sections.

Routines

The following list is organized alphabetically by author's last name and includes a sampling of both old and new. It is by no means exhaustive, as to consider all of the warm-up and daily practice materials available for horn is beyond the scope of this article. However, I believe it is an accurate representation of the diversity of publications currently available.

Some of the routines can be purchased as standalone items, while others are included in more comprehensive texts.

Carmine Caruso, Musical Calisthenics for Brass, Almo/Irving Music, 1979.

Carmine Caruso established an international reputation as a brass pedagogue, and his teaching methods have become legendary. Former students of Caruso are quick to point out that the content of these studies is far less important than the way in which they are performed, and that Caruso would often modify the patterns based on an individual student's needs. However, this publication, combined with knowledgeable instruction from a teacher schooled in Caruso's approach, can serve as an excellent introduction to Caruso studies.

Caruso's approach differs from traditional brass routines, with the indication that players "keep the mouthpiece in con-



tact with the lips throughout each study," and "breathe only through the nose."

The routine is organized into fifteen lessons, with each lesson containing two or more exercises. Caruso comments, "It is not necessary to use all of these studies in the book at any one time. Use as many as will last about 20 to 40 minutes. This will give you ample time for your other practice."

Exercise 1 is a breath attack study intended to bring the embouchure into focus. From there, the rest of the routine includes studies on intervals, breath control, synchronization/timing, tonguing, pedal tones, and scales. Caruso's studies form an important part of modern brass pedagogy, and it would be worthwhile for any serious student or teacher to be familiar with them.

Further information on Caruso and his students is available online at carminecaruso.net.

Richard Deane, The Efficient Approach: Accelerated Development on the Horn, Atlanta Brass, Society Press, 2009.

Richard Deane is third horn in the Atlanta Symphony Orchestra and a well–known teacher in the Atlanta area and beyond. His text includes a number of fresh and intriguing ideas, with a daily routine included at the end of the book. Regarding routines he offers some excellent suggestions:

Ideally, our Daily Routine should be the first thing that we do with the instrument every day. Realizing that this is not always possible, two things should always be considered. First, the muscles of the embouchure, and especially the lips themselves, are small and should not be subjected to excess strain without a proper warming—up. ... Secondly, just because you've played an hour or two in ensemble before you have the chance to "practice," that is not an excuse to forego the concentrated, attentive work we must do every day in order to improve. Don't skip the Daily Routine!

Deane divides his routine into the following sections: twooctave major scales, fully diminished arpeggios, and long tones, followed by several short etudes focusing on individual techniques, such as soft playing, short notes, and flexibility. The routine concludes with one-octave harmonic series glissandos. Though not as involved as some, this routine stresses those fundamental techniques so important for good horn playing, and it has something to offer for both intermediate and advanced players.

James Decker, The Master Class Series for Horn, Interactive Video Audition Systems International, 1990.

Los Angeles recording studio legend and renowned pedagogue James Decker has put together a comprehensive collection of daily drills and exercises. The complete package includes a manual divided into three sections: basic drills, frequently requested audition excerpts, and ten group etudes for larger ensembles. Two DVDs are also included with drill demonstrations and conducted performances of the excerpts. The basic drills portion contains several large sections, focusing on such topics as long tones, multiple tonguing, scales (major/minor/modes), natural harmonics, legato, stopped/echo horn, flexibility, endurance, and concentration. Short excerpts from the standard solo and orchestral repertoire are interspersed throughout the drills for variety. The entire basic

drills section, or portions thereof, would make an excellent daily routine.

More information on this publication is available at ivasiorchestra.com.

Louis Dufrasne, *Dufrasne Routine* edited by Thomas Bacon, Southern Music Company, 2005.

In the preface to this routine, editor Thomas Bacon writes:

In the first part of the Twentieth century, Louis Dufrasne (pronounced: doo-'fraan) was a highly praised performer, who held major first horn positions in opera and symphony orchestras in Europe and the United States. He was known for his beauty of tone, artistry and impeccable technique.

Dufranse was also a well known teacher, and his students included Philip Farkas and Frank Brouk. Bacon includes thoughtful comments and suggestions, such as the following:

Greatest benefit will come from playing it through entirely, from first note to last, as a daily workout over a period of time. It can be played through in less than one hour – including appropriate short rests between exercises – but caution is advised when first attempting it. The goal is not just to play it through in less than one hour, but rather to play each exercise beautifully and easily, with rich, full tone (even in soft dynamics), free flowing air, and little physical effort.

This routine begins with an expanding diatonic pattern beginning on c', with the indication "Slow and even, without rhythmic impulses. Not soft." From there it progresses into a thorough workout, emphasizing flexibility based primarily on the harmonic series. Generally, the exercises begin either open or on the 123 valve combination on the F horn, and work downward or upward respectively through the harmonic series.

The final two exercises provide a framework for practicing all major and minor arpeggios. To be able to play this routine proficiently at the suggested tempos would certainly require a thorough command of the instrument, as well as considerable endurance. Although it is not indicated, the routine could easily be adapted to include work on the B^{\flat} horn (harmonics and regular fingerings), as well as varying articulations (almost all of the exercises are slurred).

Eli Epstein, Power Warm-up for Horn, Self–Published, 1999. Eli Epstein is a former member of the Cleveland Orchestra, now teaching and playing in Boston. I encountered this routine while attending the Brevard Music Center. To my knowledge, it has not been published, but I would suggest contacting him at the Boston Conservatory if interested in purchasing a copy. Although briefer than some other routines, this one covers all of the fundamentals, including buzzing, long tones, flexibility, scales, and high range development. Epstein's comments preface each section, including detailed instructions for performing the exercises. Perhaps the most unique and intriguing part of the routine is his concept of dynamics – he advocates a "liquid" approach, visualizing the air stream as a thin liquid such as skim milk for piano, and thicker liquids such as cream or buttermilk for louder dynamics.



John Ericson, Introducing the Horn: Essentials for New Hornists and their Teachers, Horn Notes Edition, 2007.

With this publication, John Ericson of Arizona State University has provided another excellent resource, suitable for music education classes as well as younger students. In his text Ericson includes a short routine (one page) great for beginning level students. All of the basics are covered, and the routine could easily be expanded to accommodate further growth and development. Beginning students who practice the long tones, downward slurs on the harmonic series, Remington slurs [Emory Remington, long-time trombone teacher at The Eastman School of Music, developed a routine beginning on B^b then slurring to A, back to B^b, then to A^b, returning to B^b, etc.] and articulation/accuracy exercises included here will be well rewarded with a solid foundation to their playing.

Philip Farkas, **The Art of French Horn Playing**, Summy–Birchard, 1956.

Modeled after the *Dufrasne Routine* (above), this classic routine is comprehensive, well thought out, and has served as the starting point for the development of many other fine routines. Every serious horn player should be aware of its existence. For those who may not have pulled out this routine in a while, it includes a pre-warm-up, followed by legato and staccato sections mostly based on arpeggios in a three-octave range. Long tones are also included at the end. The other exercises that follow deal with slurring, high and low range development, and accuracy. Combined with the warm-up, these make for a great daily workout.

Douglas Hill, Warm-ups and Maintenance Sessions for the Horn Player, Really Good Music, LLC, 2001.

This is a perfect example of a creative expansion of the Farkas routine. I studied with Professor Hill and his is still my favorite routine, although I have modified it somewhat over the years.

To my knowledge, this routine is one of the few to include separate variations based on twenty, forty, and sixty-minute practice sessions. The complete sixty-minute routine begins with a breathing/relaxation exercise, and continues through lip/mouthpiece buzzing, long tones, slurred smaller intervals, tongued arpeggios, slurred arpeggios, large leaps/high range development, lip trills, scales, multiple tonguing, stopped horn, flexibility, and accuracy.

The re-warm-up and warm-down exercises are also superb and are rarely included in other publications. If the range requirements of this routine seem challenging at first, the higher pitches can be omitted until strength and confidence are gained.

Michael Hoeltzel, **Mastery of the French Horn: Technique and Musical Expression**, Schott, 2006.

Michael Hoeltzel has had a distinguished career as a performer and teacher. This text is a continuation of the concepts he presents in the first two volumes of his *Method for French Horn*. In the "Daily Exercises" portion, he includes some very insightful comments, addressing the unfortunate situation in which a player has inadequate time to complete a full warm-up:

Such a daily session can become so ingrained that a player feels defenseless if circumstances require that it be shortened or even skipped completely. In order to cope with stress of this kind, he recommends that the student sometimes go directly to orchestra excerpts or solo concerti after just two or three minutes of the most essential warm-up (an amount of time that is almost always available). This is meant solely in the sense of emergency training.

His introduction to the warm-up and other daily exercises explains the concept and goal of the entire routine:

The following exercises ... lead gradually from the warm-up into a daily technical program. They don't require a virtuosic, rapid tempo, but rather a cultivated approach to scales and arpeggios with scrupulous attention to articulation, dynamics, and intonation. If this program is practiced conscientiously, assured results will include a mobile, dynamic, and healthy sounding low register, an open lower–middle register free of audible breaks, a dependable upper register, and above all an ease in moving through all ranges.

The first half of the routine begins quite low (*G*), and moves chromatically upward through a pattern of slurred and tongued scales and arpeggios. The second half, "Legato Exercises Throughout the Entire Range," is a beneficial exercise for the development of fluid slurs. Each exercise in this section covers every interval, both ascending and descending, within a two-octave range.

Professor Hoeltzel explains that only one set of these exercises should be played each day, beginning on a different pitch on successive days.

Ifor James, Warming Up, Editions Marc Reift, 1999.

British horn legend Ifor James has created a lasting legacy of students, recordings, and publications. His warm-up routine combines practical advice with inventive exercises, and is definitely worth considering. In the introduction Professor James offers the following suggestions:

To do these [sic] warm-up every day means that you are doing all basics under incredibly differing conditions and you are learning not only about brass playing but also about yourself. Try this warm-up exactly as it stands for about two months. Then please feel free to change whatever you like, but do not leave any of the techniques out.

The routine begins with a pre-warm-up, consisting of relaxed harmonic series patterns on the B^{\flat} horn. Long tones, lip trills, repeated attacks, single tonguing, scales/arpeggios, multiple tonguing, slurs, and tongued octaves then follow. Detailed explanations precede each exercise, as well as indications to rest. A shorter warm-up and three variations on the original routine are also included.

Sam Pilafian and Patrick Sheridan, The Brass Gym: A Comprehensive Daily Workout for Brass Players edited for Horn by John Ericson, Focus on Music, LLC, 2007.

This superb workout proves that daily routines can be exciting, engaging, and yes, even fun to play. Ericson has taken



the original routine as developed by tubists Sam Pilafian and Patrick Sheridan and adapted it wonderfully for horn.

The included play-along CD is of two tubas, but works equally well as a demonstration and practice aid for horn. The horn pitches in this edition correspond to those being played by the authors on the CD. This routine contains a number of interesting concepts, as explained by Ericson in the "Note from the Editor."

This routine starts with a more extended workout in the mid and low range than typically seen in horn warm ups. This is by design and is a key to this routine, as this sets up great sound production and airflow and provides a deep, longer lasting warm-up for a day of horn playing.

Other features include a stretching and buzzing routine, as well as copious tips and suggestions from the authors. The lighthearted pictures and captions are also a fun diversion during brief rests.

The Brass Gym begins not with long tones, as do many other horn routines, but with chromatic eighth-note patterns intended to loosen up the fingers and embouchure. Next is a "Soft Touch" exercise for articulation and scale practice. From there we find creatively written and titled patterns designed to improve smooth air movement, tongue coordination, pitch bending ("Shwarmaaaaaa!"), tone quality ("Beautiful sounds"), rapid slurred and tongued scales in all major and minor keys ("Brruummmm!"), overtone series exercises ("Bugles"), flexibility ("Old School Flexes"), lip trills ("Lip Flips"), and accuracy/articulation ("B Bells").

Several of the exercises that follow "Soft Touch" can and should be played with the drones on the included CD. Although designed as a complete routine, any of the patterns work quite well when excerpted and placed into other routines, or saved for later practice throughout the day.

Max. P. Pottag, Daily Exercises for French Horn, Belwin Mills, 1941, 1969.

In addition to orchestral legend Max Pottag's *Preparatory Melodies to Solo Horn Work* (from Joseph Schantl) and three orchestral excerpt collections, I recommend this routine as well. Though quite traditional, it presents an excellent study of long tones, scales, and arpeggios in a three-octave range. The flexibility and rhythmic studies near the end are also noteworthy. Written instructions are minimal, but most of the patterns are self–explanatory. At a cost of less than \$10.00, this collection is a bargain and worth adding to your library.

Verne Reynolds, The Horn Handbook, Amadeus Press, 1997. Yet another significant contribution by Verne Reynolds, The Horn Handbook contains, among many other things, an excellent outline for creating a warm-up and routine.

The basic warm-up consists of five parts, with a breathing/concentration exercise as a prelude. Part one consists of long tones expanding chromatically outward from c', parts two and three are harmonic series slurs working the low, middle, and upper middle registers, part four is an articulation and lip trill study, and part five continues with harmonic series exercises up to c'''. Daily exercises focused on attacks, long tones, releases, tonguing, and slurring follow.

Reynolds also includes thorough explanations on how and why to execute all the components of the routine. Having used this routine extensively during my undergraduate years, I can say that it is quite effective, and playing it regularly results in improved flexibility in the middle and low registers especially.

Wendell Rider, Real World Horn Playing, Wendell Rider Publications, 2006.

Wendell Rider is former principal horn of the San Jose Symphony, and also has extensive pedagogical experience. This thoughtful, well-written text is among the many excellent recent publications that should be in every serious horn player's library.

Rider devotes several sections of his book to warm-up and daily exercises, including three pages of various patterns for mouthpiece buzzing. After mouthpiece buzzing, his warm-up continues with air attacks, followed by several inventive harmonic series patterns for both F and B^{\flat} horn. Scales, legato, and accented articulation exercises, and tonguing drills round out the rest of the warm-up.

Copious exercises covering all aspects of technique follow, each explained in a realistic and straightforward manner. The number and variety of the exercises makes possible several different complete daily routines, allowing players to choose patterns that are most appropriate for them.

Gunther Schuller, Horn Technique, Oxford University Press, 1962, 1992.

Though it contains only six pages devoted to the topic of warming up, this well known text is packed with insightful information.

The main component of Schuller's warm-up routine is a long tone pattern that he notes "is not only a warm-up, but a basic exercise with which to check up on the state of one's playing." When subjected to meticulous scrutiny, performing these seemingly innocent half and whole notes becomes a study in breathing, articulation, accuracy, tone production, and dynamics – in other words, the fundamentals of horn playing.

A basic outline for constructing scale and arpeggio exercises is also included.

Joseph Singer, Embouchure Building for French Horn compiled and edited by Richard E. Ballou, Belwin, 1956.

Another publication that contains the makings for several different routines, Joseph Singer's classic *Embouchure Building for French Horn* includes studies on tone and control, arpeggios, scales, intervals, and endurance (the well known "Heavy Routine").

Three suggested routines are provided at the end, with the indication that a student "play his full 'routine' in one key – either major or minor – for a week, or long enough to gain familiarity with the fingering and lip problems of that key – this procedure also tends to aid intonation."

Of special note is the Heavy Routine, which according to the included comments "has been devised to aid in the building up of (a) still greater stamina and endurance, [and] (b) increased security in the high register, particularly in regard to entrances." When practiced according to the written instructions, and in all major and minor keys as specified, the Heavy Routine is a tremendous work out, suitable for professionals and advanced students.



James Stamp, Warm-ups and Studies: Trumpet and Other Brass Instruments, Editions BIM, 1978, 1981, 1998, 2005.

Numerous editions and republications are a testament to the popularity of this routine, devised by renowned brass pedagogue James Stamp. Stamp's exercises can be found in the routines of professional brass players throughout the world. The preface by Thomas Stevens, former principal trumpet of the Los Angeles Philharmonic, includes an important explanation concerning the kind and type of exercises included:

During those production meetings, Jimmy's [James Stamp's] wishes and instructions were followed implicitly, beginning with his insistence that the publication would only include those basic musical and technical materials and concepts he used with virtually all of his students, whether in individual lessons or master-classes. This requirement was of special interest to Stamp because in his teaching he frequently would modify his exercises to meet the needs of individual students ... and he was concerned that such individual students would mistakenly interpret those adaptations as representing substantive conceptual changes and would disseminate them as such to their own students rather than accepting them as being nothing more than simple adjustments intended for them as individuals. ... Therefore, he requested, and Editions Bim agreed, that all of his instructions for the publication be followed to the letter.

Numerous exercises here translate directly to the horn, including breathing, lip and mouthpiece buzzing, air flow/flexibility, power/endurance, trills, slurs, pitch bending, scales, concentration, quick breaths, and staccato. All of these patterns are excellent, but the pitch bending and concentration exercises are especially interesting. Concise instructions for each section in English, French, and German are included, as well as several transpositions of each exercise.

This edition also contains two CD recordings (in Concert C and B^{\flat}) with electronically rendered demonstrations and harmonic accompaniment for each exercise.

Forrest Standley, **Standley Routine for Horn in F** edited by Gene Standley and H. Stephen Hager, Southern Music Company, 2002.

From 1949 to 1957, Forrest Standley performed as principal horn of the Pittsburgh Symphony Orchestra, and later taught for many years at what is now Carnegie Mellon University. Two of his former students, son Gene Standley of the Columbus Symphony, and H. Stephen Hager of Southwest Texas State University, have made available a revised and edited version of their teacher's warm-up and daily routine.

Although the *Standley Routine* is lengthy when compared to other daily routines – one hour and forty minutes according to the original preface – the level of thoroughness and organization is unparalleled. After a brief longtone/articulation exercise, the routine is divided into six sections covering all the major and minor keys. Each section contains four scale studies in two major and minor keys, four arpeggio exercises in two major keys, one endurance study in a major key, and two overtone series patterns in two major keys.

Though each section contains essentially the same basic patterns, the key changes provide variety, and the arpeggio and overtone exercises can be practiced with varying articulations. For an even more complete session, players could also include their own favorite stopped horn and lip trill exercises at the end

Gene Standley's excellent suggestions provide further explanations on how to use the routine.

David B. Thompson, **Daily Warm-up and Workout for Horn**, Thompson Edition, 1994.

Solo Horn of the Barcelona Symphony and founder of Thompson Edition, Inc., David Thompson has published his own personal warm-up and daily routine. Thompson's preface provides some excellent suggestions on executing the at times virtuosic exercises.

As I have indicated, one should feel free to use these materials as needed and in the manner one considers most appropriate for his individual technique. Nonetheless, for those just beginning a regular warmup routine, I would make the following suggestions for their application. Once familiarity with the exercises is gained, and assuming one has not arrived at the hall and has two minutes to warm up before playing Mahler 5, time should be taken to "smooth out the wrinkles" with the routine. ... I suggest repeating each exercise not only until it comes flawlessly, but also until it comes with relative ease, before moving on to the next. When one encounters a particularly difficult passage in a work one is performing, it is a great psychological advantage to know that as high or low as it may go, as much flexibility as it may require, all the technique required to execute it successfully was in good order an hour beforehand at the "pre-flight check."

After a few brief long tone exercises, this routine emphasizes flexibility through a four and one-half octave range (C to f'''). High and low registers are considered equally, with a good balance between harmonic series patterns and arpeggios on the F and B^b sides, single and multiple tonguing exercises, scales, glissandos, chromatic flexibility, large leaps, and lip trills.

This is an excellent routine for the advanced student or professional.

Barry Tuckwell, Playing the Horn: A Practical Guide, Oxford University Press, 1978.

Barry Tuckwell's virtuosity has inspired countless players around the world, and this publication offers some insight into how he was able to perform at such a high level for so many years.

Although Tuckwell eschews rigidness and needless repetition, he notes that, "it is, nonetheless, imperative to have a definite routine on which to base one's physical training. There is no shortcut and there are no secrets. The best players work and practise just as hard as the student."

The basic routine, or practice plan, as he calls it, consists of long tones, flexibility exercises, scales and arpeggios, lip trills, and control exercises, though they do not necessarily have to be performed in that order. The long tone exercises are not notated, but Tuckwell provides a vivid written description of the



concept. The flexibility exercises are based on the harmonic series, and cover a three-octave range, while the scale and control exercises are essentially outlines for the creation of personalized patterns. Lip trills are discussed earlier in the text, and Tuckwell recommends using the exercises included in that section.

Frøydis Ree Wekre, **Thoughts on Playing the Horn Well**, Norhornpress, 1994.

Since its publication in 1994, this text has quickly become a standard resource for students and teachers. Although Frøydis credits Vitaly Bujanovsky, Arnold Jacobs, Wilhelm Lansky-Otto, James Stamp, and others for many of the exercises contained within, it is her brilliance as a teacher and coach that shines through in every section. Early on she establishes the main distinctions between warm-up and daily exercises:

Usually it is pleasant to start the day with some kind of warm up. Once in a while, surprise yourself by just picking up the horn and playing something before – or instead of – warming up. The duration of the warm up can be anything from zero to 20-30 minutes, including many small breaks and preferably followed by a longer break. More than 30 minutes is getting into daily exercises. Many players prefer to do these early in the day anyway, but I just want to make the distinction clear between the two types of training.

Many of the exercises that follow are similar to those found in other routines, but with the benefit of comments, suggestions, and encouragement from Frøydis. Lip/mouthpiece buzzing is followed by a "first tones" exercise, which leads to gradually expanding range through legato and staccato scales. Several flexibility studies, called "flexies," bring together the low, middle, and high registers. Lip trill studies from eb' to c'' are next, followed by an excellent high register exercise built on the chromatic scale. Studies on *fortissimo*, stopped horn, and long tones complete the routine.

Milan Yancich, A Practical Guide to French Horn Playing, Wind Music, Inc., 1970.

Milan Yancich's text belongs in the same category as similar publications by Farkas, Schuller, and Singer, and indeed many of the warm-up and daily exercises seem to bring together ideas from all three.

Yancich logically explains the goal and proper execution of each pattern, and offers intriguing advice on all aspects of horn technique. In Chapter I, several different long tone exercises are followed by harmonic series patterns covering a three–octave range, in much the same fashion as those found in *The Art of French Horn Playing*. Chapter I concludes with lip trills (covered in more detail in Chapter VI) and scales.

Chapter III deals with mouthpiece buzzing, although in his preparatory comments Yancich confirms that the logical place for mouthpiece buzzing is before the first notes on the horn. Chapter IV includes some inventive breathing exercises, and Chapter V contains a thorough discussion of the technique of articulation, followed by comprehensive studies for single and multiple tonguing.

Later chapters cover other topics, such as hesitation or stuttering in attack, tone placement, extending range (high and low), endurance, transposition, pianissimo playing, line in tone production, second and third warm-ups, and more. In most cases, creative exercises are included for the development of each technique. And as if this were not enough, a two CD audio recording narrated by Yancich is also available as an accompaniment to the printed edition.

During their beginning and intermediate years, students would be well-advised to choose and establish a daily routine with the aid of their teachers. However, at some point – either during advanced study or periodically during a professional career – it can be quite beneficial to reexamine our regular patterns in an effort to find greater ease, efficiency, and ultimately, musical artistry. It is my hope that this brief sampling of the many excellent routines currently available will be useful to teachers and students in this search.

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."

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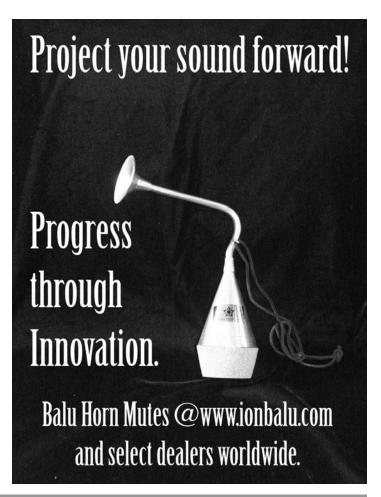
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The Creative Hornist

Jeffrey Agrell, Series Editor

Creative Horn Lessons

by Dan Spencer

I have had the joy of working with a number of middle school and high school students over the years who were not, shall we say, always overly committed to playing the horn. Why was this joyful? As teachers we would love to find that every student has same dedication and passion for the horn that we do, but that is often simply not the case. This doesn't necessarily mean that we should tell them they shouldn't take lessons or that they will never be a good horn player. I was one of those students when I was in middle school and high school. I got kicked out of my trumpet lessons when I was in the seventh grade because I wasn't practicing enough. I was more interested in sports than practicing the trumpet at the time. However, now I have embraced the challenge of teaching the less dedicated musician and have found great success.

It's a good idea to ask what the students and parents are trying to get from the lessons. If I know that they just want to play duets and have fun because they are more passionate about karate or choir, then that's fine. That doesn't mean they aren't worthy of my time; it just means I have to think outside the box to help them enjoy the horn the way that I do. I've found one way that has been a mutually enjoyable experience for both students and me and has also been able to teach them how to be better horn players, better musicians, and better at whatever else they are passionate about. We all know that music isn't simply about the notes on the page, nor are the values and skills obtained through music only applicable in the music world.

With this in mind, I have found a unique way to make lessons much more enjoyable for the everyday middle school and high school horn player. This starts with the question, "Would you like to play a game?" I don't know of many young students who don't like games, and this elicits an immediate positive response to horn playing. It is a great place to start with any student, not just the casual player. We can enjoy playing our instruments in multiple ways and acquire greater technique without feeling the pressure of having to reproduce the notes or rhythms on the printed page. Sheet music can create a barrier between the individual and the instrument: a fear of failure. A way around this barrier is through playing improvisational games.

Call and Response

Every game I use helps build the musicianship and technique of the horn player, much the same as Kopprasch or any other etude book would. For example, we can work on aural training and scale technique with a Call and Response game. The teacher plays a (say) one four-beat measure and the student then plays it back immediately in the next measure. The first "calls" should begin in C major on middle C and be very simple. The object is not to trick or stymie the student, it is to offer progressive challenges that are just slightly harder than

the last one. When skillfully done, a student can be led to be able to play back amazingly complex rhythms and pitches in a relatively short time.

Many variations are possible: the teacher could start with one pitch and just do rhythms. When the student can echo fairly complex rhythms, then start with pitches. The teacher can also dispense with scales/fingerings altogether and confine the "call" material to the overtones available with one fingering, say, E^b horn (F:1). The teacher can also gradually lead the student into playing into an extended range.

For more advanced students, the Call and Response game can be made progressively more challenging in various ways. After the student can respond consistently in C major, move on to less familiar keys. After major, do the calls in various minor scales, and later, advanced players might encounter whole tone, diminished, or even atonal or completely chromatic scales.

What's great about this game is that it can be adjusted to fit any level of student. The only limit is the teacher's imagination. Tip: the Responder should always play eyes closed, since we hear better without visual distraction, and the student can't "cheat" by watching your fingering.

Scales and Imagination

I also like to work on scales using another game that combines learning with fun (and doesn't use sheet music): I have my students improvise duets with me. What makes this easy and enjoyable instead of daunting is that we limit ourselves to the first five scales steps of the key we're working on (also known as Power Scales). I'll usually play a bass line in the key and have the student make up something using steps 1-5. The scale material is thus learned in all kinds of different ways, so the student develops a much greater fluency (i.e. speed + accuracy) in the scale than simply playing traditional up-and-down scales. Stack two well-learned Power Scales (e.g., C + C) and you have an octave of very fluent, well-learned scale material – and the student always has fun (= motivation) getting there

Once we begin thinking outside of the box, the sky is the limit. We can thus have fun playing our instruments in lessons and acquire better skills in both technique and aural training, a wonderful supplement to the rest of what we do: preparing solos, etudes, or excerpts. As teachers, we benefit greatly in using "games" like this to expand our pedagogical repertoire. Such creative games help our students develop a deeper understanding of music and of technique more quickly and efficiently, and they are fun and motivating for both student and teacher.

Dan Spencer is a doctoral student in horn performance at the University of Iowa.

by Howard Hilliard

The choice between playing the horn with the bell on or off the leg is a topic that gives rise to strong opinions. Surveying a comprehensive review of reasons on both sides of the divide allows readers to weigh the artistic and utilitarian factors and arrive at an informed choice. Is one way better or worse as a rule? This question is examined for adults and then again as it pertains to young beginning students.

The horn first became a viable instrument when used in the ceremony of the hunt in Western Europe, where players either played standing or from horseback. When the horn was first admitted into the orchestra during the Baroque period, the instrumentalists (apart from the cellos) typically played standing up. This convention lasted into the second half of the nineteenth century and it wasn't until the end of the century when some of the German orchestras abandoned the practice.

In 1893, one of the members of the Leipzig Gewandhaus Orchestra was quoted as saying, "In the Gewandhaus we are wholly different people than in the theatre; in a black dress coat and standing erect at the desk...a different higher spirit dominates us." The Meiningen orchestra under von Bülow (with the young Richard Strauss as his assistant) also played standing (philharmonia.org/nic-on-performing-brahms-pt-5/). Because the horn was traditionally played standing, playing on the leg when sitting down would have been a departure from holding the bell freely. It was not until the advent of the double horn used extensively in the United States in the twentieth century that the playing position began to change.

History of Playing with the Bell on the Leg

Anton Horner began playing a Kruspe double horn with the Pittsburgh Symphony in 1900. By 1902 he had become first horn of the Philadelphia Orchestra and had the Horner Model Kruspe built to his specifications. He imported and sold this model horn until World War II. The design was copied by several other makers, most notably for the Conn 8D. The IHS website biography of Horner states, "He is credited with having introduced the double horn in the US. Anton Horner founded a distinctively American style of horn playing, and his impact is still with us today."

Among his contributions to horn playing in the United States were two critical innovations connected with the issue of playing with the bell on or off the leg. The first was his design and importation of the large-belled Kruspe double horn. The second was his influence as a leading horn player and a teacher who advocated playing the large double horn on the leg. Prior to the development of the double horn, it was unusual to play the single horn on the leg. Horner's influence as a teacher was amplified through his association with the Curtis Institute of Music from its founding in 1924 until 1942, where he had access to the top students in the country. Horner's sound concept, method of playing, and equipment were spread further still through the subsequent influence of his students, in-

cluding James Chambers, Marc Fischer, Mason Jones, Joseph Eger, Arthur and Harry Berv, and many others.

From our perch in the 21st century, it may seem strange for us to read in the most famous modern treatise on horn playing, *The Art of French Horn Playing* by Phillip Farkas, about "a new method of holding the horn while sitting, with the bottom edge of the bell resting on the outside of the thigh." To many younger observers, playing on the thigh is an old and increasingly discredited method. It is important to bear in mind that this new method broke with tradition and overturned much of the status quo as a result of the drastic change in the weight of the horn and the new tonal possibilities that the larger instruments created. Farkas refers specifically to the heavier repertoire for horn that brought on the adoption of the double horn that prefaces this quote:

Today it is very fatiguing, if not impossible, for the average player to hold the horn "free" for a long day's work. The conception of horn tone has also changed over the years. Holding the horn "free" produced a bright, clear tone. Now the accepted horn tone has a more dark, covered quality.

Farkas advised resting the bell on the outside of the thigh. He is shown in an accompanying photo with his knees fairly close together. He goes on to say, "Some may dispute this method, but from my own observation I would say that eighty percent of our best professional players find this position to be the most practical." In addition laying out the numbers on the top horn players, he cites a doubling of weight of the horn due to the gauge of



Sitting position is demonstrated by Phillip Farkas in The Art of French Horn Playing

metal and a shift away from the single horn. He also notes the shift in weight from the arms and hands to the thigh which allows "the whole body a more relaxed attitude."



Harry Berv, who played in the NBC orchestra for sixteen years under Toscanini and also advocated playing with the bell on the leg, wrote in *A Creative Approach to the French Horn*:

I do not recommend that you practice in the standing position, even though there may be occasions when you will use that position – in marching bands or while playing a solo, for example. The standing position puts unnecessary pressure on both arms. It is clearly less tiring to practice in the sitting position because it permits a more secure grip on the instrument as well as a feeling of total playing security.

The last point on "total playing security" brings us to a benefit that doesn't come up often because of possible embarrassment. For those who tremble when they are nervous and play off the leg, having a "go-to" horn position that does not shake can be a lifeline. Having the bell on the leg also allows a wider range of hand positions and makes mute changes easier.

For years the horn sections of the New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, and LA Studios, led respectively by James Chambers, Mason Jones, Myron Bloom, and Vincent De Rosa predominately used Conn 8D or Kruspe horns and mostly played with the bell on the leg.

What has Changed Today?

One might ask what if anything has changed since the passing of that generation of horn players. Is the horn still heavy to hold all day? It's hard to imagine that under the same conditions anything has changed. Those conditions might include the weight and balance of the horn, how many hours the instrument is held a day, the geometry of the instrument, left hand attachments for ease of grip and the strength of the individual. What about the outcome to the sound from playing on the leg? Farkas posited that the body "seemingly absorbs some of the high overtones which give brightness to the tone." Julia Rose expressed a similar sentiment with a twist on the projection of the low tones. "The few times I play low horn, I usually play on the leg. This dampens the higher overtones and the lower ones project better for me that way, which is good for a low horn sound." (juliashornpage.com/faq)

Are their advantages in taking the weight off the arms and by extension upper torso limited to general fatigue? What exactly does this "relaxed (bodily) attitude" that Farkas touches on produce, and is it still desirable? Have shifts in style and preference for a certain kind of sound, or the nature of the artistic demands on working horn players, driven changes in the way one holds the horn? In fact, this last is one area that has changed dramatically.

A generation or two ago world class teachers most likely spent the majority of their lives performing in orchestras. Their status was derived from the fact that they prepared students to play in a symphonic, operatic, Broadway, or studio orchestra. Their livelihood centered on the orchestra. Only two horn players made a living as a soloist (Barry Tuckwell and Hermann Baumann), and they worked primarily outside the United States. The Canadian Brass hadn't even gotten their white tennis shoes dirty.

Today more and more horn professors gain employment without having played full-time in a major orchestra. These professors play in their faculty quintets and might go on tour to recruit students, perform an annual recital, and assist on their fellow faculty recitals. They do recital exchanges between colleges and go to regional conferences. They are usually expected to play hand horn, be conversant in baroque ornamentation, play jazz, and perform avant-garde compositions. They are familiar with European soloists, who often win their auditions with a concerto and perform in smaller halls where the goal is to sound loud but not necessarily be loud. Their job is to disseminate information, publish, blog, advocate from their point of view, and reproduce more horn players like themselves. It should come as no surprise that a method for holding the horn that was born in the orchestra should be questioned by many whose performance life does not revolve around the symphonic repertoire.

Playing with the Bell Off the Leg

Most wind players find it advantageous to perform standing for short periods of time. It is generally agreed that the body functions better standing than sitting during physical exertion. Some of the reasons include balance, flow of energy, freedom of movement, and the limitations of conforming to a chair. Beyond physical function, the most obvious advantage is in the visual connection to the audience, the physical command of standing above the orchestra or the piano, and level, eye-to-eye contact with the conductor. Others are freedom of movement and bodily expression for a dynamic connection to the audience and freedom to swivel and aim the bell at different reflective surfaces to change the sound.

Seventy years ago, it was acceptable for a professional soloist to play sitting down in the United States. Early in his career Mason Jones (like his predecessor and teacher, Anton Horner) played as a soloist sitting down. In the early 1950s, Jones would transition to playing standing up when he introduced the US premiere of the Gliere Concerto with the Philadelphia Orchestra; he stood with his right leg on a stool and the bell on his leg. He later conformed to the normal standing position.

The days of only playing with the bell on the leg are over. We have reverted to the previous practice of having horn soloists play standing up. Even in places where it is common to play with the bell on the leg, soloists play standing up – and by extension off the leg. Has this once again become a paradigm? How does that same position translate when sitting down?

With the exception of a few minor differences, playing with the bell off the leg is roughly analogous to playing standing up. Playing off the leg can have liberating effects. Tall players who would have to hunch down to the horn can hold the instrument in an upright posture. The height of the chair does not dictate the posture, from the waist up, when the bell is off the leg. The transition to playing standing up is virtually seamless and you don't need a chair of any kind to practice.

One of the most important benefits is the critical ability (for a large number of players) to pivot the mouthpiece up and down. For trumpet players who can change the instrument



angle on their lips with relative ease, this practice is taken for granted. With the bell off the leg, horn players can obtain the ideal mouthpiece angle without having to tip the head up or down. Taller players can play more upstream – shorter players more downstream. Because the degree of pivoting increases at the extremes of the registers, those players whose facial structure require more exaggerated movement between registers can see dramatic improvement in their effective range.

Differences in bell position produce differences in sound. For most horn players, the sound tends to be clearer and brighter and have more presence off the leg, with less emphasis on the lower harmonics. Gustav Mahler and other composers instruct the horns to play with the bell "in the air" or "up high" in very loud sections. While some scholars think that Mahler's intent was primarily theatrical, most horn players acknowledge the change to the timbre. Playing with the bell "up" or "in the air" increases the distance of the bell from the body, augmenting the effect of playing off the leg (depending on the direction of the bell).

Aids for Supporting the Horn

A number of devices have been invented over the years to support the horn, shifting the weight of the instrument off the arms but not placing the bell directly on the thigh. Bob Watt of the Los Angeles Philharmonic used and marketed what he called a "Watt lifter" which was two crescent-shaped pieces of Plexiglas that clamped on the bell wire to raise the instrument higher off the leg. A lighter and more sophisticated version of this was developed by Pip Eastop, a member of the faculty of the Royal College of Music. Eventually this led to the "Pip Stick," which is attached to underside of the body of the horn and rests on the thigh. Several versions have come out of the Netherlands. One is called the "Horn Stick."

Interestingly, these devices have come from countries where the horn is generally played off the leg; the sound is usually clear and somewhat bright, and the average height is tall. It is evident that these devices are indicative of a problem looking for a solution – not a regional preference for placing the bell on the leg.

Playing Both On and Off the Leg

More and more horn players play both on and off the leg, including Chicago Symphony principal Dale Clevenger and associate principal Daniel Gingrich. Players have a surprising number of reasons for playing on the knee. Some find it easier to play low notes on the leg or feel the sound is more appropriate for low notes. On the lowest notes of the horn, the hand is not needed in the bell for intonation. A favorite trick of low horn players to get some extra sound in loud tutti passages is taking the hand out of the bell altogether, which is difficult when holding the bell off the leg. Those who prefer the sound with the hand on the bottom of the bell (in certain situations) have no choice but to play on the leg.

Some players put the bell on the leg only for long concerts or operas. Many play on the leg or use support devices to practice longer. Some might play a triple horn (but not their double) on the leg. Others play on the leg for the reason Berv stated; i.e., to produce a "feeling of total playing security" – but only

when they have a challenging passage or piece. Sometimes the motive is to match the section leader. Still others are always in a state of flux and experimentation and use variation as an impetus to improvement. These are the same players who aren't afraid to experiment with hand positions and use a wide range of sounds in expressing their artistic imagination. In Ellen Cambell's article ("Thoughts on Holding the Horn") in the 2002 TUBA Journal, she states. "I am one of those horn players who was taught to hold the horn on the leg but changed later. I am now very uncomfortable with the horn on the knee, but will do so at times when it helps achieve the playing demands of a passage."

The production and perception of sound

One of the trickiest areas to quantify is the effect of the bell position on the sound, because correlation is not causation and it is not possible to directly trace the results of holding the bell off the leg to what causes which effects. Factors include the effect of weight being transferred through the arms onto the upper torso and breathing apparatus, the general muscular tension and its dampening effect on tone, and the efficiency of one position versus another to promote particular frequencies.

Another set of considerations encompasses how one perceives sound (psychoacoustics).

At the first International Horn Workshop in 1969 (see hornsociety.org), John Barrows was prompted to comment on the large-belled Conn, "I don't like the Conn because I think it is a delusion. I think you can turn yourself on with a Conn 8D very easily. You play with a ... deluge of sound. It's tremendous. It has great psychological value. If you think you are good – then you're good." In real life, horn players compensate for what they hear. They perceive sound differently depending of the position of the bell to the ear and how the sound radiates from large bells in a wider pattern versus the more directional smaller bells.

Large-belled instruments generally produce stronger low frequencies. It is almost universally accepted that playing off the leg gives the instrument more presence. That presence can be ascribed to stronger mid and high overtones. If that is the case, the correlation between playing off the leg with a brighter instrument and on the leg with a larger instrument might be the result of using a position that reinforces the instrument's characteristic sound. Though hard to prove causality, it appears that the "deluge of sound" from the Conn that Barrows refers to is connected to the propagation of low frequencies that one can feel from a close by but dissipates at a distance. Higher harmonics can be heard with more presence at a distance but not necessarily felt with the same intensity close up. This is confirmed by audibility curves (see Figure 1) that show the lower harmonics on a bigger horn are at a disadvantage at lower volume levels and distance.¹ Phenomena like this can provide a fertile field for the psychoacoustician where audibility trumps decibels.

When recording in a studio, resting the bell on the leg can be advantageous with a large-belled instrument that produces a rich sound when close to a microphone. One might also find that job security as a first horn player is better when you thrill the conductor on the podium as opposed to the audience in the cheap seats or play in a hall that reinforces some of those lower



frequencies without losing clarity. Conversely, many halls are black holes for low harmonics and leave you exhausted from playing ever louder with nothing to show for it. On the other side of the spectrum are halls that have so much reverberation that the extra resonance (in the lower frequencies) merely raises the audibility threshold with a wash of background reverberation and negates what is coming out of the bell. In that kind of hall, the clarity of a small instrument seems louder.

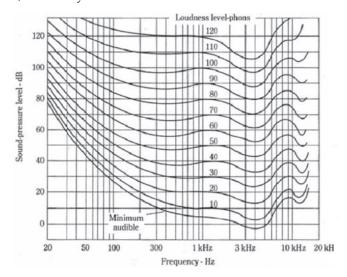


Figure 1. Fletcher-Munson equal-loudness contour

The manner in which humans perceive sound combined with the acoustical environment determine the relative advantage of playing on the leg – particularly with a large bell. Playing a smaller instrument off the leg avoids the harmonics that face the greatest bass loss and concentrates on the most acoustically dependable portion of the sound spectrum.

Young Horn Players

Holding the double horn is not just about making a positive choice; it also involves avoiding negative consequences. If holding the instrument were easy, we wouldn't have anything to debate. Schools wouldn't have to make a choice between an unreliable three-valve F horn and a double horn too large and heavy for their beginners. Elite European manufacturers like Paxman, Hoyer, and Otto would not produce single F and B^b horns in a smaller child's wrap, not to mention the acoustically challenged compensating horns.

For young players, all the same issues raised for adults are in play to one degree or another. With the exception of growing in height, few issues are exclusive to children; but the ones cited here effect them disproportionately. Because both stature and strength can change dramatically, the option of playing on the leg should be evaluated both as a temporary choice and a permanent one for the young player.

On the positive side of the ledger are the following reasons to play on the leg:

- 1. The child is small and/or weak and has no chance of holding the horn off the leg for any length of time.
- 2. Even if the child heroically holds the horn up, it isn't stable. The horn droops and lots of notes are missed because of the moving instrument.

- 3. The child can't hold the right hand in the bell properly while holding the instrument off the leg (compromising both pitch and tone). Holding the right hand wrong is almost a given. See "Horn Hand Position," by Howard Hilliard in The Instrumentalist (February 2010) for an understanding of the difficulty of the right hand position for young students.
- 4. The strain on the muscles from the weight of the horn sets up unproductive tension, with only a superficial similarity to the posture and way in which a strong adult would use the muscles to hold the horn.
- 5. The young horn player gets marginal benefit from pivoting the instrument because of the narrower range.
- 6. The child struggles to hold the horn with the left hand and the hand slips away from the finger hook, causing fingering difficulty.
- 7. The child doesn't enjoy practicing and/or has shorter practice sessions because of the physical strain.
- 8. The child says it's comfortable to hold up the horn but the sound is less full and resonant.
- 9. The child seldom has a compelling reason to stand to
- 10. The child will not need to give cues and establish a physical communication with the audience.

The rationale for playing with the bell off the leg, as a child, is essentially an indictment against playing with the bell on the leg. Many horn players, including children, play with a downstream embouchure that has more upper lip in the mouthpiece. When a small child first tries to hold an adult size horn on the leg, the child will have to play with the leadpipe parallel to the floor unless he sits on the edge of his seat and lowers his knee or puts his leg out quite far to the side and takes on more weight with the left arm. Beside the inherent discomfort of sitting on the edge of a chair for any length of time, the horn will tend to slip off the knee. The other solution requires the horn to be held across



A young hornist with the bell on the leg straining the neck to find a good mouthpiece angle

the chest and the right leg well away from the body. Either of these solutions has the disadvantage of changing as the child grows in relation to the chair and horn. In addition to excessive pressure on the upper lip, having the wrong angle will tend to push the young horn player into using less upper lip in the mouthpiece, which usually results in a trumpet mouthpiece placement and the sound that goes along with it.

One of the strongest arguments for playing off the leg for a child is the interaction with the chair. Even adults who play on the leg must contend with the mouthpiece height changing depending on the chair – when one joins the Vienna Philharmonic a first priority is a custom fitted chair. A child, who is growing, must contend with adult size chairs of various sizes and a changing body. Holding the horn free solves these problems. However all the issues previously discussed haven't gone away. Although not exclusive to children, the difficulty in playing with braces can occasionally be ameliorated by playing off



the leg – sometimes with astonishing results. Braces can force an extreme downstream angle because of the mouthpiece placement. For some with braces, playing off the leg provides mouthpiece angle options that are vital – but have marginal benefit in the absence of braces.

Conclusion

At a certain point horn players who wish to perform professionally should ask themselves, "What is it that I want to achieve? If I'm not achieving all of my goals, am I willing to part with my orthodoxy or my teacher's orthodoxy? Does one size or position fit all when it comes to holding the horn?" Teachers, especially those with young students, should ask themselves the same questions and whether their preferences are equally valid for both the short and long term. When it comes to holding the horn, the legitimacy of the means depends wholly on the preferred outcome and the effectiveness in achieving that result in the desired timeframe.

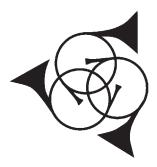
1"For very soft sounds, near the threshold of hearing, the ear strongly discriminates against low frequencies. For mid-range sounds around 60 phons (decibels), the discrimination is not so pronounced and for very loud sounds in the neighborhood of 120 phons, the hearing response is more nearly flat." (hyperphysics.phy-astr.gsu.edu/hbase/sound/eqloud.html#c2). "One of the implications of this aspect of human hearing is that you will perceive a progressive loss of bass frequencies as a given sound be-

comes softer and softer. For example if you are listening to a recording of an orchestra and you turn the volume down, you will find that the bass instruments are less and less prominent."

Howard Hilliard earned BM and MM degrees at the University of Southern California. At the invitation of conductor Zubin Mehta, he was principal horn in L'Orchestra del Maggio Musicale Fiorentino for over six years. While there, the orchestra recorded on major classical labels, including the original "Three Tenors" concert from Rome. After returning to the US, he earned the DMA degree from the



University of North Texas. He has performed with I Solisti Fiorentini, Solisti dell'Ensemble Cameristico Pistoiese, Orquesta Sinfonica de la UANL (Monterrey, Mexico), Boston Civic Symphony, North Shore Symphony, Dallas Chamber Orchestra, Plano Symphony, East Texas Symphony, Waco Symphony Orchestra, Irving Symphony, Dallas and Texas Wind Symphonies, Corpus Christi Symphony, Riverside County Philharmonic, West Side Symphony, Burbank Chamber Orchestra, Glendale Chamber Orchestra, American Youth Symphony, and Desert Symphony. He is currently the principal horn of the San Angelo Symphony, and Garland/Las Colinas/Arlington Symphony. In addition to being an active freelancer in the Dallas/Fort Worth metroplex, he teaches horn and trumpet, repairs and customizes horns, and publishes both pedagogical articles and sheet music.



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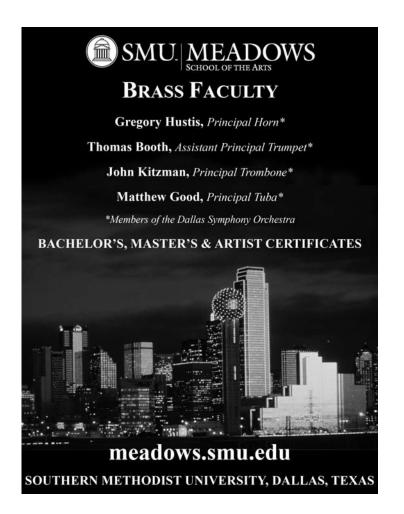
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Incorporating Classical Hand Horn Aesthetics into Modern Horn Playing

by Bradley Tatum

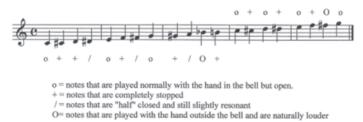
Today's hornist is faced with the need to perform music from many time periods and styles. The modern audi-L tion expects a hornist to quickly change gears between Shostakovich, Brahms, Beethoven, and Bach. A key aspect of these auditions is playing Mozart horn concertos; they are the most recorded pieces for horn and they are on every audition. However, Mozart's horn concertos and several important audition excerpts were written for the natural horn. The natural horn is an instrument full of uneven timbres, and classical hornists were fully aware of how to use these musical colors to their advantage. Most impressive of all, Beethoven, Mozart, Danzi, and other composers were intimately aware of the strengths and weaknesses of the instrument. I will present evidence of this awareness, and then guide musicians toward musical phrasing that is informed by how composers used specific notes and dynamics. Some of the material is common sense to hornists with natural horn experience; however, much of it should bring greater understanding to players who have not yet explored the natural horn.

The Natural Horn and Its Technique

The natural horn is an instrument based on the harmonic series and, conveniently, this is the same system of tonality upon which Western music is based. On any given length of tubing hornists have many open notes at their disposal, and they must adjust their lips and air column to find these different notes. Additional notes may be added by the use of the right hand in the bell and, with practice, a mostly chromatic range can be achieved on the horn. However, this results in muffled notes, stopped notes, and notes where the hand is pulled out of the bell.

Hornists familiar with orchestral stopped notes must be aware that classical hornists typically avoided a brassy sound when possible and would play notes resonantly and without "edge." The hornist is presented with varying degrees of resistance, timbres, and volume levels all on one length of tubing. Today we see these challenges as the natural horn's weaknesses, but Classical hornists saw these facets of the horn as strengths and advantages.

Example 1 is a chart of a condensed, basic melodic range of the natural horn, and the general tone qualities for each note.



Example 1. Hand horn note tone qualities

A pleasing musical style comes from tension and release, resolution of harmonies, and dynamic contrast; when used in-

telligently, the natural horn provides these qualities in abundance. As I mentioned earlier, Mozart, Beethoven, and others knew of these characteristics and used them to great advantage. I divide the types of examples into three categories: effect notes, implied dynamics and phrasings, and passing notes. I give examples from well-known works, and then show other locations in pieces that may not be as obvious.

Effect Notes

The harmonic series and its correlation to Western harmony make things easier for the modern hornist. The two most readily available scales for a natural hornist are the tonic and dominant scales; the written b' in the tonic is muffled and almost edgy to the point that it leads nicely into the tonic, c'. Likewise, the f#" at the top of the staff can be played with the hand out of the bell or completely stopped on its way to the g". Either way, these leading tones are easily accessible to any hornist and resolve musically with basic tension and release.

Most other notes distant from these are going to be stopped or covered, and it is up to the hornist to decide whether to play these notes stronger or softer, to bring out or hide their character. Beethoven makes this decision obvious in measure 43 of the first movement of his Sonata for Piano and Horn, Op. 17. The f" is a mostly covered note on most wide-throated German horns (it can be played more openly on narrow-throated French instruments) and when played strongly creates an edgy sound. Beethoven wanted this effect as is clear from the *sforzando* marking directly below the note. This instruction both disrupts the natural metrical accent and gives a brief dramatic timbre change.

Example 2. Beethoven Sonata, m. 43



A less obvious example can be found on the downbeat of measure 84, at the beginning of the development section. Here Beethoven has brought the horn and the piano to a dramatic key change with a fully stopped e^b". It is followed soon after by a series of chords consisting of several heavily stopped notes. It is up to the hornist to decide how edgy to play these notes, but the character it can present both draws the audience's attention toward the development section and also provides a "stormy" development reminiscent of the dramatic development in his Eroica Symphony.

Example 3. Beethoven Sonata, mm. 81-85

One more example can be found in the Romance of Mozart's Third Horn Concerto, measure 49. The d^b" found here should never be played as strongly as one might play such a

Hand Horn Aesthetics



note in Beethoven, but the quality of sound due to the *sforzando-piano* is obviously an intentional decision.

Whether considering the natural horn or not, modern valve hornists should always be aware of chromatic notes that depart from the home key in Classical music. Moments of chromaticism were road signs to the listener – they alerted listeners that something different was coming, signaling a key change in the exposition or cueing the beginning of a development section. Modern performers should remember that our perception of dissonance is far removed from that of the Classical era and treat it accordingly.

Implied Dynamics and Phrasings

Just as certain notes can cue drama through a change in timbre or added emphasis, a series of notes can also imply a crescendo, decrescendo, or change in timbre through specific sections of a piece. Melodies that have stopped, open, and covered notes mixed together require a natural hornist to carefully consider how to develop a unified phrase. The basic concept at which many natural hornists arrive is to play the open notes softer so that the covered notes are not so dramatically different. However, this is only a general rule, and any good musician can make wise decisions on which notes to bring out and which ones to gloss over. The challenges the natural horn presents can greatly improve a musician's sensitivity to musical line when approached correctly.

An obvious example can be found in Beethoven's Sonata, first movement, measures 36 and 35.



In example 5 the word *calando* (decreasing) appears, and the progression of notes starts open and ends with a c#" and a b". In this case, Beethoven was taking advantage of the added dynamic limitations of a natural horn by ending the phrase as quietly as possible on the covered c#" and b". When played with a *fortepiano*, it is startling how soft the two instruments can be.



Example 6. Beethoven Sonata, mm. 134-139

An opposite example can be found in the last movement, measures 135-137. Here Beethoven uses the theoretically loudest note on the horn for a grand climax. The $b^{b^{ij}}$ is a note that is unique on the natural horn because the hand must be fully removed from the bell to be in tune. This is the only fortissimo in the movement up to this point, and Beethoven wisely writes fortissimo on only open (or in this case completely open) notes through the entire Sonata. Also noteworthy in this example is the low b immediately after the octave c's. This b is mostly cov-

ered by the hand and implies a diminuendo that is fitting with classical style.

A less obvious example can be found in Danzi's Sonata for Horn and Piano in E^b, Op. 28, mm. 57-61.



Example 7. Danzi Sonata, mm. 57-61

Here the only dynamic marking is dolce, but the majority of the notes in this melody are b' and a'. The hornist should play this passage gently and quietly using the g's on the downbeats as the center of each of the two bar phrases. The mostly stopped b's and half-stopped a's are muffled but distinct notes on the natural horn, and are very effective at softer dynamic levels. This spot can be a magical moment that occurs immediately after an aggressive orchestral style tutti and piano cadenza.

Note that suspensions occur everywhere in Classical music, and Mozart is a prime example. The general practice of phrasing a suspension involves greater emphasis on the downbeat and a relaxation of tension on the upbeat. This follows general agogic and metrical accent rules. If a hornist sees a stopped note on the accented beat, this can imply even greater emphasis; likewise, a stopped note on a weak beat can imply a *diminuendo*.

Passing Notes

Finally are the fast runs and passing notes that occur throughout Classical horn music. Most musicians understand the concept of metrical accent, or the emphasis of specific beats to give a dance-like feel to the music and also make the time signature clear. Playing the first movement of any Mozart Concerto in two is an easy way to bring metrical accent to the work. This is especially important in sixteenth-note runs. Natural horn runs will generally start and end on open notes and all notes on a downbeat should be tongued more strongly than the intermediate notes.

This serves two functions. First, the metrical accent is not obscured by an inappropriate emphasis, and second, the tongue does not have to work as hard to produce the notes. Hornists trying to play completely even sixteenth-notes at the same dynamic and with the same articulation is sure to find themselves tongue-tied. In fact, this is why many hornists (including Louis Francois Dauprat) suggest slurring the first two notes of a set of sixteenth notes. The tongue is allowed a brief rest between notes, and the metrical accent is presented clearly. When discussing fast passages, Richard Seraphinoff of Indiana University describes fast and slow intonation when introducing a hornist to the natural horn. In short, it means that the performer can avoid exact hand positions on some notes in fast passages because the ear cannot register the inaccuracies in pitch. When playing the scales in Mozart concerti, hornists could avoid emphasizing notes that were stopped and covered unless the notes appeared on a downbeat, and this is in keeping with the Classical approach. Therefore, modern hornists do not need to be overly concerned about keeping the natural horn



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in mind during fast passages; they need only avoid overemphasizing notes outside of the metrical accent.

Conclusion

Modern hornists should be aware of the natural horn when playing Classical works. In an audition, it is critical to know where the metrical accents are, to search for implied dynamic markings, and to look for locations to play with a gentle or strong timbre.

However, in a recital, I would encourage modern valve hornists to look for additional opportunities to draw in their audience. Perhaps find an obvious effect note and play it stopped; the Beethoven and Krufft sonatas have several places that these could be added. Hornists could also consider playing a section in minor muted (see Rosetti's concertos). Most minor sections would have been mostly covered by the hand, and the covered sound would have presented a haunting atmosphere. Similar to studying a historical era, it is important to study music from the perspective of those who first enjoyed it. Multiple musicians of the 18th century wrote detailed treatises on the proper interpretation of their music, and we should use these resources to better inform our own performances. Also useful are modern books on natural horn and the CDs of hornists such as Lowell Greer, Richard Seraphinoff, Andrew Clark, and Anthony Halstead.

This article presents a mere sampling of the insight provided by an awareness of the natural horn's abilities, with a few examples of ways hornists can make a standard piece more musically satisfying and historically informed. With further study, hornists with valved instruments can discover that these works were written for more than just a "limited" instrument.

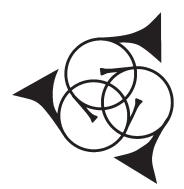
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Playing the Horn in Church

by Charles Lomas

Playing at a church in the local community on a regular basis has advantages for the amateur hornist; for example, weekly performances with a small, friendly musical group and/or an occasional opportunity to play special music with piano or organ accompaniment. Few churches are wealthy enough to pay musicians and most use volunteers for all music. This means that you will be playing for the enjoyment of it and for the opportunity to learn more about music and musical performance.

In most churches, you need the permission of the church music director, for a decision on your ability to play the hymns. If you are already playing in a local symphony orchestra or concert band, you should have no difficulty getting accepted. At one church, I attended a rehearsal, and without realizing it, was also attending my audition. In my present church, as far as I know, I had no audition.

In some churches, you also need the permission of the pastor on the basis of religious belief. In our rural community, most of the churches are Evangelical Christian, and some of them will not allow a person to play who is not a member of the church or of an affiliated church. If you are a member of an non-affiliated church, or are not a church-going person, then some pastors will be happy to have you play but others may not. To find out, you will have to ask. Sometimes non-members are allowed in order to expand the music program, especially in a church with few members.

Churches often find their musicians by word of mouth. You might find a suitable position by attending churches and offering your services at one that you like. Another approach is telling people you meet about your interest in playing in a church. For example, if someone asks where you play, you could say, "I play in the local concert band, but I'd also like to find a church where I could play weekly." Eventually, someone you've talked to may ask at their church and you could be invited to play.

Two types of music are typically played in churches. One is traditional hymns that are found in the hymnals in the pews. These hymns have often been sung for over two hundred years. Another type of music becoming popular is contemporary music, sometimes called "praise music." It is handled differently by the hornist because the music is not found in the hymnal. Instead, the music director often downloads the music in any key from the internet. The hornist will probably receive a copy of the piano score that has been transposed to the key of F and will play either the melody or the harmony. The congregation will often not have copies of this music and will sing from words that are projected on a screen at the front of the church.

If you've played in community orchestras or concert bands, you are used to parts for Horn in F or Horn in E^b. Your fellow musicians in these ensembles understand that not all instruments are in the key of C. But at a church, the musicians may

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all be playing from the piano score and could assume that your horn is in the key of C. They may expect you to sight-read the piano score along with them. You can do that if you play a bass line by, 1) pretending it is in treble clef; 2) reading one note lower and then 3) an octave lower; and 4) adding a sharp to the key signature. (In fact, since the church organist and pianist are playing the lower octave, I usually play in the upper octave.) This procedure is close enough to the way you transpose from E-flat to F that you should have little difficulty. If you are asked to play the melody and cannot transpose it while playing, you could transpose it later using manuscript paper. Some publishers of hymnals sell editions in the key of F. In the case of the Baptist hymnal, the melody and the lyrics are not shown, but beautiful harmony lines, different from those in the piano score, are given. I've found that such editions are worth purchasing yourself, if the church cannot afford to buy them for you.

Once the music is distributed, it should be arranged in a loose-leaf binder so that the pieces can be accessed quickly during the service. The hymnals in the pews are difficult to hold open on a music stand. Also, the horn-in-F versions of the hymnal are sometimes in large and heavy binders that do not easily fit on a standard music stand. This results in quite a bit of photocopying and taping together of sheet music. Contemporary music has its own challenges because it isn't unusual for a piece to be five or six pages long. In that case, it is best, if possible, to use two music stands. In some churches, extra music stands are available, but some churches have none.

Some music directors ask the musicians to play each piece as written. But sometimes the directions are much more complicated. For example, all musicians may be asked to play the first verse as written, and then, in the chorus, only certain musicians play. For the second verse the singers may be asked to sing with only one instrument playing followed by the chorus repeated twice with everyone playing but different musicians playing the melody each time. Then the third verse and its chorus may be played as written, followed by a few measures from another part of the piece tagged onto the end of the piece to conclude it. Understanding those directions and writing them into your music during a hurried rehearsal can be challenging.

Hymnal music usually does not include measure numbers. So, during a rehearsal, the music director may ask the group to begin playing where the lyrics say, for example, "Then sings my soul. ..." If your horn-in-F version of the hymnal has no lyrics, you won't know where to start. Those with instruments in the key of C will be playing from the hymnal containing lyrics and will start to play and you will be left behind.

You may be encouraged by the music director to improvise occasionally when playing, especially with contemporary pieces. If you have never done this before, it can be daunting. If you study improvisation, especially the improvisation of harmony lines, the church service can be a good place to practice. You can improvise with the music played as the congregation enters and leaves the church. Then people will be less aware of any incorrect notes you might play.

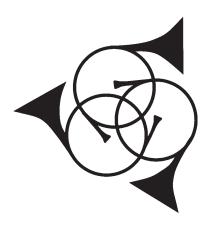
The amount of rehearsal time varies between churches. In one church, we were given new music at the end of the previous week's service. On Wednesday we had a one-hour rehearsal. On Sunday we came to the church at 8:30 a.m. for a two-hour rehearsal, followed by a 30-minute performance of music while the congregation assembled. This was followed by about 30 minutes of playing during the service. Where I play now, the selections are telephoned to me on Friday evening, I have a 30-minute rehearsal at the home of the organist, and then we perform for about 30 minutes for the church service on Sunday.

Special music, where the hornist performs a solo with piano or organ accompaniment, is rare (even rarer, in our community, is chamber or orchestral music). Special music could be traditional hymns, or the music director may ask for classical pieces; for example, a selection from one of Mozart's horn concertos. If the accompanist has difficulty playing classical pieces from the standard horn repertoire, you could offer selections from intermediate books for horn and piano. Another possibility is to play without accompaniment; selections from the Bach Cello Suites, for example.

The weekly church bulletin will tell you when it's time to play your special music piece. Without being introduced, you'll step forward and begin to play. When you're finished, you'll simply return to your seat with no bow from you or applause from the congregation. Your special music might be played during the offering or at any time chosen by the music director. Moving quickly from a seated position to the center of the stage can be difficult. Your horn must be set aside while you adjust your music stand for playing in a standing position. Then, holding the music, stand, and horn, you walk to your playing position. I've heard hornists state that missing notes when soloing is the most embarrassing thing that can happen. I've found that dropping one's music while walking toward the playing position is even more embarrassing.

Playing in a church is fun, a wonderful learning experience for the amateur hornist, and a good way to serve your community. In addition, you will hear some great sermons and have the opportunity to attend a lot of potluck dinners. I recommend it!

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



Medical and Scientific Issues Embouchure Dystonia: Hope for the Future?

by Peter W. Iltis, Series Editor

Tew research into embouchure dystonia offers hope, if not of a cure, then of significant progress, from both physiological and psychological approaches. This topic is of particular interest to me as I was diagnosed in October 2001 with this form of what is called focal or task-specific dystonia. Since then, I have researched the subject, tested various approaches, and made some progress.

For those relying on the horn as their sole source of income, a diagnosis of embouchure dystonia can be devastating, particularly in light of the poor prognosis. However, although embouchure dystonia is very complicated and may even be career-ending, psychological techniques that modify the performer's awareness of sensory information during playing and reduce anxiety may offer hope. Such techniques have shown promise in actually reversing symptoms in a number of brass players, including me. Moreover, some strategies, employed early enough, may help prevent progression of the symptoms.

Dystonia

Dystonia is a general term describing a class of movement disorders in which muscles contract and spasm uncontrollably. These uncontrolled movements may be observed in large muscle groups of the body that occur continually (generalized dystonia), or they may be related to specialized, task-specific movements (focal or task-specific dystonia) involving only the parts of the body responsible for fine movements such as the fingers, hands, lips, or larynx.

Early estimates for task-specific dystonia prevalence range from 11 to 430 cases per million people, but the estimate for professional musicians is much higher, about 1 per 100. These higher numbers may reflect a greater level of awareness, with more individuals seeking help than previously. For more information, see the websites of the Dystonia Medical Research Foundation or the Movement Disorders Society (see below for the website addresses). A recent article by Dr. Eckart Altenmüller on focal dystonia in musicians[1] and another by Dr. Steven Frucht chronicling 89 cases of embouchure dystonia among brass and woodwind musicians [2] are recommended.

Early in dystonia research, the disorder was largely attributed to psychological causes, due in part to observations that symptoms appeared to be worsened by stress, that they were often task-specific, and that they could at times be partially relieved by what is known as sensory tricking (i.e., physically touching an offending body part during an episode). However, most recent research has tended to move away from psychogenic models. A recent article by Torres-Russotto and Permulter in the Annals of the New York Academy of Sciences[3] reinforces this idea by explaining several potential mechanisms currently under investigation (discussed later).

Embouchure Dystonia

Embouchure dystonia, like most types of task-specific dystonia, tends to appear during the fourth decade of life, and typically occurs during the advanced years of performance rather than during the initial training period, though isolated symptoms may be present earlier in some cases. The initial symptoms often occur in a particular range of notes or only during a particular style of playing, but often progress to other aspects of performance. The manifestations include quivering of the lips, abnormal fatigue, a sensation of muscle "pulling," and both abnormal pinching of the embouchure as well as the inability to bring the lips into contact with one another. One may also experience excessive muscle activity in muscles of the face not normally associated with embouchure formation, or abnormal jaw muscle activity (either clenching or jaw opening). Frucht has commented extensively on the various manifestations [2]. So what lies behind embouchure dystonia?

Loss of Motor Control

Knowing how muscle control is accomplished may be helpful for understanding the mechanisms underlying embouchure dystonia. A structure in the brain known as the sensorimotor cortex is, with the help of various other sub-structures within the brain, the primary regulator of muscle activity. The term "motor control" has to do with the mechanisms by which muscular activity and tension are regulated. Nerves leaving the brain (collectively known as motor nerves) selectively activate the various muscles, including those serving the embouchure, causing them to contract with precise, coordinated force. When the level of activation is appropriate, the desired response is achieved, but when something interferes with the regulation of activation, spasm and tremor may result. A continual barrage of sensory information is being processed by the central nervous system (CNS) that will ultimately serve to fine-tune the activation and inhibition of various muscles. Sensory messages from the lips, the muscles in the face, the fingers, the muscles of breathing, the ears, the eyes, from areas within the brain where our emotions are regulated, in fact from everywhere imaginable, contribute to the final activation message sent out via the facial nerves. The challenge for task-specific dystonia researchers has been to try to isolate the particular mechanisms underlying the loss of motor control and then to propose possible remedies. As evidenced by the poor prognosis for musicians with embouchure dystonia, this has not been

Structural and Functional Characteristics

Torres-Russotto and Permulter[3] have suggested numerous general mechanisms that are related to task-specific dystonia. Numerous structural and functional changes within the CNS have been identified. For example, a structure deep within the brain known as the basal ganglia seems to be involved in

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fine-tuning both sensory and motor neuron activity, and aberrations here have been suggested as a likely site for malfunction. In some studies, several brain structures of task-specific dystonia patients have shown abnormal growth and development, and this too has been thought to be a possible contributor to the disorder.

Other studies have traced the actual neural activity of various areas of the brain in task-specific dystonia patients using a variety of techniques, and have indicated differences in this capacity as well. For example, people with task-specific dystonia performing their specialty have a hyperactive sensorimotor cortex compared to normal. In addition, impairment in how areas of the brain communicate with one another may be due to alterations in the levels of chemical messengers of the CNS.

Research has also shown that the excessive muscle activity in task-specific dystonia may relate to a lack of inhibition of non-task-specific muscles at numerous levels of the CNS. The way brain pathways respond to various stimuli such as repetitive practice is known as plasticity, and in task-specific dystonia patients, this seems to be amplified. Essentially, the adaptations within the CNS that would normally inhibit unimportant muscle activity while promoting desired muscle activation are altered.

Finally, research has shown alterations in sensory function in task-specific dystonia patients. It is thought that repetitive motor activities, perhaps like those involved in instrumental practice, may actually expand sensory areas in the sensorimotor cortex leading to what has been referred to as disarray. This, in turn, may contribute to the over-activation of muscle tension in both task-specific and non-task-specific muscles. It is commonly held that such defects in sensory processing may be a key in the pathophysiology.

Of particular interest is the observation that some patients may be able to reduce dystonic spasms by varying sensory input to areas of the body near the site of the abnormality. Sometimes this involves nothing more complicated than gently touching the skin. Referred to as *geste antogniste* or sensory tricking, experimental as well as clinical evidence suggests that these tricks may modify sensorimotor processing and thereby reduce symptoms [2]. I have documented this in my own case both by recording video and by measuring the electrical activity of specific embouchure muscles using electromyography. The practicality of using this to partially remedy embouchure dystonia is questionable, so the search for more useful approaches remains. However, the principle that altering sensory information can partially remedy symptoms is one that deserves attention.

Treating Task-Specific Dystonia

Successful treatments for task-specific dystonia are difficult to establish, given the disparity of the mechanisms involved. Attempts at drug-related interventions that modify levels of the chemical messengers of the nervous system show limited success, and often have undesirable side effects. The use of botulinum toxin (BOTOX) injections directly into the offending muscles to turn them off is of limited success, and presents a problem: it is difficult to keep the paralyzing effects limited to only the offending muscles and may result in gener-

alized weakness and under-performance of muscles that are needed.

Another problem is that it is difficult to rule out the effect of subject expectations – the placebo effect. Few controlled studies rule this out, making it difficult to determine if an intervention is responsible for improvement or whether the expectation for improvement has some psychological impact. Surgical procedures such as deep brain implants that electrically stimulate various areas of the brain are sometimes successful in treating generalized dystonia, but no evidence exists that these procedures might relieve task-specific dystonia.

Sensorimotor retraining is a method that shows promise in treating focal hand dystonia in musicians, but has received scant attention in relation to treating brass players with embouchure dystonia. The approach is to alter some aspect of how performance tasks are perceived and executed to overcome the tendency for dystonic activity and to retrain the CNS to properly interpret and control fine movement. For example, immobilization of offending fingers by splinting is often successful with pianists; presumably retraining the way the brain interprets and processes sensory-motor activity [4].

Other methods show modest success using changes in body part positioning during playing, and other non-pharma-cological techniques[5, 6]though few controlled studies with large patient bases over long terms are available. With embouchure dystonia, immobilization through splinting is impossible, and it has been suggested that few patients can respond to re-training the embouchure. It has even been suggested that if task-specific dystonia is triggered by over-practicing highly skilled tasks, then additional highly selective re-training may simply make matters worse, though researchers admit that the true role of retraining remains to be determined.

It is possible to measure and reliably characterize the electrical activity of several embouchure muscles during both normal and dystonic performances using electromyography (EMG) [7]. Further, by monitoring the EMG of these and nonembouchure-forming muscles, it is possible to use EMG images as biofeedback by which the performer attempts to deactivate the non-embouchure muscles during playing. This approach was used by Deepak and Behari[8]in treating writer's cramp subjects and showed measurable success. However, our early pilot work with embouchure dystonia shows that it is difficult to "turn off" dystonic activity in the embouchure muscles by this approach alone. Further, EMG use is complicated and costly, and it is now apparent that a simple mirror to monitor unwanted contraction of non-task-specific muscles works just as well. To use this simple biofeedback source in conjunction with sensorimotor retraining may make such retraining more effective.

The focus of treatment approaches outlined thus far addresses the outward symptoms of dystonia: lack of motor control leading to tension, tremor, and spasm. While this may be helpful, research abroad suggests that an underlying source of trouble may actually find its roots in the human psyche and that learning to deal with psychological issues may play a key role in the recovery of some embouchure dystonia sufferers.

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Evidence for Hope

Joaquin Fabra, a trombonist from Spain and former embouchure dystonia sufferer, has recently had some success working with embouchure dystonia. On his web site, Fabra makes no attempt to describe and analyze dystonia from a physiological, mechanistic perspective. His approach is largely psychological, focusing on finding ways to control the emotions, and to reduce anxiety, fear, and perfectionism, all traits that have been identified as related to focal dystonia sufferers. Fabra posts numerous video clips that show various musicians with clear cases of dystonia both early in their visits and then two to three years later. The pre-treatment clips feature brass, woodwind, string, guitar, and piano performers struggling to make music. Clips of the same subjects following Fabra's interventions show remarkable progress, and in some cases, near virtuosic performance. One wonders how it is happening. Can any principles be gleaned from these and other studies that might provide a potential remedy?

A series of recorded interviews on YouTube with Fabra by Dave Scragg, a Norfolk, England-based trombonist, provides interesting insights. Scragg interviews British trombonist embouchure dystonia sufferers who have worked with Fabra as well as Fabra himself. These interviews strongly suggest that in many cases, focal dystonia has a significant psychosomatic component, and Fabra advocates an approach that reorients the way his patients "feel" their performance, what they attend to while they play. This involves not only physical action that helps performers to relax, but psychological processes that address underlying sources of anxiety and tension. His approach may take considerable time (years in many cases), but in his own case, he reports that he was essentially free from embouchure dystonia in only five months. While Fabra does not claim that his methods can help everyone, his general principles could help many.

Combining some of Fabra's ideas with my own that deal with sensorimotor retraining, I propose a few generalized principles. These ideas will require the scrutiny of good research, but based upon my own marked progress in recovering, I think that they may be useful. These relate to the re-training of what I call the "sensory set"; the entire array of sensory information that performers bring to the task of playing their instruments, including psychological components. The principles involve taking attention off the offending muscles and re-orienting attention to other sensory information, recognizing and dealing with anxiety as correlated with ineffective performance, and establishing realistic and modest goals.

Altering the "Sensory Set"

Early in my experience with embouchure dystonia, I was fascinated by the excessive facial contractions that I displayed whenever I attempted to play the horn. When attempting to play a g' in the staff, virtually every facial muscle contracted, creating an over-riding sense of tension in my face and embouchure. All sensation seemed to revolve around this tightness, and it was difficult to attend to anything else. Having read about sensory tricking, I experimented with touching different areas of my face during playing, and even went so far as to experiment with vastly different mouthpieces as well as altering

the mouthpiece placement. The idea was that I was trying change what it felt like to play to see if changing what my senses were paying attention to (my sensory set) had any effect on the dystonic contractions.

Several observations came to me. First, by manipulating certain things that affected what I paid attention to, my symptoms seemed to change. For example, I found that buzzing certain notes on a mouthpiece visualizing rim was sometimes possible, while buzzing those same notes on the horn was not. Further, when I put a mouthpiece on the small end of my stopping mute and buzzed, I was able to play many more notes than when I put that same mouthpiece on my horn. Phenomena like these have been frequently reported [2, 9, 10].

What was happening? Essentially, the sensory feedback coming from these varied tasks was different. Things like rim texture, inner diameter or contour, and the resistance to airflow changed markedly from one task to the other. Extending these observations to include my attempts at sensory tricking led me to consider that altering my sensory set was affecting the dystonia, in some cases reducing my symptoms.

For the past 10 months, I have been experimenting with altering my attention to various sensory sources during practice. They have included using a mirror as visual feedback for reducing non-embouchure muscle activity, attending to mental imagery that has promoted the ideas of a free vibrating lip interface and continuous airflow, focusing attention on muscles other than the typically over-tight dystonic muscles, attempting to establish "muscle memory" on notes where spasm-free playing is possible in order to extend that "feel" to other parts of the range of the instrument, and using exhalation through slightly pursed lips with minimal further tightening to allow an easy, controlled buzz. I have also found Wendell Rider's concept of what he calls the "glissando technique" to be very helpful. Essentially this idea advocates air speed alteration and minimal changes in embouchure tension to achieve movement throughout the range of the instrument. After 30 to 40 minutes of activities employing these ideas in a practice session, I have found the results to be remarkable. I have played for periods with nearly the facility I once had when I was free-lancing ten years ago. However, the results are not without complications.

Dealing with Anxiety

I have come to have much greater respect for the idea that in many cases, embouchure dystonia may have a significant psychological component. Certainly the studio work of Fabra and the testimonials of his clients testify to this, but the scientific literature also includes evidence. For example, the relationship of focal dystonia to performance anxiety is of particular interest. In a 2004 study, Jabusch et al [11] demonstrate that musicians with focal dystonia display more anxiety than others as well as higher levels of perfectionism. Anxiety is a complex personality trait that can be measured in many ways and has been examined thoroughly among musicians. Paul Salmon [12] reports on the prevalence of anxiety and numerous psychotherapeutic approaches to treating it and demonstrates that it can be reduced by identifying the triggers for anxiety and developing specific strategies to deal with them when they occur.

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From my own experience, it appears that anxiety plays a role in amplifying symptoms. For example, while I have had sessions of practice where the previously-mentioned warm-up has led to wonderfully free playing, I find that when I attempted to rejoin our college orchestra or scheduled duet sessions with students, this freedom becomes most elusive. Something about the added pressure of these situations exacerbates my symptoms and keeps me from success.

Salmon [12] suggests that one's thoughts (what Salmon refers to as cognitive variables) have immense bearing upon the perception of threats during performance, something we are all aware of as performers. Often referred to as anticipatory tensions, things like the fear of not being able to be in control, the anticipation of making errors, or the fear of losing the esteem of students or colleagues all seem to be a set-up for failure, negating all the positive outcomes experienced in practice. In fact, Fabra refers to something he calls the "Jekyll and Hyde" mentality where the sufferer loses contact with the artist they once were, and perceives instead a detestable, unfamiliar person who can't play a note.

The hope comes in realizing that though performance anxiety and its negative effect on performance is well-documented, so too are a variety of therapeutic interventions can reduce such anxiety [12]. To the extent that sufferers of embouchure dystonia can employ these interventions effectively, their attempts at addressing the sensorimotor problems of the disorder can be more effective.

Living with the Disorder

Despite all that I have learned, I still have embouchure dystonia. I am learning to cope with it, even at times to overcome it, but I have not cured it. Ten months ago, picking up a horn and trying to blow it was devastating. As I started my sojourn to recovery, I wanted to have it all back immediately, and couldn't see why this would not be possible. However, in my teaching, I had a student who was going through an embouchure change that was giving us both fits. I wanted to get a professional opinion, so I solicited the help of Eli Epstein in Boston. I watched Eli work with my student, and one phrase he used came through in that lesson. Eli said, "Remember, slow is fast. You've made some big changes, and you're going to have to be patient. It could take months." I have been diagnosed with embouchure dystonia for nine years, and thinking that I am going to retrain my embouchure quickly is unrealistic. That such retraining is possible has been established by watching the Fabra video clips and experiencing my own progress, but if it takes normal, healthy young horn players months to adjust to a new embouchure, my own journey could take much longer.

My ultimate goal and why I want to attain it is more difficult. The thought of being reestablished as an orchestral player has been alluring, but also elusive. Even though I've felt in practice sessions as though I'm getting close, the pressure of performance and the fear of failure is a huge obstacle. It leads to the question of why? Why go through all of the effort? What really matters? What goal will satisfy me?

We are horn players. Our love for this instrument is undeniable, and the thrill and ecstasy of hearing and feeling our sound is something only we can truly understand. For the suf-

ferer of embouchure dystonia, it becomes important to honestly determine if having something approaching that experience again is enough, even if it never happens in the concert hall. If so, then finding a way there is of ultimate importance, and that may mean setting less ambitious goals for the time being. Making great horn sounds can happen outside the context of the concert hall and ensemble, and this is possible for many who are afflicted with embouchure dystonia. However, if the premature setting of unrealistic, anxiety-producing goals impedes the process of recovery, then it is important to step back and reevaluate why we are trying. If nothing else, the process can add immeasurably to our understanding as teachers desiring to prepare the next generation.

Summary

Embouchure dystonia is complex, often disheartening, and changes the lives of those who encounter it. While no clear and universal cure for this disorder is yet known, people are having some success in recovering, even if only partially, and reasonable explanations for such recovery involve both physiological and psychological approaches. I do not advocate any one method, but this discussion provides ideas that may be helpful in moving forward.

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Technique Tips

Jeffrey Agrell, Series Editor

What? Why? How(e)? Questions about Warm-ups and Scales

by Randall Faust

uestion #1: "I do long tones, scales, lip slurs, articulation studies, lip trill studies, stopped horn studies every day, but what do I do when I have only a few minutes to warm-up for a rehearsal?"

Question #2: "Those descending scales you started me on last summer really helped. But my teacher was wondering why you practice them that way..."

It was both a nice compliment and a good question. However, the student was asking this question in between selections of an All-State audition. I had to keep the auditions on track and impartial. Consequently, it was not the time to get out off task, let alone tell the whole story. All I could answer then was "thank you" and "we will talk more about it at another time."

Actually, the story goes back fifty years. At that time, I was an overly confident junior high student, who, having challenged his way through the cornet section of a local band, had switched to horn. I thought I was pretty good. After all, I had moved up to first chair in the high school band as a seventh grader. The next year brought a move to Iowa City IA, where my father was a doctoral student at the University of Iowa. Shortly thereafter, he became reacquainted with a long-time friend, Marvin Howe, who was also doing doctoral work at the university. Before long I was in a room with Marvin Howe taking my first lesson.

Mr. Howe took a big breath and floated out the most beautiful sound I had ever heard! Instantly, I realized how much I needed to learn about playing the horn. He then introduced me to his "Exhale Warm-Up" starting on a second-line g' in the treble clef and descending down into the bass register. My first attempts made me realize, even more, not just how much I needed to learn, but rather, what I needed to learn!

For the next couple of years, lessons always began with the exhale warm-up. Then, several years later, they were regular parts of my study as an Interlochen camper and as a university student. As professional colleagues, my mentor and I often played descending scales together while warming up for the Sunday Morning Brass Choir. Finally, I inherited the project of compiling and editing Marvin's intermediate/advanced studies into the volumes now published as *The Advancing Hornist*.¹

The key goal of the Exhale Warm-up is to provide the hornist, at every experience level, a very relaxing and therapeutic exercise for use at all times of the day, especially as a part of the warm-up. You will find the "breath start" on the syllable "who" ensures that the three R's – respiration, response, and resonance – are working properly. Then, the descending scales allow one to carry these "three Rs," along with another "R" – relaxation – into each playing and performance situation

throughout the demands of the day. As one relaxes a full breath of air into the horn tone, the descending pitch pattern ensures an appropriate degree of embouchure relaxation. I find this similar to the effect of doing stretching exercises before running or similar athletic activity.

To gain an understanding of the mechanics of the Exhale Warm-up, the following is excerpted from *The Advancing Hornist*, and also quotes from Howe's doctoral dissertation.²

Howe's "Who," the "Exhale Warm-up," and the "Three R's"

For emphasis...this writer limits the purposes of warm-up to the "three R's:" respiration, response, and resonance. This is done in the hope that his students will become thoroughly addicted to the necessity of establishing those "three R's" daily, to the exclusion of all other concerns, especially if time is very limited.

To co-ordinate the above "three R's," this writer employs and teaches an "exhale warm-up," wherein the lip vibration is induced by...the very gentle relaxation of the breathing apparatus....

This writer's "exhale warm-up" uses "who," which is...gentle and...resonant as to choice of vowel color. If the embouchure and resonating cavities are exactly coordinated, this very gentle approach will suffice to "float" a beautiful and *pianissimo* sound.

The very young player can limit his "exhale warm-up" efforts to a series of single pitches. This writer employs a series of descending slurred scales or arpeggios, starting each group without the tongue. One finishes the group, and then begins one-half step higher than the preceding group began. The actual starting point of the day will vary according to the state of the embouchure, although it is always "safe" to begin in the middle register. Generally, the more relaxed the embouchure is without warm-up, the higher one can begin; conversely, the more tense or "stiff" the embouchure feels, the lower one should begin.

Tone Production, Easy Lip Vibration, and the Exhale Warm Up

Easy Lip Vibration

For easy vibration, the lips must be very close together but relaxed, as in whispering the letter "m." Let the air create the opening! The elasticity of the lips will close them, the air will open them, and a vibration cycle is born!

Technique Tips



If you can't buzz softly, try rolling the lower lip in literally *too far*. Inhale as you roll in, exhale as you relax the lip. This relaxation is supported by the mouthpiece; that is, you relax to the mouthpiece rather than dig the mouthpiece into the lip.

- 1. From a very small pinpoint lip aperture, *relax* and let the flow of air create the proper opening.
- 2. Be sure the upper lip constitutes (at least) 2/3 of the area in the mouthpiece, is relaxed and *not* pressed.
- 3. Be sure the lower lip constitutes (no more than) 1/3 of the area in the mouthpiece and carries what little mouthpiece pressure there is. This is accomplished by posture (bell close to the ribs) and perhaps by bringing the lower jaw forward *slightly*.

The Exhale Warm-Up

The "Exhale warm-up" is intended to develop 1.) An easy lip vibration, 2.) a beautiful clear, warm and smooth tone quality, 3.) a smooth intake and flow of air, 4.) a smooth legatissimo scale line, and 5.) extension of the range, especially downward (in the first stages).

Be sure the lips are close together and relaxed. Whisper the letter "m" to bring the lips together; whisper the letter "p" to let the air part them gently.

Many brass players use too much lip tension, too much pressure, too large a lip opening, and about one half of their breath capacity.

- 1. Turn the lower lip in over the lower teeth, exaggerating the letter "m," keep the jaw open so the upper teeth cannot touch the lower lip. *Exhale* gently for 10 or 12 seconds; keep at it until the lip vibrates in a soft "buzz."
- 2. Do the same thing with the mouthpiece in place on the lower lip only; next, tip the mouthpiece up until it just touches the upper lip; relax the lips to the mouthpiece as you exhale gently through the mouthpiece.
- 3. Repeat number 2 with the mouthpiece in the horn. The pitch can be anything in the octave from middle c' to third-space c'' (concert f').
- 4. Take the easiest open pitch for you and slur up or down chromatically until you arrive at 2nd line g'.
- 5. Begin on 2nd-line g' and proceed through the following exercise. (The throat should feel like you are whispering "whooo-oooo.")

Use *no* tongue at any time during this warm-up; float the sound on a deep soft warm river of air. Note that you must be accurate in pitch concept, embouchure setting, tongue level,

and jaw position in order to do these successfully. The texture of the lips must be soft; the corners of the mouth are slightly forward as in whistling: note that the lip will refuse to respond at a *ppp* dynamic if it is under any appreciable pressure.

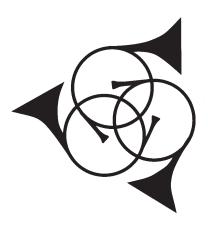
Putting These Concepts into Practice

With the three R's of tone production in mind, take a good breath, and exhale a tone using the syllable "who." Once a good tone quality is established on single pitches, follow these with descending scales to the lowest notes of the horn. As time permits, play in progressively higher keys, eventually covering the full range of the horn, and then progressing on to other areas of practice or rehearsal.

Yes, I have become "thoroughly addicted to the necessity of establishing those "three R's" daily, to the exclusion of all other concerns, especially if time is "very limited" and I recommend them to you as well, particularly when time is limited!

Randall Faust is professor of horn at Western Illinois University. He was encouraged to get involved in International Horn Society Workshops by both Marvin Howe and Paul Anderson. When he is not involved with a Horn Workshop, you will often hear him practicing the Exhale Warm-up and descending scales.

¹Marvin Howe, *The Advancing Hornist*, Volumes 1 and 2, Randall Faust, editor, FaustMusic.com ²Marvin Howe, *A Critical Survey of Literature, Materials, Opinions and Practices Related to Teaching the French Horn*, (Ph. D. diss., University of Iowa, 1966), p. 272-279.



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Straddling the Fence

An Interview with Richard Todd by Marilyn Bone Kloss

Richard Todd straddles the fence in many ways – classical versus jazz, studio versus chamber orchestra, solo playing versus teaching – and now West Coast versus East Coast. Rick is now in his second year as professor at the Frost School of Music at the University of Miami and has recently moved his family to Florida; however, he maintains professional and personal connections to Los Angeles and so is confronting a bi-coastal life.

Marilyn Bone Kloss (MBK): You lived in

Los Angeles for a long time. Did you grow up there?

Richard Todd (RT): I grew up in Fullerton CA, which is in Orange County, south of LA. After graduating from El Dorado High School, I received my bachelor degree from the University of Southern California (USC), where I studied with Waldemar Linder and Vincent DeRosa. Jim Decker was also a big influence at USC, as was Wendell Hoss, who was still there when I started.¹

I began my studies with Mr. Linder when I was 13 – five years into playing the horn – and continued until I was 20, when I began with Mr. DeRosa. My time with Mr. Linder prepared me for what Mr. DeRosa was to teach me, as my technique was strong and I was a natural player but did not have great concepts of air and support yet. Mr. DeRosa infused that element and taught me how to make every aspect of my playing better because of it. It was probably the most valuable information I could have received as a young player, and I continue to focus on that every day in my own playing, as well as in my students.

MBK: You have taught as well as played in the Los Angeles area. What drew you to Miami?

RT: Yes, I have taught at the University of California-Los Angeles (UCLA), USC alongside Jim Decker and Vince DeRosa (a dream come true), and at Indiana University while Myron Bloom was on sabbatical.

When the Frost School first approached me about the position in Miami, I did not give it much thought, but agreed to meet with them and see what was going on there. At the school, I was reunited with my former USC colleague Shelly Berg. Shelly was head of the jazz department at USC, where he was used to working with my students. He is now the Dean of the Frost School. I listened to Shelly's vision of a music school and found myself agreeing with everything he said. Shelly is also a world class pianist who spends time on the road and therefore is still in touch with what goes on in the real world.

Meeting with the faculty during my interview was also a big factor – it is a wonderful group of talented people with great respect for their art, their students, and each other. The atmosphere is pleasant and relaxed. I was also impressed with the facilities at the school – very technologically advanced. I came away from my visit so impressed that I felt I needed to be there.



Rich Todd and Shelly Berg performing the Caliendo Sonata at the University of Miami

My wife, Marda, and I had already been discussing possibly leaving California, as we were concerned about the future of life in California (referendums and ineptitude leading to fiscal woes, high taxes, and lack of funds for transportation and education). We felt if the right opportunity came up, we would entertain the idea of leaving; we found the right opportunity.

I am excited about the program at Frost – I have great students, we have a lot of support from Miami University, and

we are doing things differently than most schools. It is not necessary to be a performance major to perform – it is not even necessary to be a music major. If you are good enough to get into the studio, you can major in whatever you want and still pursue your dream as a musician. Frost offers choices many places do not. That is why I chose to be a part of "The U." Turns out I also love the city!

MBK: What continue to be your connections in Los Angeles? **RT**: I still go back to play in the Los Angeles Chamber Orchestra (LACO), and to play in studio sessions for people I love to play for and with, usually during my LACO trips. I do miss the daily interaction with the finest talent pool of musicians in the world, but I get to see everyone often enough to keep connected for things that make me smile.

MBK: I imagine you have to juggle your schedule to cover both the LA gigs and the Miami academic schedule. How is that working out?

RT: Juggling my schedule is difficult, but I try not to be gone too long. I make it a point to not short my students in their lessons, something I always observed in Mr. DeRosa. No matter how busy he was, his students always got their lessons. Fortunately I don't teach any classes, only lessons, and the students have been great with their understanding of my transitional life. I try to have regular lesson times when I am in Miami.

I'm not playing much in Miami at the moment, so it is not too difficult to teach and still have time for my family, which is extremely important to me. I commuted to Miami last year from LA and had a more hectic schedule with the students than I do now. I would teach double lessons each trip – something I also did while at IU. The situation now is more stable and will continue to get more so over time. Since I have cut way back on my studio work in LA, I am not as compelled to disrupt my life at the last minute as the business in LA – what's left of it – demands.

MBK: How is the traveling? How often do you travel? Have this winter's snowstorms disrupted your flights?

RT: Traveling is not so bad – American Airlines is my new BFF! I travel once or twice a month, usually for five to seven days at a time. When I am home in Miami, I am at home more than I used to be in LA, so it is manageable. I have a great family, and they understand the situation.

Interview with Richard Todd



The weather has not impacted me at all this year – I guess I am flying south of it most of the time. We have had frost in Miami, but nothing like what most of the country has endured.

MBK: You have been active in studio, concert, and jazz performing. How did you get started?

RT: I began my career as assistant principal in the Utah Symphony when I was 21 – I was the first contract assistant they ever hired. Don Peterson was the principal, Lynn Larsen second, Edward Allen third, and Richard Fletcher fourth. They were all very kind and supportive, especially Don, who was a wonderful person and horn player. He said that he was not quite sure what to do with me, since he had never had the luxury of an assistant, but he made sure I knew he did not feel threatened by my presence. He also told me how important and magical it was to play a beautiful pianissimo, which I took to heart. He had great integrity toward his job and toward life, which I have done my best to emulate. I was there for only one year, planning to return to USC for a Masters.

After leaving Utah, I received a phone call from Leonard Slatkin inviting me to New Orleans to play principal until they could schedule an audition. I did and ended up winning the audition. I was there for two years with Linda Lovstat on assistant, Howard Pink second, Jack Gardner third, and Vince Orso fourth. I was following in the footsteps of some major names – Myron Bloom, Henry Sigismonti, Robert Routch – and did my best to continue the tradition.

I moved back to LA after two years, in 1980, to take a year off from symphonic work and see if I missed it enough to return to it full time. I had been bitten by the jazz bug while in New Orleans and began to study and play in clubs during my time there. My teacher was a man whose name was the only one that was mentioned when I was doing my research to find a teacher - Ellis Marsalis. He was wonderful, letting me play with him on his solo piano gig in the lobby of the Hyatt Regency Hotel, introducing me to many big name artists doing gigs in the city. I got to sit in with Clark Terry, Milt Hinton, Bobby McFerrin, Bobby Rosengarden, etc. I played with a trio who had a regular gig at a club, and was good friends with a young high school trumpet player who played extra with the Symphony on occasion - Wynton Marsalis. In fact, the first time I ever played in a club was with Wynton and his brother Branford. Branford was visiting from school in Baton Rouge and we got our horns and went to a club and sat in. It was a great time, and I came to realize that perhaps symphony life was not solely what I should be doing.

When I moved back to LA, I received a call from Robin Graham, who at the time was principal in the LA Chamber Orchestra. I was invited to play duets with her, and I was offered a tryout with LACO for second horn. I stayed in that position for a few years, and then when Robin left LA to become principal in Cincinnati, I was offered principal, a position I still hold. It is the finest artistic orchestra I have ever played with, and I feel an immense joy and pride to be a member.

MBK: How did you get started in studio playing?

RT: I began to work in the studios not long after arriving in LA. It was in the middle of a musicians strike against the studios. Once work started back up, there was such a demand for recording that it was common to have at least five sessions

going at a time, and a lot of musicians were working – so many that people like me got a chance.

My first session was at Universal studios on a TV show. I was called for principal horn, something that was – and is – unusual. The new person usually would sit at the far end of the section, speak when spoken to, and not be noticed. I was suggested to the contractor to play first due to the contractor having run through her list of regular first players and not knowing where to turn. The section on my first job was Robin Graham, Todd Miller, and George Hyde. It was a thrilling moment for me. After the session, the contractor came up to me and said, "We are going to be seeing a lot of you." Little did I know!

MBK: How does studio playing differ from traditional orchestral playing?

RT: Rehearsal time is almost non-existent – usually just enough to read through the parts and make sure they are correct.

The size of the budget determines the size of the orchestra, number of days to score [record], and amount of time to perfect performances to fit the action on the screen. Music is conceived in long form but written in sections determined by scene placement and timing, so a cue [a continuous section of music] can be anywhere from 3 seconds to 10 minutes. Session playing demands repeated concentration, as there are usually multiple takes for each cue.

Studio playing also requires masterful sight reading skills, and an ability to be flexible in different styles of playing as well as being able to blend as if you had rehearsed as an ensemble for weeks.

Playing to a microphone is different than playing to a concert hall, and occasionally individual interpretation must be mellowed so as to not overpower the action on the screen, much like being in an opera pit. What the viewer hears in a movie is an honest performing experience – accuracy, dynamics, sound, intonation, blend – these are all done by the players. The biggest change I have seen is from 2-inch analog tape to digital recording – pro tools and the like – which can make editing much more precise and allows for small blemishes to be fixed without doing repeated complete takes.

Studio sessions also happen anytime, so a regular schedule that an orchestra player counts on does not exist for the session player. My colleagues and I have had many days of recording from 8 a.m. until midnight or later, and in the heyday of the record dates, it was not uncommon for a session to begin at 2 or 3 in the morning.

MBK: You alluded earlier to a decrease in studio work. How bad is the decrease, and what are the factors that have contributed to it? What do you tell your students about the future of studio work?

RT: LA still does quite a bit of work – composers favor working in LA to anywhere else as the product gets done quicker and more efficiently but at the same time with great artistry – so the situation is not dire. However, work has decreased gradually over the past five or so years. Discussions and debates have gone around, and I have no interest in sparking new ones or opening up old arguments. Some reasons for this are factual, some subjective. New York has also seen a big decline in musicians used for Broadway shows, jingles have become almost nonexistent, record dates are few and far between, and televi-

Interview with Richard Todd



sion work – which was the mainstay of young players like me while the big names were doing movies – is almost exclusively synthesized. These are all due to producers spending less money.

This has been the trend for a while now, but with quite a few exceptions. Movies still account for the majority of session work in LA, but budgets have been slashed, often to the point that it is not economically possible to score in LA, or anywhere else in the US. LA has lost work to London, London has lost work to Prague, Prague has lost work to ... you get the idea. Wages are being driven down and technology is such that a director can sit in a studio in Santa Monica and watch a scoring session happen in real time in Prague for a fraction of what it would cost to score in LA or New York.

I hope these things are cyclical and work will return to the level it has been in the past. I was fortunate that if work was available, I had a good chance to be doing it, but the list of current working musicians has dwindled greatly. There is always room for more great players in any field, however, and more great players will lead to more great gigs.

MBK: Do you have regular jazz gigs?

RT: No, I can't afford to!!! It is a shame jazz is not better supported in this country. I have confidence it will be someday. I have not yet begun to play in Miami, but I look forward to playing with some outstanding musicians who live in South Florida.

I still play in LA occasionally with some amazing people – I have this little project called "Flexible Reality." Horn, violin, accordion, electric bass, acoustic bass, and percussion. Hopefully we will be recording this year. I also will be part of a Miles Davis/Gil Evans retrospective at the Monterey Jazz Festival in September. I am very excited about that!!!

MBK: How does jazz figure into your teaching?

RT: I like to compare compositional styles, rhythmic inflection, articulation elements, the element of swing.... I see many similarities and many differences. The joy is discovering them all and seeing how jazz styling can influence classical styling – and vice versa – to help my students become more complete musicians. This only scratches the surface of the question.

MBK: What do you particularly enjoy in orchestral playing? **RT**: I love, love, love the repertoire, and the excitement of live performance with different challenges based upon the size and style of a big orchestra compared to its smaller venue.

MBK: You have been part of past IHS symposiums. What is your view of the value of the IHS in general and the international symposiums in particular?

RT: The IHS serves a fantastic purpose in keeping the brotherhood and sisterhood of horn playing connected. The annual conferences provide many of us the only opportunity all year to see each other – often for the first time – and interact with players from all walks of life. The regional workshops are equally vital but do not have the scope of the international meetings.

I appreciate how the IHS has grown, not just in size but in recognition of how many different things are going on in horn playing these days. It is a very different world than when the IHS started, and it is great to see the boundaries being pushed and how the IHS is embracing it all.

MBK: At the symposium this June in San Francisco, you are the host for an afternoon-long tribute to the LA studio horn scene. What can you tell us about your plans?

RT: My goal is to focus on the era of Hollywood horn playing that coincided with the LA Horn Club. As I write this, I am working on getting all the remaining players of that era to be in attendance – not so many are left anymore, so this could well be the last time all of those who made that era so significant are gathered together.

Much work is yet to be done, but I hope to have examples, both aural and visual, of playing from that era, clips of the MGM and Fox orchestras performing on camera, film clips of major horn solos from important movies, sound clips from records, live performances of a few LA Horn Club works written for their famous recordings, and a new work or two written for this occasion. Dr. Annie Bosler will be screening a documentary about the studio legacy that she has been working on for a number of years.

Wendell Rider is really the man behind all this, and his enthusiasm and support are greatly appreciated. The studio musicians have always been the most anonymous artists in our history, and it is fantastic to see the outpouring of support and interest for some of the greatest artists ever to play our instrument. I can say without hesitation that this will never happen in this way again, so you won't want to miss it!

MBK: What do you see ahead for your new life?

RT: I have been told it takes a lot of courage to leave one successful career to begin another, particularly with such a big relocation involved. I don't look at it that way. I feel as though I am embarking on a new adventure while still experiencing the best of what I have known. I have even ventured into the world of composition – two years ago I was commissioned to write a work for the LA Chamber Orchestra. It ended up being an Afro-Cuban Blues for horn and orchestra called "ceLebrACiOn." One of our board members liked it enough to commission me to write a horn concerto. I hope to have that done by the end of 2012 and performed in 2013. It is a terrific challenge.

Being bi-coastal is also a challenge, and I have not yet perfected it. I have, however, found that a life shift can be a good thing. The best of all worlds – new adventures, old friends. I have found a new home in Miami and at Frost, and look forward to many more years when I can continue with music in LA and elsewhere.

MBK: In conclusion, do you have anything else that you would like to talk about?

RT: I would be remiss if I did not speak about my relationship with Hoyer horns. This is not an attempt at product placement or promotion but a recognition of the work Gerhard Meinl is doing to continue great horn manufacturing. I am so fortunate to have my own model – the RT91 double descant – and believe that the future of our instrument is in good hands with people like Gerhard who are looking to support us with the best instruments possible.

Marilyn Bone Kloss is Assistant Editor of The Horn Call.

¹Richard Todd wrote a tribute to Waldemar Linder for the April 1991 issue of *The Horn Call*. See the IHS website (hornsociety.org) for biographies of Wendell Hoss (a deceased Honorary Member) and Vincent DeRosa and James Decker (Honorary Members). For more about Richard's accomplishments, see richardtoddmusic.com.

Jeffrey Snedeker, Editor

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The Efficient Approach: Accelerated Development for the Horn by Richard Deane. Atlanta Brass Society Press, 953 Rosedale Road NE, Atlanta GA 30306; atlantabrass.com. 2009, \$25.

Here is an approach to the horn offered by Richard Deane, longtime member of the Atlanta Symphony. The basis of his approach is: "through an in-depth understanding of how the human body and mind play the horn, we can speed our progress immensely." From this basis, the book addresses air supply, embouchure, articulation, physiology, balance, and musicality. The first order of business, however, is to produce a great sound. To achieve this, Deane establishes three "cornerstones" of a great sound: air pressure, embouchure support, and resonating space inside the mouth. In describing things in this way, he seeks to get readers to think differently about the way a sound is made on the horn. Once we are on our way to making a great sound, listening and visualization affect our bodies and minds which, in turn, will bring these great sounds to musical life.

The rest of the book addresses specifics: posture, holding the instrument (off the leg), embouchure (ansetzen, einsetzen, and a hybrid), buzzing, breathing, and articulation, gradually combining these elements to develop range and expand technique. He then discusses "negotiating the break" (that annoying aspect of changing registers), lip trills, and a few other necessities. By the time we reach the end to "bring it all together" and embark on daily routines, Deane has set us up for success. The final word is a short checklist called "How to Play the Horn Well," a summary of the whole book in six steps: produce a great sound, relax before playing/practicing, always breathe fully, set a rhythm in your head before you play, hold the least possible tension in the body but be sure to pressurize the air column, and sing, literally and figuratively.

I especially like the following elements of this book: the approach to articulations that reduces "wah-wah," "scared," and "wavering, unstable body" note-shapes; the pictures and dia-

grams, especially those that show muscle physiognomy relating to breathing and the embouchure; the impressive number of exercises to illustrate his points; the summary/checklist at the end. This book accomplishes its goals in fine fashion, and no doubt will help many accelerate their development efficiently. I highly recommend it to teachers and students alike. *IS*



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

Low Range for the Horn Player by Douglas Hill. 2010, \$15. The catalogue description of this book tells us that it "was written in the summer of 2010 as a continuation of his series of books ... for the Horn Player. It addresses the difficult issues confronting all horn players who find that, when finally expected to perform in the lower two octaves of the horn, they are much less facile, accurate, or powerful than in the top two....It includes a detailed check list, and a quick-fix check list of concerns for use during practice sessions, twenty-three different topic considerations, and important repertoire recommendations...." In other words, it is a typical Doug Hill book.

The book's introduction outlines its goals, and the "Detailed Check List for the Low Register" that follows is a terrific summary of the physical aspects of playing in that range. The "Quick Fix Check List" is just a short version of the detailed version. The twenty-three topics (in 31 pages) cover just about anything one can imagine that can contribute to better results in the low range, including a few creative surprises: use of mouthpiece, leadpipe, and other devices; centering pitches; vowel shapes; pivoting and shifting; power playing; use of stopped horn; facility and flexibility; pedal notes; accuracy in the range; long tones; tremolos; additive articulations; fluttertonguing; vocalizations and multiphonics. The final section, titled "Considerations and Concerns," is a summary of loose ends, including fingering choices, playing second and fourth horn, mutes, warm-up considerations, cool-down exercises, "old" bass clef, and equipment. And it would not be a Doug Hill book without lists of other resources.

As usual, Hill's thoughtful, comprehensive approach is informed by years of successful teaching. The exercises that accompany the topic discussions resonate with anyone who has really struggled with and subsequently succeeded in developing a low range (like yours truly, for example). I was particularly struck by the description of how loud playing can help center this range. Hill quotes Philip Farkas regarding how low notes have to be "broken in" which reminded me of my own break-throughs in that range. As a teacher, I know the ultimate challenge will not be to get students to read this book but to get them to actually do the exercises that are prescribed so they can make systematic progress that sticks. This is a valuable book



for low horn study that I know I will use – now, if I can just get my students to use it, too.... *JS*

Tribal Images for Brass Quintet and Percussion by Douglas Hill. 2000, \$50.

Doug Hill has been a treasured member of the international horn community throughout his entire career. If you missed the interview published in the February 2011 *Horn Call*, please go back and read it! I feel really privileged to be reviewing Tribal Images and reflecting on the scope of his musical contributions this year, his last at the University of Wisconsin, and I am hopeful that his retirement from teaching will result in an increase in his composing.

Tribal Images, composed in 2000, is based on a larger work, Ceremonial Images, commissioned by the Omaha Symphony Orchestra and the Rough Riders (the "Drum" of the Omaha Indian Reservation in Macy, Nebraska) for the Sesquicentennial celebration of Nebraska statehood in 1992. The 1995 premiere of that work received national attention and widespread critical acclaim, as did the 2005 recording of Tribal Images by the Wisconsin Brass Quintet: The Feast Awaits, Crystal Records (CD 567), available on iTunes.

This unique 15-minute composition consists of four titled movements performed without pause, and is scored for brass quintet and three percussionists, with the following instruments required: B piccolo trumpet, C trumpet, and flugelhorn for Trumpet I; C trumpet and flugelhorn for Trumpet II; four timpani, large rainstick, and leg bells for Percussion I; deer hoof rattle, pow wow (bass) drum, four "tuned" tom toms, and gourd rattle for Percussion II; and suspended cymbal, 2 hard wood sticks (not clavés), leg bells, xylophone, and four roto toms for Percussion III. The published edition includes Hill's notes in the score:

This composition is based on the Helushka (warrior) Society ceremony of the Omaha Indians of northeastern Nebraska as documented and transcribed by the prolific and innovative ethnographers Alice C. Fletcher and Francis LaFlesche from 1893 to 1905 as it appeared in *The Omaha Tribe*, 27th Annual Report of the Bureau of American Ethnology, 1905-1906.

Tribal Images freely quotes from the collected melodies of this ritual capturing the physical and emotional energy, the simplicity, and the spirituality of the events occurring during the ceremonial sharing of the Helushka warriors. "Where the Thunder Leads" acknowledges the benevolent and fearful powers of Nature ... of thunder and rain. "Let the Prayers Rise Upward" incorporates the prayer of thanks and offerings of smoke to Wakonda – that power and force within all Nature that gives life. "The Feast Awaits" as the warriors gather together and acknowledge the abundant gifts of Nature while also sharing their stories of hardship and valor. "Arise Friend and Walk We Away" dismisses the warriors refreshed and renewed through mutual prayer, feasting, story-telling, and dance.

I cannot fathom a more impressive and expressive palette of colors from a brass quintet – and that is in addition to the spectrum of colors from the percussion instrumentation. Hill enhances the various combinations of different brass instruments with an inspired, discreet use of extended techniques, such as glisses, trills, half-valves, bends, scoops, and falls, as

well as many different mutes. Even the rhythmic motifs (and their combinations) contribute to the colorful changes in texture.

Tribal Images is a powerful and communicative composition. In his review of the recording (*The Horn Call*, October 2005), Calvin Smith predicted that *Tribal Images* will become a standard of the brass quintet repertoire. I agree. *Virginia Thompson*, *West Virginia University* (*VT*)

Greens/Blues/Reds for horn and string quartet by Douglas Hill. 2005, \$50.

A solo horn version of this piece was reviewed in the May 2009 edition of *The Horn Call*, and apparently this second version was completed at roughly the same time (2005). Readers are directed to the previous review for more details on the inspiration and intentions of the piece, which have a strong connection to Earth Day and feelings about the environment.

As for the pieces themselves, to quote the review from 2009: "The pieces can be performed individually or as a set. All three are technically challenging, to be sure, but the bigger challenge is to maintain the appropriate energy through it all, especially *Reds*. There are numerous extended techniques required, and, though they are a bit daunting to look at, they are explained in the prefatory material and all make musical sense....*Greens*...truly is joyous throughout. *Blues* alternates between free contemplative, slow blues-y, and agitated sections. I find *Reds* to be the most difficult, with schizophrenic mood swings, quick meter changes, and forceful energy throughout...Taken as a whole, this set of pieces covers the whole range of what the horn can do, particularly in jazz-oriented settings. Whether tackled to learn the style or in preparation for performance, these are very expressive and worth the effort."

While certain aspects of the horn and string quartet version make it like an arrangement, other aspects make it a very new composition. A few sections have been expanded, reduced, or changed slightly. Some of the harmonies inferred by the solo horn version are confirmed while others are quite surprisingly different. The overall technical demands placed on the horn are the same, but Hill has wisely given some of the primary ideas over to the strings, so the hornist gets an occasional rest, and the color changes provide a welcome contrast for the listener. Just as the horn part will require advanced skills with extended techniques, the strings must be sensitive to jazz phrasing and similar technical demands. If one has string players who can swing, each movement will come alive in a different way. I look forward to performing this version. *JS*



Compatible Duets for Winds arranged or composed by Larry Clark. Carl Fischer, 65 Bleecker Street, 8th Floor, New York NY 10012; carlfischer.com. WF97, 2010, \$9.97.

Here is another nice collection of duets for younger players. It includes a nice range of melodies from famous symphonies and piano pieces, as well as some folk songs and original compositions by the arranger. We are presented with a full complement of tempos, rhythms, and styles, from marches and



hunting pieces to lullabies and ballads, though, surprisingly, no simple jazzy tunes. What I especially like about this collection is that the key choices force the use of the mid-low range of the horn actively. Since this is a collection that is advertised as having common pieces and concert keys for a full range of instruments (so all can play together), it is easy to assume that some thought went into which concert keys will work best for all instruments. When a less-informed composer/arranger does this, the horn is often served parts that are either too high or too low for this level. In this case, if horn players have not yet developed much of a range below middle c' (written), then they can simply play the first part, which generally stays on the treble clef staff. When it is time to develop the mid-low range, the second parts will be perfect for this. That said, a nice amount of trading lines in the pieces means that no one gets "stuck" playing low or high forever. Nice musical choices and good ranges for beginning to intermediate players make this collection a worthy purchase. JS



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

Suite for Horn in F and Piano (or String Quartet) by Corrado Maria Saglietti. CO75a, 1992, 27 CHF.

Suite for Horn in F and Piano (or String Quartet) by Corrado Maria Saglietti is a colorful, twelve-minute character piece, consisting of three short movements: "Tango," "Canzone," and "Speedy." The brief program notes provided describe it as "a cocktail of passion, nostalgia and virtuosity that captures and amuses both the performers and the audience."

Saglietti is currently the principal horn of the Orchestra Sinfonica Nazionale della RAI (Turin, Italy) and holds a degree in composition from the Turin Conservatory. His work *Virtuoso* for horn and piano (Hans Pizka Edition) won first prize in the IHS 1988 Composition Contest. You can view a complete list of his compositions – and also play an interactive warm-up with him! – on his great website (corradomariasaglietti.com), and you can listen to him play orchestral excerpts in "Two Surveys of European Horn Playing Styles" on the IHS website.

The technical demands of the horn writing for this suite are roughly comparable to those of Vinter's *Hunter's Moon*, except that the suite is more chromatic, and features meter changes, more rhythmic variety, and a range of less than two octaves: the lowest pitch is a c#', with one c'' at the end. The tessitura is on the staff, with just a couple pitches above it in each movement. The string parts were not submitted for review, but the piano version seems a little sparser than one might expect from a reduction of a string quartet. Minimal extended techniques, such as a knock on the piano, a strike on the bell, or an air noise contribute to the playful character of the final movement.

I believe this delightfully expressive work will be fun to prepare as well as fun to hear. The tango is appropriately passionate, and the last movement has "a slightly jazzed-flavor" resulting from some syncopated rhythms. The canzone is an attractive surprise, because while it is a song-like *Andantino*, it does not have a simple "slow movement" quality: at the beginning, the accompaniment figures are staccato eighths and

sixteenths. Because of the light style, distribution of rests, and tessitura, this charming work will make a fresh and practical addition to many full recital programs. *VT*

Triple Concerto for trumpet, horn, trombone, and orchestra by Anthony Plog. ENS68a, 1995/2008, 51 CHF for piano reduction; orchestral version for rental.

In 2008, Anthony Plog realized a piano reduction (provided for review) and wind band accompaniment for his 1995 Triple Concerto for trumpet [in C], horn, trombone, and orchestra, which consists of three movements: *Adagio*, with freedom-*Allegro-Adagio*; *Lento* (calm and reflective); and *Allegro*, with a total duration of twenty-four minutes.

We have so many great recital works (both solo and chamber) written by Plog – many virtuosic, some delightfully amusing. Perhaps the most popular horn composition is *Postcards* for horn solo, also written in 1995. According to the bio on his website, anthonyplog.com, he wrote almost exclusively for brass at the beginning of his composition career, and retired from his extensive performance career on trumpet in 2001 to pursue his greatly broadened composition activities full time. Currently, he is devoting some of his time to a series of transcriptions for wind ensemble and symphonic band of earlier music such as the Triple Concerto.

In this concerto, the solo instruments are featured in equally-distributed contrasting textures of solos, duos, and trios. At first glance, it appears that the work could receive a good performance from accomplished students with a professional pianist. The brass writing features an expressive and demanding chromaticism similar to that of Postcards, adequate rest, and a reasonable tessitura and range (the top pitch in each solo part is a written b^b"). In general, the horn part is much less demanding than Postcards, except for a brief passage in the Allegro of the first movement, which includes sixteenth-note triplets at MM= 152-160 to the quarter note. The piano part in the first movement contains passages of tone clusters (all notated in accidentals) in eighth notes, as well as chromatic sixteenth-note passages in extremely demanding patterns. Interestingly, this movement is the only one from either work for which Plog has indicated an actual metronome tempo.

In the brief program notes, Plog states that the contrasting second movement "develops around an extremely static chorale," but it also has rhythmic motifs that contribute to the building of an impressive climax. This is a serious and intense composition. If the wind band version is as colorful as I imagine it to be, it could become a popular showcase for brass trio. VT

Collage for brass quintet by John Stevens. ENS 197, 2009, 48 CHE

Collage was composed by John Stevens, tuba professor at the University of Wisconsin-Madison and respected composer of brass music, while on a trip to Cape Cod, Massachusetts. The seven movements were designed to "reflect the beauty of the seaside surroundings," and have descriptive titles to inspire the performers accordingly. The 15-minute work should be performed without pause, as one would do in a "collage" concert. Four movements, "By the Seaside," "Clouds," "La Veglia" (Vigil or Wake), and "Sunset" involve the whole group, while

"Two Across" uses only the trumpets, "Three Down" the horn, trombone, and tuba, and "Homage to Canon," named for the composer's grandson (to whom the entire work is dedicated), is for solo tuba.

Those who know Stevens' Seasons for brass quintet will find many elements of the composer's voice – technical demands, interesting harmonies, tricky rhythms and meter changes. Those familiar with the music of Anthony Plog may hear some similarities, too. Like Seasons, this is a major, mature work for brass quintet – while the titles may suggest something light or sentimental, the music is anything but, so advanced quintets will have decisions to make regarding how the music fits the descriptions, and lots of work ahead of them to get everything in place. It will be worth the work. JS



Quartet, Op. 3, No.2, for horn, violin, viola, and cello by Giovanni Punto. edition db, 7 Clarence Grove, Horsforth, Leeds, LS18 4LA UK; editiondb.com. edb 0704003, £10.

Readers may vaguely recall a review of Punto's Op. 3, No. 1 quartet of the same instrumentation, which appeared in the May 2007 issue of *The Horn Call*. This quartet, another from the same collection of six published around 1786, has many of the same attributes - a dominant, almost concerto-like horn part, perfunctory "development" sections, interesting contrasts between horn and strings, and so on. This piece has two movements instead of three, lacking a contrasting middle movement, so we go fast and then faster. Of particular delight is the "development" section in the first movement when he moves to concert E^b (horn key of B^b), which makes the handhorn technique involved much more "colorful" than the previous sections in F and C (horn keys of C and G, respectively). The last movement has a similar harmonic maneuver when it moves from concert C to concert A^b in its "development," with some entertaining staccatos in the strings under sustained stopped notes in the horn. The opening liveliness of this movement is not carried all the way to the end, however, as the music gradually dies away with longer and longer notes and four full measures of rest for all instruments at the end. (Count it out sometime-it'll change your sense of balance in phrasing!).

Like Op. 3, No. 1, this quartet is a delightful alternative to longer, occasionally heavier works in the Classical style, one that I believe gives us a more realistic perspective on what people more likely played on a regular basis. Thank you, edition db, for another clean and wonderful edition. *JS*



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, unless otherwise indicated.

Ablakomba for horn and bassoon by Francis Orval. EMR 4456, 12 CHF.

Old Song from WallonielAppel by Francis Orval and André Grétry, arranged for two horns. EMR 4458, 14 CHF.

Aria by J. S. Bach, arranged for four horns. EMR 4449, 17 CHF.

RêverielNever Adieu by Robert Schumann, arranged for four horns. EMR 4452, 17 CHF.

L'inverno by Antonio Vivaldi, arranged for five horns by Nico De Marchi. EMR 4460, 17 CHF.

Last Lullaby for five horns by Francis Orval. EMR 4453, 17 CHF.

La Caccia by Antonio Vivaldi, arranged for four horns and organ. EMR 4454, 18 CHF.

William Tell by Gioacchino Rossini, arranged for eighhorns. EMR 4457, 18. CHF.

Ablakomba for horn and bassoon is based on a Hungarian folk song of the same name. The original song, translated as "Through My Window," is about sadness and loss, and how the moon shining through the window reminds one of their loss. The combination of horn and bassoon is very effective in evoking this feeling, and the slow tempo throughout creates a pensive, sad mood. This composition is more of a meditation based on the tune, not an arrangement. It would serve as a nice contrast in mood and style on a recital, easily managed by college-level players. The horn tessitura is f-g", with a final stepwise ascent to b. The bassoon range appears quite high and has some sections in treble clef, but I am told it is playable.

Old Song from Wallonie is a somewhat dissonant duet arrangement of an unidentified melody from Wallonia, the old name for Belgium. The Appel (Call) is a short duet based on "Où peut-on être mieux qu'au sein de sa famille" an aria from Grétry's opera Lucille (1769). It begins with hunting figures and then moves into the song upon which it is based. The two duets together last about two minutes.

Aria by J. S. Bach is a new arrangement of the composer's famous "Air on a G String." Set in the horn key of A major (concert D), it is very playable. The choice of this key is especially nice for the first horn, who only has to go as high as g". The biggest challenge will fall to the fourth horn (and occasionally the others) who must be *really* solid through the entire bass clef. Otherwise, the workload is nicely distributed.

Reverie, by Robert Schumann, is better known as "Traumerei" from the composer's Kinderszenen, Op. 15. Orval's arrangement is well done here, in a key that is very manageable, with a well-distributed workload to allow all parts to play all roles, from melody to bass. Never Adieu is a quirky little musical "tag" to this edition – about 30 seconds of music, beginning with one phrase of Auld Lang Syne, and a second phrase that takes the quartet through an extended cadence to concert A-flat, the same key as the Schumann piece before. It is not clear (or stated) what purpose this "tag" has, or if it is related in some way to the Traumerei.

L'inverno (Winter), arranged by Nico De Marchi, is the *Largo* movement from Vivaldi's "Winter" concerto. Arranged for five horns, mutes are used in the accompanying parts to create a nice "pizzicato" effect, and the solo violin melody is distributed initially to the fifth horn in a lower octave, and then to the second and first parts. The result is a different color to this familiar movement, and a nice one at that. The overall range (B^b-g") is quite congenial for the quartet.

Last Lullaby for five horns is a lovely piece dedicated "To Ruby." The comforting melody and pleasant harmony will in-



deed lull one into a happy slumber. Muted and stopped sections provide nice contrasts in color to fill the piece out, and the range is just as comfortable, with only a few entrances on a" to deal with in a couple of the parts. Horn 5 needs a solid low horn player, but the gentle swaying of the musical character will make it easy on everyone.

La Caccia is actually an arrangement of the third movement of Vivaldi's "Autumn" concerto for violin and strings from the Seasons collection. A movement of a different Vivaldi concerto called "La Caccia" resembles this one melodically, but this arrangement is based on the former piece. This arrangement is not a direct transcription—some parts have been left out (with good reason), and the part distribution requires a first horn with a strong high range to cover the multiple high c"'s called for, as well as a fourth who can descend to the bottom of the bass clef. The division of labor is handled well with the solo violin part of the original divided nicely among the entire ensemble. The addition of keyboard is a welcome — all horns get some rest. Despite being only a few minutes in length, stamina will be a question. All this said, the technical challenges of this familiar work are appealing.

William Tell for eight horns (in two choirs) appears to be a pastiche or summary of figures and melodies from Rossini's opera, including a free opening section, a few hunting calls, a quote of the "Lone Ranger" theme, and a few more excerpts, all strung together in a piece that lasts about three minutes. It would be helpful to have some sort of indication of purpose or inspiration of the arrangement. The same could be said for several of the arrangements above (most of the reference information was found through research, not presented in the editions), but all in all this is a nice range of music. JS



New from TAP Music Sales, 1992 Hunter Avenue, Newton IA 50208; tapmusic.com.

A Renaissance Set for horn quintet arranged by Gary Barrow. HN-RE08, \$20.

Lament of the Sun Bear for horn quartet by Thomas Zugger. TB-LA01, 10.

Sonata for Horn Choir by Evan Copley. HN-SO04, 2001, \$18.

I believe that in the history of western music, the Renaissance is the period that possesses the largest amount of untapped musical wealth. Despite the revival of early music, vocal and instrumental pieces in numerous volumes have not yet been harvested for contemporary consumption. The four fivepart vocal pieces in this small, neat collection, A Renaissance Set, arranged by Gary Barrow, are a perfect example. Barrow chose well: "Hark All Ye Saints Above" (Thomas Weelkes), "Joy is Within You" (Giovanni Gastoldi), "I Love, Alas, I Love Thee" (Thomas Morley), and "Sing We and Chant It" (Morley) are all well known to groups of madrigal singers, and, according to Renaissance practice, are fair game for instrumental transcription. The works are tuneful and provide a nice contrast as a set. Some sections are imitative, and others are more chordal, each promoting good ensemble skills and intonation. Transcribing this music usually presents two challenges - finding the right key to take advantage of the best ranges of the chosen instruments, and then the choice of original edition. In Barrow's case, he has chosen the ranges pretty well, transcribing the SSATB versions with a few minor modifications. The case for editions rears up only in the first piece by Weelkes. Sometimes editors of early music, if they do not consult the original sources, forget that the originals of most of these works appeared in partbooks, not in scores. And, though the rhythms are clearly notated, the parts usually did not have barlines. The meters often change according to texts and Weelkes' famous madrigal can be notated in combinations of 3 and 2 or 4. Barrow's version in cut time is clean, but players are encouraged to look beyond the barlines since much of the piece can be felt quite comfortably in 3. This is a nice edition to have, however, especially to introduce horn players to Renaissance music.

Of his Lament of the Sun Bear, Thomas Zugger writes "According to the Chippewa Indian Legend, the Sun Bear and her two cubs began swimming across Lake Michigan to escape a forest fire. Following the August moon, the mother bear made it to shore safely and turned to search for her cubs. There she remains, as a great dark dune, awaiting her cubs, who turned into North Manitou and South Manitou islands. The piece opens with the cry and echo of the mother bear as she searches for her unseen cubs. Over the din of the raging storm her cries are heard throughout the piece. Many times mournful, the cry turns hopeful once as the melody enters in a triumphant major key anticipating the approaching cubs. That hope is immediately extinguished and the theme returns to its mournful roots. As the piece winds to a close, the mother bear's cries become ever more distant and resigned, until her final plea before she takes her place on the Sleeping Bear National Lakeshore in her eternal vigil." Hornists may recall this story as told musically by Eric Ewazen in his Legend of the Sleeping Bear for eight horns from 2001. This one-movement version from 1997 is only the end of the story, with the mother's realization that her cubs are lost. The result is a long slow build of anguish that comes in waves of increasing agitation, a final outpouring of grief, and a final settling of sadness and rest. Zugger's style is accessible and effective in expressing this part of the story. The overall range is f-a^b" and each part is given the opportunity to be featured and to accompany. This is an effective, expressive work.

Sonata for Horn Choir is a six-part piece in two movements by Evan Copley. Copley is known for having written a theory textbook and has composed numerous works in many genres. The overall expressive character of both movements is serious. The first movement is *Adagio*, and consists of a long slow build to *fortississimo*, with increasing rhythmic activity, eventually arriving at a loud adamant ending. The second movement is in an ABA format, with the A sections following a similar building of intensity, separated by a slow, quiet albeit brief contrasting section. The overall range is F#-b", and all parts are quite demanding in technique and flexibility, especially the lowest. The work as a whole serves as a good introduction to serious, atonal music for college level students. *JS*







Calvin Smith, Editor

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

State of the Art: The ABQ at 50. The American Brass Quintet, David Wakefield, horn. American Brass Quintet, Raymond Mase and Kevin Cobb, trumpets and flugelhorns; Michael Powell, trombone; John Rojak, bass trombone. Assisting musicians: Christopher Venditti, trumpet; Alexander White, trumpet; James Ferree, horn; Nicholas Hagen, trombone; Louis Bremer, bass trombone; Billy Childs, piano; Colin Fowler, organ; Kenneth John, conductor. Summit Records DCD 553. Timing: Disc one, 67:39; Disc two, 61:42. Recorded: March, September, and November 2008 (Tower, Ruo, Childs, Dennis, Schoenberg, Beeferman, Maggio and Sampson) at the American Academy of Arts and Letters, NYC; December 5, 2007 (Gasser) at the Richard B. Fisher Center for the Performing Arts, Bard College, Annandale-on-Hudson NY; October 2008 (Dello Joio), Riverside Church, NYC; December 2009 (Moravec) at the Central Synagogue, NYC.

Contents: Disc One. *Copperwave*, Joan Tower; *Il Ritorno*, Robert Dennis; *The Three Tenses*, Huang Ruo; *Reflecting Light*, Adam Schoenberg; *GLAST Prelude*, Nolan Gasser; *Cornopean Airs*, Paul Moravec.

Disc Two. *Two Elements*, Billy Childs; Brass Quintet, Gordon Beeferman; *A Sense of Space*, Robert Maggio; *Blue and Gold Music*, Justin Dello Joio; *Chants and Flourishes*, David Sampson.

The fact that the American Brass Quintet has reached 50 years old is a bit mind-boggling. I remember sitting in rapt attention at their performances in Aspen when I was a student there – it didn't seem that long ago. This American icon in chamber music has chosen to celebrate their anniversary with a collection of all new works rather than a retrospective of past successes – how appropriate! This quintet has sustained a vision and a personnel list that few groups can boast about. They are a living example that purpose, vision, and passion are at the core of success and legacy creation. In pursuit of that purpose they have 54 recordings and over 100 premiere performances of new works for brass.

These state-of-the-art CDs are immensely interesting. The set includes works for brass quintet, brass and organ, brass and piano, and double quintet using a contemporary, jazz, and minimalist palette. I would love to know the total hours of rehearsal that went into these CDs. The ensemble playing is pristine. It is so obvious that these guys have lived together and made musical agreements to create conversations that invite the listener to participate without any interruption in focus on the music making. The pacing of the CD is perfect. The choice of repertoire and sequence is perfect.

Opening with Joan Tower's *Copperware*, titled for the copper in brass instruments and also for Tower's father's work as a mining engineer in Latin America. The piece is mesmerizing, carrying the listener through highly interesting colors, tonal combinations, and rhythmic diversity culminating in a Conga rhythm. Robert Dennis' *Il Ritorno* showcases superb ensemble playing, an exquisitely played "Song and Lullaby" with solo trombone and later solo horn in conversation with the trumpet. In a leap of contrast, The *Three Tenses* by Huang Ruo presents the "Circle of Time" (past, present, and future) pushing the envelope of brass possibilities with an imitation of multiphonic throatsinging, wind sounds, and multiple trills. The "present" is more static, peaceful, using drones and hypnotic rhythms, while the "future" is exotic, visionary, exciting, and a wee bit crazy.

The smorgasbord continues with Adam Schoenberg's *Reflecting Light*, a description of the journey of losing a loved one from pain and frustration to acceptance and a celebration of life. Descending scales, reminiscent of *Cantus in Memorium Benjamin Britten* by Arvo Pärt, bring an increasing sense of peace. *GLAST Prelude* by Gasser is a tribute to the telescope installed by NASA. It musically represents the scientific strengths of the mission and includes a contrapuntal melody using the national anthems of the six countries involved in the mission. CD #1 ends with *Cornopean Airs* by Paul Moravec. This is a perfect choice to add the voice of the organ and once again expand the palette for our ears. I wanted to hear more and went immediately to CD #2.

What a treat it was hearing Billy Childs on piano in his own composition titled *Two Elements: Water and Fire.* "Water" is warm with lush blankets of jazz chords mixed with piano tinkling. Solos from each member of ABQ show off an incredible range of abilities technically and musically. "Fire" is dramatic virtuosic chamber playing.

In direct contrast comes Brass Quintet by Gordon Beeferman. This is much more minimalistic and uses 6th tones (6 tones between each whole tone). The style is repetitive and an "abrupt juxtaposition of ideas," with shots of sound over repetitive rhythms. The third movement is comprised of layers of tones over repetitive lines. A Sense of Space by Robert Maggio describes tonally the impact of architecture on our lives. Blue and Gold Music by Justin Dello Joio is a joyful work for brass and organ. The CD ends with David Sampson's Chants and Flourishes for double brass quintet in a bombastic display of virtuosity.

Thank you American Brass Quintet for these CDs and your passion to continue serious brass chamber music performances, commission,s and recordings. You have created a legacy for all of us to enjoy, explore, and keep alive. – *Joan Watson (JW)*



Anton Reicha Woodwind Quintets, Volume 2. Calvin Smith, horn. The Westwood Wind Quintet. John Barcellona, flute; Peter Christ, oboe; William Helmers, clarinet; Patricia Nelson, bassoon. Crystal Records CD262. Timing: 57:02. Recorded January 5 & 6, 2008 (Quintet No. 4) and August 5 & 7, 2008 (Quintet No. 3).

Contents: Quintet in G Major, Op. 88, No. 3 and Quintet in D minor, Op. 88, No. 4, Anton Reicha.

According to producer Peter Christ's notes, the Westwood Wind Quintet has been performing the Reicha Quintets since the group was formed in 1959. The project to record all 24 of Reicha's quintets makes this CD the 11th volume recorded in a 12 volume series. The quintet's attention to putting out quintessential recordings of these quintets is based on various sources, including Reicha's original manuscripts and editions by Lehrer.

Anton Joseph Reicha (1770-1836) was a composer, theorist, and pedagogue. He was part of the transition from the Classical era to the Romantic. As a young flutist, he played in the same orchestra as the viola-toting Beethoven, and they became fast friends. Later he worked in Paris and taught at the Paris Conservatory to students such as Berlioz, Franck, Gounod, and Liszt. His 24 quintets were written between 1810 and 1820. Reicha felt that the new wind quintet medium would be equal in expression to the music of string ensembles. In contrast to string chamber music, Reicha avoids the homophonic style and chooses to emphasize contrapuntal techniques so that the individual timbre of the contrasting wood wind instruments is enjoyed in its diversity.

In Quintet in G Major, Op. 88, No. 3, scored for clarinet in C and with a horn part utilizing a key signature, it is obvious that the technical requirements for the horn equal the other woodwinds, and Calvin Smith is more than up to the challenge. Smith executes the horn part with superb virtuosity, style, and seeming ease. The challenge for a hornist in a woodwind quintet is to create a sound that blends and is soloistic within short order. Mission accomplished. This is a fine example of wonderful musicianship from all players. In the first movement, the solo lines match perfectly. Tricky interplay of short melodic lines in the fourth movement comes across seamlessly.

In the dark opening of Quintet in D minor, op 88, No. 4, Reicha chooses to layer the instruments and then uses not fewer than eight themes: four primary themes and four closing themes. Reicha uses the full range of the horn expertly and this is played with great class and control. The first movement is very interesting and almost 12 minutes long. The second movement is a major contrast in its simple opera comique style. This is followed by a *Ländler* and a *Rondeau*.

This CD beautifully captures the Reicha experience of these two quintets. The dedication to record all 24 quintets is admirable by the Westwood Quintet. The playing is wonderful and a fine example for others to follow in keeping this repertoire performed and enjoyed by chamber music enthusiasts. *JW*



Oompah Suite, Sweets for Horn and Tuba. James Wilson, horn; Jay Hunsberger, tuba; Yun-Ling Hsu, piano. Summit Records DCD 558. Timing: 63:00. Recorded May 2008 in St. Boniface Episcopal Church, Sarasota FL.

Contents: Suite No. 2 for Horn, Tuba and Piano, Alec Wilder; *Oompah Suite for Tuba and Horn*, Jan Bach; Divertimento for Horn, Tuba and Piano, op. 43, Trygve Madsen; *Ken Bits*, Paul Basler; Suite No. 1 for Horn, Tuba and Piano, Alec Wilder; *Dance of the Ocean Breeze*, Roger Kellaway.

What a delightful CD cover and name! This is a very inviting CD and full of beautifully balanced and virtuosic playing by all three highly accomplished artists. Opening with the well-known Suite No. 2 by Alec Wilder, in five movements, I was thoroughly engaged in the expertly recorded and balanced ensemble. Their joie de vivre in music-making together was completely apparent and inviting.

Jan Bach's *Oompah Suite for Tuba and Horn* was commissioned by this duo and the inspiration for the CD title. This piece is subtitled, "The composition that asks the burning question: How many different ways can a tuba and horn alternate in their playing without resorting to the standard German band oompah?" Bach displays his compositional virtuosity by pairing the tuba and horn in an Interlude, Burlesque, Promenade, Galop, Canon, and Gigue. This is not for the faint of heart. James Wilson and Jay Hunsberger play all movements with incredible style, with fun and astonishing skill. This is great brass playing with full use of sonorities.

Divertimento for Horn, Tuba and Piano Op 43 by Trygve Madsen starts with an *Andante* of soaring solo lines over a jazz influenced piano. I love the production of this CD, the balance of the instruments and the amount of reverb of their recording space. In the *Vivace* movement, the unison lines are impeccable. The final movement could easily be a horn duet as the tessitura of the instruments are matched rather than in opposition.

Ken Bits for solo horn and tuba by Paul Basler was written during his scholarship year in Kenya in 1995. In three movements the piece is descriptive of life in Kenya starting with "Jua Kali Repairman" – " a musical portrait of the ingenious artisans of Kenya who can fix just about anything with whatever is lying around." "Sundowner" shows off the low sonorities of the tuba. This is a nice contrast having the range expanded between the two instruments. James and Jay display lovely sonorities and excellent interplay of melodic lines. The final movement, "Match Alert," is very athletic and expertly played, with rhythmic assertions, skilfully balanced articulations, with great intonation and phrasing.

In Wilder's, Suite No. 1 for Horn, Tuba and Piano, this trio completes the established American repertoire we all know and love. I was impressed by their commitment to jazz articulations often missed by classical players.

The CD is completed by *Dance of the Ocean Breeze* for tuba and horn by Roger Kellaway, originally written for Roger Bobo and Froydis Ree Wekre. The players portray a southern California attitude with a fabulous use of their effortless range and virtuosity.

This is a perfect CD to buy, enjoy, and to be inspired to add this repertoire to your next recital program. *JW*



Music by Three. Eric Ruske, horn; Jennifer Frautschi, violin; Stephen Prutsman, piano. Albany Records, Troy1228. Timing: 63:48. Recorded April 2 and 3, 2010 in the Masonic Temple, Boston MA.

Contents: Trio in E^b, op. 40, Johannes Brahms; Trio Cantabile, Théodore Dubois; Trio in D, op.28. Josef Holbrook

My collection of Brahms, Op. 40s is growing rather rapidly lately. I think one of the marks of a masterpiece is how it can be performed or recorded multiple times and still have something new for the performers to find to say with it. The Brahms trio certainly qualifies in this category. In what may be hornists' most recorded chamber music work, I have enjoyed greatly each recording that I now have. Eric Ruske has added to that collection. This is another virtuoso performance by all performers. Exquisite ensemble playing enhances the very beautiful expressive passages and the exciting active ones. Ruske is clearly an artist of the highest level. His musicality allows him to bring out the most of the music whether lyric or technical and active. If this recording will be the first in your Brahms collection, or if it adds to the recordings you already have, it will be a treat.

From the very familiar Brahms we are also treated to two world premiere trio recordings. The Dubois trio is exactly what its title tells us – a beautiful, melodic, and expressive work. Its long lyric lines give both horn and violin wonderful opportunities to sing. This recording should give impetus to many more performances of this fine work. As an organist and teacher at the Paris Conservatoire Dubois composed orchestral works and two piano trios, but his vocal works comprise the majority of his oeuvre. We hornists are fortunate that he wrote such a beautiful and charming work for us.

English composer Josef Holbrooke has produced a exceptionally beautiful trio. Premiered in 1904, it deserves much wider recognition and performance. Thank you Frautschi, Prutsman, and Ruske for this superb recording. *CS*

Sound the Bells! The Bay Brass: Jonathan Ring, Bruce Roberts, Robert Ward, Kimberly Wright, Chris Cooper, hornists. Guest hornists Doug Hull and Jessica Valeri. Harmonia Mundi, HMU807556. Timing: 63:10. Recorded January 2004, April 2007, and March 2009 at Skywalker Sound, Marin County CA.

Contents: Sound the Bells!, Fanfare for a Festive Occasion, Aloft...To the Royal Masthead! John Williams; Street Song, Michael Tilson Thomas; Fanfare for Brass Sextet, O Magnum Mysterium, Morten Lauridsen; Fanfares, Marches, Hymns and Finale, Bruce Broughton; Elegy for Brass, Kevin Puts; Spirals, Scott Hiltzik.

This is a "Wow" CD, with no negatives about the recording. Exciting, beautiful, energetic, contemplative, and varied compositions with extraordinary brass playing and a full, clear, perfectly balanced recorded sound – did I omit anything? Brass players, brass aficionados, and fans of the exceptional composers heard here will have a very enjoyable hour of listening.

The three Williams fanfares are the thrilling music we have come to expect when John Williams sets out to thrill us. *Sound the Bells!* was composed in 1993 to honor the marriage of Crown Prince Naruhito and Crown Princess Masako Owada of Japan.

The premiere, also in 1993, was in Tokyo as part of a Boston Pops tour. Fanfare for a Festive Occasion was written for the Boston Civic Orchestra and was premiered by them in 1980. In 1992 the city of Boston celebrated the 500th anniversary of Columbus' voyage to the New World. One of the many celebratory events was a concert by the Boston Pops Orchestra attended by Britain's Prince Philip in whose honor Aloft...To the Royal Masthead was written.

Michael Tilson Thomas's *Street Song* was originally a brass quintet commissioned by Rolf Smedvig for the Empire Brass Quintet. This expanded version is for twelve players, and its US premiere was by The Bay Brass in 1997.

Morten Lauridsen has contributed two exemplary works. His *Fanfare for Brass Sextet* is dedicated to The Bay Brass and is an energetic and jazz flavored work. It is well written in a concise canonic style. *O Magnum Mysterium*, originally a choral work that was written for, and premiered by, the Los Angeles Master Chorale, loses none of it beauty and high emotional content in its brass ensemble version.

Primarily known for his compositions for film and television, Bruce Broughton is becoming a well-known name in concert halls. His music is melodic, rhythmically inventive, and contains moments of both beauty and excitement. *Fanfares, Marches, Hymns and Finale* was commissioned and premiered by The Bay Brass in 2002 with the composer conducting.

Elegy is an arrangement of an earlier string quartet and was written for The Bay Brass. It exactly what the title implies: a beautiful work of remembrance and dedication, and here it is performed with great warmth and emotion.

Premiered in 2005 by The Bay Brass, *Spirals* by Scott Hiltzik is a lively and bouncy work in mixed meter. It would be an excellent opener for any brass ensemble concert or, as it is used here, it ends a CD program of extraordinary and varied music that is performed by musicians of the highest quality. I'm sure you will enjoy many hours of listening to this stellar recording. *CS*

The Contemporary Natural Horn. Jeffrey Snedeker, horn. Marilyn Wilbanks, John Sanders, John Sanders, Nikolas Caoile, pianos; Mark Goodenberger, percussion. Self-produced, JS3. Timing: 76:01. Recorded December 2009 – February 2010 in the Music Building Concert Hall, Central Washington University, Ellensburg WA.

Contents: Alpine Trail, Arkady Shilkloper; Sonata No. 3 for Natural Horn and Piano; Searching, James Nicholas; Goodbye to a Friend, Jeffrey Snedeker; Thoughtful Wanderings for Natural Horn, Percussion, and Recorded Nature Sounds, Douglas Hill; Elegia für Natürhorn, Hermann Baumann; September Elegy, Jeffrey Agrell; Gently Weep for Natural Horn and Digital Delay, Thomas Hundemer; Three Pieces for Natural Horn and Piano, Op. 88, C.D. Wiggins.

This is an interesting CD filled with creative and varied works for natural horn. I must admit that even with the plusses of fine compositions and expert performances, this CD, for me, is best heard in small doses. Yes, the natural horn's capability for shaded nuance and high emotional expression is enjoyable and interesting, but after a while the natural harmonic series wears out its welcome. That is the only downside for me on this CD. Jeff Snedeker performs with great virtuosity. His lyric



playing gets the most emotion and communication possible from the compositions and from the instrument. It is a CD that is educational and also simply fun to hear. I have performed Jeffrey Agrell's *September Elegy* several times and I was anxious to hear how someone else would sound in this piece, which is primarily improvised. It was interesting to hear a different approach to the improvisation. I enjoyed it.

All of the works on this CD are creative and unique in their own way. I especially enjoyed Arkady Shilkloper's *Alpine Trail*. Originally conceived for alphorn, it is well suited to the transfer to natural horn. Doug Hill's *Thoughtful Wanderings for Natural Horn, Percussion, and Recorded Nature Sounds* was also a listening treat. I enjoyed all of the works on this CD, some more, some less, but Jeff Snedeker has produced a high quality CD in all respects: compositions, performances, educational value, and excellent recorded quality. Bravo! *CS*

Minor Returns: Tributes to the Horn in Jazz. Jeffrey Snedeker, horn. With John Sanders, piano; Isaac Castillo, bass; Garey Williams, drums; Tom Varner, horn; Lenny Price, alto saxophone; John Harbaugh, trumpet; Curtis Peacock, tuba; Saul Cline, tenor saxophone; Phil Dean, trombone; Mark Claassen, baritone saxophone; Central Washington University Jazz Band 1; Central Washington University Symphony Orchestra Strings. Self-produced, JS4. Timing: 72:01. Recorded March – May 2010 at Cascade Productions, Che Elum, Washington and the Music Building, Central Washington University, Ellensburg WA.

Contents: *Minor Returns*, Gregory Snedeker; *Godchild*, George Wallington; *Linda Delia*, George Butcher; *Chelsea Bridge*, Billy Strayhorn; *Oleo*, Billy Strayhorn; *Moonlove*, Tchaikovsky/ Kostenlanetz; *Autumn Leaves*, Joseph Kosma; *Allegretto*, from Jazz Symphony No.1, John Graas; *Home Away From Home*, Gregory Snedeker; *Summertime*, George Gershwin; *Take Five*, Paul Desmond/Shilkloper; *Straight*, *No Chaser*, Thelonius Monk; *In a Sentimental Mood*, Edward "Duke" Ellington; *Two French Fries*, George "Gigi" Gryce.

Here's a 180° turn for you! Well, maybe only 179°. From the natural horn doing contemporary repertoire, Jeffrey Snedeker leads us to the world of jazz with some more excellent work. His CD is a tribute to the composers, arrangers, band leader, performers, and other key individuals who "saw the potential (as opposed to the limitations) of the instrument in jazz, and demonstrated that, when given the chance, the horn could participate as an equal."

Snedeker has surrounded himself with a substantial list of excellent sidemen, most notable for horn players is Tom Varner, who is certainly one the contemporary stars of the horn in jazz. The playlist includes some jazz classics, some newer tunes by Gregory Snedeker, and one simply gorgeous ballad by a lesser known jazz great, Pete Tchaikovsky, who is becoming well known for his great melodies and other instrumental tunes that are very popular dance music. I expect great things from him.

Great work, Jeff. Fun listening and thanks for continuing to show that the horn can work, as a leader or a sideman, in all kinds of music. *CS*

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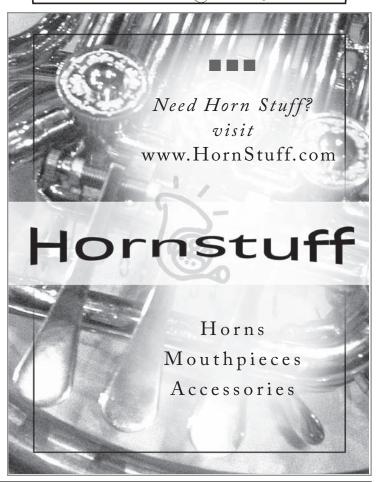
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Comparing Experiences: US-Trained Horn Players in Germany, Part II

by Karen Robertson

Challenges

What challenges did US-trained hornists encounter in Germany? The initial article, in the February 2011 issue, discussed the period between 1960 and 1990 when US-trained horn players were a prevalent presence in German orchestras. The number of US-trained hornists moving to Germany declined sharply over the past two decades. This article discusses the challenges faced by those hornists, and the changes they had to make in order to live and perform in Germany.

1. Sound

When listening and observing the orchestras in Germany, I was immediately struck by the difference in sound between horn players in Germany and players in the US. The German sound is brighter, more compact and immediate than the classic US sound. Mark Putnam, 2nd/4th horn with the *Bergische Symphoniker* in Sollingen, said, "At the turn of the 20th century, a lot of German, Austro-Bohemian horn players came to the United States, and they all played the single F horn. So you got this dark American sound; but now, Europeans have gone to a much lighter, compact, concentrated sound." Jeffrey McGuire,

former solo horn in *Staatstheater Saxony-Anhalt* in Wittenburg, thought that "German horn players 'get to the bell tone faster' when they crescendo; there is a certain transparency to it, they can play with that buzz without destroying everyone in their path!"³

After I returned from Germany, Alan Leighton, 1st/3rd horn in the *Bochumer Symphoniker*, wrote to tell me that a new young US player, Jessica Hill, was playing in his orchestra. In emails, she had some thoughts on the German horn sound as well: "In the beginning I struggled to find the sound. It's hard to find a universal language for describing sound qualities, but I think it's fair to say what Americans might call 'dark,' Germans call 'muffled.' I would definitely say my sound is more brilliant now than before, and very clear. When I visited the US about a year ago and heard some people practicing, I was astonished at how unclear it sounded; I felt I couldn't 'understand' it, like mumbling. So I think my own sound has moved in the opposite direction."⁴

Discovering why the German horn sound is so compact is difficult. Stanton Falling, 4th/2nd horn in the *Staatstheater Wiesbaden*, said, "I have a theory. If you start to play your horn in a place that has several seconds of reverb, stone surfaces and high ceilings, and you hear other people making a sound or chord or melody line, you're not going to want to cover it up with a massive sound. You will naturally gravitate to a leaner

sound and learn how to produce it, come off the tone maybe; the acoustics will affect you without you thinking about it very much, and will tend to make you play differently. And that kind of acoustics is here, specifically in the churches, where you are playing cantatas, masses, oratorios; sometimes we play symphonies in churches, or in an old cloister. You don't play the same way you do in a modern hall, where you can sustain fortissimos. You tend to pare down your sound, just to be understood as a player."⁵

The reason the German sound is brighter to me is due in part to the fact that German orchestras play at a higher pitch, usually A443-444. When asked what changes he made in his playing when he came to Germany, the first thing John Feider,

solo horn in the *Göttinger* Symphonie Orchester, said was, "I pushed all the slides in, so I could get it up to 444!" Richard Rieves, 1st/3rd horn in the *Philharmoniker Hamburg*, agreed. "Intonation is pretty high here. They say it's 443, but it probably tends to drift even higher, and if you are not used to it, I think it can be a problem. Like when I've gone back to the US – I played with some old friends from Dallas, who were tuning to 440, and tried as much as I could, I pulled out every slide and could not play at 440. Even if you try, you tend to stick where you are. I even tried to play someone else's horn and I

was too sharp. It's like it's in your head and it takes a long time to get it erased."⁷

To my ears, the German sound is brighter, more compact, and immediate that the classic US sound.

2. Instruments

The German sound seems to me to be much closer to the sound of the smaller-throated horns played by the present horn section in the Chicago Symphony, and very different from the classic Conn 8D sound that was prevalent at the time most of these players migrated to Germany. Interestingly, the majority of these players were trained in areas of the United States where the 'large-bore horn' concept of sound was taught. Sixteen of the subjects played Conn 8Ds before they went to Germany; out of the remaining 17, 11 played other large-throated horns; only six out of the 33 interviewees played a smaller-throated horn before going to Germany.

When he arrived in Germany, Mike Roberts, solo horn in the *Sinfonieorchester Aachen*, studied with Hermann Baumann. He recalls, "Baumann always taught in master class style. One time I left the classroom during my lesson, and when I returned, there was silence in the room, and Baumann was looking very serious. I thought 'What happened – something very strange is going on.' And he points to the horn, a Conn 8D, and he says, "You can't play well on that horn; tomorrow I am bringing you one of mine." He had tried my horn and was totally disgusted with it! So he brought me a Krüspe, the com-



pensating model, and I played on that; I won my audition here on that." $^{\text{N}}$

William Jones, solo horn of the *Philharmonisches Staatorchester* in Mainz, remembered, "They said at my audition, 'You won the audition, but do you think you could change horns?' So I changed to an Alexander 103 in October 1984, the second month of my season here, and I have never regretted it. It has maybe more resistance than the American horns, but I like that resistance."

Stefan Jezierski said, "Gerd Seifert, after I played the audition, said, 'Congratulations, you've got the job.' And I couldn't believe it – I was 23 years old and in the Berlin Philharmonic, wow! I was just totally amazed! He said, 'Of course, you have to get a German horn and a German mouthpiece.' I said, 'No problem! Whatever they want.' So I found out Gerd Seifert was playing a Melchoir horn, so I got one of those horns and I really liked it. It was sort of big, like a brass Conn. It made the transition from a Conn 8D to a German horn much easier. Now I play an Alexander 103, as almost all of the section does." He continues, "The Alexander 103 has more center in the wide dynamics; if I'm playing softly on a Conn, it's sort of like a normal sound, you dilute the sound a little bit, and it's difficult to keep the center in extreme soft playing." soft playing."

The Alexander model 103 horn is by far the most popular horn in Germany. Sixteen of the interviewees now play an Alexander 103 horn, but the ratio of players who play Alexander 103s within the German orchestral system as a whole is probably larger. Jezierski said, "It's easier to get a job these days if you play on an Alex. When I came to the Philharmonic, some were playing Yamahas for a couple of years, and before that, we had three people playing Melchoirs, some people were playing a Hoyer or a Mönig, it was all mixed. Since the 90's we have all been playing Alex's. Gerd Seifert never played an Alexander, but when he retired everyone else started playing them."

Mark Putnam believes, "The sound here is more compact, it's not diffuse. You can achieve this with the Alexander the best – you can play pianissimo and it carries way to the back of the room. The Alexander in my opinion is the only instrument versatile enough to use in a woodwind quintet and a Mahler symphony with the same success." ¹²

3. F versus B[-flat]

Moving from a larger horn to a smaller one was a significant change for these subjects. Another big transition was to change the way the B^{\flat} (B in German) horn is used. ¹³ These UStrained horn players living in Germany had to learn to play more on the B side of the horn.

Common practice in the US is to have the double horn "stand" in F with the change valve in B. The B side of the horn is used for playing g#' and throughout the rest of the upper register; in the lower register, standard practice is to play from the g' down to the f on the F side of the horn, perhaps switching from there to the B side. In contrast, most German players have the double horn "standing" in B; some players will play notes such as f#' and g' on the F side, but generally players prefer to play most notes on the B side of the horn.

A majority of beginning horn players in Germany start on a single B horn, so having the horn "stand" in B makes sense. Kathy Putnam, Wechsel [utility] horn in the WDR Symphonieorchester in Cologne, suggested, "I judge at contests regularly, so I see what people are teaching young students. The students, as a rule, do not start on single F horns, they start on these children's horns, reduced-size single B horns. They don't get a nice sound at all, but it enables a smaller child to play with the right posture and embouchure. [The teachers] keep them on these children's horns until they are big enough to hold a double horn. Then they just go from the B single horn to the B side of the double horn, and then they start adding the F horn to supplement it. In the older ones, you hear kids with quite fine sounds. You seldom see a kid started on an F horn. It's partially because, those kids who play an F horn are at a disadvantage when it comes to contests; their relative lack of accuracy and unclean attacks can be heard. On the committees, you will have eight or nine brass players, not necessarily horn players, and that's what the brass players will pick up on – lack of accuracy and fluffy attacks. You get points off for that."14

The prominent teachers during the 70s, 80s, and 90s also taught this way of using the B horn. Richard Schneider, 3rd/1st horn in the *Deutsche Staatsphilharmonie Rheinland-Pfalz*, remembered the changes he made while studying with Michael Höltzel: "When I came over, Hötlzel encouraged the Americans to use more B horn, though not necessarily exclusively. Since most Americans switch to the B horn in the mid-range at g#', it is not as much a sound problem as it is a clarity problem in the lower range of the instrument. He wanted to try to get away from a 'muddy' sound and 'fuzzy' attacks. Of course, the B horn provides a quicker response for more clarity and a brighter sound in the lower and mid-registers, matching that of the higher register." ¹¹⁵

In my interview with Erich Penzel, a German teacher of great impact on many US-trained horn players in Germany, we discussed the differences in the two schools of playing. Penzel said, "The American system – F horn to g' and then B horn, is the old German system; however, now the German system is mostly B horn. This changed in the last hundred years; Franz Strauss used B horn. Both of my teachers, Abby Frehse and Wilhelm Krüger, played only C and B horn. B horn was what I learned and have taught." ¹⁶

Factors in Sound Production

While listening and watching these orchestras, I observed that in many orchestras, an entire horn section will be playing the majority of notes on the B horn, and yet the sound is pleasing. Like most of my colleagues in the US, I was trained to play more of the F side of the horn; we were told to do this because the sound on the B side of the horn in the middle register (c'-g') was so hard to play with a good sound.

My personal teaching experience is an example of this phenomenon; I will occasionally hear a player who has learned to play everything on the B side of the horn, and generally the sound they achieve in the aforementioned range is "blatty" and "tinny." In my experience, trying to get a player who has learned on the B horn in the US to play with a good sound in that register is difficult. This was not the case in the orchestras I listened to in Germany. The sound achieved in these sections, while being compact and brighter, was beautiful and full of characteristic horn qualities.



As I discussed this conundrum with the players I interviewed, I began to see three factors in German horn playing that make the pleasing sounds I heard on the B horn possible. (1) The musical educational system in Germany. Unlike the United States, most German schools do not have a band program. If a student plays in a band, it is usually after learning an instrument from a teacher, then joining a group. Kathy Putnam said, "The sound that is being put in a young player's ears is the horn teachers'. Fortunately, Germany has music schools that are run by the communities and the parents pay a reasonable fee; your kid can have lessons there on any instrument or voice, or guitar, anything. This means that the students learn their concept of sound from their teacher." 17

In contrast, most young horn players in the US learn their sound from influences around them, especially trumpets. Unfortunately, in my experience, too many horn players in the US are also "transplants" from the trumpet section. The notes in the middle register of the B horn have a great deal of "give" to them; the notes are easily bent and spread. So, if, in the US, students are allowed to play most notes in the middle register of the horn on the B side, their sound is going to start imitating the trumpet sounds they hear around them in the band, and not the characteristic sound they would hear from a teacher.

(2) The instruments themselves. As mentioned earlier, the growing instrument of choice in Germany is the Alexander 103. People who play the Alexander 103 believe that the B horn is more in tune and sounds better on the Alex than the F side. William Jones said, "There are things you have to adapt to when you have a 103. Some things you just have to play on the B side – the Alex just won't respond well in the low middle range; I'm stubborn, I stay with the F horn as much as I can. But, say the low d', at the bottom of the staff, I always play that on the B, 1 and 2. First valve on the F side just doesn't work. It's something that is characteristic of the Alexander."

The players I interviewed who didn't play an Alexander 103 tended to be less structured in their use of the B horn. Many of these players stayed with the F side in the middle register because, unlike the Alexander 103, their particular horn resonated much better on the F side. Nevertheless, even most of these players would say that in order to get a job in present-day Germany, a horn player has a better chance playing an Alexander 103.

Geoffrey Winter, coordinated solo horn of the *Orchester der Beethovenhalle* in Bonn, plays a Paxman triple horn. "I still have the tradition of playing on the F side of the horn until g#' and then I switch over. But that's one of the things...about Alexaders – they're actually designed to be played on the B^b side. And it just doesn't sound right to me – the B^b side doesn't sound as good, it has to do with the overtone series, the F horn has a richer sound, because there are simply more overtones that you can bring out. But, I know for sure that there are jobs I applied for that I didn't get an invitation to because I played the wrong instrument."¹⁸

Geoffrey's colleague Charles Putnam, Wechsel horn in the same orchestra, plays a Mönnig horn, and still plays most notes in the middle register on F horn. He agreed with Winter: "Here there is definitely an Alexander culture. If you don't play an Alexander, you are definitely not going to get a job, that's the

thinking of a lot of people. And they've got a grip on all the horn players here; I know a lot of players who feel that way."¹⁹

(3) The mouthpiece. Most of the mouthpieces by German makers are, in comparison to mouthpieces made in the US, wider in diameter with smaller bores and shallower cups. When talking to Sjön Scott, solo horn with the Deutsche *Staat*sphilharmonie Rheinland-Pfalz in Ludwigshafen, I observed, "It seems like the sound spreads in the middle register on the B horn; you have to listen and work to make it sound like the F side." Sjön told me, "I think that's part of the reason why [Germans have] gone to a bigger mouthpiece, a bit wider diameter, and I think that the smaller-bore helps that. It focuses the sound in the low middle register; it gives the resistance. That's one of the problems with playing the B horn with a bigger-[bore] mouthpiece. If you have a big mouthpiece, it's too open, it sounds a little bit 'tromboney,' and so with a smaller bore you have more resistance, you have more to blow against, and with more lip in the mouthpiece, you have more flexibility."20

4. Bell Position

Many hornists who migrated from the United States to Germany were trained to play with the bell on the knee exclusively. After moving to Germany, however, they had to learn to play with the bell off the knee; many players changed in order to help brighten the sound.

Bob Thistle, former Wechsel horn with the *Gürzenich-Orchester Köln*, recalled, "Playing on the knee does darken your tone. I always wanted to play it on my knee, with my legs spread apart, and that was a little bit farther apart from the body, but not really holding it freely. When I moved to Germany, I got used to holding it freely, and my arms got stronger, I got used to it and I liked it; I didn't want to put it back on my knee anymore."²¹

Richard Rieves said, "Most people will play with the horn in the air. I must say, I'm happier to do it, just because I'm a long person, and I realized that I was 'scrunching' over to play; for me it was a great liberation when I could actually sit and hold the horn, but it's a transition. If you are used to having that weight on your leg, it's strange."²²

5. Blend within the Orchestra

The blend of the horn section within the orchestra is another challenge to which US-trained horn players had to adjust. Daniel Costello, 1st/3rd horn in *Anhaltinische Philharmonie* in Dessau, said, "In America, a flute sounds like a 'mighty' flute, the oboe sounds like a 'mighty' oboe, the horn sounds like a 'mighty' horn. But in Germany, the flute playing is very dark and the oboe playing is very bright, so they match each other. The bassoon player is very bright, if you can talk in these terms, and the clarinet player is very dark, so they match. The trumpet playing tends to be dark, so the horn playing tends to be bright, so they complement each other. To have one homogenous sound is, to a lot of German orchestras, at least in my opinion, is very important.²³

In addition, when seated in the orchestra, many times the horn section is seated on the left side of the orchestra, with the rest of the brass on the other side, woodwinds in the middle. In an interview with Mike Roberts and his, colleague, William Melton, 4th/2nd horn in the *Sinfonieorchester Aachen*, Mike said,



"The horn is more a woodwind instrument and the way the orchestras are set up here, the brasses are far away, by themselves, and take the trombones and the tubas away, and the trumpets and the timpani are a team, starting in the baroque times, and the horns and woodwinds are over somewhere else by themselves, and I think that only makes sense."24

William Melton added, "Maybe one out of ten notes in a given horn part is played with the first trumpet player, so if you are hanging around waiting for the trumpet to lead you, you'll wait for a long time!"25

6. Style

Stylistic changes were required as well. William Jones remembered, "In my second year here, people kept telling me, with Mozart and classical composers, I had an interpretation problem. So I spent some time with Herman Jeurissen, solo horn in The Hague, learning to play Mozart, and it opened my eyes about the different periods of music. That every period of music really does have a distinct style, and you should be aware of that, that when you play Mozart, you cannot play it like you would play Brahms; these are hundreds of years apart - some of the music we play - and people thought differently in those periods. You have to adjust your playing according to what they were playing at that time; otherwise, it just doesn't sound right. He told me I should get a hand horn, and learn to play things on the hand horn to learn why you articulate something this way in Mozart, but you do it other ways for others composers. Nobody had ever told me this before. In the US we play a very romantic style, a very big fat style, good for Mahler and things like that, but when you come down to Haydn with four first violins, it just doesn't work. You have to learn to play like they did back then. That was a big change for me."²⁶

US-trained hornists also had to adjust to a different range of dynamics. Eric Terwilliger, solo horn of the Symphonie orchester des Bayerischen Rundfunks in Munich, said, "Certainly in the Radio Orchestra, we play a lot more pianissimo than I have heard American orchestras play. I think that's one of the main differences between the American and German orchestras – the brass playing in Germany is not as athletic as the American. We try to fit in musically, rather than always thinking our part is the most important. The aspect of playing your part to where it is expected musically is something I have learned here. I realized that my part is not always the most important thing. Of course we horn players, we know that no matter what it is, that it is the most important! But I have noticed over the years that I have learned to play much softer than I did in the beginning. There is not a big stigma, of 'Oh, we're the brass players, and we're so big and tough.' I think it also comes from chamber music; there's so much more chamber music in Germany. So the more chamber music you play, the more you really learn to listen to what's going on. And that's one of the reasons why the European orchestras are known for playing so musically and the American orchestras are noted for being flashier, louder, and more athletic."27

7. Working Within the Section

Compared to horn sections in the US, the duties of horn players within a section in a German orchestra are different. In the US, with the exception of the top tier orchestras, most horn sections are five to six full-time players, while most German orchestras employ between five and eight players. In the US, the positions are designated as "Principal," "1st," "2nd" "3rd," "4th," "Assistant," or "Utility"; and the seating within a section is usually the same throughout a given week of performances. However, in German orchestras, each horn player is a designated "high" ("Hohe") or "low" ("Tiefes") horn position, and this gives the section more flexibility. For instance, many orchestras in Germany employ a "solo horn" position, but also someone whose position is "1st/3rd" or "3rd;" the "solo horn" plays only 1st, while the "1st/3rd" player plays both 1st and 3rd parts, the "3rd" only 3rd horn parts. Likewise, low horn players positions will be "2nd/4th," "4th/2nd," or "4th."

The setup may change for any given piece. Many of the orchestras in Germany serve a variety of functions: concert, opera, ballet, etc., and many times several concerts and rehearsals are going on at the same time. An orchestra may have rehearsals during the day for an opera with symphonic concerts at night. Thus, in a six-member section, the rotation for the high horns might be the "1st/3rd" and the "3rd" playing the opera rehearsals, while the "solo horn" and the 3rd/1st plays the symphonic concerts.

This rotation occurs with the low horns as well. Additionally, a German horn section with an odd number of players will have a "Wechsel" position; a horn player who could play either 2nd or 3rd horn, filling out either the "hohes" or "tiefes" needs on any given week. At a glance, this system seems rather complicated, but the players work out the arrangements either amongst themselves or through one person who has the responsibility of delegating the parts for each service.

US-trained horn players had to make many changes to be successful in German ensembles. The challenges before them were enormous, but each player found a way to successfully find and keep a job playing professionally in Germany.

In the next and final article, I will discuss the more personal aspects of adapting to life in Germany, differences in hiring practices, and the rigors of living in a culture whose language is primarily not English.

Notes

¹Each individual player has their own way of sounding and playing, and words such as "dark" and "bright" can be interpreted in differing ways. Like the United States, the sound can differ from region to region. However, I am attempting to explain very subjective differences; the reader is advised that I speak only for my own experience in comparing the two styles

Mark Putnam (2nd/4th horn, Bergische Symphoniker) in an interview with the author, September

 $\overset{2009}{\text{3j}} \text{effrey McGuire (former solo horn, Staatstheater Saxony-Anhalt, Wittenburg) in an interview with } \overset{\cdot -}{\text{--}}$

⁴Jessica Hill (former Praktikant, Bochumer Symphoniker) in an e-mail correspondence with the au-

⁵Stanton Falling (4th/2nd horn, Staatstheater Wiesbaden) in an interview with the author, Septem-⁶John Feider (solo horn, Göttinger Symphonie Orchester) in an interview with the author, Novem-

ber 2009. ⁷Richard Rieves (1st/3rd horn, Philharmoniker Hamburg) in an interview with the author, Novem-

⁸Mike Roberts (solo horn, Sinfonieorchester Aachen) in an interview with the author, September

⁹William Jones (solo horn, Philharmonisches Staatorchester) in an interview with the author, October 2009.

¹⁰Stefan Jezierski, November 2009

¹¹Stefan Jeziersky, November 2009.

¹²Mark Putnam, September 2009

¹³United States horn players generally refer to the two sides of the double horn as F and Bb, while Germans refer to them as F and B. In this article, I will refer to them as F and B.

 14 Kathy Putnam (Wechsel horn, WDR Symphonieorchester) in an interview with the author, Sep-

¹⁵Richard Schneider (Wechsel horn, Deutsche Staatsphilharmonie Rheinland-Pfalz, Ludwigshafen) in an email correspondence with the author, February 2011.



¹⁶Erich Penzel, (former horn professor, Hochschule für Musik, Köln) in an interview with the author, November 2009.

¹⁷Kathy Putnam, September 2009.

 $^{18}\mbox{Geoffrey Winter (coordinated solo horn, Orchester der Beethovenhalle, Bonn)}$ in an interview with the author, October 2009.

¹⁹Charles Putnam (Wechsel horn, Orchester der Beethovenhalle) in an interview with the author, October 2009.

 20 Sjön Scott (solo horn, Deutsche Staatsphilharmonie Rheinland-Pfalz, Ludwigshafen) in an interview with the author, November 2009.

²¹Robert Thistle (Gürzenich-Orchester Köln) in an interview with the author, September, 2009.

²²Richard Rieves November 2009.

²³Daniel Costello (Anhaltinische Philharmonie, Dessau) in an interview with the author, October 1009.

²⁴Mike Roberts, September 2009.

²⁵William Melton (4th/2nd, Sinfonieorchester Aachen) in an interview with the author, September 2009.

²⁶William Jones, October 2009.

 27 Eric Terwilliger (Symphonieorchester des Bayerischen Rundfunks, Munich) in an interview with the author, October 2009.

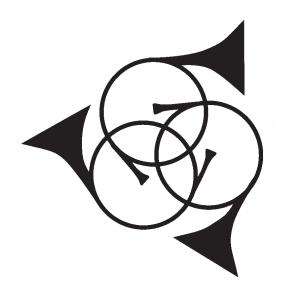
Karen L. Robertson is Professor of Horn at Appalachian State University, Boone NC. Dr. Robertson holds degrees from the University of Missouri/Kansas City, the University of Cincinnati, and the University of Tennessee; she served as chair of the IHS Composition Contest from 1996 to 2000. For their help in sponsoring her research in Germany, Karen thanks Prof. Dr. Andreas Waczkat, Musikwissenschaftliches Seminar at Georg August-Universität in Göttingen; Dr. Jesse Lutabingwa, Associate Vice Chancellor, International Education and Development at Appalachian State University; and Kate Brinko, Interim Director, Hubbard Center for Faculty Development at Appalachian State University.

Chart of US-trained Hornists in Germany, their education, and equipment

Name	US Education	Education	Orchestra	Position	us	Horn	F/Bb usage	Stands in
Albright, William	Indiana University: Phil Farkas	Friedrich Gabler, Michael Höltzel	Hamburger Symphoniker	2nd/4th	Conn 28D	Alex 103	Mostly traditional usage, except fast passages on B horn	F horn
Anderson, Doug	Western Kentucky University: Marvin Howe; Wayne State: Eugene Wade	Erich Penzel	Philharmonie Südwestfalen, Hilchenbach	Wechsel	Holton 178	Yamaha 668VS	B horn, except f# & g	F
Black, Kerin	Interlochen Arts Academy: Bruce Hennis	Royal Academy of Music	Stuttgart	N/A	Schmidt	Alex 103	B horn	B horn
Chapman, Christi	University of Michigan: Louis Stout; Indiana University: Michael Hatfield	Erich Penzel	musikFabrik/WDR Big Band/Freelance orch.	Horn	Lewis, Yamaha	Dieter Otto	F horn more than B horn	F horn
Costello, Daniel	McGill University (Canada): John Zirbel; Mannes: David Jolley	Stefan Jezierski, Bernhard Krug	Anhaltinische Philharmonie, Dessau	1st/3rd	Conn 8D	Alex 103	Bhorn, except f# & g	B horn
Douglass, Robert	University of Michigan: Lowell Greer	Oliver Kersken	No Longer playing – software design	N/A	Conn 8D	N/A	N/A	N/A
Falling, Stanton	Anderson College: Fred Ehnes; University of Washington: Verne Windham	Jack Meredith (US- trained)	Staatstheater Wiesbaden	4th/2nd	Holton 180	Alex 1103	B horn, except f# & g	B horn
Feider, John	Northwestern University: Dale Clevenger;	Norbert Hauptmann, Jan Schröder	Göttinger Symphonie Orchester	Solo Horn	Holton 178	Paxman Triple	Triple horn	Triple horn
Firkins, Donald	University of Central Oklahoma: Melvin Lee	Michael Höltzel	Hamburger Symphoniker	Coordinated Solo horn/3rd	Holton 177	Alexander Triple	Triple horn	Triple horn
Habig, Dorothy	Manhattan School of Music: Dick Moore	Gerd Siefert	Philharmoniker Hamburg	2nd/4th	Conn 8D	Paxman 23E	F horn more than B horn	F horn
Hall- Haspelmann, Laura	Eastman School of Music: Verne Reynolds	Michael Höltzel	Bielefelder Philharmoniker	1st/3rd	Holton 179	Kornford	Mostly traditional usage, except fast passages on B horn	F horn
Jezierski, Stefan	Cleveland Institute of Music: Myron Bloom		Berliner Philharmoniker	3rd/1st	Conn 8D	Alex 103	B horn, except f# & g	F horn
Jones, William	U. of Houston: Jay Andrus, Cesar LaMonica; Juilliard: Ranier DeIntinis	Herman Jeurissen	Philharmonisches Staatorchester, Mainz	Solo Horn	Conn 8D	Alex 103	Mostly traditional usage, except fast passages on B horn	F horn



Leighton, Alan	University of Southern California: Wendell Hoss, Vincent DeRosa	Erich Penzel	Bochumer Symphoniker	1st/3rd	Conn 8D	Yamaha 861	F horn more than B horn	F horn
Mahady, Laurence	New England Conservator: Jonathan Menkis Indiana University: Phil Farkas;	Peter Arnold	Freelance; teacher	N/A	Berg	Alex 103	B horn, except f# & g	F horn
McGaughy, Marcie	Cincinnatti Conservatory of Music: Michael Hatfield, Steve Gross	Erich Penzel	Duisburger Philharmoniker	2nd/4th	Conn 8D	Holton 180	B horn, except f# & g	F horn
McGuire, Jeffrey	Manhattan School Of Music: Howard Howard	Erich Penzel, Ulrich Hübner	Freelance; software design	N/A	Conn 8D	Alex 103	B horn	B horn
Melton, William	UCLA: Sinclair Lott	Adriaan van Woudenberg	Sinfonieorchester Aachen	4th/2nd	Conn 8D	Alex 103	Mostly traditional usage, except fast passages on B horn	F horn
Molz, David	Indiana University: Phil Farkas, Michael Höltzel		Münchner Philharmoniker	3rd/1st	Conn 8D	Schmid triple	Triple horn	Triple horn
Putnam, Charles	University of Florida: Reid Poole; Florida State University: Bill Capps	Erich Penzel	Orchester der Beethovenhalle	Wechsel	Mönnig	Mönnig	Mostly traditional usage, except fast passages on B horn	F horn
Putnam, Kathy	Jacksonville University: Jack Dressler; Florida State University: Bill Capps	Erich Penzel	WDR Symphonieorchester	Wechsel	Alex 103	Alex 103	B horn, except f# & g	B horn
Putnam, Mark	University of Florida: Reid Poole; Florida State University: Bill Capps	Erich Penzel	Bergische Symphoniker, Soligen/Remscheid	2nd/4th	Conn 6D	Alex 103	Depends on situation; mostly B horn	B horn
Rieves, Richard	Southern Methodist University: David Battey, James London	Sam Thiel (US- trained)	Hamburger Symphoniker	1st/3rd	Conn 8D	Alex 103	B horn	B horn
Roberts, Michael	California State University at Northridge, California Institute of the Arts: James Decker, Ralph Pyle	Hermann Baumann	Sinfonieorchester Aachen	Solo Horn	Holton 6D copy	Lawson Classical	Mostly traditional usage, except fast passages on B horn	F horn
Schneider, Richard	University of CentralOklahoma: Melvin Lee; Indiana University: Ethel Merker, Phil Farkas, Michael Höltzel	Michael Höltzel	Deutsche Staatsphilharmonie Rheinland-Pfalz		Holton 179	Alex 103		
Scott, Sjön	Ball State: Fred Ehnnes; Indiana University: Bob Elworthy, Phil Farkas		Deutsche Staatsphilharmonie Rheinland-Pfalz	Solo Horn	Conn 8D	Alexander K model	B horn, except f# & g	B horn
Terwilliger, Eric	Indiana University: Phil Farkas, Ethel Merkel, Michael Höltzel	Michael Höltzel	Symphonieorchester des Bayerischen Rundfunks	Solo Horn	Holton 180	Alex 103	Mostly traditional usage, except fast passages on B horn	F horn
Thistle, Robert	Boston University, New England Conservatory: Ralph Pottle	Hermann Baumann, Erich Penzel	Gürzenich-Orchester Köln	Wechsel	Conn 8D	Alex 103	B horn	B horn
Tuttle, William	Northwestern University: Dale Clevenger		Bamberger Symphoniker	2nd/4th	Lewis	Alex 103	Depends on situation; mostly B horn	Bhorn
Winter, Geoffrey	University of Washington: Chris Lueba; USC: Jim Decker, Vince DeRosa		Orchester der Beethovenhalle	Coordinated Solo horn	Conn 8D	Paxman Triple	Triple horn	Triple horn
Zizka, Ray	Ohio State University: Phil Nesbitt, Marty Morris; USC: Jim Decker	Michael Höltzel	Philharmonie Südwestfalen, Hilchenbach	4th/2nd	Conn 8D	Paxman 23E	B horn	F horn



Five Basics for a Horn Embouchure

by Andrew M. McAfee

Tive basic embouchure principles are at the foundation of many advanced horn playing skills. I find it useful to teach these basics even to young horn players to improve their tone quality and facility on the instrument. Not surprisingly, these work equally well with trumpet and trombone embouchures.



The five basic areas to address:

- 1. Chin muscle
- 2. Mouthpiece placement in or below pink line
- 3. Ratio of upper versus lower lip in mouthpiece
- 4. Angle of mouthpiece
- 5. Tongue position

On my website, hornlessons.org, you can view my technique videos and a Workshop Handout that explores this in more detail (look under the Order tab).

How to Teach the Five Basics

1. Start by firming and flexing the chin muscle downward

and shaping the lips forward (like whistling or blowing a candle). See Example 1. Seal the lips shut at the corners like a zip-lock bag and relax the center. Make sure the bottom lip is squeezed and firm. The center of the upper lip should be relaxed and protrude further out than the bottom lip. Practice buzzing the center of the lips by touching them together then buzzing them open.





2. When putting the lips into the mouthpiece, start by placing the bottom of the mouthpiece below the pink line of a firm bottom lip and flexed chin (Example 2). Then buzz only the top lip while holding the mouthpiece only on your firm bottom lip. Then, while buzzing, touch the mouthpiece on and off the top lip making sure the mouthpiece is still pressed on a

firm bottom lip. This ensures the top lip is free to buzz while the bottom lip is held firm.

3. Restart the process. Seal the lips (touching them together), press/pucker them forward inside the rim of the mouthpiece, and then relax. Do not stretch, separate the lips or place them ON the outer rim. This will make the player pinch notes and produce a more airy sound. Confirm, with the lip line, that there is 2/3 upper—1/3 **lower lip** inside the rim (Example 3).

4. Buzz the mouthpiece with the angle slightly downward (Example 4) until you get a pure buzz/tone. Pressing straight on or more into the top lip creates a



brighter, harder, more nasal sound. The top lip is the warmer sound, the bottom lip the harder, brighter sound. Use less pressure on the top lip so it is freer to buzz and protrude forward.

Keep the bottom lip squeezed from corners to center. Buzz the mouthpiece, glissing up and down in one octave siren calls to practice the zip-lock bag action of the lips (sealing sides to center).* The higher you go, the more pressure you will need on the upper lip. The lower you go, the less pressure on the upper lip. Use the tone as your guide.



Two general actions must be mastered with buzzing the lips, horizontal and vertical: Horizontal Action (*Zip-Lock Bag Action, Sealing the Sides to Center) - Practice firming the corners first, then firming/sealing the lips to the center. Do NOT roll up the chin or bottom lip when slurring upwards. This will pinch the center of the lips/air stream and cause a nasal sound. Instead, keep the center open by firming the lips from the sides to center like saying "eee-you." (See Videos 4 and 5 and page 1 of the handout, "Horsey Buzz.")

Vertical Action (Jaw Up/Down) - Having the chin and corners firm connects the bottom lip to the jawbone (see Videos 7 and 8). This is very important when you put the mouthpiece on the horn and want to connect to the bottom of the notes.

5. Become comfortable **starting notes** with and without the tongue (page 8 of the handout). You can view my free Video 3, "Starting Notes" on the Order page of the website. When slurring, keep the tongue down to keep the tone open and warm and the air stream down. If needed, touch the tip of the tongue to the bottom lip to keep it down and forward, as though singing "awe" or "o." This will allow more air to get to the lips, create a deeper connection to the instrument and open the tone. Sometimes the tongue can come up a little, like in the extreme upper range, but this is the exception. It is better to focus on the lips and air to do the work and not rely on the tongue as a crutch. Do not allow the tongue to come up in slurring like saying "dah-eee." Keep the tongue down and use the lips and jaw instead.

Let's bring these concepts together on the horn. Resting the air stream on the **groove** (the bottom of every note) is the goal. The groove is like a ledge, slot or pocket at the bottom of every note provided by the horn. The better the horn, the easier it is to find and rely on the groove. The feel of the groove, when the air stream is merging with the bottom of the note, is kind of like

5 Basics for a Horn Embouchure



two magnets opposing each other. You want a slight resistance or a cushion where the air stream/buzz touches or connects with the bottom of each note.

Experiment with finding this groove by playing any note and then, with the chin and bottom lip firm, move the jaw up and down slightly so the air stream aims higher or lower in the note and the pitch/intonation becomes sharper and flatter. Use this jaw vibrato (jaw up and down quickly) to help find/feel the bottom of the note. This jaw vibrato technique is different than rolling the bottom lip up or crunching up the chin muscle and is done without relaxing the bottom lip or chin. Move the bottom lip, chin and jaw as one piece. Lock the chin muscles down to merge it with the jawbone. Get the chin muscle out of the equation as a moving variable. As an analogy, I imagine there is a rubber band tied to my chin and the other end is pulling constantly down on my bottom lip. This is to keep the center of the lips open and to keep the air stream down on the bottom of the note. If you relax the bottom lip or chin, the groove dissolves or disappears and you will likely sag too flat below the note. If you pinch up the chin/bottom lip, you'll move the air into the floating never-never land center of the note. See Videos 7-8 and page 5 of the handout for more details on the seven different ways to confirm you're on the groove. The "Breath Start" is my favorite. Thanks to Dale Clevenger for teaching me this technique. Temperature and humidity are also huge variables in tuning and finding the groove. I address this in Video 11 "Tuning the Horn" and on page 7 of the workshop handout.

Once a player has figured out how to find and rest on the groove of one note, then mastering how to move from groove to groove is the next step. Ideally, every note will have its own unique aperture or circle size of air, determined by the center lip circle size and the jaw position (up or down). If you are truly resting on the bottom of each note, a lower note will have a lower jaw position (more open lip circle) and a higher note will have a higher jaw position (smaller lip circle). The jaw position and lip circle size correlate directly with how high or low the note is on the page. Again, resting on and trusting the grooves with this open, thick air stream allows for the best sound and smoothest slurs. You will eventually want to move from groove to groove, not groove to the middle of one note and then on the next note, middle to the bottom of the note. That is "twa-twa" playing to quote Clevenger. Smooth playing is moving groove to groove. Master keeping the air stream on the bottom of each note, without going to the middle of the note.

Every slur, trill, or movement from any note to any other note is based on the lips firming from sides to center and the jaw moving the air stream from groove to groove (without the tongue coming up) to ensure the smoothest transition between notes. See page 6-7 of the handout and my Video 10, "Trills."

I encourage educators, who start all their brass players on trumpet, to please, teach 2/3 upper—1/3 lower lip in the mouthpiece. If and when their students transfer to other brass, they won't have to do an embouchure change to get a warmer sound. There are great sounding jazz and classical trumpet and trombone players who use 2/3—1/3. I have taken many students through embouchure changes, even some that have

played professionally for 30-40 years. I have heard them say they wished they had this information in the beginning.

Teachers can work wonders and save years of frustration by confirming that their brass players keep these five techniques in check. This will enable them to achieve more without a major overhaul of their embouchure. I hope these principles will help make teaching and performing easier for you.

Andrew M. McAfee is Horn Instructor at the University of North Carolina at Chapel Hill (music.unc.edu), former principal horn of the North Carolina Symphony (1992-2007), and Music Director of the Triangle Youth Ballet (triangleyouthballet.org).



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Your Valeriy Polekh: Part IX

translated by David Gladen

Editor's Note: This is the ninth installment in the autobiography of Valeriy Polekh, the famous Russian virtuoso for whom Gliere wrote his Concerto in B^b Major. This completes through p. 169 of 215 pages.

So there we were, Buyanovskiy and I, in America! Jimmy Decker met us and drove us to the hotel. I participated in the activity of the program. I needed to give three lectures on the theme "Horn artistry in the Soviet Union," and during the concluding concert direct a horn choir consisting of sixty horns. I want to tell about the work Buyanovskiy did at the seminar. He had to conduct three master classes with the horn players who had come, and play a solo program.



Los Angeles, 1982: (l-r) James Decker, Vitaliy Mikhailovich Buyanovskiy, Valeriy Vladimirovich Polekh, Bill Henshaw

I attended his masterclass – I had not heard how he was going to conduct it. I liked his system. In the large room in which Buyanovskiy conducted his lesson, horn players sat in rows. Buyanovskiy asked those in the auditorium, "Who would like to participate?" A horn player, who was not very young, went up. Buyanovskiy greeted him and asked a few questions: How many years had he been playing the horn? Where did he study? In which musical institution? Where is he working now? And where is he living?

Having received the answers, Buyanovskiy took in his hands the instrument of his student, examined it, and said, "Yes, this is of the firm 'Conn' in rather battered condition, the mouthpiece also is of the firm 'Conn.' Would you play a scale?" The answer was in the affirmative. "Please play F sharp Major," requested Buyanovskiy. Unevenly and incompetently, but all the same he played.

"Do you play the etudes of Kling?"
"Yes."

Vitaliy Mikhailovich took his own instrument and showed how we play a scale.

"Now, play the scale yourself. Well now, you see, you have already begun to play much better and more competently."

Furthermore, he showed a principle which must always be followed by performers. This is rhythm. This is a counting technique, but if this etude is tonal, it is necessary to perform such an etude like a recital.



Arthur Frantz, Valeriy Vladimirovich Polekh, Vitaliy Mikhailovich Buyanovskiy, James Decker (in the Decker home)

"Please play the piece," requested Buyanovskiy. The student played *Romance*, by Saint-Saens.

"Thank you! You played without mistakes, but where are the nuances? Here, listen." Buyanovskiy took an instrument and began to play. "Well, what do you say?" asked Vitaliy Mikhailovich.

"You play beautifully," responded the apprentice.

Vitaliy Mikhailovich was explaining and demonstrating how one needs to carry the note, how to breathe, how it is necessary to hold the support and the diaphragm. Buyanovskiy succinctly showed how this is done.

"Please, play and try to put into practice all that I talked about here."

The apprentice began to play with more assurance, the sound poured out more freely and beautifully. The apprentice left very pleased with the lesson.

It was like that for about ten people. To all, Vitaliy Mikhailovich gave instructions and answered questions of interest. In the concluding concert, Vitaliy Mikhailovich played his solo program beautifully, and they did not let him leave the stage for a long time. My turn came at last. All sixty horn players were on the stage. I had earlier arranged with the concertmaster of the horn choir so that at the moment of my entrance, all the horn players, in unison and lightning fast, raised their horns high. The American public appreciated this effect. (Americans love a variety of effect pieces.) I played "Hymn of the City of Leningrad," by Reingold Moritsevich. The audience was pleased, and long expressed their acceptance with extended applause.

Vitaliy Mikhailovich signed my picture in the program. I signed Vitaliy Mikhailovich's picture in the program. Buyanovskiy and I both got acquainted with many famous horn players.

I thanked Jimmy Decker for the wonderful organization of the symposium. In the evening, we were guests at Jimmy's. He has a very cozy home. Near the house, a nice little cabin-cruiser stood on the water, and we went for a little ride on the water.



Jimmy had a bar in his house, and we sat down in his bar with pleasure.

The next day, about ten horn players gathered with us in the hotel. We were staying in a four-room suite. Our new horn-



player friends did not come empty handed. They brought many tasty things. Late at night, all our guests drove off. The two of us remained, Vitaliy Mikhailovich and I, and what to talk about?

Buyanovsky in Decker's home. [The horn is an antique made during the Civil War.]

I said, "How great this is! Now we have so many new friends."

"Yes, this is very good!" Buyanovskiy confirmed.

Los Angeles, 1982: Valeriy Vladimirovich Polekh in a top hat at Disneyland

It is impossible not to agree with the what D. D. Shostokovich said about V. M.

Buyanovskiy: "His artistry is exalted and strong. Characteristically, he has irreproachable artistic taste, a nobility of sound, emotional restraint, and the subtle ability to express the ideational-formative content of a composition in agreement with its character and style."

Larisa Leonidovna Artynova

The music college on Merzlyakovskiy Lane was in a small three-story building. Inside the building, working conditions were crowded, and even the basement area was used. The sheet-music library and classrooms were down there. These basement classrooms were mainly used by the winds that is, by students who were playing wind instruments. They located us there for a reason – so we wind instrument players would not disturb the other departments with our piercing sounds. The office of Director Blyuman was located in a small room on the first floor. Adjacent to this crowded office was the general office where two dear women sat. One was in charge of the scholastic area, and the other business affairs. They conducted all the business of the college.

I was recommended as a teacher to the Director of the college by Professor S. N. Eremin. Blyuman invited me into her office and said, "You are a famous musician. You appear on stage as a soloist. Couldn't you put together a little concert for us? That way, we could get a little more closely acquainted with you, and it would be pleasant to hear your presentation. The

fact is, we have never heard a French horn on the stage." I assented. One beautiful day, the instructors and students gathered in the small auditorium of the college to listen to a French horn player. My presentation was met with enthusiasm. On her own authority, the Director signed me up as a teacher in the college.

At that time, the sectional instructor over the horn class at the college was Anton Aleksandrovich Shchetnikov, who had been my teacher at the October Revolution Technical College. Here, we met again. Anton Aleksandrovich was very glad and helped me in every way to establish the new specialty. I set to work. The work turned out to be not so easy. It was necessary to teach the young person who had just come from amateur status to play the horn. Some rather good students began to appear for me.

At that time, our oh so thoughtful and intelligent Director became ill and, to our great regret, left the college. A new Director, Larisa Leonidovna Artynova took her place. The word went around that she was a business-like and capable leader. Also, as the Secretary of the Party Organization of the college, she showed herself to be a sympathetic and principled friend. Of course, she had realized long ago that such a famous college could not be located in such crowded conditions. She began to make arrangements. The fact of the matter was, that a general-education school adjoined our college. The new Director, Larisa Leonidovna, put forth a lot of work and effort to unite the school facility to our college. This was the Director's first great success. After colossal rebuilding and re-equipping, the new facility began to fully correspond to the parameters of a musical college.



"This reminds me of so much..."
[Larisa Leonidovna Artynova speaking to Valeriy Polekh]

The Director changed the old facility into a music school. By this means, Larisa Leonidovna had both a music school and a wonderful college. The Director changed the whole first floor over to a support area – accounting, housekeeping section, accounting, a rather spacious teachers' room, a rehearsal hall, the Director's office, and the Deputy Director's office. Auditoriums were put on the second, third and fourth floors. On the second floor was a very comfortable concert hall with an organ. Also, there was an elevator. Larisa Leonidovna fought for all this. The leader of the housekeeping department, Galina Vasilevna Krasnoperova, was an efficient woman, and her housekeeping



was always exemplary. The accounting department was ruled by three Ninas – the head accountant, the book-keeper, and the office worker. The accountants and I were very good friends. When I came to accounting, the three Ninas would try to keep me with them as long as possible by making a variety of light conversation. One Nina admitted to me, "You always give off a delicious odor, and we always try to keep you with us in order to breathe that Parisian aroma a little longer." I loved what was a secret sin – to sprinkle myself a little with perfume. In the scholastic area sat Eugenia Petrovna. Some of the old-timers simply called her "Zhenya."

The First Deputy of the Director kept to himself in his office. This was Aleksandr Ivanovich Lagutin. Lastly, there was the Director's office. In these premises was located the indomitable, businesslike Larisa Leonidovna, who was simultaneously gentle, angry, and strict. She was always on the run and did not sit in her office. Just think how many teachers and how many students there were, and she had business with all of them. If it were necessary, she would take notice of all, listen to all, give advice to all, or make a request. I almost forgot; she also taught music literature. The youngsters respected her, but they also feared her. There was a great flood of those who wanted to attend our children's music school. Larisa Leonidovna decided to construct another floor. The Deputy Director of the the College and the Director of the Music School was Zoya Konstantinovna Leonova, the choirmaster. She had at one time graduated from our College herself. In the music school, she led the children's choir. She was a wonderful person - kind and sincere. The keeper-of-the-keys in the school was the well-known, exceptionally "young" Vera Semenova Petrova. (Just between us, she was close to ninety.) She walked without a cane, and quickly, quickly. Her discipline was strict. The kids feared her, but respected her. When I had a break, I went to Vera Semenova, sat across from her, and began to reminisce with her. "Do you remember, Valeriy Vladimirovich, when I still was working at the Conservatory? I always noticed you. You always had some unusual collars and neckties. You were a dandy."

Larisa Leonidovna loved her symphonic orchestra very much – passionately loved it. She invited the very capable, young conductor, Leonid Nikolayev and entrusted the orchestra to him. It must be said, she did not miscalculate. Nikolayev worked enthusiastically and hard, so that the orchestra would sound professional. He succeeded in this.

The Director watched over the orchestra very much. She traveled with the orchestra to concerts at various institutions. The orchestra even performed in the Great Hall at the Conservatory. The famous conductor from West Berlin, Herbert von Karajan, advertised an International Competition of Youth Orchestras. Larisa Leonidovna decided to try for good fortune, prepare for the competition, and take part in it. She expended a lot of strength and health in the preparation for this competition. At last, the orchestra departed for Berlin headed by Larisa Leonidovna and the conductor Leonid Nikolaev. In West Berlin, our orchestra achieved great success, and as a result, Herbert von Karajan awarded the orchestra First Prize.

Larisa Leonidovna paid a lot of attention to the dormitory. She understood, that the dormitory needed to be like a family home. With all her strength, she tried to create coziness there

and a little bit of comfort. It was necessary to have a good buffet, dining room, and good showers. In the rooms, there had to be cleanliness and order. In the beginning, it was crowded in the dormitory. Larisa Leonidovna constructed another story. It became easier to breathe. In the dormitory, were kind adults who had been recommended by Larisa Leonidovna, and they kept track of everything. There was even a man in the dormitory whose specialty was rearing children. When the music school was being remodeled and I had to temporarily work in a small auditorium in the dormitory, I saw with my own eyes how orderly it was. Of course, it goes without saying, that the Director, Larisa Leonidovna, kept track of everything.

On the grounds of the College stands a solid building with the designation of swimming pool. This was also the brainchild of Larisa Leonidovna. She tormented herself so very much going around to various departments requesting and pleading to be given the possibility of building a swimming pool so that the children would not need to travel to the ends of the Earth to go swimming. That "energetic lady," Larisa Leonidovna, succeeded. Now we have our own swimming pool – we go swimming!

The librarian was Mila. From morning till late at night, she was giving out knowledge to the students. "Come to us in the library. Take knowledge without charge - just learn." She trained so many people, and from her golden hand, we received so much knowledge. I remember, I was putting together a reading book. I needed rare musical material. When I went to Mila in the library, my request was always filled with a smile on her pleasant mouth. She climbed among the shelves, set up a ladder, and somewhere, high up near the ceiling itself, found what I needed, and was happy to have helped me and my project. I was always going to the library and to Mila, kind Mila, wonder-working Mila. She would invite me to have some strong-brewed tea, and always asked how she could help me today. Her expression sometimes seemed a little angry, a little tired, and sometimes a little humorous, but it was pleasant kindness that shone in Mila.

I recollect our Party meetings. All the instructors always assembled, and the members of the Party attended the meeting as though it were a holiday. As was always the rule, a chairman of the meeting and a secretary were elected. Larisa Leonidovna, as a rule, sat in the first row of the auditorium and always participated in the process. If she felt she needed to speak her piece, she spoke it. She kept track of everything, and kept it quiet in the hall. Very thoroughly, she followed the proceedings of the meeting. A little noise would arise in the hall as we were starting to talk among ourselves, and Larisa Leonidovna would rise and turn her face toward the assembly. Immediately, quiet arose. The Instructor from the Regional Committee of the Party came to the meetings, and business matters were dealt with, but there was also laughter and humor - there was everything. In the course of forty years, I remember almost no instances when we uncovered some sort of dirty dealing or anything of that sort. For many years we had a friendly Party family, and for a fact, Larisa Leonidovna led this family. I would like to add that students Larisa Leonidovna raised and graduated from the college would return after they finished the Conservatory and work again under the wing of Larisa Leonidovna.



In the college, we had a tradition. The first Monday of June was "Health Day." At eight o'clock in the morning the three groups gathered – first year, second year and third year students. They traveled to three different electric train stations, and each group would board the electric train together at their designated station. The leader of each group would designate at which station they would leave the train. All three groups would exit the electric train and go on foot and gather at the

guide the groups. Under the leadership of experienced teachers, usually the physical education and civil defense instructors, from three different locations the groups would direct themselves to the designated point – Peredelkino.

designated point - Peredelkino. Experienced instructors would

I will permit myself to describe how the first group went. I and my daughter, Lyudochka, already were at the Kiev station at eight o'clock in the morning. (I loved the Health Day very much and always went with my kids.) We bought tickets. The people began to arrive, roll was called, and we got seated on the train. The girls and boys in the pleasant compartment sang songs - drowning out the beat of the wheels. It was evident that all the surrounding passengers liked our singing because everyone tried to sit a little closer to the singers to hear real singing. They even started to sing along. That's how we traveled to Solnechnaya [Sunny] Station. The command was given to exit. We got off, crossed the railroad tracks, and entered the forest. It was such a beautiful, radiant morning. The sun was shining. The air was clean and smelled of the forest. The girls gathered lilies of the valley and violets. Soon, everyone had small bouquets. When we had boarded the electric train, it had been cool, but now everyone was beginning to unwrap themselves. The sun had done its job and warmed the children up. After an hour of travel on foot, the military instructor, Boris Ivanovich Zharov, gave the command for a halt.

When the halt was over, we went farther. We were walking in the forest, and it gradually began to thin out. Suddenly, before us opened a wonderful oasis. We were standing on a height, and below us opened a beautiful panorama: wonderful, ancient pines; the aroma of rosin in the air; and a picturesque stream with clean, transparent water. Around the stream stood benches that were painted various colors. This was Peredelkino. We saw Larisa Leonidovna. She was already bustling about with regard to the buffet. In the heat, how pleasant it was to drink cool kvass or a fruit drink and eat buttered bread. The sports supplies booth was opened for us. There, one could rent bicycles, volleyballs, and soccer balls. Our famous military instructor, Boris Ivanovich, had already prepared various types of competitions in running and jumping. He was a great master at thinking up ingenious games to play. The heat was doing its work, and everyone was taking off the heavy clothing. Larisa Leonidovna was keeping track of everything and everyone. I sat with Lyudochka on a bench by the stream. Suddenly, two pleasant heads burst forth from the water - yes, two of my students! Surprised, I said, "The water is cold, how can you stand to swim?"

"It's nothing!" responded my sportsmen. "We are hardened people."

That is how the first Monday in June went.

Traditions

On one beautiful day, Larisa Leonidovna would gather all the returning students in the college. The students got on buses and went to the museum-home of P. I Tchaikovsky in Klin. This was a tradition Larisa Leonidovna had established. Upon arriving in Klin, the participants entered the museum-home – a holy place for musicians. It was the rule for all the participants to assemble in the hall. Larisa Leonidovna delivered an introductory speech, and the student tickets were handed out.

One of the best students who had completed the college was permitted to play the grand piano on which P. I. Tchaikovsky himself had once played. After viewing the museum, the youngsters left – full of all manner of joyful hopes.

I think Larisa Leonidovna loved Soviet Army Day very much. All the instructors of the college would wear medals, and war veterans would come on this holiday. Larisa Leonidovna also wore her medals. Everything was very serious. The orchestra played, and the veterans were looking sharp and festive. The students looked at us with completely different eyes, and evidently thought, "Wow! It turns out that's what you are, and we didn't know!"

Larisa Leonidovna always invited military men with heroic battle banners. The military lector related the heroic paths of these banners. Besides that, Larisa Leonidovna always invited a well-known Hero of the Soviet Union who would tell grippingly of his legendary actions. After the official ceremony, the amateur artists of the college performed, or masters of the circus were invited, or young artists of the dramatic theater performed. The evening was always serious and interesting.

It was also a tradition at the college to put on an amateur theatrical production every ten years. The youngsters began preparation many months in advance. They memorized whole scenes, wrote scripts, and prepared operatic excerpts – with a comic theme, of course. Graduating students and alumni of the college would come from other cities. Our jokers, and we had more than a few, prepared various very funny excerpts from the life of the college. I have kept an interesting photograph showing the hall, full of instructors, and all, as one, are laughing. That is how our amateur theatrical production went.

Nikolai Nikolaevich Voronov and Semen Ilich Makeiev

One day, I was painting my dacha house. I made a special scaffold, climbed up on it, and began to paint. Suddenly, I saw

a small auto approaching. I saw it was a BMW, and a general got out of it. He went into his personal plot, which was directly across from our dacha. After a little while, the general came out of his plot, glanced around and caught sight of me.

Semen Ilich Makeiev





"God preserve you." shouted the general when he saw me. "Thank you," I replied. At that time, I was finishing the painting work on my property.

"Whom are you renting to?" asked Semen Ilich [Makeiev]. "And who lives here?"

"I live in this house, but I rent to my mother-in-law."

"How are you paid?" asked the general. "Payment for painting, of course, is a bottle."

"Ha, Ha! Such payment is very much in fashion now."

"Yes, you're right,' responded Semen Ilich. "They rarely take money. More and more it's spirits."

"Comrade General, I am climbing down now. I ask the favor that you came into my cabin. We'll have some tea, and maybe, as we are becoming acquainted, also a glass."

"With pleasure. I'm not in a hurry."

We went into our house. The general inspected my abode. He seemed to like my apartments. While we were looking around the house, my wife was setting the table.

"Let me introduce you, Comrade General, this is my wife, Ludmilla Nikolaevna, and I am Valeriy Vladimirovich."

"I am very pleased, and I am Semen Ilich. Valeriy Vladimirovich – this is a name I am acquainted with. No doubt, you know there is a famous lady singer, Valeriya Vladimirovna Barsova?"

"Let me tell you of about interesting incident. When Valeriya Vladimirovna turned sixty, they put on a celebration in her honor, and I brought greetings from the Bolshoi Theater. The leader announced, 'Valeriya Vladimirovna will be greeted by Valeriy Vladimirovich Polekh.'"

"Just think!. What a coincidence!" said the general. "My wife, Sofia Grigorievna Panova, you know, also sings in the Bolshoi Theater. She is a soloist and an Honored Artist."

"Here is what happens. Sofia Grigorievna sings on the stage and I accompany her in the orchestra."

"So, you play in the orchestra? Wonderful! Ludmilla Nikolaevna, do you work at the Bolshoi Theater also?"

"No, Semen Ilich. I just am helping my husband."

"A wonderful answer! So, let's drink to our wonderful wives"

That was the start of a very pleasant acquaintance with the family of Semen Ilich and Sofia Grigorievna. Time passed. Semen Ilich built his house, and we became true friends.

We developed a strong friendship, and really lived like a large family. We got acquainted with Semen Ilich's daughter, Natasha, and in turn, we introduced them to Ludmilla Nikolaevna's mother, Aleksandra Sergeievna. We introduced them to our daughter, Lyulechka, and our son, Valeriy. In the summer, we passed the time happily, and in the winter, we would meet on Gorky Street because we lived on the same street. We got along well. Semen Ilich and Sofia Grigorievna turned out to be wonderful people. Our kids grew up. Natasha got to know Valeriy, and they became friends. Natasha and Valeriy fell in love with each other, and we all began to expect a wedding soon.

Semen Ilich had an old and very close friend, Marshall Nikolai Nikolaevich Voronov. They were both army men, and they both even had served in the Czar's army – two tall, stately grenadiers. Nikolai Nikolaevich achieved the rank of marshal

and Semen Ilich achieved the rank of general. The Voronov and the Makeiev families had been friends for many years. The Voronov family often came to the Makeiev dacha. Semen Ilich introduced my wife and me to Nikolai Nikolaevich and his wife Olga Sergeievna. These were very pleasant and courteous people.





We began to get together often. Nikolai Nikolaevich always had a story to tell, and we listened with pleasure to his stories from the time of the Civil War and from the time of the Second Great Patriotic War. [WWII] He talked about music and about theater. However, Nikolai Nikolaevich did not just talk-he loved to listen to the person he was talking with. Once, somehow, the conversation got around to mushrooms. It turned out that Nikolai Nikolaevich was a confirmed mushroom hunter. Right then, he proposed that we go for mushrooms on Saturday. Everyone gladly agreed. The long-awaited Saturday arrived. My wife and I rose when it was barely light out, had a little breakfast, got ready, and went accross to Semen Ilich's, but Nikolai Nikolaevich's car was already standing at the gate. Because Nikolai Nikolaevich knew where mushrooms were to be found, he drove us to an excellent location.

It was a thick forest of ancient trees: firs, pines, and an occasional birch. In the forest, it was a little dark and damp and mossy. The soil was just right for mushrooms and the aroma of mushrooms went through the forest. In the beginning, we came across russula and chanterelle mushrooms. Later came brown cap, white, and orange cap. Nikolai Nikolaevich took only the heads. He carefully cut them off with a small knife and placed them in a basket. The bottom of the basket was lined with ferns so the mushrooms would not be crumpled. We spread out in different directions.

Interestingly, as I was stooping to pick a mushroom, it seemed to me that I heard a noise, and not just a noise, but music. I stopped and listened. The sounds faded. Again, the sounds were audible. Again, I was hearing chords and harmony, and then, I was hearing a symphonic orchestra. It couldn't be, but I was hearing Tchaikovsky's Sixth Symphony! At first, I was even a little scared. The sounds of the symphony got closer and then moved farther away. I looked around. Almost next to me, Nikolai Nikolaevich was picking mushrooms. I began to move away from him, and the sound began to get quieter. I drew nearer to Nikolai Nikolaevich again and the symphony was playing again.

"Nikolai Nikolaevich, what is going on? I hear music. Put my mind at rest. Is this true?"

"Yes, Valeriy Vladimirovich. This is completely true. You are hearing music, and the music is located in my pocket. This is a small radio receiver." The music poured out and poured out.

"Well, this is Tchaikovsky's Sixth Symphony."



[No caption: Valeriy Vladimirovich Polekh]

"No, this is not magic, but a new word in technical equipment. When I was in Paris as a guest of Charles de Gaul, he presented me with this little wonder. Valeriy Vladimirovich, this is my very favorite symphony. Here's a big stump. Let's sit down and listen."

We heard the voices of our ladies. "What's happening? What's that music?"



"Yes, this is our receiver playing. We are listening to the Sixth Symphony of Tchaikovsky. Please, sit down. Look, such a charming stump. Be seated and I will spread my raincoat for you."

We listened through the final part of the symphony. Ludmilla Nikolaevna remarked, that in such magical surroundings the symphony sounded magnificent.

"You know," said Nikolai Nikolaevich, "we have coniferous nature and magnificent music. Well, alright, and what about our harvest? Show our trophies," said Nikolai Nikolaevich. "Here are my trophies: forty whites, also brown caps, and orange caps. What do you have there, Valeriy Vladimirovich. Show us"

"I have thirty whites, twenty orange caps, and also brown caps."

The ladies also showed their trophies. With this harvest we directed ourselves toward home. Tired and happy, we returned home with full baskets and wonderful memories of the Tchaikovsky music.

It was winter, and there was a light frost. My wife and I were at the dacha sitting in the little house that, at one time, we ourselves had built. We'd had a stove installed, and we lived in this little house until our big, comfortable house was built. We called this little house "The Temporary." This day, we had come to clean out and put it in order. We tidied up, chopped firewood, and fired up the stove. General Semen Ilich [Makeiev] and Marshal Nikolai Nikolaevich [Voronov] had decided to come to us at the dacha – to the little house, which Semen Ilich nicknamed "The Winter Palace."

On the appointed day, we drove to our estate. We got out of the car. The weather was wonderful, the sun was shining, and the snow glittered. The general called Nikolai Nikolaevich over to his place. I hurried to my property and took a shovel and scoop and began to clean the road – there was a lot of snow. I very much wanted the guests to be able to walk on a clean road. I opened the door to The Temporary and went in. I began to quickly heat up the stove, and the fire sort of flared up. I went out on the street and began to clean the road. I returned to The Temporary – Oh, Lord! Smoke and soot! What was the matter? It turned out, I had forgotten to open the stovepipe damper. Again, I began to tend the fire and the fire got hotter. I took a big piece of plywood and began to wave it from side to side in order to drive the smoke and soot out of the house. This turned out to be no simple matter. I was driving the smoke and

soot out of the house, and all that filthy stuff was flying right back in and tormenting me. Sweat was pouring off me like hail. I saw that my guests were already coming toward me. I continued waving the plywood and driving out the smoke. I quickly shut the door to the street in order to warm up the place a little at least.

The door opened, and the guests came in. Nikolai Nikolaevich apologized for being detained at Semen Ilich's place. In his hands, Nikolai Nikolaevich was holding a case, a rather impressive type of suitcase. The table was already covered with a fresh white table cloth, and Nikolai Nikolaevich placed his case on the tablecloth. It was too early to take off coats because it was still cold in the house.

Nikolai Nikolaevich opened the case, and it turned out to be a magic tablecloth. Revealed there were jellied meats, ham, cheese, and baked chicken cut in thin slices. Also, white and dark Borodinsky bread, hot tea and coffee in thermoses, sweets, candy, sugar in small lumps with special tongs for it, and khalva [a paste of nuts, sugar, and oil]. There were also dishes: cups with saucers, plates, and even salt and pepper. All these viands came out of special plastic boxes. Nikolai Nikolaevich took all this out and arranged it very attractively on the table. Two bottles of cognac – Armenian and Moldavian. I was busy with the stove, and the temperature rose noticeably. We were able to take off the overcoats. Soot was flying everywhere, and when it was possible, I caught it. We sat down, and Nikolai Nikolaevich raised the first toast. We drank to the host of "The Winter Palace." The first glasses flew like eagles, and the snacks were regal, especially the sliced fish.

I always listened with pleasure to the pure Russian speech of Nikolai Nikolaevich. We were sitting, drinking, and eating, but I noticed how Nikolai Nikolaevich would catch some floating soot and make it look like nothing was going on and there was no soot. He, himself, completely freely caught it and made it seem as though nothing were happening. At meal time, guests exchange interesting memories. Nikolai Nikolaevich reminisced.

"Stalin was about to arrive to accept a new canon. (I must explain that both Nikolai Nikolaevich [Voronov] and Semen Ilich [Makeiev] were artillery officers.) So, there we were, waiting for the canon, and the canon had not arrived. No canon. No canon. What was the matter? Everyone was waiting and expecting Stalin. At last, the canon rolled up. I was in charge, Head Marshal of Artillery Voronov. Stalin's cortège was in sight. We were all sweating. The canon had gotten stuck in the mud along the road. Somehow or other we cleaned it up and presented it for judgment, and not just for judgment, but for judgment by God. Don't forget, at that time Stalin was God for us. He inspected the canon, and gave the order to fire a few salvos. Stalin seemed to be pleased with the test, but Stalin was a riddle of a man. Before driving away, he looked at me with his penetrating gaze and said, "Head!" I snapped to attention. "I saw how you wiped the canon with the hem of your overcoat. I am reproving you. Be thankful that I am in a good mood today, or else!" And he rode away. At last, we could breathe more freely. Stalin could have thrown us to the wolves."

We each drank another glass, and decided to go for a walk. After the walk, we switched to tea. So ended an amazing day spent in "The Winter Palace" with Marshal Nikolai Nikolae-

vich Voronov and General Semen Ilich Makeiev, wonderful men and excellent neighbors. I still have the two empty cognac bottles. On them, I have inscribed, "Here in the Winter Palace, this bottle was drunk with Head Marshal of the Artillery Nikolai Nikolaevich Voronov and General Semen Ilich Makeiev" and the date.

A warm autumn arrived. Nikolai Nikolaevich invited Semen Ilich, Sofia Grigorievna, me, and my wife, Ludmilla Nikolaevna, to his dacha in Barvikha. Because he was a thoughtful and attentive person, Nikolai Nikolaevich sent his governmental staff car for us. The ride was comfortable and soft; in a word, we rode wonderfully. Nature at Barvikha is enchanting, and we liked it very much. The summer-like days of early fall were in full swing. The leaves had not turned yellow, but it smelled like autumn. Nikolai Nikolaevich and Nina Sergeievna met us joyfully. It was so wonderful in the garden we did not want to sit in the house. The bright drops of the purple rowan [mountain ash] outlined the autumn scenery. Nina Sergeievna showed us her estate. Not far off, stood the white columns of a Moorish summer-house. We could not pass by such a charming object. We entered the summer-house and arranged ourselves on very comfortable arm-chairs. The figure of Nikolai Nikolaevich was imposing, and his powerful height was outstanding, but in contrast to these, his actions and voice were soft and somehow gentle. All the appearance of Nikolai Nikolaevich reminded me of the great composer, S. Rachmaninoff. Nikolai Nikolaevich recounted to us the history of this Moorish summer house. I will give his account.

"Once in Germany, I drove with my adjutant from Berlin to Dresden. The city was completely smashed. That is what the Americans endeavored to do – to destroy the Second Florence. The city reminded me of the picture, *The Death of Pompei*. Among the continuous ruins, I noticed a summer-house that by some miracle was still whole. We stopped, got out, and walked in the direction of the summer-house. Yes, the Americans had been there. The summer-house was ransacked and covered with wounds. All the same, we sat in it for a moment. I liked it so much that I felt sorry for it. I left feeling sick at heart. In Dresden, during a conversation with the city's commandant, I wanted to talk about my encounter with the summer-house and about how it had made an indelible impression on me. The commandant looked at me, and seeing my sorrow, said, 'Take it. It's all going to be torn down for scrap anyway.' 'How can I take it?' 'Well, that's our affair. If you like it, take it!' As a result, the commandant ordered the soldiers of his engineering unit to carefully dismantle the summer-house, and provide for setting it up. After a short while, the dear summer-house arrived in Moscow for us. Now, you know what path the summer-house has traveled, and now, the summer-house adorns our garden."

They invited us into the house. We were ecstatic with the dacha. Everything was comfortable and warm. There was a large room for entertaining, a spacious dining room, a billiard room, and the office for Nikolai Nikolaevich was very pleasant. There was a very dear boudoir for Nina Sergeievna, and an airy veranda. Flowers were all around. A large oval table was supplied with various tasty hors d'oeuvre and wines. They invited us to the table. Truly, everyone was noticeably hungry.

When the goblets were filled, Nikolai Nikolaevich gave a toast for the health of the dear guests, and also said that for him and Nina Sergeievna it was so extremely pleasant to eat and drink in such warm company. There were other toasts. As always, Nikolai Nikolaevich was attentive and pleasant. They served pineapples in champagne. Conversation at the table flowed pleasantly and abounded in light jokes and witticisms.

As always, Nikolai Nikolaevich was on a high level. He told elegant and quite humorous anecdotes. "In the park next to his villa, a millionaire architect built three swimming pools. One had warm water, one had cold water, and the third had no water at all. 'Why a swimming pool with no water?' they asked the architect. 'The fact of the matter is, many of my friends do not know how to swim.'"

My turn came to amuse the guests. "One farmer telephoned his neighbor, who was also a farmer. 'Jackson, do horses smoke?' 'What's the matter with you? Have you lost your mind? Of course not!' 'Then, that means your stable is on fire!' "

Nina Sergeievna told an interesting anecdote. "Doctor, is it true that those who eat a lot of carrots have good eyesight?" 'Of course! Really, have you ever seen a rabbit wearing glasses?"

After lunch, we went to the living room. Nikolai Nikolaevich asked me to sing something. "Sing. You are a quite a master at imitating great singers."

I sang several parodies. Nikolai Nikolaevich liked my singing, but regretted that there was no instrument, a piano, at the dacha. He promised that there definitely would be a instrument the next time I came.

One day, Nikolai Nikolaevich phoned my son, Valeriy, and asked him to ride with him to a music store and help him pick out a good instrument. My son, Valeriy, was studying at the Conservatory, and he had perfect pitch. That is why Nikolai Nikolaevich turned to him.

We learned with pleasure that Nikolai Nikolaevich and Nina Sergeievna were putting on a New Years Eve party at their dacha. Also, we learned that the Polekh family and the Makeiev family were invited to the party. The day of December 31st arrived, and Nikolai Nikolaevich sent a car for us. We went out on the street where snow was falling by the shovelful, got in the car, and went for the Makeievs. They were already prepared.

When we got to the point on the main road where we should turn off to Nikolai Nikolaevich's dacha, we could not find it. The road was completely congested with snow. What to do? Suddenly, in the distance appeared a man with a lantern in his hand. The man made signals with the lantern. Glory to God! We learned the man with the lantern was Nikolai Nikolaevich. In valenkiy [felt] boots he was clearing the road for us. In patent leather dress shoes and light boots, we tramped through the snow with difficulty, but we got there. After the snow and blizzard, how pleasant it was to find ourselves in warm accommodations and to shake the snow off ourselves. Nikolai Nikolaevich fussed over Sofia Grigorievna, and got down on his knees and massaged her feet. I also brought back to order the frozen feet of my wife. At last all the feet were warmed up and we proceeded to the living room. We were met by a tall richly decorated fir tree, a fire in the fireplace, and soft



comfortable easy-chairs. After sitting in the living room and chatting, we directed ourselves to the billard room.

Nikolai Nikolaevich invited Semen Ilich to play a game. He accepted the invitation. I became an enthusiastic spectator. Nikolai Nikolaevich began adroitly to chase the balls into the pockets. Semen Ilich was defeated. The victory was awarded to Nikolai Nikolaevich.

The clock struck eleven, and the host and hostess invited us to come be seated at the table. The doors to the dining room were opened. The table was decorated with great taste. On both sides of the table stood lighted candelabras. There was silver, crystal, and porcelain bowls filled with fruit. Fifteen minutes remained until the New Year. Nikolai Nikolaevich requested that wine be poured into the goblets. He pronounced a toast: "Friends, we will drink to the old year. This is in some measure somber, because we are parting with one more year of our lives. However, we are optimists, and how have we spent this past year? In my opinion, not badly. We have gotten together often, attended the theater, and, you will remember, we even were at the circus. So, we drink to the old year. Hurrah!"

The chimes struck twelve. The champagne swirled in the goblets. Everyone stood and greeted the New Year. They shouted "Hurrah!" several times. Everyone ate with a good appetite.

Semen Ilich brought a word: "Friends, I am hoping that the New Year will be still more interesting and more meaningful. I think everyone agrees with me. I wish for everyone strong health and frequently to gather together. Hurrah!"

I drank to the health of the ladies – the dear ladies. My wife, Ludmilla Nikolaevna, thanked the host and hostess for a marvelous evening. Addressing Nina Sergeievna, she also said, "You are always able to give joy and pleasure." After supper, everyone adjourned to the living room. A rather new piano stood in a prominent place.

Nikolai Nikolaevich said, "Valeriy Vladimirovich, we ask that you be the first to try out the new instrument."

I sat at the piano, and played a few chords. "I will sing a few parodies of singers you all know."

Nina Sergeievna clapped her hands and remarked that Nikolai Nikolaevich loved my parodies very much.

I began with Ivan Semenovich Kozlovskiy, and then came Sergei Yakolevich Lemeshev, L. Utesov, Byul-Byul Orly, and A. Vertinskiy. They told me later that when I sang Vertinskiy, Nikolai Nikolaevich had tears in his eyes inasmuch as Nikolai Nikolaevich was sentimental. When I began to sing the operatic Kachalov, Nikolai Nikolaevich asked me, "Do you know who you did a parody of?"

I said, "Yes, I sang Kachalov."

"You sang my son-in-law. Kachalov is the husband of my daughter."

I had to sing a second time, "Gardens flower greenly, and in them lovers stroll. They stroll, gaze at the world wide, and our concerns do not matter to them." Nikolai Nikolaevich was very pleased. Later Sofia Grigorievna and I sang the duet of Violetta and Alfredo from the opera *La Traviata*. Sofia Grigorievna sang alone very well. She is a wonderful singer, a rare singer. We enjoyed ourselves for a long time, sang together, and danced.

We began the New Year beautifully. The snow stilled, and the moon appeared. We all went out into the garden. What a beautiful winter. The trees were all dusted with snow, and every little branch glistened like a storybook picture. Nina Sergeievna asked everyone to go in the house; the frost was getting stronger. Noses were turning red, and patent-leather boots and shoes were beginning to freeze stiff. Quickly, we went in for tea – for hot tea. So ended our New Years party. It was as though everyone were a little younger. New life was starting in the New Year.

Once, when I was strolling with Semen Ilich in his garden, he asked me, "How about you inviting Nikolai Nikolaevich and Nina Sergeievna to your dacha?"

I replied, "With great pleasure. Only I ask you to come to an agreement with Nikolai Nikolaevich as to when would be a good time for him to be my guest. I need seriously to prepare for this visit."

"Good, Valeriy Vladimirovich. I will let you know."

At last, it was the designated day and hour of the visit. It was the end of summer. The morning turned out to be sunny, but not hot. We rose a little early and got everything ready. When we saw Nikolai Nikolaevich's car coming, we all went out to greet him. There were pleasant hugs, kisses, and greetings. We went into our dacha.

Nikolai Nikolaevich said, "Semen Ilich has been telling us what a master craftsman you are, and how many interesting things you have made. Is this the sitting room?"

"This is the dining room. I made all the furniture myself. Here, for example, is a side-board made from red wood and also around the mirror."

"This is good work," observed Nikolai Nikolaevich.

"Here is the dining table. As you can see, it is made to look like a chess board, only with a larger aspect, and it is consists of two tones – brown and cream. Look at the doors of the cupboard, the sides repeat the same pattern as in the table. They are finished in the same tones. Look, this decorative bench is made according to an American magazine; though it is true that it also has my ideas also.

Nikolai Nikolaevich was surprised. "Such mastery! Where did you obtain the material? The sideboard is made of red wood and again, such a wonderful polished finish."

"I bought all the material at the 'Children's World' store. They have a department there called 'Do It Yourself.' There, they sell various leftovers that come to the store from mills and factories. Earlier, they simply burned these leftovers, but this is valuable material."

"Your success is simply astonishing," amazed Nikolai Nikolaevich. "And a piano?"

"This is a very old instrument from the French firm, Pleyel. Our grandparents even played on it. Lets go into the bedroom. This dressing table is made from the same material, only I added a different tone – light-blue with white. It seemed to me that such a tone would be gentler and lighter."

"Where did you get such a large and splendid mirror? Nikolai Nikolaevich asked interestedly.

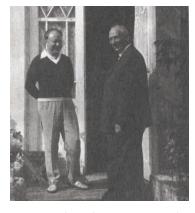
This is from an old dresser. The dresser itself got old and was falling apart, but a mirror is forever young. Look, what a bedstead! This is an ultra-modern bedstead. Yes. When I was abroad staying in vari-



ous hotels, I looked closely and got accustomed to it. Notice, the headboard is solidly, firmly fastened to the wall, but the bed itself moves independently wherever you wish. The chairs are also light-blue with white. The wall serves as the back of the dresser, and as a result the dresser is strongly knit to the wall. Once a craftsman, who had come to paint the room for us, asked permission to move the dresser. I told the craftsman to try. He actually tried, but laughed loudly and said, 'That's a good one! You fooled me.' Here, this is Granny's room. Here also is my work, a night-table and chairs. Notice the apple-green color. Once, we bought an apple-green colored dresser, and I had to make the whole room apple green. The side-board also is my work.

Nina Sergeievna and Nikolai Nikolaevich were astonished. They liked my work very much. We went out on the veranda. There also was my work, a buffet and a dining table.

"Everything we have seen is my hobby and my passion. Enormous thanks to you, Nina Sergeievna and Nikolai Nikolaevich, for the positive valuation of my labor. "



[No caption. Valeriy Polekh with Marshall Nikolai Nikolaevich Voronov]

From the veranda, we descended the colonnaded stairs to the garden. Nikolai Nikolaevich and Nina Sergeievna were delighted with the stairway. Nina Sergeievna observed that it was as though we were guests of the Lariniy's or the Dubrovskiy's.

"Look! What roses! Lord, what a marvel. What colors and aroma!

However, Nikolai Nikolaevich continued to admire the stairway. "You know, if you look at this from below, this is very good. And whose work is this? Is it also yours, Valeriy Vladimirovich?"

"No, this is the work of a master craftsman. Yes, he pleased us."

"I must get a photograph of these marvelous roses. But what is this above the roses – some kind of transparent roof?"

"You know, roses do not like rain. They immediately loose their beauty. However, in good weather I open the roof, and the roses are warmed by the sun. Here, in our small vegetable garden grow cucumbers and onions. Here is dill. These are turnips and carrots. Over here tomatoes are growing. This is a water pipe that we use for putting water on the garden."

"And what is all this that has grown? Some kind of vine?" "Well, this vine is called green peas. Try it, Nikolai Nikolaevich."

"It's very tasty. I'll try it with pleasure," and he cut a few pods. "How amazing. May I cut some more?"

"Of course. Of course. Help yourself. We have ten apple trees, and as you can see, the apples are ripening. In front of the veranda itself is an English lawn. We cut the grass here often, and then it looks good. We are also growing black currants, gooseberries, and raspberries."

"Yes, I can see that. This is our 'Winter Garden.' It is obvious, that you have built from the ground up, and it is good."

From nearby, Nina Sergeievna noticed our conversation. "I am sure this is your work."

"You have guessed it, dear Nina Sergeievna. This is the work of my hands."

"You know, this conversation is similar to a conversation in the Neskuchniy [Not Boring] Garden – an exact copy," remarked Nina Sergeievna.

Then our Grandmother, Alexandra Sergeievna, came out. "This is my mother. Allow me to introduce you, please."

"This is my cherished one," said Semen Ilich, kissing Aleksandra Sergeievna.

"You know," said Ludmilla Nikolaevna, "on our property was not even a little tree nor a bush, and our head gardener is my mother. Just think of all the gardens you see here. This is a great labor by Aleksandra Sergeievna."

"Our grandmother is actually the all-powerful master. You know, we fear her, but more truthfully, we love and honor her."

Grandmother became emotional, and began to cry a little. She is very sentimental with us.

"And now, dear guests, from the heart, I ask you to take bread and salt with us." Grandmother bowed to the guests according to the old custom. Nikolai Nikolaevich took the mistress on his arm and everyone went into the house.



[No caption. Marshal Nikolai Nikolaevich Voronov, Olga Sergeievna Voronova, Sofia Grigorievna Panova, Semen Ilich Makeiev]

The table was set on the veranda. Flowers were all around. On the festive table stood a vase filled with field flowers. This bouquet had been assembled by our daughter, Lyulechka, with ripening rye, light-blue corn-flowers, ox-eye daisies, clusters of scarlet rowan, very fragrant wild roses, and cute bluebells. Nikolai Nikolaevich commented that it smelled like old Russia here. Everyone sat down at the table. On the table were pickled herring with green onions, domestic white mushrooms (the mushrooms had already been marinated), salads, olive and vegetable salad, red caviar, chilled water, cognac, Georgian wine, and Cahetian wine.



"The first toast I drink to the health of the matriarch of our family, to dear Mama – Grandmother. May God give you long years and strong health for our joy." We drank a glass and began eating. "I drink to the health of our dear guests. Hurrah!"

Nina Sergeievna drank to the bread-and-salt host and hostess. Nikolai Nikolaevich stood. "Dear friends, we have lived in the wide world for many years, and suddenly, we find wonderful people – Ludmilla Nikolaevna and Valeriy Vladimirovich. I Wish you good and peaceful lives. Be healthy. Hurrah!"

Sofia Grigorievna and Semen Ilich also raised toasts for strong friendship and for frequent gatherings. The first course began to be served. This was sorrel soup with small eggs and sour cream. The soup made an impression.

Ludmilla Nikolaevna brought a word. "Dear ones! We are very glad to have you at our place today, and that we are together today. We often remember our mushroom hunt, and the snowstorm at New Years. I must kiss everyone."

After finishing at the table, I sang a little at Nikolai Nikolaevich's request. To complete the wonderful day, we went for a short stroll. With that ended the day we had spent with wonderful and good natured people.

To the end of this report, I must add that Natasha, the daughter of Sofia Grigorevna and Semen Ilich [Makeiev], and Valeriy, our son, became husband and wife. The sponsor of Natasha was Nikolai Nikolaevich Voronov and the sponsor of Valeriy was Gyeorgy Konstantinovich Zhukov, Four Times Hero of the Soviet Union.

Gyeorgy Konstantinovich Zhukov

Vityaz

Vityaz was born in Kaluzhskiy Governance. He grew and grew and grew up to be a giant. An enemy fell upon the land of our birth.

Vityaz went out to battle to defend the land of our birth.

For five years Vityaz fought

On the field of conflict.

Vityaz defeated the enemy.

The enemy fell.

The people gave honor to Vityaz,

Vityaz the hero!

Vityaz the strength!

Their rulers became afraid:

"He might defeat us suddenly,

And seat himself upon our throne."

In dark of night,

The rulers fell upon Vityaz,

And stripped away both honor and rank.

The rulers intimidated the people.

The people closed their eyes to truth.

"What is to be done?" thought Vityaz. "This is no life."

"There remains just one thing--

To do away with my own life."

Vityaz raised the sword,

To annihilate himself.

Suddenly, Vityaz caught sight of his beloved wife,

And a small beloved daughter.

The hand shook.

The sword fell from the hand.

To live! Yes, to live!

Friends helped. Friends comforted.

They consoled, caressed, and tenderly cared.

The people matured and opened their eyes.

The people saw the real truth.

They valued the great service of Vityaz,

And in memory of Vityaz,

Raised up a memorial to him – Vityaz.

There he is, Vityaz on a bronze steed. Vityaz lived,

And he lives in our hearts, VITYAZ.

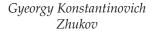
Faithful friends

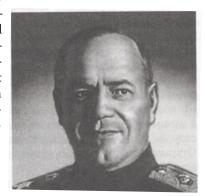
Gladen (translator): In order to appreciate this poem, the reader needs to know that General Gyeorgy Konstantinovich Zhukov (i.e. Vityaz) commanded the the Russian Army during World War II, and was greatly honored for it. After the war, he was stripped of his position, and only restored to official public esteem after several years.

Acquaintance

I am going to tell about the friendship of our family with Marshal of the Soviet Union, Four Times Hero, Gyeorgy Konstantinovich Zhukov and his wife, Galina Aleksandrovna. This

friendship spanned many years. After Gyeorgy Konstantinovich was dismissed from all military duty, he became a ruined civilian. Farther on, you will learn that Gyeorgy Konstantinovich was an amazing man, distinguished by a wonderful soulful quality of a noble man.





The wife of Gyeorgy Konstantinovich, Galina Aleksandrovna, was a beautiful, darling, kind, and very sympathetic woman. It was she who saved Gyeorgy Konstantinovich from the deadly blow delivered by an unkind hand. It was she, Galina Aleksandrovna, who helped Gyeorgy Konstantinovich stay alive. It was she who at that moment gave Gyeorgy Konstantinovich her heart, her soul, and her love in order to help her husband tear himself out of what seemed to be an inescapable situation that had been created around the priceless life of the great marshal.

Our first acquaintance with the figure of Gyeorgy Konstantinovich began with his brilliant victory over the Japanese samurai at Khal-Khin-Gol [in Mongolia] in 1937. We became interested in the successes of Gyeorgy Konstantinovich. We clipped articles from newspapers and magazines and bought a special scrap-book into which we glued all the material concerning the military action at Khal-Khin-Gol.

One of our good acquaintances, the sculptor, Genzhan, cut a bas-relief in leather of Zhukov. On the sculptor's table lay several photographs of Gyeorgy Konstantinovich. We asked him to give us one photo of rather large dimensions. At last, we had a portrait of Gyeorgy Konstantinovich Zhukov in our home,



and it hangs in plain sight. Our little son, when no one was home, took down the photograph, and drew a star on Zhukov's chest. Later, the portrait was put in a frame behind glass. Later on, the fate of Gyeorgy Konstantinovich Zhukov was arranged so that this [star] was needed.

At that time, we lived on Shevchenko Embankment as a five-member family. The family of the noted journalist Vladimir Tsvetov were neighbors of ours. Once, musician acquaintances came to our place. We played music, sang, and carried on conversations. Our neighbors reminded us, rather delicately, that the music should be a little quieter. Several excesses had occurred with regard to noise. We had been getting ready to exchange the apartment and move out, but there was no appropriate proposition available.

One beautiful day, we were preparing to travel to the dacha. We began to get ready, but it took a long time and were too late for the train. At first, we regretted needing to wait for the next train, but it all turned out for the best. We decided to have a drink of tea for the road. We warmed up the teapot and sat at the table. Suddenly, the door-bell rang. I went to answer the door. I opened the door and looked out. A tall man – a military man – was standing there.

He said, "I am answering the advertisement regarding an apartment."

I conducted the lieutenant colonel into the room. He looked over the apartment and said the following: "Tomorrow, at half past one in the afternoon, a high-ranking officer will personally inspect your premises. This means, tomorrow at half past one in the afternoon." And he went away.

We, of course, decided not to go to the dacha. The next day, all morning, we continued to clean out the apartment, and our neighbors began to help us. Volodya Tsvetov wrapped his head in a ladies' kerchief and with a swab in his hands scrubbed the doors of the cabinets. Yulya Tsvetova teased Volodya saying, "You should always help me clean your own room this way." We all were very nervous, and kept looking out the window.

"Is anyone coming?"

"No, no-one has come."

Suddenly, a big "ZIL" automobile approached and stopped directly opposite our windows. The military officer we were familiar with got out of the car, and opened the car door. Out stepped a man of medium height, broad-shouldered, in a snow-white shirt, and with a suit-coat draped over his shoulder. He directed an attentive gaze at all the surroundings and went into the entry-way. At this time my wife, Ludmilla Nikolaevna had sent our son for milk. Our son had not succeeded in exiting the entry-way and almost collided with the man coming toward him. By some miracle, our son recognised the marshal, turned 180 degrees, and ran back. At the elevator, the marshal caught up with him, and they entered it together. After this, our son led the guest to the door of our quarters, and opened the door with a key. My wife was preparing to open the door when the door opened by itself.

Lord! Marshal Zhukov himself stood before her. Of course, she was taken aback. She didn't believe her eyes, and wanted so much to pinch the marshal in order to make sure this was not a ghost but the real, live Marshal Zhukov. Amazingly, from this moment and for long years after, fate itself brought us close to this great man.

"Greet the guest," said Gyeorgy Konstantinovich.

"Come in. Come in, please," replied Ludmilla Nikolaevna, coming to herself.

"Thank you. Show your living quarters." He went on into the room. Gyeorgy Konstantinovich immediately began to be interested in everything. "What is this you have? The corridor is a little narrow."

But my wife answered, "We have cabinets that are in the corridor. We will take them out."

"And what do they call you?"

"Me? Ludmilla Nikolaevna."

Zhukov looked at her and said, "Very pleased."

The spouses Tsvetov, Volodya and Yulya, laughed about how the marshal ran from one cupboard to another. The Marshal went over to the window and looked a long time at the wonderful panorama the opened before his gaze – a green public square, yellow benches, the Moscow River flowed below, a pretty bridge, in the distance the tallest of buildings, and all around was greenery and cleanliness. The marshal prepared to leave and asked my wife, "Did you recognize me?"

"Yes, Gyeorgy Konstantinovich. "I recognized you right away, but before me stood other assignments."

"Tomorrow, at ten o'clock in the morning, I will give you an answer," and the marshal went out.

We watched out the window.

The next day, exactly at ten o'clock, the marshal phoned us and said, "We will register an exchange [of apartments]." On the following day, the marshal's wife came. The quarters pleased her.

One morning, Galina Aleksandrovna [Zhukova] called us on the telephone and asked Ludmilla Nikolaevna if we would like to go to the French ballet at the Bolshoi Theater. Ludmilla Nikolaevna gladly agreed.

"Today, then, at seven o'clock at the main entrance. Goodbye. Greet Valeriy Vladimirovich [Polekh]."

At about four o'clock we began to get dressed. What kind of scarf to wear? How is the hairdo? Lord, which shoes? Which shoes to wear? But there was no panic. There was a long session seated in front of the mirror. At last we were ready. One last nod to the mirror, and we were on the street.

At half past six, we were approaching the theater. They were waiting for us. We greeted each other. Galina Aleksandrovna was looking very good, in the costume of an English countess, a snow-white jabot set off her dark complexion very well. Gyeorgy Konstantinovich was dressed in a light gray suit, and the dark blue silk necktie harmonized very well with the gray color. The suit was a surprisingly elegant fit. I was sure, that a frock coat would have fit the marshal just as wonderfully. Ludmilla Nikolaevna, as always, looked good. I was dressed in a dark blue suit. After exchanging a few light comments, we entered the theater. We went in the spectator hall with its gilded loges, and the storied Pompei-like chandelier. Our seats were in the fourth row. Instinctively, I looked at the orchestra, as they say, my home. (I should add, that at this time I was working in the Bolshoi Theater orchestra.) Several curious musicians caught sight of me and became interested in learning with whom I had come to our theater. Several of them recognised the marshal and began to lean out of the orchestra pit.



During intermission, we went to the buffet. I ordered a bottle of champagne and buttered bread with black caviar. This is the traditional buffet of the Bolshoi Theater. We liked the show. Gyeorgy Konstantinovich commented, "It's just that the men are very effeminate."

After the show, we decided to walk home. When we approached the Zhukov's home (they lived on Gorky Street), which would be ours in the future, Ludmilla Nikolaevna joked, "Valeriy and I have already arrived, and you are preparing to continue on farther"

To which Gyeorgy Konstantinovich remarked, "By the way, the process of our [apartment] exchange is progressing, and we will soon have a house-warming."

Dacha Station

In these recollections, I want to tell about the glorious and unforgettable days our family spent with a great marshal and a great man, Gyeorgy Konstantinovich Zhukov, his wife Galina Aleksandrovna, and their daughter, Mashenka.



[No caption. Gyeorgy Konstantinovich Zhukov, Galina Aleksandrovna Zhukova, Masha Gyeorgievna Zhukova]

My wife, Ludmilla Nikolaevna, was very good friends with Galina Aleksandrovna [Zhukov] and our little daughter, Lyulechka, was very attached to Mashenka. Such happy days were in our life's calendar - often one day was better than the last. Gyeorgy Konstantinovich with his family was often at our dacha in Aprelevka at Dacha Station. He always drove over early, about ten in the morning, with his wife Galina Aleksandrovna and little daughter, Mashenka. The ladies became united in conversation. They always had something to talk about. Lyulechka and Mashenka would run to the children's nook where they had toys and dolls. We always greeted Gyeorgy Konstantinovich like family, and Gyeorgy Konstantinovich came to visit like a family member. At a greeting, we kissed and hugged each other. We always prepared thoroughly for the arrival of Gyeorgy Konstantinovich. The house was cleaned and in order. Fresh flowers were put in the vases. The paths were swept and cleaned.

We especially reserved the strawberry bed. Gyeorgy Konstantinovich loved to eat strawberries that were right from the vine. He loved to crunch carrots and turnips. After eating, we would sit on the bench. I had specially made the bench in the

Pushkin style. Gyeorgy Konstantinovich laughingly would say, "Let's go to Pushkin." It was always interesting to sit with Gyeorgy Konstantinovich. For example, he was interested in the affairs of the Bolshoi Theater. What kind of shows were they preparing to present? Were new and interesting lady singers appearing? Which shows were they working in? Were they good to listen to? How were Sergey Yakovlevich [Lemeshev] and

Ivan Semenovich [Kozlovskiy] doing? "I never once met them in the Kremlin at the governmental concerts. It would be very interesting to know what creative plans they have."

"Gyeorgy Konstantinovich, you know Sergey Yakovlevich Lemeshev is preparing a concert program composed of Russian romantic songs. Ivan Semenovich Kozlovskiy and I are rehearsing a composition by the modern English composer B. Britten. It has an interesting cast of performers: lyric tenor, horn, and chamber orchestra."

Gyeorgy Konstantinovich said, "What a combination! A lyric tenor and a wind instrument. You know, a horn could drown out a tenor. It's true, I have heard you in concerts, and you play very softly when it is required. There are moments when your instrument is like a cello. But all the same, for you to play with such a delicate, and I repeat, delicate tenor... Say, Valeriy, tell me how this composition came to you."

An interesting conversation developed. Gyeorgy Konstantinovich loved to hear interesting histories. I began the narration.

"The the Bolshoi Theater Ballet prepared to go beyond the border for the first time – to England."

"Excuse me, you know, the ballet had gone beyond the border earlier. I read it in a magazine, myself," Gyeorgy Konstantinovich interrupted me.

"Yes, small groups had gone. However, this time it was not just a small group going, but the full-bodied production, decorations, and staging section."

"Now, I understand."

"At last, it was the day of departure. We all were nervous. How would the English receive our production? Moreover, we were taking *Romeo and Juliet* to the homeland of W. Shakespeare."

"We have brave people. You know, that was a real gamble!" said Gyeorgy Konstantinovich.

"We loaded everything in an airplane and took off. When it was time to land, it was reported from London that we would be landing at the airfield of an American base. We successfully landed at the base. It turned out, that London was far away, and we would travel on buses."

Gyeorgy Konstantinovich observed, "How is it that the Americans were not afraid to permit a Russian landing party to come in?"

"Evidently, there was an agreement." (Of course, I was joking.) The trip turned out to be unpleasant because the buses, minute by minute, were stopping and starting because of the traffic jams. Several people began to feel sick. We were afraid for Galina Sergeievna Ulanova because the next morning she had to put on a very important rehearsal. However, Galina Sergeievna was a fine lady. She withstood everything, and the next. day, rehearsed, as they say, at full speed. Our premiere began with the production of *Romeo and Juliet*. The participants



in the production were G. Ulanova, Yu. Zhdanov, A. Ermolaev, S. Koren, N. Timofeieva, and others. The directors were Yu. F. Faier and Rozhdestvenskiy. The head ballet-master was L. Lavrovskiy. The production was a triumph, and the audience gave a standing ovation. "

I once was sitting in one of the first rows during a rehearsal of the ballet, Fountain of Bakhtchisaray by the composer, V. Asafiev. Yu. Faier was directing. Suddenly, Faier stopped the rehearsal, and looked in the spectator hall, and saw me. After again turning to face the orchestra, he made the following declaration, 'Gentlemen, I present to you the famous horn player, a soloist of the Bolshoi Theater Orchestra, Valeriy Polekh.' As a mark of greeting, the musicians of the orchestra tapped their bows on the music stands, and the wind instrument musicians clattered their valves. 'In addition to this,' said Yu. Faier, 'Valeriy Polekh is a deputy conductor of the Bolshoi Theater.' It must be said, that the horn players of the orchestra hardly believed that a good horn player was also a conductor of the Theater. They had never heard of such a thing. I have to say, that I had brought my instrument with me and played a bit on it. My presentation pleased the English horn players very much. They kept asking me to play more. The horn players were especially delighted with my presentation of the waltz by F. Chopin.

"With what did you so impress your colleagues?" asked Gyeorgy Konstantinovich.

The fact of the mater is, that F. Chopin wrote the waltz for the pianoforte, and I transposed the waltz for the horn. On the grand piano, this waltz is performed by skilled pianists, and a horn player is not strong enough to play this waltz. From that moment we became friends with the London horn players. As a memento of our meeting, they presented me with the score of Serenade by the composer B. Britten. After returning to Moscow, I gave the composition to Director Gennadiy Rozhdestvenskiy. He, in his turn, gave the music to his mama, the famous singer Natasha Rozhdestvenskiy. Having a good command of the English language, she made a Russian translation. After that, we showed the music to Ivan Semenovich Kozlovskiy, who went into ecstasy over the composition. We decided to perform Serenade in the Great Hall of the Moscow Conservatory. The work began to heat up.

"Yes, this is an interesting history," said Zhukov. "But you are a sharp fellow. It is evident that you did not travel to England in vain. But all the same, a horn and a tenor... But listen. Tell me, please, is there another similar composition?" said Gyeorgy Konstantinovich with interest.

I said, "Yes, there is. The composer Franz Schubert wrote a very interesting duet for voice and horn. I performed this composition with the singer Nadezhda Kazantsevaya, a wonderful singer, in the Small Hall of the Moscow Conservatory. At that time, the audience received our performance very well."

As though to himself, Gyeorgy Konstantinovich said, "I love Schubert, and his famous *Evening Serenade*, *Barcarolle*, and

A Miller Conducts Life In Movement. I heard Forest King and The Unfinished Symphony."

I liked to talk with Gyeorgy Konstantinovich very much. As an intelligent person, he knew how to listen to a fellow conversationalist. I must say that Gyeorgy Konstantinovich made it a time of interesting conversation in the area of music and in the area of art in general. Later, evidently, he decided to change the subject.

"Well, now, show me what you have made as a wood-worker." (At that time I was making a small cabinet.) "You are a master craftsman," and Gyeorgy Konstantinovich ran his hands over the boards I had planed. "Well, now, give me the plane. In order to join the edges of the boards, it is necessary to plane them. Here, watch." Gyeorgy Konstantinovich began to work. Really, the boards were smoothed down, and began to fit together very solidly.

We worked for more than an hour until the ladies appeared. They invited us to have lunch. Ludmilla Nikolaevna said, "It is obvious you are starving, and you need to rebuild you strength. On the veranda, lunch is waiting for us."

Our grandmother, Aleksandra Sergeievna, loved Gyeorgy Konstantinovich very much, and in honor of his coming wanted to treat him to patties [kulebyaky] with eggs and meat. At home, Gyeorgy Konstantinovich almost never drank wine, but at the dacha in warm company, he loved to permit a small glass, and secondly, to snack on lightly salted cucumbers and green onions. He loved to crunch salted mushrooms. He loved home-made, home-grown sauerkraut. Tender, lightly salted red fish was served, and there was also ham. The men drank vodka, and the women drank Georgian wine. Gyeorgy Konstantinovich raised the first toast. He stood, approached Aleksandra Sergeievna, and gave her a Christian kiss. Grandmother was deeply touched and, of course, she wept. Lightly chilled kvass soup appeared on the table. Everyone liked the kvass soup. For the second course, Ludmilla Nikolaevna served cutlets, and revealed that this was a family recipe. Everyone clapped their hands in honor of the mistress of the house, and right away, Gyeorgy Konstantinovich raised a toast to the charming chef, Ludmilla Nikolaevna. For the third course, strawberries with cream were served.



[No caption. l-r (probably Aleksandra Sergeievna), Valeriy Polekh, General Semen Ilich Makeiev, Galina Aleksandrovna Zhukova, Marshal Gyeorgy Konstantinovich Zhukov, (probably Sofia Grigorievna Panova-Makeieva), (two unidentifiedladies)]

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Out the Bell: Chamber Music Awareness 101: Our "Defaults" and Where's the Beat? by Bill Scharnberg

Editor's Note: Because we received no submissions for this column, I've written one about two common problems encountered in ensemble performance, both as a performer and a coach. We hope you will consider submitting a "lighter" article for this column for future issues.

Personal Musical Defaults

Anyone who has used Microsoft Word has undoubted discovered a series of annoying defaults (margins, spelling, fonts, etc.) that can be overridden with some effort. Likewise, most musicians seem to have their own defaults, which are especially annoying in stressful situations, and which can be overridden with effort. Some musicians rush and others drag. Some musicians prefer to play loud and others soft. Where one musician will see f and a few bars later, with no indication in the part, be playing mp, the next player will see p and a few bars later will be playing mf, also without an indication from the composer. We should know our "default" tendencies and strive to override them. Are you a soft/loud rusher or a soft/loud dragger?

Where's the Beat?

In any ensemble, some musicians tend to play on the "front" of the beat, some on the "middle" of the beat, and some on the "back" of the beat. Unless there is an agreement among the players about where to place the beat, the result is that the rhythm of a group is never going to be quite together. This problem is most noticeable in a chamber ensemble.

If you are playing in or coaching a chamber group, a simple way to help resolve this issue is to find a relatively easy passage in a work, where all the members are playing, and have everyone tap their feet. While playing, watch the feet of the others and notice if all are tapping exactly together. With more mature groups, just this process often fixes the problem – each player begins to adjust his/her foot tap to line up with the others, and the ensemble begins to sound absolutely together. Whose foot was first to strike the floor? Whose was last? Who needs to adjust to the others? Who remained constant? In a quintet, if three are "back of the beat" players, the two not on the back of the beat need to pull back a bit. The majority or the unaware will rule! It can be very disconcerting to play in a quintet, for example, where only one member constantly plays on the back of the beat.

Should foot tapping be allowed in rehearsals or performances? No, it is visually distracting. Do performers tap their feet? Yes, some do. Unfortunately, the person or persons tap-

ping then control the speed of the performance. Sometimes this can be a good thing – somebody needs to be in charge, I guess it is our foot tapper. At other times, this can be a source of irritation – one person is unwittingly (hopefully) controlling the tempo of a work.

In general, I think horn players should make a habit of playing on the front side of the beat due to our bell direction, location in most ensembles, and the fact that our sound usually bounces off a surface before traveling to the ears of the audience. Ideally, in a large ensemble our tone should reach the audience simultaneously with the tone of the first violin/clarinet. We need a head start and by "voting early and often," we also establish the pitch and can therefore avoid missing a percentage of notes due to our attempt to find the pitch of others.

Bill Scharnberg is a Regents Professor of Music at the University of North Texas, principal horn in the Dallas Opera Orchestra, and editor of this journal.



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