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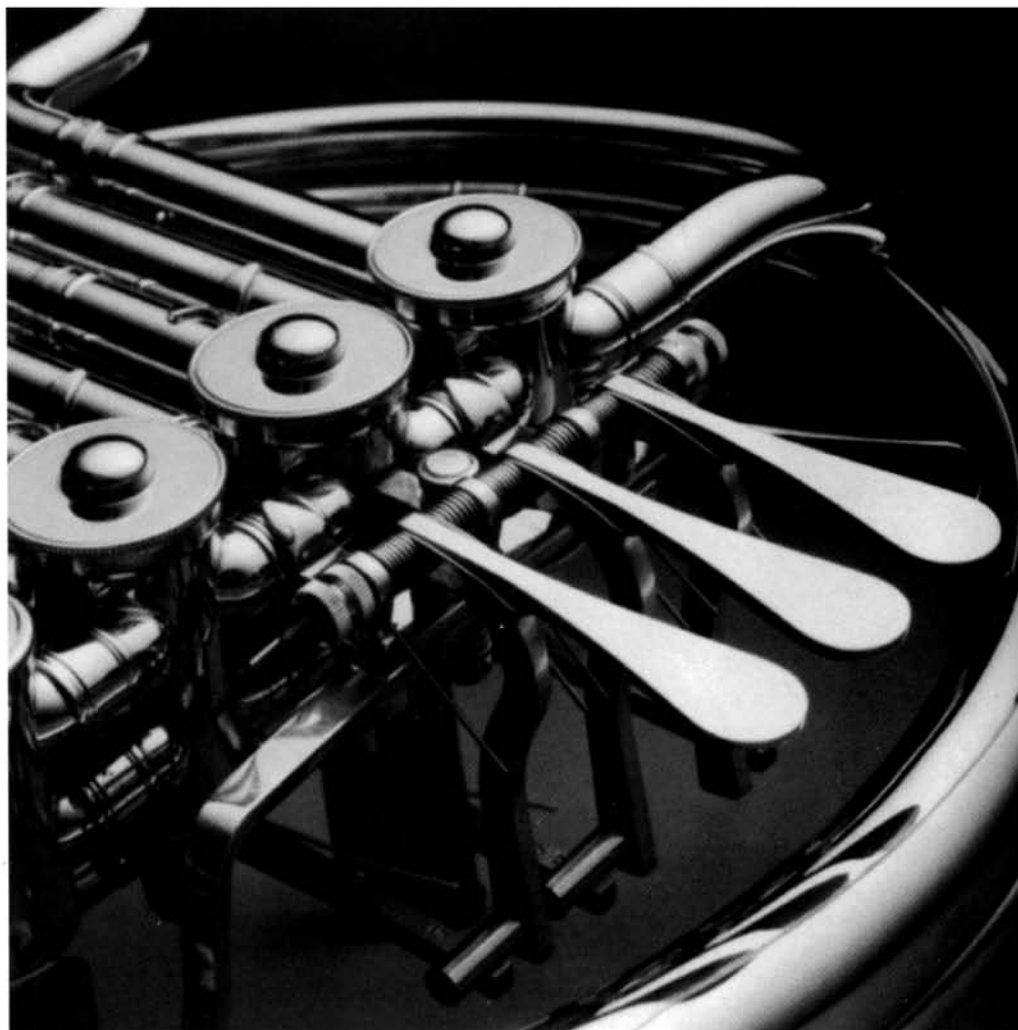
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# The Horn Call

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國際圓号協会  
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Internationale Horngesellschaft  
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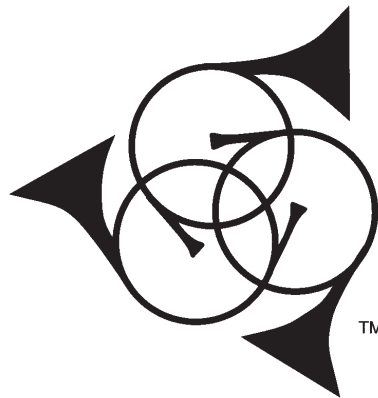
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# *The Horn Call*

Journal of the International Horn Society

Volume XLII, No. 1, October 2011



William Scharnberg, Editor

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*On the cover: "Autumn Horn" – photograph by Richard Ilomaki*

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The International Horn Society recommends that HORN be recognized as the correct English label for our instrument.

[From the Minutes of the First IHS General Meeting, June 15, 1971, Tallahassee, Florida, USA]



## Contents

<b>The International Horn Society</b> .....	2
<i>The Horn Call</i> Staff and From the Editor – Bill Scharnberg .....	4
<b>President's Message</b> – Frank Lloyd .....	5
<b>Correspondence</b> .....	6
<b>IHS News and Reports</b> , Kate Pritchett, editor .....	22
<b>Articles</b>	
Obituaries: Verne Reynolds, Calvin Smith, Ellen Campbell, Robert Paxman, Wayne Barrington .....	32
My Career in Music by Norman C. Pickering .....	36
Vincent DeRosa Reminisces – As Told to Paul Neuffer .....	49
Tusen Takk: A Thousand Thanks to Frøydis Ree Wekre by Claire Hellweg .....	62
Why We Play the Horn by Paul Stevens .....	66
Stopping the High F Horn by William J. Pervin .....	67
Comparing Experiences: US-Trained Horn Players in Germany, Part III by Karen Robertson .....	84
Verne Reynolds's Etude No. 6 from 48 Etudes by William Eisenberg .....	90
Sure Shot Playing (or the "hanging lip") by Fred Fox .....	91
Musings and Milestones – A Spotlight on Gregory Hustis by Nicholas Caluori .....	94
Considerations for Undertaking an Independent Recording Project by Gina Gillie .....	98
Premiere of a Horn Concerto in Arizona by Rose French .....	101
<b>Columns</b>	
Orchestral Notes, Richard Chenoweth, Series Editor: "The Times, They Are a' Changing" and An Interview with Tom Varner .....	43
The Creative Hornist, Jeffrey Agrell, Series Editor: 21st-Century Renaissance Man: Eric McIntyre .....	55
Technique Tips by Jeffrey Agrell, Series Editor: Technique through Tunes: Using Familiar Tunes to Develop Technical and Aural Skills .....	68
<b>Reviews</b>	
Music and Book Reviews, Jeffrey Snedeker, Editor .....	71
Recording Reviews, Lydia Van Dreel, Editor .....	79
<b>IHS Business</b>	
Recent IHS Donors .....	6
Reports from the 43rd International Horn Symposium .....	56
New IHS Honorary Member: Charles Kavalovski .....	58
Punto Award Winner: Fred Fox .....	59
IHS Scholarships and Awards .....	102
Minutes of the IHS General Meeting, June 25, 2011 – San Francisco, California .....	104
Thesis Lending Library Report by Kristin Thelander .....	105
Statement of Financial Position for the Year Ended December 31, 2010 .....	105
<b>List of Advertisers</b> .....	107
<b>Out the Bell: Is the Horn a Suitable Instrument for You?</b> .....	108





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# From the Editor and IHS 44 Host

Bill Scharnberg

Dear Readers,

This was a difficult summer – I dreaded opening my email for fear that another horn player had passed away. You will sadly read of the passing of persons who made enormous contributions to the horn world – all were models for how we might live our lives. The announcements of their deaths were shocking, particularly Calvin Smith and Ellen Campbell, who tragically died much too young.

*Horn Call* readers know that, among his many responsibilities, Calvin was our Recording Reviews editor. While he had held that position only a year, he had regularly contributed to the column since 1999 – we read his reviews over twelve years. Lydia Van Dreel, the horn professor at the University of Oregon, who has regularly contributed music and book reviews, has accepted the position of Recording Reviews editor.

After the successful Symposium in San Francisco last summer, you will see that I will be hosting the 44th International Horn Symposium at the University of North Texas College of Music in Denton, May 15-19. UNT has the largest College of Music in the US, with excellent facilities, faculty, students, and ensembles. Yes, the Symposium dates are earlier than many because our spring commencement is May 13. Hosting the Symposium May 15-19 allows our top ensembles (Wind Symphony, Orchestra, and One O'Clock Lab Band) to accompany the artists. If the attendance at the Symposium is high, we will stream the performances in at least two of our halls live on the internet.

On pages 16-17 of this journal you will see both a Symposium advertisement, with directions to our website, and a registration form. Because we were able to keep the housing costs for the artists and AC members low, I was able to pass that savings to the participants with a very low registration fee! The dorm and meal rates are also a bargain – and participants and artists will enjoy lunch and dinner together in our Kerr Hall. Against the advice of many, the banquet fee is also low – I remember skipping the IHS banquet when I was a student because of its cost.

In addition to the exhibitors and members of the AC who will be there, our artist list includes Andrew Bain, Andrew Clark, Xiaoming Han (unconfirmed), Greg Hustis, Julie Landsman, Jennifer Montone, Gunther Schuller (conducting the Symposium Orchestra), Bernhard Scully, Arkady Schikloper, and Gail Williams. We also invite all horn choirs and University faculty members to perform. Events will be recorded, so you can later listen to what you may have missed. The final Saturday will be somewhat geared toward the talented public school horn players of Texas, with competitions, master classes, lectures, artist performances, and ensembles. We hope to have the largest horn choir in the history of our galaxy perform on our acoustically excellent Winspear Hall stage, streamed live around the world!

Bill

### Guidelines for Contributors

*The Horn Call* is published tri-annually, with mailings as close as possible to October 1, February 1, and May 1. 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 (see the list of editors to the right of this column).

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 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 Adobe Indesign, Adobe Photoshop Elements, Adobe Illustrator CS5, Adobe Reader 9 and Acrobat 7, and Enfocus Pitstop. It is preferred that articles be submitted electronically attached to an email or on a CD – including a pdf version of the article to ensure 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 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*. Currently pages 9-16 of the journal are reserved for colored ads. All images not on these pages will be converted to gray scale using Adobe Photoshop.

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



### Hunting Horns in the Fall

We (IHS) have an exciting new acquisition – we have taken over the administration of the [hornplayer.net](http://hornplayer.net) website, which for years has been the first stop-off point for anyone interested in buying or selling a horn. We sincerely thank Robin Mofat for his years managing that site, and we look forward to continuing this important service largely unchanged, but now naturally incorporated into the IHS website. The platform still offers an important first point of contact for buyers and sellers of instruments, and I encourage you to tell anyone you know who might be considering acquiring or selling an instrument to take a look there first.

Choosing an instrument is important for all of us at some point. I have played on many different instruments over the years, and have tried a good many others. I have found that initially an instrument needs to suit the needs of the player – as a beginner, a light and secure instrument, on which the basics can be learned; an intermediate instrument might then take you through into university; with then the final choice of a professional instrument, sometime during your final student years, should you become more active in the field or decide to become an active amateur.

The suitability of an instrument does not limit itself to just your playing style, but the flexibility it offers (ease of moving around, slurring, etc.), articulation (clarity of attack and production), low/high register response, and of course its sound and quality of tone in all dynamics.

Also important is the main purpose of this instrument. For instance, I play an instrument now that suits what I do primarily: teaching, chamber music, solo concerts. What it offers me is the ease of expression, flexibility, clarity, and a sound that I can control. This might be a different story of I were principally a symphony orchestra player – in fact I'm quite sure it would be – but that is unlikely to happen at my stage of the game.

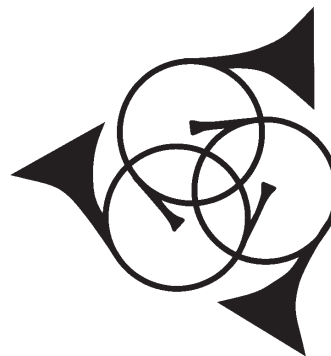
For younger players, it is imperative that someone be available to test the desired instrument for any fundamental flaws – later on, it is more personal priorities that play the main part in choosing a suitable instrument, although even then one might feel obliged to choose the one instrument that has overall acceptance in a particular ensemble or industry or country, even though it might not be your particular instrument of choice – but that is a topic for another discussion.

So, however you would describe your stage of horn playing, if you are considering buying or selling an instrument, go to [hornplayer.net](http://hornplayer.net). See webmaster Dan Phillips's report under IHS Website in the IHS News and Reports.

Happy fall, and happy hunting,

### Recent IHS Donors

<i>Hampel Club (\$25-49)</i>	<i>Leutgeb Club (\$100-249)</i>
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John Humphries is seeking information about William Daniell (1811-1892). Daniell was the first brass player at London's Royal Academy of Music. His horn playing was praised by Paganini. He immigrated to New York at age 22, played a few concerts there, then moved to Richmond VA, where he seems to have given up horn playing to become a piano teacher and the organist at Monumental Church. He moved to the Albany NY area around 1844, then turned up in Mineral Point WI in 1856 before spending his final days in Milwaukee.

John has researched the usual genealogical websites, but he would like to know of any other sources that might shed further light on Daniell's life, particularly his time in Richmond and what attracted him to Mineral Point. Contact John at [jwhumphries@ntlworld.com](mailto:jwhumphries@ntlworld.com)

To the Editor:

I have proceeded to full retirement and will not be renewing my membership. I do have a large – I believe complete – file of *The Horn Call* from 1973 to the present. It is available to anyone for the cost of shipping (my husband will box them up). Is there a possible recipient among libraries, other collectors, or your membership?

June Jones ([jonesgl@mymts.net](mailto:jonesgl@mymts.net) or 343 16th Street, Brandon, MB, Canada R7A 4X7)

With this letter, we appeal to all persons who possess source documents related to the work of the composer Richard Strauss (1864–1949), as well as those individuals who have knowledge of the whereabouts of such sources. By source documents we mean autograph musical manuscripts (or copies of them), printer and copy-editor proofs, additional letters and postcards from or to Richard Strauss. The collected information will then be published online in a musicological database.

In this context, we rely upon your support. If you are in possession of any Strauss source documents, or have particular information of the whereabouts of such items, we ask that you contact with us. Everything that bears Strauss's handwriting could be of interest to us. As such, we kindly ask if you would be prepared to grant us access to any relevant documents. It is our concern to describe and catalogue the source documents, not to display them in a digital format. It is of course your choice to have your anonymity protected.

We of course remain available to receive questions of any kind. Our contact address is: Richard-Strauss-Quellenverzeichnis (RSQV), Richard-Strauss-Institut, Dr. Claudia Heine, Schnitzschulstraße 19, 82467 Garmisch-Partenkirchen, Germany. Email: [quellen-rsi@gapa.de](mailto:quellen-rsi@gapa.de); website: [rsi-rsqv.de](http://rsi-rsqv.de).

Thank you for running the piece about Bob [Marsh in the May 2011 issue]...doubt there's anything that can be done about it, but the photo [on page 29] should have read "Bob and Sally Marsh." I'm flattered to be confused for Sally, but not sure their kids will look at it that way.

Thanks, All my best,  
Jeanie [Regena Swanson]

First, let me say thank you to everyone at *The Horn Call* for the work they put into this fine journal. Thanks to you, the contributing others, and the rest of the staff, *The Horn Call* remains

a consistently high quality publication. Thank you especially for your work on my recent articles, including "A Guide to Daily Routines," published in the October 2011 (Vol. XLI, No. 3) issue. In reading through the printed version of the article, I noticed some quoted passages that were not formatted as such, and would like to provide the following corrections.

1. On page 48, this passage, "Ideally, our Daily routine... Don't skip the Daily Routine!" is a quote from Richard Deane's *The Efficient Approach: Accelerated Development on the Horn*, Atlanta Brass Society Press, 2009, p. 51.

2. On page 49, this passage, "Such a daily session can become so ingrained...This is meant solely in the sense of emergency training." is a quote from Michael Hoeltzel's *Mastery of the French Horn: Technique and Musical Expression*, Schott, 2006, p. 6.

3. On page 50, this passage, "This routine starts...deep, longer lasting warm-up for a day of horn playing." is a quote from Sam Pilafian and Patrick Sheridan's *The Brass Gym: A Comprehensive Daily Workout for Brass Players*, edited for Horn by John Ericson, Focus on Music, LLC, 2007, p. ii.

Thank you for your time, and keep up the great work!

Best regards,  
James Boldin

As a subscriber to *The Horn Call* and active student of the horn, I read each issue with interest. I would like to note one small but relatively important mistake in the February 2011 issue's article on Messiaen's *Des Canyons*. On pg. 72, the marking "son détimbré, irréel, avec des oscillations de hauteur" is translated as "its timbre, unreal..." This is a mistranslation – essentially it seems the author has interpreted the word "son" as the possessive article when in this case it means "sound." "Son" can not be a possessive article because "détimbré" is not a noun, nor does it mean "timbre." It is the adjectival form of "détimbrer," which has no direct English equivalent that I know of, but means "to cause something to lose its timbre." So the best translation here is "with de-timbred sound" or "timbreless sound." I apologize for the quibble on such a small point, but the interpretation of that marking is a relatively important part of the piece, and the different translation does lead to a very different reading of it!

Thank you for your time,  
William Eisenberg

The photo on page 59 of *The* [May 2011] *Horn Call* is not of a young horn player, it is one of a series of photos on the website of Pip Eastop relating to the use of his Pip Stick invention. Go to this page and scroll down a ways: [eastop.net/?p=637](http://eastop.net/?p=637).

I don't know how Eastop will feel about it and I realize that I may not be the first to point this out or the last. I would think however that some sort of correction should be published in the next issue of *The Horn Call* to source the photo properly. I am assuming it was submitted by Hilliard to you. The horn player must be college aged. It is curious as well that Hilliard does not mention the related topic of the Pip Stick or Ergo Brass in the article, especially as he used a photo from the article on the Pip Stick.

Best,  
John [Humphries]



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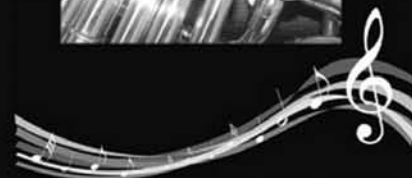
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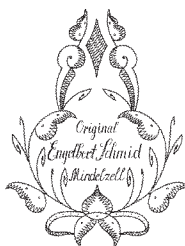
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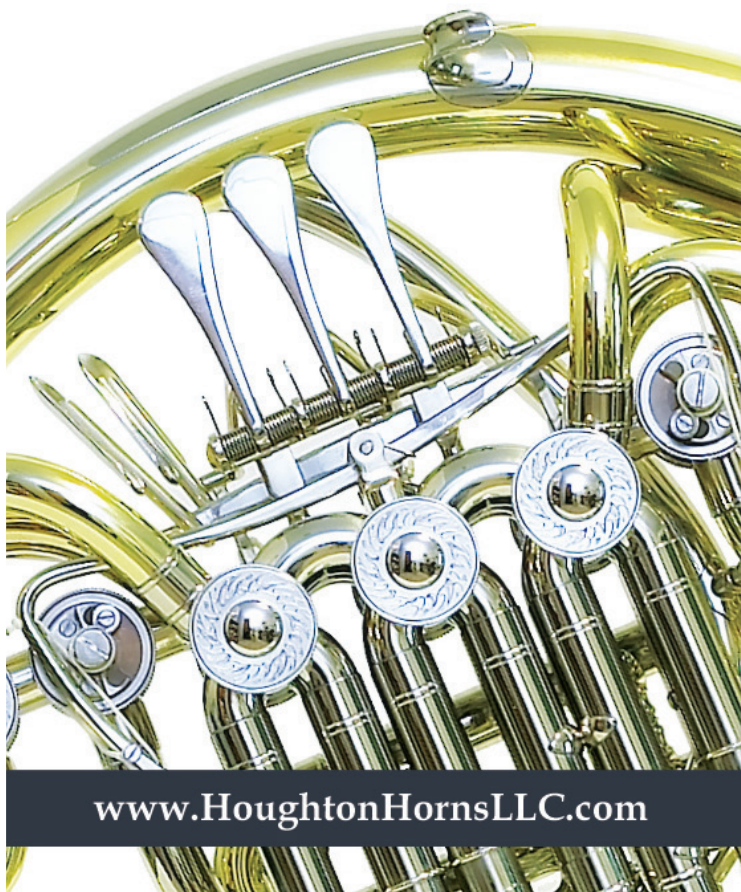
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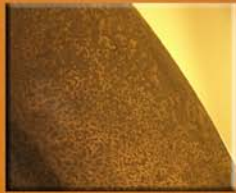


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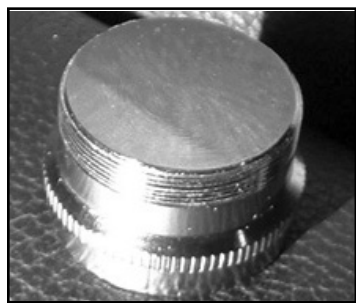


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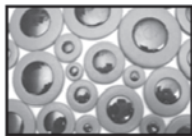
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# IHS News and Reports

Kate Pritchett, Editor

## Call for Nominations to the IHS Advisory Council

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

Nominations for election to the Advisory Council three-year term of office, beginning after the 2012 Symposium, *must be received by Executive Secretary Heidi Vogel before December 1, 2011*. Nominees must be members of the IHS and willing to accept the responsibilities of the position. Nominations must include the nominee's name, address, telephone number, email address, written consent, and a biographical sketch of not more than 150 words. Nominations by fax and email are acceptable; consent must originate from the nominee.

Terms of the following AC members expire in May 2012: **Nozomu Segawa**, **Jonathan Stoneman**, and **David Thompson** are completing their second terms and are therefore ineligible for reelection this year. **Lisa Bontrager**, **Marian Hesse**, **Ken Pope**, and **Leighton Jones** are completing their first terms in office and are eligible for nomination.

## Address Corrections and Lost Sheep

Send address corrections directly to IHS Executive Secretary Heidi Vogel. Mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): **Kenji Aiba**, **Leah Brockman**, **Beth Deering**, **Lee Duke**, **Lana Han**, **Patrick Jankowski**, **Eric Thomas Johnson**, **Hervé Joulain**, **Furuno Jun**, **Patrick Kelly**, **Edward Leferink**, **Eric Lesch**, **Cathy Miller**, **Didac Monjo**, **Kozo Moriyama**, **Michiyo Okamoto**, **Allison Reagan**, **Irit Rimon**, **Roberto Rivera**, **Hyun-seok Shin**, **A L Simon**, **Alexander Steinitz**, **Ashley Stubbs**, **Eiko Taba**, **Karen Sutterer Thornton**, **Clay Toms**, and **Sachiko Ueda**

## News Deadline

The next deadline for news submissions is December 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](mailto: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 such a positive effect on so many performers, composers, and audiences around the world, and it has assisted in the composition of more than fifty new works for the horn. All IHS members are invited to submit the name of a specific composer with whom you are collaborating on the creation of a new work featuring horn. Awards are granted by the AC, which has sole discretion in the administration of this fund. The AC reserves the right to offer less or more than the designated amount depending upon the nature and merit of the projects.

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

## IHS Website

IHS members can post news about themselves at Networking -> Member News. You must log in to post an item, but anyone accessing the site can read it.

Hornplayer.net is now at the IHS website at Marketplace -> Classified Ads. Founder and long-time administrator **Robin Moffatt** has turned over administration of his popular site to the IHS. Online since 1997, the site is famous for its Teachers Database, Section Listings of many ensembles from throughout the world, the Information Archive gleaned from years of posts on the horn mailing lists, and especially for the Free Classified Ads featuring only horns and horn-related merchandise.

The IHS assumed control of the existing site on August 18, 2011, and will continue to provide its content and services, free and open to the public, including emailed "updates at hornplayer.net" to both hornlists. The content of hornplayer.net is being incorporated into the IHS website, and hornplayer.net will cease to exist in its present form. However, visitors and members of both hornlists be able to reach its new location through the old domain name. The transition should be complete by the time you receive this journal.

Classified advertisers are encouraged to post their ads now at hornplayer.net's new location on the IHS site. Posting will



end at the old hornplayer.net site and that site will close; traffic will be redirected to hornsociety.org/hornplayer-dot-net.

The IHS is very grateful to Robin Moffatt for his many years of service to the horn world through his website, and we thank him for allowing the Society to continue that service.

## IHS Volunteer Opportunity

The IHS seeks a Coordinator for its biennial Composition Contest. The Coordinator is responsible for the contest's publicity, appointing judges, receiving and transferring entries and entry fees, communicating with the composers, preparing an announcement of the contest results for publication, and submitting a report to the Advisory Council. The position is not compensated but expenses are reimbursed. The Advisory Council would like to appoint an active composer with knowledge of the horn – this could be you or someone you know. Applicants should submit a résumé with a cover letter to Heidi Vogel (exec-secretary@hornsociety.org). A selection committee will begin deliberation on December 1, 2011.

## Job Information Site

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

## Area Representative News

The two main objectives of the US Area Representative Coordinator **Elaine Braun** are to secure representatives for all the areas and to promote communication among them. Since the symposium in Australia in 2010, the Advisory Council has appointed 11 new Area Representatives in the US. The most recent addition is **Katherine McBain** for Illinois – Congratulations, Katherine! Ten vacancies remain – check out the list on page 2 to see if your state is open. Perhaps you can serve the Society by becoming an Area Representative. On the IHS website, click "Consider becoming an IHS Area or Country Representative" (on the left on the Home page). There you will find a current list of openings, a job description, and an application form.

Several Area Representatives have developed websites this year, and we have at least two new area newsletters. How do you communicate with your Area Representative? Let Elaine know at usa-coordinator@hornsociety.org.

## Coming Events

**Don Krause** announces that this year's Hornsapiently Christmas events will be held on December 14 at the Kennedy Center at 6 p.m. and December 17 in Appleton WI at 4 p.m. Contact Don at ddkrause@ameritch.net or 920-886-9890.

The Seventh Annual SCMEA Day of Horn, sponsored by the Suffolk County Music Educators Association, will take place on January 13, 2012 in Commack NY. See [scmea.org/hornday](http://scmea.org/hornday) or contact **Alan Orloff** at [ihsnyrep@gmail.com](mailto:ihsnyrep@gmail.com).

The 2012 Southwest Regional Horn Conference will be held at Paradise Valley Community College in Phoenix AZ, January 13-15, 2012 with host **Rose French**. Featured artists will be **Bruno Schneider**, **J.D. Shaw**, and **John Ericson**, with performances and master classes by **Gabriel Kovach**, **Johanna Lundy**, **Daniel Katzen**, **Nancy Sullivan**, **Annie Bosler** and others. The workshop will feature an orchestra concert with the premiere of a concerto by Eric Chasalow, performed by Bruno Schneider, and other horn concerti by regional artists. See [southwesthornconference.org](http://southwesthornconference.org).

The 2012 International Horn Day will be held at York University in Ontario on Friday, February 10, 2012, hosted by **Joan Watson** and **Gloria Ratcliffe**. A master class, a lecture about horn maintenance, vendor tables and scheduled rehearsals culminate in professional, amateur, and student horn ensembles in an evening concert. Early registration is before October 31 (\$10 fee) and the final deadline is November 30 (\$15 fee). The grand finale of the evening welcomes audience members and performers alike to take out their instruments and join in a rousing hunting chorus. If you decide to hold a horn concert in another city or country, please let us know. We can share ideas and build momentum! See [internationalhornday.wordpress.com](http://internationalhornday.wordpress.com). Organizer **Katie Toksoy** notes that past participants have shown interest in forming a Toronto (ON) area horn club, presenting an opportunity to recruit new members to the IHS.

The 2012 Northeast Horn Workshop will be held March 16-18 at SUNY Plattsburg. Contact host **Ann Ellsworth** at [ellsworth.ann@gmail.com](mailto:ellsworth.ann@gmail.com) or assistant Donna Yoo at [dy1112@gmail.com](mailto:dy1112@gmail.com); for exhibits, contact **Lydia Busler-Blais** at [improvisant@gmail.com](mailto:improvisant@gmail.com).

The 2012 Northwest Horn Symposium will be held on March 30-April 1 at Pacific Lutheran University, hosted by **Gina Gillie**. Special guest artists are **Douglas Hill**, **Bernhard Scully**, and **Daniel Katzen**. Activities will include master classes, warm-up sessions, lectures/presentations, vendors, a massed horn choir, and performances. Contact Gina Gillie at [gilliegc@plu.edu](mailto:gilliegc@plu.edu).

**Jeff Snedeker** will give a faculty recital on Sunday, October 9 in the McIntyre Music Building at Central Washington University. The recital will feature three new works for horn and piano by Elaine Ross, John Stevens, and Christopher Caliendo.

The 18th annual **Kendall Betts Horn Camp** will be held June 9-24, 2012 at Camp Ogontz in Lyman NH. Interested hornists (aged 14 and up) should visit [horncamp.org](http://horncamp.org) for details on the program, faculty, and scholarship competition, or contact Kendall Betts: PO Box 613, Sugar Hill NH 03586; 603-444-0299; [kendallbetts@horncamp.org](mailto:kendallbetts@horncamp.org).

**Horncamps - It's all about the music!** will be held July 8-14, 2012 at Daytona State College in Daytona Beach FL. Explore the mechanics of what you need to become a better musician with master classes, lessons, and ensemble rehearsals and concerts. The Horncamps experience is open to hornists of all ages and experiences, with a new high school section starting





in 2012. Instructors include **David Johnson**, **Dan Phillips**, **Michelle Stebleton**, and **Bill Warnick**. See [horncamps.com](http://horncamps.com).

The 2012 Audition Mode workshop will be held July 21–30, hosted by **Denise Tryon** and **Karl Pituch**. Contact Denise Tryon at [denise.tryon@gmail.com](mailto:denise.tryon@gmail.com).

## Member News

**Douglas Hill** has retired after 37 years on the faculty of the University of Wisconsin and 40 years of full-time college-level teaching. He plans to continue writing about the horn, horn teaching and learning, and composing for the instrument. During the summer 2011 he coached and taught at the Kendall Betts Horn Camp and at the Orford Music Festival and hopes to continue to teach privately and contribute to future workshops, festivals, and symposia.



*The University of Wisconsin-Madison Horn Studio for 2010-2011 at a retirement party for Douglas Hill.*



*Alumni of UW-Madison from the 1970's through the 2000's at another retirement party for Douglas Hill.*

**Daniel Grabois** has been appointed assistant professor of horn at the University of Wisconsin-Madison, succeeding Douglas Hill. In addition to teaching horn, he will perform with the Wisconsin Brass Quintet (WBQ) and coach brass chamber music ensembles. Dan leaves the Manhattan School of Music and the Hartt School of Music (University of Hartford). He has been a member of



*Daniel Grabois*

the Meridian Arts Ensemble (a brass quintet with percussion) and a freelancer in such ensembles as the Orpheus Chamber Orchestra, the Orchestra of St. Luke's, the Chamber Music Society of Lincoln Center, and Broadway shows. He has participated in the Marlboro (VT) Music Festival, Mostly Mozart Festival, and Bard Music Festival.

**Alan Orloff**, New York State Area Representative, sent a letter to all IHS members in his state both asking for contact information and news reports and offering information about a new website and hopes for future events. He is also about to launch a New York State horn newsletter and seeks any and all news from members. Contact Alan at [ihsnyrep@gmail.com](mailto:ihsnyrep@gmail.com)

**John Geiger**, a student at Central Washington University, was the winner of several IHS awards: the Barry Tuckwell Scholarship, which provided financial support to attend the Marrowstone Festival in Seattle, and the Paul Mansur Scholarship, which entitled him to a lesson with a Featured Artist or Advisory Council member at the San Francisco symposium. He chose to have a lesson with **Rick Todd**. John was also one of five finalists for the IHS Premier Soloist competition, and he and **Karl Koempfel** participated in the Dorothy Frizelle Mock Orchestral Auditions.

Sixteen members of the Central Washington University Horn Ensemble (**Jeff Snedeker**, director) performed a concert at the IHS Symposium, featuring works by Sean Brown (CWU alumnus), Andrew Honeywell (CWU student), Mozart, and Ewazen. Members also participated in the other symposium events. Taking such a trip, even only fifteen hours away by car, was a year-long effort for fund raising, and the group successfully raised the necessary \$10,000, thanks to the CWU Music Department, Services and Activities Committee, Club Senate, Student Academic Senate, and many other on- and off-campus activities. Jeff's latest jazz CD, *Minor Returns: Tributes to the Horn in Jazz*, and his latest natural horn CD, *The Contemporary Natural Horn*, the first ever dedicated completely to modern works for natural horn, are available from Jeff directly ([jsnedeker@elltel.net](mailto:jsnedeker@elltel.net)) or from Amazon.com (CD or MP3 download) and iTunes, as well as other Internet sources.

**Gina Gillie** performed the Strauss Concerto No. 2 in March with the Tacoma Youth Symphony and conducted a master class for the horn players in the youth symphony program. The master class addressed the subject of auditioning for orchestras and included a mock audition for the senior horn players, while the rest of the participants acted as the audition committee. Gina also performed Bach's B Minor Mass with Pacific Lutheran University's combined Choral Union and Choir of the West and Parkland Philharmonic later in March.

Over the past three years **Adam Simonsen** has developed a new internet-based educational project. "We are very proud that **Radovan Vlatkovic** has participated in this project and new productions with other leading horn players and teachers from around the world are in the pipeline. We have filmed a number of master classes, interviews, warm ups, and technical programs and this material is online at [playwithapro.com](http://playwithapro.com) – ready for download."

**Tony Clements**, Director of the Humboldt Brass Chamber Music Workshop, announced the 2011 Composition Contest winners. For an unprecedented sixth consecutive year, **John Palmer** from Kingston, Ontario won the first place prize of



\$2000 with his octet titled *Courtiers and Commoners*. **Michael Mikulka**, of Sandyston NJ, took second place, winning \$1000 for *Suite for Brass Octet*. The \$500 third place prize was awarded to **Dan Hanson** of Chattanooga TN for *Dreams*. **Richard Frazier** of San Francisco received Honorable Mention for *Scenes from a Life*, composed in memory of David Waters (1940-2010), bass trombonist of the Houston Symphony for over 40 years. **Markku Viitasaari** of Seinäjoki, Finland also received Honorable Mention for his *Small Town Suite*. The contest focused on original 10-12 minute works for college-level brass octet. Amateur musicians performed this year's contest submissions during the July 2011 Brass Chamber Music Workshop at Humboldt State University in Arcata CA. See [humboldt.edu/brass](http://humboldt.edu/brass).

**Joe W. Neisler** (Illinois State University Normal) hosted a master class by **David Wetherill**, former co-principal horn of the Philadelphia Orchestra, who performed and coached horn students.



David Wetherill (left, wearing Philadelphia Eagles Jersey) with Joe Neisler and the Illinois State University Horn Studio

**Andrew McAfee** announced the winners from the 2011 National Orchestra Horn Audition Competition (NOHAC), held at UNC Chapel Hill in May. The winner of the High School competition was **Emily Farmer** from Leesville Road High School in Raleigh NC, and the University competition was won by **Paul Clifton** from Western Michigan University. The day consisted of a master class on the excerpt list, followed by three elimination rounds behind a screen. Auditioners were videotaped and received feedback from the judges.



Judges and winners, l-r: Ian Zook (James Madison University), Andrew McAfee (UNC at Chapel Hill), Paul Clifton, winner of university level, Jennifer Ratchford Sholtis, committee chair (Texas A&M University-Kingsville), Emily Farmer, winner

of high school level, Dave Babcock (retired associate principal of Milwaukee and retired principal of Grant Park Symphony), Garth Molyneux (ASCAP award composer and hornist with Chapel Hill Philharmonia).

The **American Horn Quartet** (**Charles Putnam**, **Geoffrey Winter**, **Kristina Mascher**, and **Kerry Turner**) toured the US in February, including Kennesaw State University (**Tom Witte**, host), the Northwest Universalist Unitarian Church in Atlanta, the University of Wisconsin at Stevens Point (**Pat Miles**, host), UW-Oshkosh (**Bruce Atwell**, host), Valparaiso University in Indiana (**John Schreckengost**, host), and Tennessee Tech University (**Jeremy Hansen**, host). The AHQ now has new management: Petra Röpenack-Schäfer at [kuenstlermanagement@gmx.net](mailto:kuenstlermanagement@gmx.net). Kerry Turner's tone poem for symphony orchestra was performed by the Luxembourg Philharmonic in March, with subsequent bookings in Germany. Kerry Turner and Kristina Mascher performed as **The Virtuoso Horn Duo** on a tour in March/April of Belgium, The Netherlands, and Germany. They were also featured artists at the 2011 Brass Explosion Festival in Singapore in May. The AHQ were the featured artists at the Norddeutsche Hornstage (North German Horn Festival) in Wolfenbüttel in September.

**Anne Howarth**, free-lancer and teacher in Boston, performed a faculty recital entitled "Mixed Media: Music and Movement" at Tufts University in February. Anne has been working with modern dancer and choreographer Karen Krolak to explore the interplay between music and movement. The duo offered both humorous and thought-provoking alternatives to traditional models of

dance accompanied by live music, examining the ways we watch performances and the music to which we listen.



Karen Krolak and Anne Howarth perform Trygve Madsen's *The Dream of the Rhinoceros*

**Joan Watson**, principal horn of the Canadian Opera Company, has launched a new website: [creativepeoplecoaching.com](http://creativepeoplecoaching.com), promoting her program "Goal Setting for Musicians," which is available in two formats: Self Study Workbook with optional coaching and Coached Study with one-on-one coaching.

**Jim Thatcher** and **Bob Marlatt** performed the Telemann Concerto in E<sup>b</sup> for Two Horns at the 2011 Buzzards Bay Musicfest in Marion MA in July. In previous seasons Jim and Bob have also performed Brandenburg Concerto No. 1, the Brahms Four Songs, numerous symphonies and chamber music, and Schumann's Konzertstück with **Neil Deland** and **Michelle Perry**.

The **Unió Musical de Benaguasil** of Valencia, Spain presented a Course of Horn as part of its second annual Cursos Musical D'Estiu in July. Horn faculty **Salvador Navarro**, horn soloist with the Orchestre National de Spain, and **Batiste Bernat**, professor of horn at the Conservatorio Superior de Música de Castellón and the Conservatorio Profesional de Benaguasil, prepared students for orchestral auditions and competitions.

**Seth Orgel** (Louisiana State University, Atlantic Brass Quintet) performed and taught at the 18th annual Atlantic Brass Quintet International Seminar at Sonoma State University (June) and the Massachusetts Institute of Technology (July-August). Seth also performed the Poulenc Sextet with Chris-





topher O'Reilly and the LSU TIMM Quintet. Seth's student **Dafydd Bevil**, a graduating senior, will be attending Roosevelt University in Chicago for his MM, in the studio of Dale Clevenger, and **Mathew Taylor**, a graduating master's student, performed with the Ohio Light Opera last summer.

**James Boldin** (University of Louisiana at Monroe) was recently awarded the Dr. William R. Hammond Professorship in Liberal Arts. The appointment is for three years, renewable annually. Boldin plans to use the funds from the professorship to record a solo CD and purchase a natural horn for the studio at ULM.

**Sherry Linnerooth**, Instructor of Horn at Montana State University, directed the Montana State University Horns! Ensemble in its tenth annual Spring Recital in April. The concert included small and large horn ensembles performing works by Humperdinck, Mozart, Grieg, Basler, Shaw, and Chris Castellanos.



*MSU Horns! Ensemble, (l-r): first Row: Roxanne Risse, Cindy DiMarco, Adrienne Petch, Victoria Morefield, Sherry Linnerooth; second Row: Garrett Pauls, Tiffany Allen, Lily Hunter, Meghan Garner, Madison Gabig, Erin Laichak; third Row: Sarah Hussey, Anne Howard, Jeffrey Lyden, Sharon Loftsgaarden, Jacob Fjare*

**Susan LaFever**, along with Elise Carter, flute, and Laura Ravotti, piano (The Zinkali Trio) gave the West Coast premiere of **Lydia Busler-Blais's** *Lanterns* in Temecula CA in May. The work was made possible, in part, by a grant from the Meir Rimom Commissioning Fund and will become available for other performers next year. Also on the program was the West Coast premiere of Adrienne Albert's arrangement of her popular *Doppler Effect* for the trio with the composer in attendance.



*Composer Adrienne Albert with the Zinkali Trio (l-r): Adrienne Albert, Laura Ravotti, Susan LaFever, Elise Carter*

**Heidi Lucas** (assistant professor of horn, University of Southern Mississippi) led students **Della Loflin**, **Andrea Owen**, **Nathanael Minor**, **Carolann Moranville**, and **Patrick Hodge** to the Saarbue International Music Festival, held in July in Saarbue, Germany. Heidi gave lessons and coached ensembles. The students presented works as a horn ensemble,

as well as performances with other chamber groups in venues including an old bell factory, a local brewery, and several concert halls. They visited Beethoven's birthplace in Bonn, cruised the Rhine River and viewed the Drachenfels from which Wagner drew much of inspiration for his *Ring Cycle*. They also visited Munich and traveled to Luxembourg, where they got to meet Kerry Turner. The festival will take place again next summer July 1-15, 2012. See [saarbuefestival.de](http://saarbuefestival.de) or contact Heidi at [heidi.lucas@usm.edu](mailto:heidi.lucas@usm.edu). A blog from this year's trip can be viewed at: [web.me.com/heidilucas28/site\\_3/Blog/Blog.html](http://web.me.com/heidilucas28/site_3/Blog/Blog.html).



*Heidi Lucas and students visit Kerry Turner (l-r): Kerry Turner, Della Loflin, Nathanael Minor, Patrick Hodge, Heidi Lucas, Andrea Owen, Carolann Moranville.*

The students of **Phil Hooks** presented their spring recital in May at the Westminster (MD) Baptist Church.

*Phil Hooks and students (l-r): first row: Andrew Colangelo, Scott Taylor, David Pape; second row: Caitlynn Buckalew, Shannon Lilly, Phil Hooks, Peggy Brenngle (accompanist); third row: Jeremy Norris (alumnus), Alex Wedekind, Jarred Schultz, and Garrett Stair*



**Denise Tryon** of the Philadelphia Orchestra and **Karl Pituch** of the Detroit Symphony held their third annual "Audition Mode" Horn Seminar in June at Temple University. Eleven participants and auditors took part in the week-long seminar. A letter from an auditor raves, "I want to thank you for the most valuable musical experience I have ever had."



*Audition Mode Seminar participants (l-r) front row: Denise Tryon, Alexis Morris, Natalie Fritz, Molly Flanagan, Katie Jordan, Shona Goldberg-Leopold, Priscilla Rinehart, Marlene Ford. Back row: Jonathan Clark, Jeffrey Lynch, David Anderson Jr, Karl Pituch*

**Joseph Ognibene**, IHS Advisory Council member and hornist with the Reykjavik Woodwind Quintet, was the featured hornist at the Summer Chamber Music Seminar at Western Illinois University in June. Joe joined Reykjavik Woodwind Quintet clarinetist Einar Johannesson and the members of the Camerata Woodwind Quintet in presenting Chamber Music Seminars in conjunction with the Western Illinois University Summer Music Camps. A high point of the week was a concert



with the members of the of the Reykjavik Wind Quintet and members of the Camerata Woodwind Quintet joining forces to present works by Reicha, Beethoven, Reinecke, Alti Petersen, and Thorkell Sigurbjörnsson.

Roger Collins, Joseph Ognibene, and Randall Faust perform a trio by Anton Reicha at the WIU Chamber Music Festival.



**Gene Berger** was the teacher-in-residence this summer for the youth program of the Filarmónica Joven de Colombia and the Music for All Summer Symposium held at Ball State University. In addition, he recorded a CD titled *American Breeze* with the Musical Arts Woodwind Quintet featuring compositions of Maslanka, Brandon, Higdon, Stucky, and Beach.



*Music for All Summer Symposium horns (l-r): Gene Berger, Rachel Haffenden, Claudia Leggett, Corey Grief, Madeleine Fitzgerald, Anna Behrend, Alivia Yeakle, Steven Harris, Michael Rosson*

**Karl Pituch**, principal horn with the Detroit Symphony Orchestra, was the featured artist at BSU (Ball State University) Horn Day 2011, held September 25, hosted by **Gene Berger**.

**Joseph Ognibene**, principal horn of the Iceland Symphony Orchestra, reports that the orchestra moved into its new concert hall Harpa after Easter. Members of the ISO horn section (Joe, **Anna Sigurbjörnsdóttir**, **Emil Fridfinnsson**, and



**Thorkell Jóelsson**) performed the first movement of Leopold Mozart's *Sinfonia da Caccia* in both auditoriums of the new complex.

*Iceland Harpa Hall: Iceland's new concert hall Harpa.*

The IHS joined the National Flute Association (NFA), the International Clarinet Association (ICA), and the International Double Reed Society (IDRS) in the Joint Wind Project consortium to foster compositions for wind quintet. Lansing McLoskey is the winner of the consortium's Commissioning Competition. Described as "an engaging, gifted composer writing smart, compelling and fascinating music...with a bluesy edge and infectious punch" by *Gramophone* magazine, Lansing McLoskey said, "I am very excited about this project, which will be my first for wind quintet. My goal is to compose a work which showcases the beauty, brilliance, and versatility of all five instruments, while also exploring and highlighting the unique qualities of the wind quintet as an ensemble." His

composition will be premiered in the summer of 2012 at each of the instrument society's conventions. Over seventy submissions were reviewed by the judging panel consisting of flutist and director of Grup21, Peter Bacchus of the NFA; Imani Winds' clarinetist Mariam Adam from the ICA; **Joseph Ognibene** representing the IHS; and bassoonist and composer John Steinmetz from the IDRS. The commission will be premiered at the 2012 IHS Symposium in Denton TX.



*Lansing McLoskey*

**Howard Wall** performed in a program of "Brahms and Friends" with the Delphinium Trio, comprising Wall (horn), Elmira Darvarova (violin), and **Tomoko Kanamaru** (piano). The program was performed at the Bruno Walter Auditorium at Lincoln Center in New York City, Carnegie Mellon University in Pittsburgh, Tenafl Library, Tenafl NJ, and St. Mary's Church in Victoria BC. The repertoire performed included the Robert Kahn Trio Serenade, Rheinberger Sonata, and Brahms Trio.



*Delphinium Trio*

**Richard (Gus) Sebring**, associate principal horn of the Boston Symphony and principal horn of the Boston Pops, in addition to teaching at New England Conservatory, is now professor of brass at Berklee College of Music in Boston. Gus, who grew up in Concord MA, is performing the Britten Serenade with the Concord Orchestra, tenor Frank Kelley, and music director Richard Pittman on January 27 and 28, 2012. See [concordorchestra.com](http://concordorchestra.com).



*Gus Sebring*

**William VerMeulen** (Houston Symphony and Rice University) began his summer coaching at the National Orchestral Institute before heading to the IHS symposium in San Francisco, then to Mexico City to perform Mozart's Concerto No. 4 with the Orquesta Sinfónica Nacional, Steamboat Springs and Breckenridge CO for festivals, Banff, Canada for his annual

intensive horn master class seminar, and Sun Valley ID to perform with the Sun Valley Summer Symphony. He will be a judge at the International Horn Competition of America in Louisville KY.



*The horn class at the Banff Master Class Seminar.*

**Gail Williams** announces her new CD with four new pieces for horn in four different settings. The teaching award that Gail received from Northwestern University's Charles Deering McCormick Professorship funded two of the commissions. Gail dedicates Douglas Hill's *A Set of Songs and Dances* and Dana Wilson's *Shallow Streams, Deep Rivers* to her past, present, and future students. Dana Wilson's dynamic *Musings* was





commissioned and premiered by Gail and Mary Ann Covert at a recital at Northwestern University. Anthony Plog's Horn Quartet came to life through a consortium created by **Thomas Bacon**. Gail and Bill Barnewitz, her colleague at Northwestern University, are joined by **William Caballero** and Bacon in the premier recording of this new horn quartet.



(l-r): Bill Barnewitz, Thomas Bacon, William Caballero, and Gail Williams recording Anthony Plog's Horn Quartet.

**Thomas Hundemer** (Shreveport Symphony, Centenary College) performed with the Des Moines Metro Opera orchestra in Des Moines IA and the Cabrillo Festival Orchestra at the Cabrillo Festival of Contemporary music in Santa Cruz CA.

**Kristine Coreil** (Northwestern State University of Louisiana, Shreveport Symphony) performed a guest recital of French music for horn and piano in February at the University of North Carolina at Greensboro.

Hundemer, Coreil, **Craig Pratt**, and **Boldin** performed as *Les Cors de la Louisiane* in recitals in February and April at Northwestern State University of Louisiana and the University of Louisiana at Monroe.

**David Johnson** performs even on vacation. When Orlando Philharmonic general manager and principal horn **Mark Fischer** phoned David to fill a spot in their August *Hornscapes* program, David jumped at the opportunity. With a program including works by Rossini, Shaw, Bach, and Turner, the Orlando Philharmonic horns joined forces with local friends to play ensembles on horns...hose pipes...and conch shells!



Orlando Hornscapes: Natural Horns (l-r): Bill Warnick, Ben Lieser, and Johnny Pherigo; Hosepipes: David Johnson, Kathy Thomas, Carolyn Blice, and Mark Fischer; missing from photo: Pam Titus.

**Boris Mohr** of Nelson Mandela Metropolitan University performed in July with a South African sextet in a program of chamber music, including the Poulenc Sextet. **Erik Albertyn**, Mohr, **Adriaan Erwee**, **Antonio Lottering**, and **Dylan Barker** performed the Schumann *Konzertstück* with the Eastern Cape Philharmonic Orchestra in Port Elizabeth and English conductor Nicholas Cleobury. The soloists were all present or past students of the NMMU Music Department, as were the other four hornists of the evening, including **Caroline van Renen**, who was recently appointed principal horn of the Cape Philharmonic Orchestra in Cape Town.

**Jacquelyn Adams** is leaving the Genghis Barbie horn quartet to pursue other interests.

**Rachel Childers** is the new second horn of the Boston Symphony Orchestra, beginning with the 2011-2012 season in October.

**Nancy Cochran**, former IHS President, has accepted a position as Director of the Lamont School of Music in at the University of Denver.

**Dave Weiner** of Brass Arts Unlimited invites horn players on Facebook to join Horn People, a group of, for, and about horn players, of course. With well over 1,200 members, Horn People is likely the premier horn-related group on Facebook. Search for "Horn People" and ask to join the closed group. Either a friend of yours or the administrator will "add" you. We have fascinating people discussing all things horn. You are welcome to join the discussion!

## Obituaries

**Douglas Kent**, former principal hornist with the Vancouver Symphony, passed away in October 2010 after a valiant fight with old age, a condition to which he never truly subscribed. Doug was principal horn in the Vancouver Symphony from 1949, moving to personnel manager in 1965 and production manager in 1970, and finally retiring in 1986. He played in other Canadian ensembles and was a highly regarded teacher. He and his wife, Fay, were instrumental in the formation of the Victoria Symphony in 1939, and he moved back to Victoria after his retirement. Doug was born in Middlesex, England and immigrated to Canada with his parents and siblings in 1927. He joined the Royal Canadian Navy in 1941, playing horn in the Naden Band. After the war, he attended Curtis Institute in Philadelphia, studying with **James Chambers** and **Mason**



**Jones**. His own students included **Eugene Rittich** and **Robert Creech**. Doug wrote about his early career in the May 2007 issue of *The Horn Call*, in an article called "Our Philadelphia Story."

Douglas Kent

**Frank Bueker** of Auburn, Indiana died in March 2011 at age 92. Frank never played in a major orchestra or taught at a university, but was one of those thousands of amateurs who loved the horn and made it a big part of his life. He was a 1940 graduate of the University of Miami and served in the



South Pacific in WW II in the Army Corps of Engineers from 1942 to 1946. He had a day job as an accountant and later as vice president-treasurer of Messenger Corporation from 1946 to 1980. His playing began in the late 1930s with the News-Sentinel Boys band and, after WW II, the Fort Wayne Philharmonic, Mizpah Shrine band, Auburn Community Band, and the American Legion Post 47 band through 2009, mostly on his vintage Geyer. He practiced every day until about a year ago. He is survived by Betty, his wife of 64 years, and horn-playing son Stephen, daughter Karen, a granddaughter and several great-grandchildren.

## Reports

### Western Illinois Horn Festival reported by Randall Faust

Western Illinois University's Tenth Annual Western Illinois Horn Festival was held in February, hosted by **Randall Faust**. Featured hornists included Chicago Symphony hornist **David Griffin** and Chestnut Brass hornist **Marian Hesse**, who gave solo performances on two different historic instruments. **Patrick Smith** gave several jazz horn presentations, including a session on **Julius Watkins** in conjunction with both the Western Illinois Horn Festival and the Western Illinois Jazz Festival.



*Members of the Western Illinois University Horn Students with Guest Artists at the Western Illinois Horn Festival: Marian Hesse (second row left), Patrick Smith (second row 2nd from left), and David Griffin (front row center right).*

### 2011 South African National Horn Symposium reported by Erik Albertyn

The Fourth Annual South African National Horn Symposium was held in June at the Nelson Mandela Metropolitan University in Port Elizabeth. The Symposium, hosted by **Erik Albertyn** and **Boris Mohr**, attracted thirty horn players from different parts of the country and was considered the best yet! **Steve Gross**, the scheduled visiting artist, could not attend due to illness. Phil Golson, euphonium and tuba specialist from Clearwater Christian College in Florida, happened to be holidaying nearby and agreed at the last minute to be the visiting artist! Phil's presentation focused on breathing techniques, and he was complemented by his colleague Don Hall, who gave a lecture on collaborative dynamics in ensemble performance. **Sean Kierman** and **Pamela Kierman** contributed to guided warm-ups and master classes. The NMMU Horn Ensemble and the Cape Horn Quartet performed. **Neil Smit**, **Lieze Terblanche**, **Dylan Barker**, and **Boris Mohr** performed pieces by

Mozart, Strauss, and Förster. Phil Golson closed the last concert with a fine display of technique and musicality on euphonium.

### Iceland Horn Weekend reported by Joseph Ognibene

**Radek Baborak** performed a concert in April in Reykjavik, Iceland. Joining Radek in this visit were his wife Hannah, a cellist, and hornist **Jan Musil**. Together the visiting Czechs performed a trio by Reicha and the Beethoven Sextet, op. 81b, supplemented by Iceland Symphony Orchestra string players. Radek also presented movements from Bach's Cello Suite No. 2 and conducted horn players from the ISO in Milos Bok's arrangement of Bruckner's Motet for four horns and four Wagner Tubas. As an encore, the two Czech horn players joined the Icelanders in Verne Reynolds's arrangements of *Echo and Lied* by Hassler as well as a popular Icelandic tune, *Sprettur*. The program was preceded by a mini-concert by the 30-member youth ensemble of Hornís, the Icelandic Horn Club.



*Reicha Trio with Radek Baborak and Jan Musil, horns, and Hannah Baborakova, cello*

### Filarmónica Joven De Colombia 2011 reported by Gene Berger

The Filarmónica Joven De Colombia 2011 had a retreat in Santa Marta, Colombia in June and July, followed by performances in Medellín, Barranquilla, Cali, Popayán, and Bogotá. The orchestra, supported by the Batuta music program, was formed by YouTube auditions for Colombian students and will reunite several times over the course of the coming year. During the retreat, students participated in master classes, chamber music, sectionals, and orchestral rehearsals. **Gene Berger** coached the eight horn students. Repertoire highlights included Mahler Symphony No. 1, Haydn Symphony No. 88, and Rimsky-Korsakov's *Capriccio Española*. Evening chamber music performances featured the horn section performing *Funk Attack* and *Prende la Vela* for eight horns composed by participant **Kevin Lopez Jhon Morales** from Caldas.



*Filarmónica Joven De Colombia horns (l-r): Johnatan González Arce, Jonathan Perez, Jessica Maria Rueda Vásquez, David Estaban Coral, Gene Berger, David Alberto Concha Marmol, Margie Martinez, Jhon Kevin, Estaban Muñoz*





## 2011 Horncamps! reported by Heather Johnson

David Johnson's Horncamps! workshops completed another summer of lessons, master classes, concerts, and fun! Those who chose Lugano, Switzerland had the opportunity to study with David and Frøydis Ree Wekre. In Daytona Beach, participants spent the week with David, Dan Phillips, Michelle Stebleton, and Bill Warnick. Recitals took place in a variety of venues. The large ensembles performed in venues ranging from theaters and churches to a historic lighthouse, and the small ensembles entertained the residents at a senior center. In Daytona Beach, participants also performed the national anthem for a Daytona Cubs baseball game followed by an evening out at the ballpark. The Lugano workshop is going on hiatus beginning in 2012. See [horncamps.com](http://horncamps.com).



*Horncamps!  
Daytona  
participants  
at the Ponce  
Inlet  
Lighthouse*

## 2011 Northwest Horn Symposium reported by Jeffrey Snedeker

The 2011 Northwest Horn Symposium was held in April at Central Washington University in Ellensburg WA, in new facilities, hosted by Jeff Snedeker. Featured artists were Frank Lloyd, Frøydis Ree Wekre, and Andrew Clark. The symposium included guided warm-ups, participant horn choirs, and exhibits. Regional artists included Lydia Van Dreel, Stacey Eliason, Gina Gillie, Steve Denroche, Sean Brown, and Paulette Altman. College choirs from CWU and Oregon State University and a choir of junior and senior high students performed. The mass choir was directed by Dawn Haylett.

Winners of the mock audition competition were Rebecca Olason, high horn (University of Oregon), and John Geiger, low horn (CWU). The judges were John Cox, Kathleen Vaught Farner, Stacey Elaison, Steve Denroche, and Lydia Van Dreel. The Northwest Horn Society also awarded three scholarships to support student attendance at the event: Hope Evans, Christopher Mischenko, and Kristen Monk.

## 2011 Mid-South Horn Workshop reported by Paul Stevens

The Mid-South Horn Workshop was held in April at the University of Kansas in Lawrence, hosted by Paul Stevens. Featured artists were Gail Williams and James Thatcher (who presented a session on Interactive Film Scoring and performed the Britten Serenade with his son Michael). The Kansas City Symphony Orchestra horn section (Albert Suarez, David Sullivan, Elizabeth Schellhaze, and Steven Multer) performed the Schumann *Konzertstück* with the orchestra under David Neely.

David Krehbiel conducted the mass horn choir with soloists Gail Williams, John Ericson, Elizabeth Schellhaze,

Michelle Stebelton, Jeffrey Agrell, Jennifer Sholtis, Ellen Campbell, and tubist Bo Atlas. The horn choirs of the University of Kansas and University of Missouri, Kansas City performed together; Ellen Campbell was the director of the University of Missouri choir.



*Kansas City Symphony horn section*

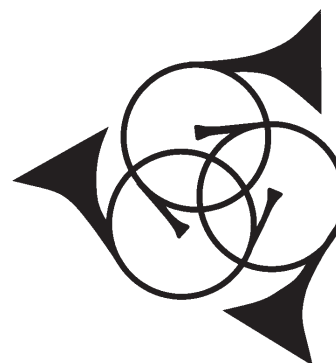


*Thatcher's recording class*

## Graduate Assistantships

Western Michigan University announces a Graduate Assistantship opening in horn for the 2012-13 academic year. Duties include performing in the Graduate Brass Quintet or Graduate Wind Quintet and assisting in the horn studio; other duties are based upon qualifications and interests. Admission qualifications include a BM in music or the equivalent with a minimum GPA of 3.0 and a successful audition into the Master's degree program. Interested hornists should contact Dr. Lin Foulk at 269-387-4692 or [lin.foulk@wmich.edu](mailto:lin.foulk@wmich.edu) and visit the studio webpage at [wmich.edu/music/horn](http://wmich.edu/music/horn). Additional information about the graduate program at Western Michigan University is available at [wmich.edu/music](http://wmich.edu/music).

Wichita State University announces a vacancy for a low horn Graduate Assistant position, which includes the second horn chair in the Wichita Symphony. Other duties include playing in university ensembles and assisting with sectionals and methods classes. Interested candidates should submit a résumé and CD of their playing which includes a first movement of a Mozart or Strauss concerto plus five standard low excerpts of their choice to: Nicholas Smith, professor of horn, Wichita State University, Wichita KS 67260-0053. Submission deadline is February 15, 2012. Contact Dr. Smith at [nicholas.smith@wichita.edu](mailto:nicholas.smith@wichita.edu).



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# Obituaries

## Verne Reynolds (1926-2011)

Verne Reynolds, Professor Emeritus of Horn at the Eastman School of Music passed away peacefully on June 28, 2011, after an extended illness. A distinguished performer, composer, and teacher, Professor Reynolds was 84.

Reynolds was born in Lyons, Kansas on July 18, 1926 into a musical family. At a young age the family moved to the nearby "Little Sweden" enclave of Lindsborg. His father, Albert, started him on violin and composition lessons at the age of four. He was greatly influenced and encouraged, beginning at age seven, by his piano teacher, Arvid N. Wallin. Mr. Reynolds began horn lessons when he turned fourteen. He enlisted in the Navy after high school and was in a Navy band in Washington DC where he played for the funeral of President Franklin D. Roosevelt. One of his other gigs in the Navy was as a pianist in a jazz band.

Entering the Cincinnati Conservatory in 1946, he continued his instrumental studies while majoring in composition. He also performed as a member of the Cincinnati Symphony from 1947 to 1950, and taught in the Conservatory for a year. Reynolds graduated from the Cincinnati Conservatory of Music Magna Cum Laude with a Bachelor of Music degree. He played under Thor Johnson in the Cincinnati Symphony while still a student at the Conservatory.

After receiving his degree, Professor Reynolds went on to earn his master's and teach at the University of Wisconsin. In 1953 he received a year-long Fulbright Grant to study conducting, horn, and composition in London's Royal College of Music. While in London, he played under Sir Malcolm Sargent and Sir Thomas Beecham. Returning to the United States in 1954, he joined the faculty of Indiana University. In 1959, he went to Rochester's Eastman School of Music to teach horn in 1959 at the invitation of Howard Hanson, retiring as Professor Emeritus in 1995. He was principal horn in the Rochester Philharmonic from 1959 until 1968. Professor Reynolds was succeeded, both in the RPO and at Eastman by a former student, Peter Kurau.

In addition to being one of America's premier horn teachers, with students in major orchestras and on the faculties of music schools throughout the country, Reynolds was a well-known composer. During his career, starting in Cincinnati and later while teaching at Indiana University and at Eastman, he was the frequent recipient of awards, including an ASCAP Award in 1979. Reynolds wrote over seventy original compositions for orchestra, chorus, solo performers, and chamber ensembles, many for brass, as well as for woodwinds, strings, and voice.. His first published work, "Theme and Variations" for brass choir, won the 1950 Thor Johnson Brass Award. He



received awards and over twenty commissions from a range of institutions and performers including the University of Wisconsin, Lawrence College, Louisville Orchestra, Cincinnati Symphony Orchestra, the Los Angeles Horn Club, and trumpet player and bandleader Doc Severinsen. The Eastman Brass and several solo artists have recorded his music and he regularly received royalties for performances of his music in America, Europe, and Asia. As a founding member of the Eastman Brass Quintet, he saw the need for more quintet literature and created dozens of compositions and transcriptions. As an arranger, he was particularly well known for his transcriptions of Renaissance Baroque music for brass quintet and horn choir.

Professor Reynolds was a founding member of the Eastman Brass, an ensemble of Eastman faculty who helped popularize the brass quintet through its concerts and recordings. Established in 1964, the group toured extensively throughout North and Central America. In 1982, the five ensemble members – Professor Reynolds, Barbara Butler, Charles Geyer, John Marcellus, and Cherry Beauregard – were named Kilbourn Professors, the first time that more than one faculty member was granted the honor for the academic year.

In addition to the Cincinnati Symphony Orchestra and Eastman Brass, Professor Reynolds performed in the Rochester Philharmonic Orchestra, where he was principal horn from 1959 to 1968, and with the American Woodwind Quintet.

Many of Professor Reynolds' students went on to play in orchestras around the world and teach in major universities. Among hornists, he is celebrated for his technically challenging *48 Etudes* and for his text and course of study *The Horn Handbook*. In 1994, he was named an Honorary Member of the International Horn Society for his contributions at the international level to the art of horn playing.

During the 1994 symposium of the International Horn Society, former students honored Reynolds with a performance of his works. In 1995, the Eastman Brass and Friends presented a tribute concert in his honor. Several Eastman alumni returned to Eastman in 2007 to present a special concert celebrating Professor Reynolds's birthday.

"The music world and the Eastman School have lost an iconic figure in the profession," said Peter Kurau, Professor of Horn at Eastman. "As an honorary member of the International Horn Society, he was awarded a distinction reserved for the most legendary figures in the profession. His superlative contributions and his peerless standard of excellence built a legacy that is profound and eternal, and we are all the richer for his work."

"Mr. Reynolds – as we affectionately called him – was not only my horn professor, but a mentor in every way, and also a very dear friend," said Janine Gaboury, associate professor of horn at the Michigan State University College of Music and principal horn of the Lansing Symphony Orchestra. "He not only passed on his gift of music and horn playing, but even more importantly he taught me to truly see what I was capable of accomplishing. His incredible intellect, combined with his musical artistry, was formidable. After my years at Eastman



I continued to communicate regularly with Mr. Reynolds. During the many months I spent planning and recording the CD of his music, Mr. Reynolds's support and encouragement were constant. He was the most gracious person I have ever known."

"He was a very demanding teacher and you never went into a lesson unprepared," said Nicholas Smith, professor of horn at Wichita State University and principal horn of the Wichita Symphony Orchestra. "Tempos marked fast were to be played at the tempo, and his big strength as a teacher was the development of technical facility and solo style. He was a wonderful composer as well as a player, and I have always found his works to be so wonderfully constructed, and especially useful for recital situations. He always said you could write a seven-minute piece for horn that would completely wear you out, or you could write a 20-minute piece which would give the player adequate rest and still show the lyrical and technical side of the instrument."

"The brass world will miss him," said Cherry Beauregard, who was professor of tuba and a member of the Eastman Brass. "He was one of the most intelligent men I've ever known, austere but with a sense of humor. He was a wonderful horn player and a fantastic composer. He would write things that were extremely difficult but would stretch your technical ability. He was demanding, but he always made himself do more than he demanded of everyone else."

Reynolds was pre-deceased by his wife Shirley of 50 years, and his beloved sister, Kathleen. His brother Leo and niece Mary Jose of California, nephew Tom of Washington, nephew John of Virginia, and his niece, Helen Koons Gragert, of Oklahoma, survive him. Helen, his close friends Gail Raycroft, Melissa Matson, Bob Taylor, and his wonderful aides who had cared for him the last several years, surrounded him at the time of his death. Donations to a scholarship fund in memory of Professor Verne Reynolds may be sent to the Eastman School of Music, Office of Advancement, 26 Gibbs St., Rochester, NY 14604.

-Compiled from various published obituaries

### Calvin Smith (1950-2011)

Calvin Smith, associate professor of horn since 1993 at the University of Tennessee, died suddenly Sunday, May 8, 2011, at his home. He is survived by his wife, Paula, and sons Nathan and Jeremy Smith, all of Knoxville.

Calvin graduated with a Bachelor of Music degree from SUNY-Fredonia in 1972. He was an active recording musician in Nashville. For nearly twenty years he was one of the busiest freelance hornists in Los Angeles, performing extensively in chamber music, ballet, opera and symphony orchestras and in the recording industry (TV, motion picture, records and jingles). Smith was a former member of the Annapolis Brass Quintet



(America's first full-time brass ensemble), the Westwood Wind Quintet, the Hollywood Bowl Orchestra, the Cascade Festival of Music Orchestra, the Los Angeles Brass, and the Los Angeles Opera Orchestra. He performed with the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, the Pacific Symphony Orchestra, the Nashville Symphony Orchestra, Orchestra Nashville, the Eastern Music Festival Orchestra, the Ojai Music Festival Orchestra, the San Luis Obispo Mozart Festival Orchestra, the Cincinnati Symphony Orchestra, and was a substitute principal horn for the Buffalo Philharmonic and the Chautauqua Festival Orchestras. He recorded with the Hollywood Bowl Orchestra, the Long Beach Symphony, the Los Angeles Chamber Orchestra, with the Knoxville Jazz Orchestra, and as a soloist or chamber musician on Crystal Records, W.I.M. Records, Richardson Recordings, and Hornists' Nest Recordings, and with artists as diverse as Jewel, Luis Miguel, Jo Dee Messina, Barbra Streisand, Arturo Sandoval, Gloria Estefan, Faith Hill, Wynonna, and Prince.

At the University of Tennessee, Calvin Smith taught horn, directed the Horn Ensemble, taught Brass Literature, coached chamber music, and performed with The Brasswind Quintet, the faculty brass quintet. He was a hornist with the Westwood Wind Quintet, principal horn of the Knoxville Symphony Orchestra and the Knoxville Wind Symphony. He worked on several recording sessions in Nashville, including the music for Dollywood's show Sha-Kon-o-Hey. In the summer he taught at the Tennessee Governor's School for the Arts and at the International Music Camp at the International Peace Garden on the North Dakota/Manitoba border. Professor Smith performed with Jeff Snedeker, Tim Schwartz, and Wally Easter at the 41st International Horn Symposium in Macomb IL. He frequently presented solo recitals and masterclasses at universities throughout the United States.

Calvin was also an educational specialist with Conn-Selmer Musical Instruments. Since 1999, he was a recording co-reviewer for *The Horn Call* and became the editor of that column in 2010. His license plate read FECHOPS (iron chops).

Calvin was a member of Cedar Springs Presbyterian Church where a Celebration of Life service was held Wednesday, May 11, 2011. At the service, many friends and former students played brass ensemble arrangements of the Chorale from "Jupiter" by Gustav Holst (arr. Lucas Richmond) and "Praise to the Lord the Almighty" (arr. Mark Harrell). David Overall, a former student played "What Wondrous Love Is This" and the UT Student Horn Octet played "O Rest in the Lord" by Felix Mendelssohn. Friends Loren Taylor and Chuck Dunbar, who knew Calvin when he was growing up on a farm, told many stories of his childhood.

We will all miss Calvin – his wonderful sense of humor, his teaching, and his playing. As a post on the Knoxville Symphony Orchestra's blog said: "The irony of it all is that Chris Botti's arrangement of "Time to Say Goodbye" which [the Knoxville Symphony Orchestra] performed Saturday night [May 7] begins with a beautiful horn solo. If you heard it on Saturday night at the Civic, you heard the best."

-Compiled from obituaries from The University of Tennessee, *Knoxville News Sentinel*, and the Knoxville Symphony.





## Tribute to Calvin Smith

Calvin Smith played an important role in the Westwood Wind Quintet through the years. I first heard his playing around 1974 when I was sent a recording of the Annapolis Brass Quintet for release on Crystal Records. I was immediately struck by Calvin's purity of tone and musicianship. Later, when I met him at Annapolis Quintet concerts on the West Coast, I was also impressed with his sense of humor and his warm personality.

In 1976 the Westwood Wind Quintet was looking for a horn player. I was delighted when Calvin accepted and moved with his wife to Los Angeles both to play with the Quintet and enhance his career with orchestra and studio work. For the ten years Calvin played with us at that time, we enjoyed his quick wit and fantastic sense of humor, as well as his incredible sense of musically belonging with the group. Rehearsals were a lot of fun, with Calvin always interjecting some hilarious comment to relieve the tension.

When Calvin decided to take up a faculty position with the University of Tennessee, which meant leaving the Quintet, we were very sorry to lose him. However, we kept in close touch, hearing about his escapades from his replacement in the Quintet, Joe Meyer, who played with Calvin for years in the Long Beach Symphony.

The Quintet started a project of recording the 24 Reicha Quintets in 2004, after Joe had left the group. We tried to get Calvin back but the scheduling never seemed to work. Jack Herrick played on the first two recordings. When he retired from playing, we were fortunate to get Chuck Kavalovski for the next 14 recordings. Then Chuck developed back trouble and was unable to continue. Just on a chance, I called Calvin in 2007 and was thrilled when we found we could work out the scheduling and he accepted. It was wonderful when he came back – it was as though he had never left. The phrasing and ensemble were as if he had continued playing with us all of those 20 years that he was gone – and his sense of humor was still there!

To say it was a shock to learn of his sudden death is an understatement. His place in the Quintet and in our lives will be impossible to fill. I know it is almost a cliché to say this when someone dies, but here it could not be more true – Calvin will be missed.

–Peter Christ, founder and oboist with the Westwood Wind Quintet since 1959 and founder and president of Crystal Records Inc. since 1966.

## Ellen Campbell (1953-2011)

Ellen Anne Henrikson Campbell, an energetic and dynamic horn player and teacher, died on July 23, 2011 after a sudden, brief illness. She was 58 and is survived by her mother, her husband, son, three stepchildren, a brother, nieces, and a nephew.

Ellen was host of the 1996 International Horn Symposium in Eugene, Oregon and performed at regional and international workshops and in solo re-



citals and with orchestras around the country. She taught at Southwest Texas State in San Marcos, the University of New Mexico, the University of Oregon (1994-2005), and at the University of Missouri at Kansas City since 2005. She was on the faculty of the Interlochen Arts Camp and Blue Lake Fine Arts Camp near Twin Lake, Michigan for many summers.

Ellen was born in 1953 in Pillsbury, North Dakota. The family moved a number of times during her childhood. She displayed musical talent at an early age and played the horn in high school in Detroit Lakes, Minnesota. She earned a Bachelor of Arts degree from Luther College in Decorah, Iowa, studied at New England Conservatory in Boston, and completed her Master of Music degree at Michigan State University in East Lansing.

Ellen married Douglas Campbell, also a horn player and Professor Emeritus at Michigan State University, in 1983. They have a son, Neill. In Michigan, Ellen played in the Kalamazoo, Lansing, and Grand Rapids symphonies, and the Detroit Opera Orchestra, among others.

Ellen recorded with the Oregon Brass Quintet, New Mexico Brass Quintet, and with pianist Victor Steinhardt. She published "Thoughts on Holding the Horn" in the June 2002 issue of the *TBA Journal*. Travels took her to much of Europe, China, Australia, and Alaska.

"Ellen was a sensitive, caring person who showed love and compassion for others and was a dear friend to many. She will be missed terribly." A service in celebration of her life was held in September on the campus of UMKC. The family asks that memorial contributions be given to organizations that help combat rheumatoid arthritis, cancer, and Alzheimer's.

## Robert Paxman (1929 -2011)

Robert (Bob) Paxman, MBE transformed Paxman Music Instruments from a maker of various instruments to one devoted to horns. Bob died in July after a short illness at the age of 82.

Bob's father had established Paxman Musical Instruments – as the company is still known – as a maker of brass, woodwind, and percussion instruments in 1919. Bob began working there when he was just 14 years old.

It was Bob Paxman's partnership with an Australian horn player, Richard Merewether, that was to transform the company into one specializing in horns. Merewether arrived in England in 1950 with ideas about horn design – especially f-alto and F/f-alto horns. Paxman began producing instruments in line with Merewether's philosophy, and the two men collaborated closely until Merewether died in 1985 – with around 50 designs to their joint credit.

Bob became Managing Director of the company in 1961. He introduced a number of important improvements to horn design, including the dual-bore system for full double horns, the dual bore system for double descant horns, triple bore



Bob Paxman is presented with a Lifetime Achievement award at the Music Industry Awards dinner November 2010.



horns, and lighter weight titanium valves. In 1993 Bob was made a Member of the British Empire (MBE) and received his award from the Queen – the citation said the award was “in recognition of his services to the musical instrument industry”.

A modest and private man with a quiet, dry wit, Bob remained actively involved in horn design and was constantly looking to make design improvements. As recently as November 2010 – some time after his retirement as Managing Director – Bob was awarded a life time achievement award from the Musical Industries Association.

### Wayne Barrington (1924-2011)

Wayne Barrington was an impeccable musician and hornist, and a tireless teacher who expected nothing but the finest from his students but who, in return, was dedicated to their success. His playing career took him to the Chicago Symphony and Los Angeles Philharmonic, and he taught at the University of Texas in Austin for 34 years. He died in July after a long illness. Dick Mackey, a former fellow student and colleague, upon learning of Wayne approaching the end of his life, “I guess the best we can do is try and emulate him and let our students know of his inspiring life.”



*Portrait of Wayne Barrington by his daughter Beverly when she was an art student.*

Wayne was born in 1924 in Schenectady NY and brought up in Detroit and Worcester MA. His mother was an amateur pianist and his father studied horn in Detroit with Albert Stagliano, principal horn in Detroit and later the first principal horn of the NBC Symphony. In Massachusetts, his father changed to bassoon, but his mother took up horn and studied with Walter MacDonald, second horn in the Boston Symphony. In 1939, when students were needed at New England Conservatory, his mother was given free tuition to perform in the orchestra and study with Willem Valkenier, principal horn of the BSO.

Wayne began studying at New England Conservatory with Valkenier in 1942, but the next year he was drafted into the Army, where he played in a band that was based in Germany and France after narrowly escaping disaster as his ship followed the doomed SS Leopoldville, torpedoed and sunk on its way to reinforce the Battle of the Bulge on the night before Christmas 1944. He returned to the US in 1946, studied with Walter MacDonald, was a student at Tanglewood during the summer, and went back to NEC in the fall. He played principal

horn in an orchestra conducted by Arthur Fiedler for broadcasts when the BSO was out of town, and in shows on their way to Broadway; during this time he assisted Arthur Goldstein with the humorous Schmutzig method book.

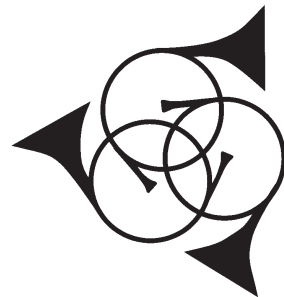
Wayne returned to Tanglewood in the summers of 1947 and 1949, then took a job in San Antonio, but after only one season was called up to serve in Korea. He ended up playing in the band at General MacArthur's headquarters in Tokyo, including the farewell ceremony when President Truman fired MacArthur.

Wayne returned from the service in 1951 and won a position as second horn in Pittsburgh, where over the next three years the orchestra made a number of recordings under William Steinberg for Capitol Records. He also played the spring Pops season in Boston. Then he auditioned for Fritz Reiner, the new conductor in Chicago, and a few months later was offered the third horn position. The section included Philip Farkas, Joe Mourek, and Clyde Wedgewood, with Louis Stout and David Krehbiel as assistants. He also played in the Chicago Symphony Brass Ensemble with Bud Herseth, Renold Schilke, Frank Crisafulli, and Arnold Jacobs, an ensemble often cited as highly influential in establishing the brass quintet as a standard format for brass chamber music. He taught at DePaul University and at home.

After ten years in Chicago, Wayne looked for a better climate because of his wife's illness. Zubin Mehta hired him as associate principal horn in the Los Angeles Philharmonic, and he also played in the Los Angeles Brass Quintet. After two years, when his wife had died, Wayne found a position at the University of Texas in Austin, where he taught from 1966 to 2001, also playing in the faculty woodwind quintet, the Solar Winds, and in the Austin Symphony (1966-1988).

When asked about his pedagogical techniques, Wayne responded that although he had never discussed playing or teaching the horn with Philip Farkas, they shared many concepts and solutions to horn playing problems. He believes that music is a unique profession where competition is put aside in favor of cooperation. In retirement, Wayne has pursued publication of excerpt books and encouraged chamber music in Texas.

Wayne received the Punto Award at the IHS workshop in Denton TX in 1991, and in 1999 he personally endowed the Wayne R. Barrington Endowed Scholarship in Horn at The University of Texas at Austin. A tribute appears in the August 2001 issue of *The Horn Call*. The family asks that any gifts be sent as donations to Wayne Barrington Horn Scholarship Fund, New England Music Camp, 8 Goldenrod Lane, Sidney ME 04330.





# My Career in Music

## by Norman C. Pickering

*Editor's note: Norman C. Pickering recently celebrated his 95th birthday and was brought to our attention by Fan Tao, a violinist who worked with Pickering at D'Addario Strings and knew of his involvement with the design of the Conn 8D. At our urging, Pickering sent this interesting historical article.*

As a child, I lived with constant exposure to music, but it was music at a rather rustic level. My father had a good baritone voice and often sang in the church choir. My mother played the piano at Sunday School, her repertoire consisting of a handful of simple hymns. From the age of three or four, I learned to read music by sitting next to her on the bench, fitting notation to sound as she practiced.

At school we had a music teacher with more sophisticated leanings; she taught Schubert lieder ("Who is Sylvia?") and English folk songs. Her trick was to teach doggerel verses to fit the musical themes, and to this day I can remember some of them ("This is the Moment Musical").

We lived in what was then a nearly isolated village in Brooklyn, of all places, called Canarsie. My family as well as many others had lived there for several generations. Everybody knew nearly everybody else as well as the names of their dogs, cats, and horses, if any. Most families went to one of the several churches every week, participating in the choir, Sunday School, Ladies Aid Society, and every other organized activity, depending on age and gender.

Three musicians in the population were associated with our church: a lady named Anna Baldwin who played the organ, a violinist, Lloyd Doubleday, who lived next door to the church but never entered it, and a cornet player, Gus Richter, who conducted a brass band that appeared on all special occasions, or on some that were special only because of the band.

By the age of seven I had developed aspirations along musical performance lines and convinced my grandmother to give me a violin and support lessons with Lloyd Doubleday. I remember offering to play for grandma after three or four sessions with Lloyd, and her only comment after the performance was "You've got a long way to go!"

In three or four years, I was playing in a rudimentary community orchestra, with an occasional solo in church. On one such occasion on a warm summer evening I was on the stage making my way through the Gavotte by Gossec when a small terrier entered the open church door, tore up the aisle, leaped onto the stage, jumped up on me and clawed at the violin, leaving deep scratches that were still there when I sold the instrument years later. My performance was a sensation, although the dog's idea of its musical value was justified.

The church had a closet full of discarded objects accumulated over nearly a century that could only be opened by the sexton. Happening to be there on such an occasion, I peeked in (of course) and saw a brass band instrument of some kind. The kind old man let me "borrow" it so I took it home for investigation. It looked like a small baritone horn and turned out to be an E<sup>b</sup> alto "peck horn," so-called because about its only function is to play after beats in band music.

A mouthpiece was included, and after I got the thing cleaned up with the valves working, I found it far easier to play than the violin. The harmonic series was easy to figure out, and pretty soon I was playing from elementary trumpet exercise books, in the wrong key, of course. It wasn't long before I thought of Gus Richter, and asked him if I could sit in a band rehearsal. He laughed at my archaic brass horn but let me play a mellophone part. I did well enough to play in a couple of the park concerts and was hooked for life as a wind player.

My violin playing continued and became good enough to admit me into some pretty good amateur orchestras. By 14 or 15 I was principal second violin in a New York City young peoples orchestra conducted by a nice man named Resigue. I was also an avid baseball player, an activity that resulted in a serious hand injury that put a stop to violin playing for several years.

I had noticed that Resigue's orchestra was short of French horns, so I decided to do him a favor and fill in a spot. I certainly couldn't use the alto horn, but I figured that a real French horn could be just as easy to play – the trouble being that I didn't have one. My wonderful grandmother again came to the rescue. We went down to the Bowery in New York that was lined with pawn shops and second hand stores. At a place called Kalishen's, we found a single F horn for \$40. It was silver-plated and engraved on the bell in large letters was USQMC. I had no idea what those letters meant.

In the four or five days before the next orchestra rehearsal, I polished up my embouchure and got the rotary valves working. When I proudly walked into the hall, Mr. Resigue gave a double take, heard my story of the accident, and permitted me to sit in the seat of the fourth horn. He then commenced rehearsal with the "Procession of the Sardar" by Ippolitov-Ivanov. The notes on my part were simple, but they just didn't seem to fit when I played them. It wasn't long before I realized that "Horn in E" and "Horn in F" were different, and that I had no idea how to cope with it. Mr. Resigue excused me from the orchestra for good (theirs as well as mine).

A volume of orchestral excerpts for horn gave me the material to learn transposition, and I soon became welcome in amateur orchestras. By this time I was in engineering school at Newark, where I found good trumpet and trombone players. We formed a brass quartet and became popular at various gatherings. I also played in a couple of New Jersey orchestras, rising in musical circles a little at a time.

Shortly before the end of my senior year, I played in a concert where I had a significant solo (perhaps Tchaikovsky's Fifth). It happened that Harold Smith, a bass player in the NY Philharmonic, was there, and he spoke to me after the concert. He thought that I had a good chance for a scholarship in the Juilliard Graduate School and that he would sponsor me. I was invited to the auditions that occupied a full week – the same week as my college graduation ceremony. Most of the testing was on harmony, composition, sight-singing, and musical dictation. After getting through all that, the playing audition



was the last thing. My sister was a pianist, and we played the Beethoven Sonata, I on my old single F horn. I believe that was why I got the scholarship – the single horn, I mean. The judges seemed amazed that anyone still played one seriously. I was told that if I accepted the award I would have to get a double horn, and I thought of Grandma immediately.

The year was 1936, and at that time C. G. Conn had an office and store on 48th Street in Radio City. I bought a 6D horn on time, and worked all summer to pay off the loan. The Conn staff became good friends, and they even used my picture in some of their advertising.

At Juilliard, my horn teacher was Josef Franzl. I can't say that I ever learned anything from him, and I certainly did not like the sound he made on the rare occasions when he played anything. I'd play a couple of Kopprasch Etudes and that was that. I remember his bragging about his lip trill, which he always demonstrated on the same note.

I soaked up knowledge and experience in the wonderful orchestra with Albert Stoessel and the great musicians who came as soloists, as well as the senior graduate students who were about to become famous in the concert world, such as Bernie Greenhouse, Carol Glenn, and many future principals of great orchestras. We wind players rotated position at each concert, and at one of them where I played first, Bruno Jannicke, principal horn of the Philharmonic, invited me to visit him at his home to talk about horn playing. Inasmuch as it was his playing I was trying to emulate, this came as an opportunity beyond my highest hopes. The few sessions I had with him taught me more than I learned all year from Franzl.

Near the end of the term in the spring of 1937, Jack Knitzer, a bassoon player, and I were leaving a midtown orchestra rehearsal carrying our instrument cases, headed for lunch. Jack mentioned that he had to stop at the Carlyle hotel to play an audition for Fabian Sevitsky who was forming a new symphony for Indianapolis. While Jack was performing I waited in an anteroom with my horn case at my feet.

The wait was short, and as I stood up to leave with Jack, Sevitsky came out, gave an imperious wave, and ordered me to come into the audition room. I looked at my companion and we both shrugged our shoulders as in "Why not?" During the next couple of hours I was put through an audition such as I had never experienced before and have never experienced since. Horn solos of every kind from Bach cantatas to Strauss and Stravinsky were included as well as manuscript parts of contemporary works I had never seen before. Sevitsky eventually released me, setting a time and date for another audition with Franklin Miner, the manager of the new orchestra. After that much shorter one, I was offered a contract for the first season.

For the first three seasons of the Indianapolis Symphony I played third horn. Frank Brouk was the principal, but had no interest in teaching at the Arthur Jordan Conservatory, where principal players were offered faculty positions. Being next in line, I got the job. I was also appointed to the South Bend Conservatory faculty, and for the summers of 1938 and 1939 to the faculty of the National Music Camp at Interlochen, Michigan.

At Interlochen I had the honor and pleasure of knowing Howard Hanson, Frank Miller, Cecil Leeson, and many other great musicians. Because of my technical background, Jerry

Wiesner and I had much to discuss and became friends, a relationship that continued when he became President of MIT. In the 1939 season, Lorin Maazel, complete with mother and father, arrived as the boy wonder conductor dressed as a six year old. For the whole summer the family lived directly across the hall from my room, and I often encountered them coming and going, always as a group. In the dozens of times I said "hello" or "good morning," I never got a reply or a direct look. They were really weird.

Back in Indianapolis, early in 1940, I came off stage after a concert one night to find a very nice gentleman waiting to see me. He had been asking people to point out the horn player with an engineering degree. He introduced himself as an executive of C. G. Conn in Elkhart and offered me a place in a small research department of the company. I was delighted, and was able to obtain an immediate release from my orchestra contract. In Elkhart I checked into the YMCA to avoid wasting time looking for a place to live.

The job at Conn was absolute heaven. Rarely have I been in a situation that used every bit of my education, talent, and experience to the maximum extent. Our group was small, with two physicists, two other engineers, and three superb instrument makers – Hugh Loney for saxophone, Tom Reid for woodwinds, and Jake Burkle for all brass. I was given projects in all three branches, but immediately became a specialist in French horns.

The most tedious job was finding how interruptions in the long taper of horn tubing and bell section would affect intonation, and what could be done to correct it. Tuning slides and valves are essential, so the only accessible tapered parts are the mouthpipe and the bell section. It became clear that the exponent of bell expansion affected overtone production and that details of mouthpipe taper could affect intonation.

My first invention was an improvement in rotary valve mechanism, and the company obtained a patent for it. I learned that when a low-ranked member of a research group makes an invention or discovery, the lab director becomes a co-inventor even though he had nothing to do with it.

I worked on clarinets and bassoons as well as horns and trumpets and spent hours and hours in the factory learning every step of manufacturing and materials – the working properties of different brass alloys and how to make patterns for castings. I made the tapered mandrels for mouthpipes on a beautiful lathe we had in our lab.

I designed and built a double horn in F and B<sup>b</sup> with a fifth valve that changed it to F<sup>#</sup> and B<sup>n</sup>. I thought it was great, but nobody else did. I think it was Jake Burkle who had the idea of a totally new double horn made entirely out of nickel silver instead of brass. One of our artists who often visited the plant was Mason Jones of the Philadelphia Orchestra, who liked the idea. Tool and die makers in the plant brought up dozens of new problems that would be caused by the change in material, but Leland Greenleaf, the company president, supported the idea and lit the green light.

It was decided that we would not just copy the 6D in nickel silver, but apply everything we had learned in nearly two years to the new model, the 8D. It was Jake who settled the specifications, and with more than fifty years of experience he was the best person to do so. I believe the bore was increased slightly,





the mouthpipe and bell tapers adjusted, and valve and slide configuration simplified.

We have now reached December of 1941, and on the seventh day everything we were doing came to a halt. In an amazingly short time the plant was converted to making gyroscopic navigational instruments for Sperry Gyroscope Company. After Conn was running smoothly in the new production, Sperry offered me a job in their research lab back in Long Island where I had come from. I know little about what happened to Conn after the war, or how and when the 8D was marketed. It was years later when I learned how successful it was.

It wasn't long before I discovered that there were many professional musicians at Sperry who had taken "war" jobs, enough to make a pretty good orchestra. With the encouragement of Reginald Gillmor, the president, we organized such a group with myself as conductor. We gave concerts at Carnegie Hall and other prestigious places as a contribution to morale building. I continued to practice and play horn all through the war and was listed as a substitute at the Metropolitan Opera, the NY Philharmonic, and various radio broadcasting orchestras.

In November of 1945 I formed Pickering and Company to manufacture a phonograph pickup I had developed, and I was one of the founders of the Audio Engineering Society, whose membership currently is over 14,000. My continued activity as a performing musician kept me in contact with recording enthusiasts and earned enough to help finance the company. In fact, I was George Szell's personal recording consultant for several years. From an idea that came from Dr. Nathaniel Bronson, I directed the implementation and development of an apparatus that led to ultrasound imaging of the eye.

Freelancing in New York continued throughout the fifties and sixties. My engineering work was nearly all on a schedule that could be adapted to the frequent calls from contractors to substitute for an ill horn player. I was a regular in some recording orchestras such as Hugo Winterhalter, Mitchell Ayres, and others. Often I would find myself in a trio with Johnny Barrows and Jimmy Chambers. Occasionally I would be hired to play the Schubert Octet, the Beethoven Septet, the Brahms Horn Trio, and, most memorably, the Britten Serenade for tenor and horn. I was at the Metropolitan Opera when Renata Tebaldi was in her glory and amused at the way she always had her mother with her and would not speak to musicians at rehearsals.

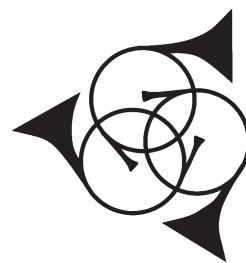
For a time I played the Chesterfield radio program with Perry Como, but the three-times-a-week schedule was difficult to maintain. One treat was a light music chamber orchestra with Sylvan and Alan Shulman where we recorded original works with lots of horn solos.

Eventually, my engineering work forced me to turn down occasional contractor requests for an immediate appearance for some substitution. Once that happens, contractors usually stop asking, and it was just as well because maintaining proficiency on the horn is a full time job. Beside that I had, over the years, regained some of my old violin technique and applied it to the viola. This opened up the world of string quartets and other chamber music that soon lured me away from practicing the horn.

Although most of the recordings in which I participated have been buried under the sands of time, I still have a few that I play once in a while. It makes me sad to realize that almost all of the other musicians on those records are gone now, but reminds me of what a great time I had while they were being made.

My interest in acoustics led me in 1983 to another career as a consultant for the string maker D'Addario, eventually designing all their bowed strings. I made over 50 violins and violas, did a considerable amount of research on violin acoustics, and attempted to bridge the gap between scientists and violin makers. After building several violins and violas with mixed success, I determined that the early treatment of the wood was a determining factor in the sound of the instrument. I served as President of the Violin Society of America, the world's largest organization of violin makers and lovers.

I decided to work from home as an audio and acoustics consultant in 1999. In this capacity, I continue to work with individuals and companies over the internet, as well as those who come to visit.



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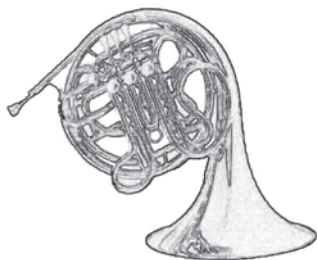
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# Orchestral Notes

Richard Chenoweth, Series Editor

## “The Times, They Are a’ Changing” and An Interview with Tom Varner

This past year in the orchestral world has seen the trials of the musicians of the Detroit Symphony and their long-term negotiations to preserve their artistic quality and level of employment, as well as the declaration of bankruptcy by the board of the Philadelphia Orchestra, a strategy designed to allow the board to re-negotiate their contract with the musicians especially in the areas of employment benefits and number of services. Also, there has been the very discouraging news of other orchestras that, facing over-whelming financial debt, have either significantly reduced their seasons, used managerial legerdemain to employ fewer players, or have canceled their seasons altogether.

The financial resources of many arts organizations have been strained by an aging of a classical music-inclined audience, with narrow but specific musical tastes, the reduction in contributions from this segment of audiences, and the present economic climate. Many arts organizations are now engaged in flurries of self-studies, long-term strategic plans, and discussions of innovative approaches, designed to re-package themselves in such a way as to make their offerings more attractive to potential ticket-buyers, donors, and grant-awarding organizations.

A recent article in the *New York Times* (June 26, 2011, “Job Jugglers, on the Tightrope”, by Hannah Seligson), examines the challenges facing new college graduates, discussing the necessity that they be able to multi-task while holding several different jobs in order to make a living. Seligson describes a condition now known as “mal-employment,” in which highly trained people hold jobs for which they are over-qualified. Interestingly, she makes the statement that, “Some portions of the population – especially young, creative types like actors, artists, and musicians – have always held multiple jobs to pay the bills....” Sadly this confirms that this is not a new phenomenon for those persons wishing a career in the arts.

The recent publication of a book *Letters from Lines and Spaces* by London horn-player Terry Johns also reveals aspects of the musical profession that students often find out the hard way: long hours, constant travel, capricious music directors, and less-than-desirable playing conditions, all a part of the routine that most musicians willingly accept as a necessary condition to be involved in a profession that they love. Johns’s book should be required reading for anyone wishing to be involved in the music profession, and his witty observations of the London playing scene are priceless, historically relevant, and instructive.

The classical orchestral scene is not the only group to suffer cost-cutting. Touring Broadway shows now routinely travel with a reduced number of pit musicians, while prestigious organizations such as the New York City Opera are considering ways to reduce and restructure their seasons into a more compact version. The recording industry is also suffering, partially due to the inexpensive accessibility of recorded music via the internet, the re-issuing of older pre-recorded performances, and the shifts in public musical taste away from concert music

to more easily accessible popular styles. Also, recording technology has advanced to the point that anyone with a computer and suitable microphones can produce a highly sophisticated recording. Knowledge of studio techniques and music audio technology has now become an essential element of every young musician’s training.

In this economic climate, many young players who aspire to a professional career are wondering if they have a future in the music business. Auditions for available positions inevitably will become more competitive and the field will undoubtedly become more selective, as orchestra budgets shrink, current members hold on to their positions, and orchestras continue the disturbing trend of hiring substitutes to replace vacant positions, in order to save money by not paying full-time salaries and benefits to a new full-time player. Should young horn-players who want to have an orchestral career abandon their aspirations? In a word, the answer has to be an emphatic (but qualified), “No!”

Those players with a passion for an orchestral career should be aware that achieving that goal now requires a higher level of dedication and training than ever before. The eminent player and pedagogue Phillip Farkas was fond of stating that, “...Players tend to wind up where they belong...” meaning that the field of music, in his opinion, tended to be self-leveling, and those musicians with the strongest sense of dedication, persistence, and patience were the ones most likely to be successful.

Teachers need to be aware that the old paradigms of teaching philosophies and established job tracks may no longer completely apply. The ethical teacher now has to prepare music students for a rapidly changing profession by equipping them with the fundamental tools to perform competently in an extremely wide variety of musical genres and styles. As one example, in an attempt to develop new audiences, many orchestras are increasing the number of concerts in their season that feature popular music and rock repertoire.

Although most musically engaged students are undoubtedly aware of the most popular current musical hits, that repertoire is seldom the subject of study in most serious music major curriculums. Yet when the general public believes that “American Idol” represents the peak of musical accomplishment, it is likely that arts organization soon are going to find a way to attract that clientele.

Many teachers are encouraging their students to study improvisation, and many students are demonstrating an increased interest in expanding their musical horizons. In order to make a living in the music profession, it is now more important than ever that students go beyond studying the traditional horn solo and orchestral repertoire and become familiar with popular and jazz standards. Years ago, while I was standing in line to become a member of Local 802, NYC, I was told by a grizzled old veteran seated near-by that, if I wanted to be a successful musician in New York, “...Kid, you gotta know the tunes...” Advice that is as relevant today as it was then.





Obviously, an entrepreneurial approach to using one's talent will greatly assist the aspiring hornist to meet a variety of musical demands in the future. A topical example is the new group Genghis Barbie, which has broken ground through their performances and social media exposure and has become an internet sensation with their excursions into music of popular culture, thus demonstrating the potential and excitement of music when performed by highly-trained and competent musicians with superior interpretational gifts. Other ensembles, such as the American Horn Quartet, have created a new level of interest in brass chamber repertoire through their virtuoso performances of original compositions written specifically for the skills of the members of their group.

An excellent example of this entrepreneurial and creative spirit can be found in the multi-faceted career of the jazz hornist Tom Varner, who has become well known as one of the pre-eminent horn players working extensively in the jazz idiom. Tom was a featured artist at the 43rd International Horn Symposium in San Francisco and shared his thoughts regarding the necessity for versatility in today's musical employment market.



**Richard Chenoweth (RC):** Can you discuss your background as a player? Where was your early training, and who were the major influences on your career?

**Tom Varner (TV):** I started on the horn in fourth grade, in public schools in New Jersey. I loved all kinds of music from the very beginning – my sister's Beatles records, and seeing the New Jersey Symphony with my family. I played an Olds single B<sup>b</sup> horn, did not start private lessons until late in 9th grade (age 14), and got a double horn (a new Conn 8D) in my junior year (age 16). I studied with a local young guy, Tom Appert, who had studied with Harry Berv and others. I also took piano lessons (I loved my teacher, Ms. Capitola Dickerson, though I was terrible!) from 3rd to 11th grade. I did get to see Duke Ellington when I was 14, went to many rock concerts, and saw many great soloists (Stern, de Larrocha, Perlman, Harrell) with the NJ Symphony. Good memories! I played in my high school band and orchestra, and local community orchestras as well – the South Orange Symphony (Bruckner 4), the New Jersey Symphony Junior Orchestra (Brahms 1), the Farleigh Dickinson College Orchestra (Dvorak New World), played Mozart 2 with my school orchestra, and also played trombone parts on horn in my high school jazz band.

**RC:** How and when did you become interested in jazz?

**TV:** As a teenage horn player, I loved classical music, and also got really into jazz when I found a new set of smart older jazz-loving high school friends, at around age 15. The idea of the freedom of the individual player appealed to me, but I did not realize that one could be a jazz improviser on the (French) horn until I was around 17. As much as I loved classical music, deep down, once I saw that it could be done after hearing a neighbor's LP of Julius Watkins, I knew in my heart that I wanted to be a jazz improviser. Listening to trumpeters Miles Davis, Clifford Brown, and Freddie Hubbard, and sax players John

Coltrane and Ornette Coleman sent me on my path. Never accepting the "you can't do that" line, I worked really hard at overcoming the "jazz-on-horn-specific" technical difficulties from, say, age 18 to 23, and have tried to grow as an improvising horn player and composer since those days as well. Hopefully, I'm still learning and growing.

**RC:** In your opinion, what qualities constitute a well-rounded player? What do you think are essential elements in the training of today's young horn-players?

**TV:** Familiarity and ease with many styles of music is very important for today's player. There are very few full-time orchestra jobs compared to the numbers of horn players out there, and being able to play in a wide variety of settings is a must. Jazz big band, pops, rock, Latin ensembles, Broadway, recording, new music, early music, chamber music, and yes, "normal" orchestra are all settings that a working horn player should at least feel comfortable performing in, even if they would not consider themselves an "expert" in any of these categories. Getting beyond the typical classical even and smooth rhythmic phrasing, for jazz and rock and Latin music, is important, and not talked about enough in classical music schools. Other than that, play in tune, learn the repertoire, get a good personal sound that you like, get along well with others, don't be a prima donna, and show up on time!

**RC:** Many professional orchestras are trying to enhance their seasons and ticket-sales by adding Pops and Rock concerts to their schedules. What difference do you see in those popular styles from the orchestral style that is most often taught, and how do horn players adapt to this style?

**TV:** The "pops" concert format is usually the same instrumentation as an orchestra concert – except – there is most likely a drum set player. Without stepping on the conductor's toes, in my opinion, all the sections, including the horn section, need to take their rhythmic cues from the drums, and not the conductor, in order for the pieces to groove or "pop" or really connect with the audience. Therefore, the ensemble should think like a large "big band" in this setting. So, the horn section needs to really listen to the drummer, and try to "pop" their accents and attacks in a way that might be considered "too much" or too aggressive in classical music, and try to line up their attacks with the drummer's high hat, ride cymbal, etc., and follow the conductor only for the cues. In this situation, the groove provided by the drummer (or if there is a single jazz bassist, the team of bass and drums) is the boss, not the conductor! And a good conductor in this situation would know this. Now, having said this, the horns also do not want to go way over the top as well, with way too much rhythmic attack.

In rock or Latin music, being aggressive is great, and in jazz, it is good to try to "split the difference," or try at first pushing hard, but then back off to a musical middle ground. Sometimes it is quite subtle. The best example I can think of is the three-horn section of Willie Ruff, Julius Watkins, and Gunther Schuller, backing up Miles Davis, on the Gil Evans-arranged "Summertime" from *Porgy and Bess*. It swings, it locks in with the drummer, but it is never forced or pushy. But obviously, Gil Evans was not "conducting" them in a classical music sense – the team of drummer Jimmy Cobb and bassist Paul Chambers was keeping everyone in line. Check out



youtube.com/watch?v=N090STPx-2M/ or search the web for "Miles Summertime" will bring up the YouTube example of this.

**RC:** For the player wanting to explore more options in performance, especially jazz, what resources do you recommend for study?

**TV:** Well, for learning jazz improvisation and phrasing, start by listening to CDs, such as those by artists Miles Davis, Chet Baker, Clifford Brown, and Kenny Dorham, all trumpeters with wonderful phrasing that can teach us horn players a huge amount about jazz phrasing on our instrument. And also listen to tenor saxophone players, especially people that played in a melodic "horn-friendly, easy to copy" style, like Dexter Gordon, Gene Ammons, Lester Young, Hank Mobley, and (from the '50s, at first) John Coltrane. The tenor sax has a range that is easy to play along with.

At first, simply imitate – it is fun! Then, go with what you like, and keep exploring. There are thousands of jazz study "play-alongs" available now (usually only in C, B $\flat$ , and E $\flat$ ), which are fine, but I still think the best way is to write out tunes in F by hand, and practice with a metronome, often with the click on the "2 and 4," and practice with fellow human beings. Meanwhile, memorize all major, minor, whole tone, and diminished scales, in all keys – something that classical players should do as well in any case. All of this helps with being a more well-rounded musician, in all types of styles.

**RC:** Are there any standards that you consider essential repertoire for the horn-player, especially in the jazz repertoire?

**TV:** Yes. A simple 12-bar blues is the best place to start, and then the AABA "I Got Rhythm" form. Then "Autumn Leaves," "All the Things You Are," "Stella by Starlight," "In a Mellow Tone," and keep going from there. Maybe "My Funny Valentine," "Invitation," and keep going by studying the many standards written by Gershwin, Cole Porter, Jerome Kern, etc.

**RC:** What advice would you have for the young player who wants to play in the jazz idiom? Is there any special location that is more accepting of jazz performance than another?

**TV:** Although all great music can sound like it has great mystery, there is actually no mystery and no magic to the hard work of gradually putting one's musical skills in action, from daily practice, whether classical or jazz. Just get to work, but have fun with it. And get out that metronome. The older I get, the more I want to emphasize time, and having the player choose individually how to "lay their groove" over the underlying tempo grid. As to cities, any place is good where one has supportive fellow "student-strivers" (of any instrument) and can feel part of a community, whether a huge city or small

college town. Years ago, at New England Conservatory, all of my supportive friends were sax players and drummers. And in these times, students and professionals alike need to make their own scene and situations – but that is a subject for another article!

**RC:** Are there any special etudes or other fundamental study that you think is important to gain proficiency in playing jazz? What suggestions do you have for acquiring skill in improvisation?

**TV:** In addition to what I already stated above, do not forget to work at basic technical improvement and good habits – H. C. Clarke, Carmine Caruso, Kling, Bach Cello Suites, and even (Oh, No!) Kopprasch.

**RC:** What advice would you have for the young horn-player who wishes to have a career in music?

**TV:** Keep a good sense of humor. Look at the big picture. Remember that you are doing this out of love. Enjoy the company of your fellow musicians. Remember that our "angels," whether Bach, Mozart, Mahler, Stravinsky, or Duke Ellington, gave us a beautiful gift and want us to enjoy this gift, and share it with others joyfully, have fun with it, and play our hearts out.

*Tom Varner is internationally known as a leading jazz horn player of his generation, and as an inventive, witty, and passionate composer, breaking new ground in his writing for small-group jazz. Over the years, he has composed for and led ensembles ranging from trios to big bands.*

*At times, Tom's music reflects his former teachers Jaki Byard, George Russell, and Steve Lacy, and jazz French horn master Julius Watkins, as well as Stravinsky and Miles Davis.*

*Tom's newest project, Heaven and Hell, was premiered at the Seattle Art Museum and is now heard on the OmniTone label. Tom has been awarded residencies at the MacDowell, Blue Mountain, Centrum, and Civitella arts colonies, a grant from the NEA, 4Culture, the Jack Straw Foundation, and the Doris Duke Foundation/Chamber Music America New Works composer's grant. He is an annual DownBeat Critics Poll finalist.*

*After living in New York City for 26 years, Tom moved with his family to Seattle in fall 2005. Tom is active in the Pacific Northwest scene and is now adjunct horn instructor at the Cornish College of the Arts.*

*Richard Chenoweth is professor of music at the University of Dayton, principal horn of the Dayton Philharmonic Orchestra for 33 years, and second hornist with the Santa Fe Opera for 35 years. He has been an enthusiastic fan of jazz horn playing since he met and worked with Julius Watkins in New York in the 1970's.*

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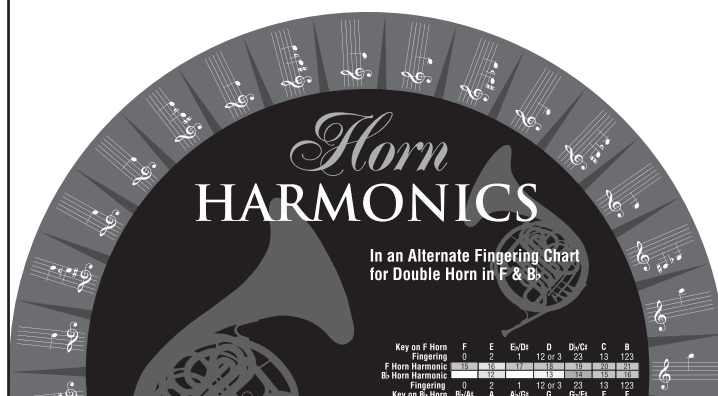
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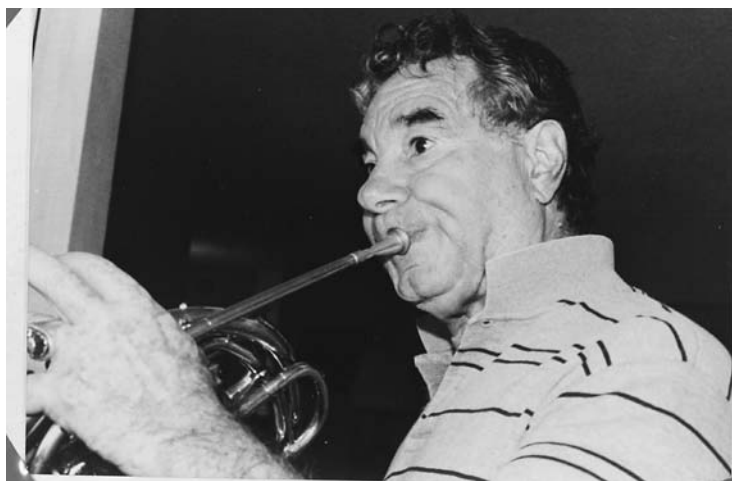
# Vincent DeRosa Reminisces

## As Told to Paul Neuffer

**I**n a career that spanned over seven decades, Vincent DeRosa's mastery of the horn set the standard for horn players and composers in Los Angeles and beyond. Prior to his rise to stardom, three other horn players in Los Angeles laid the foundation of horn excellence that Vince would inherit and eventually supersede: Alfred Brain, Vincent DeRubertis, and Jack Cave. Now in his 90th year, Vince reflects on the trio that influenced him and on his own career.

- Paul Neuffer

Al Brain came from England to Los Angeles in the early 1920s to be first horn of the Philharmonic – he was trying to get away from a wife! She followed him to New York then to Los Angeles...he paid for her the rest of his life! She was a piece of work! He held all the first horn jobs in England and was very highly esteemed and celebrated there, much like his nephew, Dennis. His brother Aubrey usually sat third or somewhere in the section. We had musicians come here from England and they all said that when Al left, it was like day and night.



When Al got here, he really improved the quality of horn playing because the level of horn playing in Los Angeles was pretty low. My uncle, Vincent DeRubertis, said that Brain was absolutely infallible, so positive. He had gone through the conservatory in England, and you could tell in his playing that he had very solid training. He had a very English sound: very straight, clear, *perfect* attack. He could play any nuance from double piano to ten fortés. All the basics that a horn player should have, he had them, except low. He didn't play low at all. They didn't even go into it then. You were either a high horn player or a low horn player. He was a real character though. You'd never know he was a horn player. He had a big property in the Cheviot Hills area, which is between Fox and MGM. So he could get to either one easily. Anyway, I'd go to his house for a lesson and you'd think he was a farmer because he was always working in his garden, pushing a plough.

The horn section he led in the Philharmonic included my uncle Vincent, George Hoffman, and Odolino Perissi, Richard Perissi's father. That was as good a section as it comes. Three

of them were first horn players: Al was first horn at Fox, my uncle was first at Paramount, and Hoffman was first at Warner Brothers. Eventually they all left the Philharmonic to be first horns at their studios full time. I didn't know Hoffman, but Al was a wonderful man; always positive, very nice demeanor, a gentleman. He set the standard of behavior not only for horn players but for all the musicians. We all learned to emulate his attitude and character. Al was unflappable no matter how tense the situation – he was steady as a rock, never showed any pressure. Which was the greatest thing that ever happened to me because I got to be the same way – just concentrate on what you're doing and that's it.

Now my uncle, Vincent DeRubertis, was a really good player, but he was emotional. Every once in a while something would get his goat and the funny thing was, it was usually something really simple. We were on a date and he somehow got bugged about the attack on the first note. It was nothing – it was just a D concert. But things weren't happening. So I said, "Uncle Vince, let me just do that for you. This is nothing, but you're bugged about it." So the next time the conductor gave the downbeat, I did it. He just got too emotional about it. But other than that he was a really good horn player. Excellent. I heard him play a live broadcast of the Haydn Symphony No. 31 on the radio. He was first and George Price [long time LA Philharmonic third horn] was second. They sounded absolutely incredible.



*This is a photo of the first get together of the LA Horn Club in 1951 at Joe Eger's house. Vincent DeRubertis is in the middle with a lady on each arm and Jack Cave is to the right, next to a man in a light jacket. Wendell Hoss is in the to the left of DeRubertis, Jim Decker is behind him. Richard Perissi is behind DeRubertis and Joe Eger is at the bottom. Photo courtesy of Jim Decker.*

Uncle Vince came out here from Kansas City, Missouri, where his uncle, Ned DeRubertis, a virtuoso double bassist, founded the Kansas City Conservatory. That conservatory was very well known. We had a lot of musicians come here from there. Even Al Brain told me it was well known and respected.





That uncle, Ned DeRubertis, was invited by Toscanini to be principal bass of the New York Philharmonic. But he turned it down as he was busy with the conservatory and the orchestra in Kansas City. My father played clarinet in that orchestra as well. The DeRubertis side of the family were all musicians. Another uncle, Dominic DeCaprio, was professor of woodwinds at Northwestern University for many years.

After playing first horn in the Kansas City Symphony, uncle Vince came to Los Angeles – about the same time as Al Brain. He took the second horn job in the Philharmonic and eventually became first horn at Paramount. He was a gentleman and was very well liked and respected. When Jim Stagliano came to Los Angeles, he had a problem in his playing: he had no attack. He would just kind of enter. And he had a big wah-wah. Stagliano respected my uncle and he went over to get some help. Vince told Jimmy that you didn't want to swell on a note after you get it. You want to come in nice and hold it even. So Stagliano listened to him and took his advice.

My uncle played on an Alexander double and Al Brain played a double horn in the symphony. But in the studio, Al used a 5-valve B<sup>b</sup> horn. In the movies, there were a lot of stopped solos and he could play those without transposing. I never liked the Alexander double – they had a lot of resistance. I preferred the Kruspe style horn. The Conn 8D was more free blowing, had easy response, good intonation, evenness, and depth of sound. Of all the double horns, the 8D comes closest to the sound of a Waldhorn and the Vienna F horn sound.



*The first officers of the LA Horn Club (l-r): Alfred Brain, President; Wendell Hoss, secretary; Art Franz, Treasurer; Jim Decker, Vice President. Photo courtesy of Jim Decker.*

I wanted my uncle to play assistant when we were going to record some symphonic stuff with Leinsdorf [Wagner highlights and the *Scheherazade* recordings]. So I asked the contractor if I could have an assistant and he agreed. So, my uncle came in to play assistant and you know what's funny? We lived in the same house and he had never heard me play. We were in the session and he looked over at me and I said, "What's the matter?" He said, "You don't need anyone playing assistant." It really hit me. That was one of the biggest compliments I ever had, especially coming from him.

After the Wagner sessions, Leinsdorf wanted me to go to New York to be first horn in the Met Opera. He told the orchestra manager, Dave Klein, "I've got to have the first horn player in New York. The guy never misses a note and has a beautiful sound... I have to get him." Klein said, "Erich, NO way." Erich said, "What do you mean?" Klein told him, "The guy makes four or five times the money that you could give him." It was the same with the Chicago Symphony. They wanted me to go there around the same time, but I didn't want to go back there. I had lived there as a kid – I'd go to school in three feet of snow. It was fun as a kid – I loved it. But I wouldn't love it now!

I was around 11 or 12 when I first heard the name Jack Cave. My uncle came home from a session and said that the new kid at MGM was terrific. Jack Cave was 22 years old when he became first horn at MGM. His father was a trumpet player and he was related to Bruno Jaenicke. He was raised in Santa Barbara, got married, then came to Los Angeles to be first at MGM in the 30s. Like Al Brain, Jack played a 5-valve B<sup>b</sup> horn and always sounded beautiful on it.

When Jack was first at MGM and I was first at Fox, we did the majority of the recording work. Almost every night, after doing movie recordings, we were recording with different artists. I didn't have a contract when they first came in, and I didn't want a contract. Jack was the same way. We liked to be freelancing. If a composer you liked was doing a picture at a different studio, you could go over there and do it. The first guy that gave me a contract was Alfred Newman. He said I was his first horn and had to be on contract. I told him I didn't want to be on contract, but he was persistent. He wasn't going to let me walk away without signing a contract.

But not all the horn players liked working for Alfred Newman. He was tough and could be mean. At one session Newman was leading, there were eight horns and Al Brain was first. I was in the back row with Richard Perissi. Brain was a real funny guy. He told a joke to the section and we all broke up laughing. Newman got mad and fired all of us in the back row. Jack said that Newman kind of spooked him. Jack asked me once how I liked working for Newman. I told him I liked working for him because anything he says is musically correct and he's not just saying it.

You know how some conductors are. A lot of them are baloney artists. They just blow off and don't know what they're talking about. When I first started, a lot of them were like that. Because I was a kid, they would try to intimidate me. So, the first thing at the beginning of the session, 9 o'clock, they would say, I want to hear the horn at bar so and so. Some of them didn't even have anything to do with the music, they were just conducting for the composer. That was a BS time. But I liked working with the really good ones because anything they said was the right thing to say. Whatever Newman said was the right thing to say and that was OK with me. The ones that were full of it though, I would just nod my head and that's it.

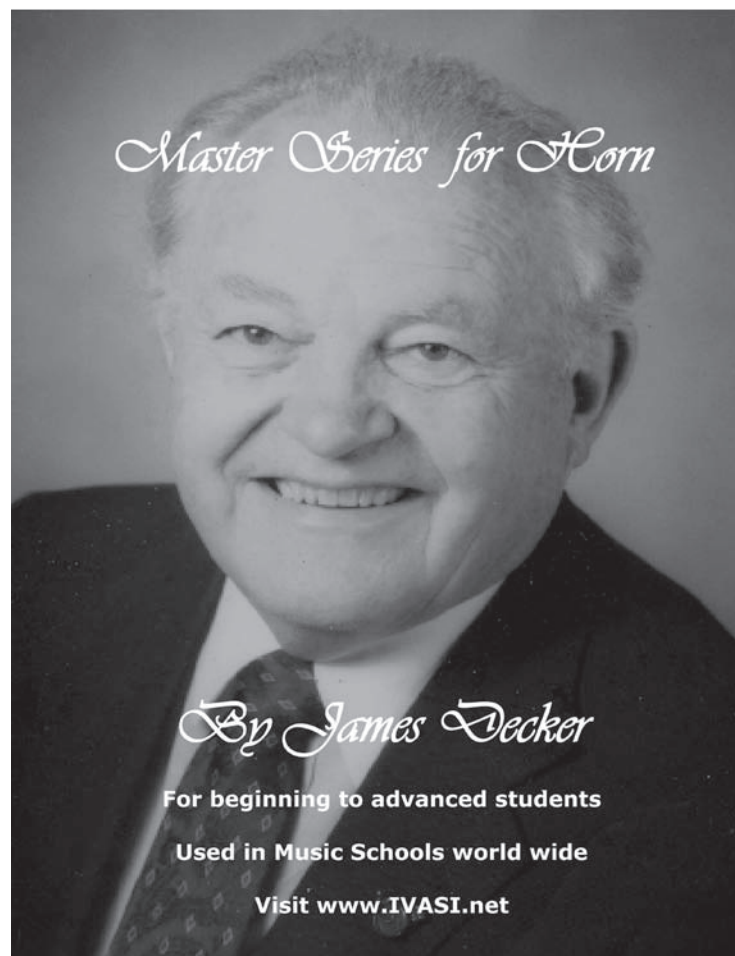
But I got over conductors *real* fast. No one was going to get under my skin and fluster me. My whole attitude as far as guys yelling and so forth, well the hell with them. They didn't even bother me. One time at a session at MGM, Jack told me that the guy conducting was really picking on the horns. Jack was first and Odolino Perissi was sitting fourth. Odo was a very volatile Italian and he couldn't speak English well at all.

So the conductor was picking on the horns and Jack was calmly letting it go. Well Odo wasn't going to take it. He stood up and yelled, "You-a shut up-a. I-a hear you. I'm-a no blind." The whole orchestra, a hundred or so people, all broke up laughing. Jack said he just about fell over laughing so hard. Fifty years in the country and he still couldn't speak the language!

So, Jack and I did about 90 percent of the freelance work between the two of us. Jim Decker, Richard Perissi, and Bill Hinshaw would often fill out the section. But Jack and I did all the important stuff. We didn't do any symphony work because they had to have rehearsals. If there was a concert with two or three rehearsals, we couldn't do it because of our schedules. So the guys like Jim and Richard and Bill would do them because their schedules were a bit less busy than ours. I would have liked to have done some of the concerts or symphonic stuff – but not at the loss of a thousand dollars! In those days they'd give you maybe \$200 to do a concert. I have no bad feelings about missing that!

Jack was 11 years older than I, but we were best friends. Richard Perissi and I were like brothers. We grew up together after I moved here from Chicago. But if I wanted to go on a vacation or do something like that together, Richard didn't want to. Jack and I did everything together. He was always a fun guy. And our wives got along great. For buddies, he was a real buddy. I sure miss him...

*Paul Neuffer is a free-lance hornist in central California. He studied with DeRosa at USC.*



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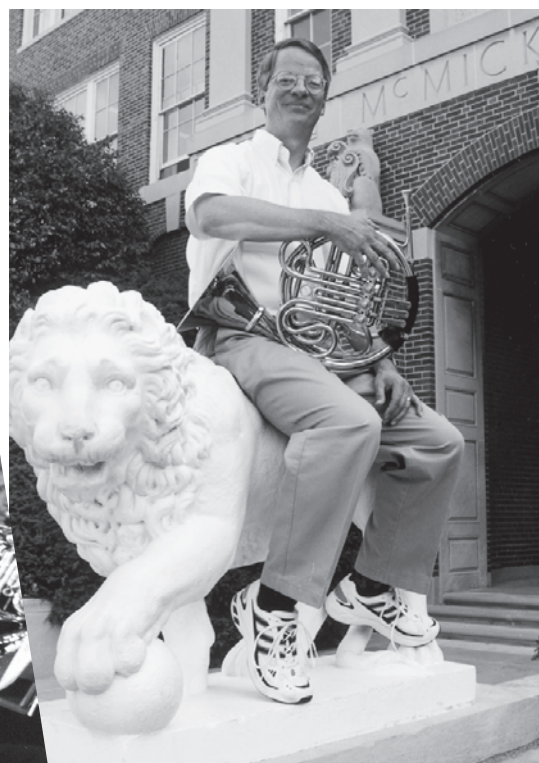
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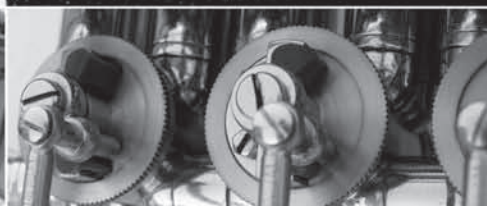


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# The Creative Hornist

Jeffrey Agrell, Series Editor

## 21st-Century Renaissance Man: Eric McIntyre

Let's make a series of progressively more selective lists and see who's on the last one. Horn players: really, really long list. Professional horn players: much shorter, but still pretty long. Professional horn players who are composers. Smaller yet, but much more wieldy. A few of the names that (randomly) come to mind on this list include Douglas Hill, Richard Bissill, Verne Reynolds, RanEdall Faust, Kerry Turner, David Amram, Gunther Schuller, Paul Basler, and just about all jazz horn players. Next: professional horn players who are composers of note and are also conductors. Not just once-in-a-while conductors, but professional conductors. I may be missing some, but it looks like that leaves us with two names: Gunther Schuller and Eric McIntyre. If we continued the listings, I suspect that Eric would be the only name on it: natural horn player. Improviser. Chamber musician. Actor. College professor. Theory/composition/conducting teacher. And I haven't even gotten to the parts about his sense of humor or that he is a father of two and lives on a farm and raises goats, sheep, turkeys, chickens, geese, and llamas. Did I mention that he also plays guitar and flute and makes his own venison sausage?



Eric McIntyre



Since this column is about the creative side of horn players, let me quickly go over a few (selected) details of the other parts of Eric McIntyre's career and get on to the interesting stuff. No slouch as a horn player, Eric has a masters degree in horn performance from Indiana University, where he also received the prestigious Performer's Certificate. After a year studying horn at an academy in Poland, he next picked up a DMA in composition (plus conducting studies) at the University of Houston, while he worked on the side as a professional hornist in the Houston Ballet and Houston Grand Opera plus some performing with the Houston Symphony. He has been the orchestra director and a professor of music at Grinnell College since 2003, as well as music director of three other symphony orchestras in Iowa. As a composer he has many commissions in every category from solo instrument to chamber music to symphonic band and large orchestra, and has won numerous composition awards and competitions.

So far, this is your standard Renaissance man: pro level horn playing, composing, conducting. But it's still not enough to get mentioned in this column without something more transcendent.

A person stays pretty busy acquiring all these skills, but it takes some kind of neural lightning bolt to effect a rearranging of the synapses to see the world a bit differently and overcome the narrow vision, the blinders that traditional education puts on all of us. What did it for him?

"My tastes in concert music in high school were pretty reactionary. I didn't like modern music. It really bothered me that people wrote like this. Even Stravinsky rankled me. Then I went to a Houston Symphony concert where they premiered a work by Christopher Rouse. And... it was great! I loved it. It was Rock music, yet really crunchy and aggressive. Bit by bit, before I knew it, I had new ears, and started to learn how to listen."

Bit by bit. In the summer of 1989 Eric went to a jazz festival. Near the end was Miles Davis. "Miles was on stage with about fifteen synthesizers. He played a note on trumpet about every five minutes. A reviewer said, 'Miles was the only one on the program who tapped into his jazz roots.' The next year I went again. Miles was up there with the same rig. Over the course of that set my mind had a complete gestalt shift as to what could be done on the fly as a musician, what true music making was. One moment he and the band started playing counterpoint that Bach would have been envious of – off the top of their head. They just mesmerized everyone. I realized that Miles had not changed; I had grown "new ears" in the year since I heard him last. It dawned on me that I needed to grow new ears every day for the rest of my life. That was the greatest influence on my musical life: that one moment where that revelation hit me. I could never do what he did, but it showed me what could be done in thin air by truly great musicians."

After he began at Grinnell in 2003, Eric enjoyed the freedom to experiment with all manner of music explorations. "I had written a piece in 1996 about a Lewis Carroll poem and I started to find unusual sounds to fit it. I discovered that there is great educational value in exploring sound and music with the horn, like being in a dark room and walking around bumping into things. So I 'wandered around' with the horn 'in the dark' to see what I could discover."

"I did a summer project with student cellist Daniel Furuta. We 'wandered around' on our instruments and tried out all kinds of sounds that you usually don't hear, such as with found objects. I got a grant to buy old horns on eBay. I took them apart and reconfigured them. I also started collecting farmer's pitchforks and combined them with the horn and altered horns. Daniel was writing graphic scores, and I would realize them with my horns. We learned from each other. Bit by bit I found that I was improvising as a musician and not as a hornist."

"The culmination was when I got a grant in 2008 to do several concerts around the state of what I call "narrative improvisation," with Daniel and vocalist and dancer Kim Fitch. This theatrical chamber music included the Lewis Carroll piece and a commission by Robert Nelson of Houston, a wonderful piece where everyone who plays also has to speak lines. We had two notated pieces plus two narrative improvisation pieces. Mine





was about Chicken Little. I outlined the story; Kim improvised the text and Daniel and I made up music. Kim brought in a story about Boy George doing a trash detail. Daniel brought in a book of 19th century medical anomalies, and he would pick a page from the book. The first one was 'Noses of unusual sizes throughout history.' It was great fun and funny. You should be able to laugh at what you're doing. The problem in the 60s was that it was all too serious—all those black berets and clove cigarettes."

Below are photos from a show entitled "Chimera" that Eric did with Daniel Furuta (normally a cellist, but here playing computer and sax) that was performed for an art opening in July 2007. All of the pieces dealt with oddly combined animal parts and such. Which explains Eric's choice of attire plus his assortment of instruments: "natural horn-with-chimeric horn pitch fork thing" (pick-up inside the bell), electric guitar, plus various animal calls, what he calls his HWAB (horn without a bell).



Eric has done numerous off-the-wall performances of various sorts, rich in imagination and highly enjoyed by audiences. He has also tried what few hornists do or dare to do: improvise – really improvise – a classical cadenza in concert. He performed the Rosetti D minor Concerto for horn with the Grinnell college orchestra and improvised a new cadenza in every rehearsal as well as in the concert. "It was the first time I 'wandered around' on horn in a public forum," he says. "I thought: I'm just going to get lost. It will be informed by the Rosetti concerto, so it will be all right. When you view a sculpture – like the David in Florence – you should 'give it a performance' – see it from as many perspectives as possible." And so he did. You can hear his unique cadenza at [web.grinnell.edu/individuals/mcintyr2/horn/Rosetticadanza.mp3](http://web.grinnell.edu/individuals/mcintyr2/horn/Rosetticadanza.mp3)

Judging by everything conductor/composer/hornist/improviser/educator/farmer Eric's imagination has wandered into so far, we can't wait to see where his wandering takes him next.

Jeffrey Agrell is professor of horn at the University of Iowa. Blog: [horninsights.com](http://horninsights.com)

### View from a Teacher

This was my first international horn symposium; here are some of my impressions.

**Exhibits:** A variety of literature and teaching materials was available at the exhibits. I was lucky to locate a nearby ATM machine, because not every vendor was set up to take credit cards.

One of the many useful books for teaching purposes that I discovered was a seven-page treasure, *First Lip Slurs for Horn*, by Dr. Howard Hilliard (Cornocopia Press). My beginning and intermediate students are profiting from it because it simultaneously teaches air use, middle and low range, arpeggios, listening skills, and concepts of the natural horn. The patterns include some that include skips of a 6th that demand proper air use while offering ear training. These exercises also serve as an introduction to transposition, as each pattern is repeated in descending valve combinations on the F horn.

**Workshops:** BE: The Balanced Embouchure Method, presented by Valerie Wells with Stephen Park. This workshop presented an approach to embouchure development that was 100% new to me. Valerie and Stephen demonstrated the exercises up close and personal, which was essential because I had no idea it was legal or possible, let alone beneficial, to do such odd things with a face. I had only two choices: write them off as nuts or try it. Given Valerie's stunning demonstrations of producing super high, pianissimo, pure pitches out of thin air, and given Stephen's gorgeous sound and security as a performer (search for Steve Park to find some lovely video performances), I chose the latter. And sure enough, the BE exercises do not demand the dreaded "embouchure change" but do lead to embouchure improvement in all registers. I recommend their website ([beforhorn.blogspot.com](http://beforhorn.blogspot.com)) as a source of information for those not at the workshop.

**Memorable Performers and Performances:** Frank Lloyd's performance of the J.S. Bach Toccata and Fugue in d minor. I had no idea this kind of effortless agility was possible! With no compromise of tempo or accuracy, he somehow played the full range of the organ. Stunning!

William VerMeulen's performance of *Steamboat Stomp*. He warned the audience that we were about to experience a fun and wild ride. What a hoot!! He was clearly having as much fun as we were.

Gail Williams, horn, and Benjamin Ring, percussion, Alec Wilder's *Solo Suite for Horn and Improvisatory Percussion*. The charming and artistic collaboration between the amazing and experienced Gail Williams and this 13-year old imaginative and poised percussionist was something to behold. I do believe we were all touched on both an artistic and a human level.

Gail Williams and Nicole Cash, with fine string players, Beethoven's Sextet in Eb Op. 81b. We have all practiced the horn parts to this work. One can only guess that a factor in the perfect intonation and balance between the two horn performers was that Nicole is a former student of Gail's (as well as of William VerMeulen).

**CD:** A CD to get You in the mood for the 44th IHS Symposium in Texas next May: *Texas Horns* features 12 horn players from the Dallas and Houston Symphony Orchestras, including



three of the featured performers at this symposium. The repertoire ranges from Samuel Barber to Thad Jones, and needless to say, the performance level is tops. Crystal Records CD774

Conclusion: I strongly encourage readers to reserve the dates for the 44th International Horn Symposium, May 15-19, 2012 at the University of North Texas in Denton.

- Jane Swanson, retired schoolteacher who teaches privately and plays horn in San Luis Obispo CA

## Amateur Sessions

Is "amateur" the best term for our sessions about community music making? A more adequate term, I think, could be "community musicians." The word "amateur" carries a stigma. "Enthusiast" is another label that has been proposed.

Community groups in Tucson, Arizona (my home) serve many purposes and are important to the fabric of the community and enjoyment of residents and visitors alike. I believe that these community ensembles are valuable and that sessions about community music making or amateurs are a much-needed component at the IHS workshops. Attendance at the sessions in San Francisco was high, and I hope for more sessions at future symposiums.

The first session was a master class with Nicole (Nikki) Cash, associate principal horn of the San Francisco Symphony. Nikki started by addressing practical matters for horn players who have day jobs; mainly the obvious lack of practice time, where and how to find even ten minutes or so. Nikki, with a great sense of humor, made a point of urging several short periods of practice, which included buzzing the mouthpiece in the car along with the tunes on the radio, at your desk, etc., as opposed to a two-hour long or more session at the end of the day, after a day's work, which may or may not be available in terms of time and/or energy. Short stints allow for muscle and concentration recovery. Nikki questioned whether or not one really can concentrate for the longer period of time and had concerns about energy and overuse of muscles. Visualization can be a great tool and can be practiced without the horn. If you have just half an hour to practice, she recommended 5-10 minutes for warm-up, then 20 minutes of etudes or repertoire.

Buzzing a mouthpiece with actual pitch and even articulation has become a much more suggested part of the warm-up, and the buildup of the embouchure. In this session, with the principal horn of the Boston Civic Orchestra, Kerry Thompson, who played the Nocturne from Mendelssohn's Midsummer's Night's Dream, a short buzz period cleared up tone and approach to the horn, which has been the case every time I have observed this teaching technique at a symposium. Nikki led Kerry to a calmer playing style with her engaging approach of "breathing like a bellows" and buzzing.

The second volunteer, Emily Craparo, an aeronautical engineer stationed at the Naval Postgraduate School in nearby Monterey, played the famous solo from Tchaikovsky's Symphony No. 5. Nikki played along with Emily after the first time through and was able in a short period of time to free up Emily's playing. Nikki brought out issues of posture and use of air and complimented Emily on her choice of material. She recommended articulating the dotted quarter notes as three eighth notes during practice to keep the rhythm steady through the rubato measures.

Nikki advocates taking in the amount of air you need, not an over amount, to produce a musical phrase. Playing music was a consistent phrase in this master class.

Clearly these two individuals wanted to learn. It seems the case that with more than one participant in a master class that the first participant often receives the most energy and actual time in the session, and it is usually the most instructive, and to some extent that was true here.

Nikki is a thorough and energetic teacher, as well as an impeccable performer. She imparts fun and technique with urgency, which I think is of great value to the person who has a day job but is excited to play well, no matter the hour or the place. Revitalizing skills was what I observed with her. She did so with not overconfidence but with positive encouragement, making the player want to do immediately what was suggested ... buzzing, using air, and picturing the action of the bellows of an accordion or barbecue grill, extending her arms outward then inward. I felt that was a strong visual cue for everyone. As an audience member, it just seemed fun and really vital to be part of Nikki's instruction.

The second session featured a panel with Bill Scharnberg and Mike Hatfield, moderated by Marilyn Kloss. Handouts from Bill included a form to guide one's thinking about where one was in terms of musicianship and where one wanted to be in five or ten years. The session started off with Bill asking the audience what it wanted to discuss, which unfortunately led to a meandering discussion. I felt that the handouts, had they been used, would have ameliorated the pointless discussion, but they were used only as a fleeting reference.

Marilyn asked for suggestions for future "amateur" sessions. I suggested asking a community ensemble director from the Denton TX area (site of next year's symposium) to address the needs and struggles of community groups. Community music groups also have adjunct personnel who advance the musical life of the group; i.e., webmasters, artists for flyers, fundraisers, spouses who act as ushers, etc. Perhaps one of those individuals could lead or participate in a session.

- Barbara L. Chinworth, IHS Arizona Area Representative and editor of Horn on the Range



Host Wendell Rider



Horn choir conducted by Michael Hatfield



(above) Mutes for sale



(left) Joseph Ognibene with a student





*Andrew Clark*



*Karl Pituch*



*Nicole Cash*



*Frank Lloyd and  
Leighton Jones*



*Ein Heldenleben on IVASI*



*Hornblower*



*Amber Dean  
Mansur scholarship  
winner*



*Austin Larson  
1st place IHS  
solo competi-  
tion*



*Sally Podrebarac  
Jon Hawkins  
competition  
winner*



*John Geiger  
Tuckwell  
Prize winner*



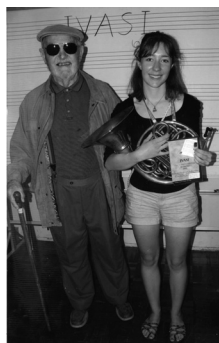
*Erika Binsley  
Frizelle low  
horn winner*



*Fiona Chisholm  
3rd place IHS  
solo competition  
with Michael  
Hatfield*



*Dan Phillips answers  
IHS website questions*



*Jim Decker with raffle  
winner*

## New IHS Honorary Member: Charles Kavalovski

Charles (Chuck) Kavalovski retired in 1997 after serving as principal horn in the Boston Symphony Orchestra for 25 years. He won this position with an unusual background for a horn player – a PhD and career in nuclear physics, and playing only in chamber ensembles and community orchestras. While teaching nuclear physics at Eastern Washington State College and playing principal horn in the Spokane Symphony, he decided to audition for principal horn openings in several orchestras. During the following year he won six of seven principal horn positions, playing principal in Denver for one season, then moving to the position in Boston.



Chuck was born in 1936 in St. Paul, Minnesota, the oldest of five children of Polish immigrants who wanted to give their children an education and musical training. His mother insisted he take piano lessons, which he hated. When he entered high school, his mother bought a Pan American single F horn and said that if he played the horn, he could quit the piano.

His college education led to a master's degree in mathematics and another in business administration, plus a PhD in nuclear physics. Music was primarily a hobby, but he continued to study regularly at the University with the successive principal horns of the Minnesota Orchestra: Waldemar Linder, Christopher Leuba, and Robert Elworthy. In fact, he and other Physics department colleagues found such a strong correlation between science and music that they formed a woodwind quintet.

Chuck was on the physics faculties of the University of Washington in Seattle, University of Lowell in Massachusetts (while doing research at MIT), and Eastern Washington State College in Spokane. He taught horn at Boston University while in the BSO and the University of Minnesota after retiring. He recommends a daily routine for all players, including spending time on fundamentals, starting every day learning to play the instrument over again, so that technique does not deteriorate.

"I've been lucky to have two careers," he comments. "In this day and age, you have to specialize. I loved physics, but I also wanted to play the horn. Fortunately, I've been able to do both." He is also lucky, he says, "to have had the best horn job in the US." "The BSO has the best hall, good management/orchestra relations (no strikes), and Ozawa has been flexible with scheduling." During his tenure in the BSO Chuck had a say in hiring everyone in the horn section, and they were great colleagues. Boston is the "easiest large city to live in," the orchestra has summers at Tanglewood, and Chuck particularly appreciated the BSO Chamber Players, a unique arrangement for the principal players who don't play in the Pops. Boston also has a wonderful tradition of a public attitude that respects musicians as much as it does, for example, physicists.



Chuck has always been disciplined in his practicing, studying, work, and taking care of himself. He advises his students to train, physically, like an athlete. Because he had no formal musical education his real training began on the job in Boston. He listened carefully to his colleagues in the orchestra and benefited from manuals written for Olympic and professional athletes. He values the ability to “focus on the passage in question while I’m playing it – note by note, so intently that everything else is shut out.”

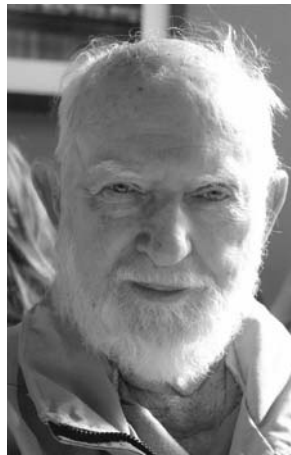
Discipline helped Chuck recover from a serious fall off the roof of his house, landing on his head. He has no long-term effects, but for several months he was physically debilitated and could not move much. He pushed his recovery, walking before he was supposed to be out of bed, starting slowly on the horn, and then increasing his pace.

Since retiring from the BSO, Chuck recorded 14 CDs of Reicha quintets with the Westwood Wind Quintet, until back problems forced him to retire again.

Chuck most often played a Kruspe, Geyer, or a Schmidt horn, and sometimes a Paxman descant. When he retired he owned over 20 horns, explaining that one good violin cost more than that. He served on the IHS Advisory Council (1994-1997) and was a featured artist at several International Horn Workshops.

### Punto Award Winner: Fred Fox

Fred Fox was honored at age 97 with the Punto Award at the 2011 International Horn Symposium in San Francisco. At the symposium, Fred presented an inspiring early morning session on playing accurately by applying the “hanging lip” or “sure shot” principle. He enlivened a panel discussion with his Hollywood colleagues Jim Decker, George Hyde, Alan Robinson, and Gene Sherry. His book *Essentials of Brass Playing* has been a bible for both horn players and other brass players since its publication in 1974.



Fred was born in 1914 in Brooklyn NY and studied violin before he took up horn. He graduated from Juilliard and studied with Robert Schulze, Joseph Franzl, and Bruno Jaenicke. He was first horn in the National Symphony (1931-32), Minneapolis (1934-37), and Los Angeles (1944-46, following Alfred Brain), and then solo horn with the Paramount and RKO studios. He also played with the Chautauqua Symphony (1934) and toured with Xavier Cugat (1954), Stan Kenton (1956), and the Roger Wagner Chorale (1965).

One time when Fred was first horn in the Minneapolis orchestra and Ormandy was the conductor in Tchaikovsky’s 5th, the dress rehearsal went poorly and Fred was called to the office. The concert was terrific and all the orchestra wondered what Ormandy had said to him. Ormandy told them, “I simply said he was good and not to worry.”

Fred has taught at the University of Southern California, Music Academy of the West (Santa Barbara), Pepperdine College, and California State University in Los Angeles and Northridge. His students include Howard Hillyer, Henry Sigismonti, Hyman Markowitz, and Richard Linenhahn.

Since retiring from playing in 1969, Fred and his wife have traveled extensively. Fred has continued teaching part-time because he enjoys it, but although he practices, he “found life more interesting not worrying about jobs.” An early experience affected his outlook. At a lesson in 1930 with Bruno Jaenicke, Jaenicke told him, “Today we had a new conductor in the Philharmonic, and he told me how to phrase the Tchaikovsky 5th horn solo. He was wrong. I would have stood up and resigned from the orchestra, I have enough money, but what would I do? Sit by the fireplace and become an old man?” Fred determined then that he would “leave horn playing before it left me.”

Fred has contributed articles to *The Horn Call*: “The Key to High Notes on the Horn” (February 1971); “Playing a Simple Crescendo-Diminuendo on Middle ‘G’” (May 1971); “A ‘Sound’ Formula for the Hand Position in the Bell” (April 1979); “‘Bull’s Eye’” (April 1981); “Decreasing ‘Clams,’ Increasing Virtuosity” (May 1998); and “1938 New York Philharmonic Horn Section” (February 2009). In addition to *Essentials of Brass Playing*, he has published a book of poetry: *Kaleidoscope: The Many Facets of an Octogenarian*, Everett Press, 1998.

In his now “old age,” Fred says a prayer each night! He looks up and says, “If anyone is listening, thank you for another nice day!”



*Fred Fox, standing next to Jim Decker, sounds off during a panel discussion at the 43rd International Horn Symposium.*



*(l-r) Jim Decker, Fred Fox, George Hyde, Gene Robinson, Art Franz*



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# Tusen Takk: A Thousand Thanks to Frøydis Ree Wekre

by Claire Hellweg

I've been trying to find the perfect thank you gift for Frøydis Ree Wekre for three years. I gave her an article of clothing on my first visit to Oslo, but I don't think it was really her style. I've considered all the standards – wine, tea, something cute with cats on it, a horn-shaped pencil sharpener. I ordered a horn-shaped kazoo once, which I thought she could add to her collection of educational toys, but when I opened the box, the kazoo looked cheap and poorly made, so I scrapped that idea. Most people go with chocolate, which I appreciate since I get to taste most of it along with her other current students, but I'm convinced that as a full-time student of hers I can find something different.



When I finished my masters degree at the Norwegian Academy of Music, a few months after the famous Frøydis officially retired from the position she'd had since 1973, I still had not found the perfect gift to show my gratitude.

So I sat down and thought, "What is it that Frøydis loves most in the world? What is it that gets her excited? What is it that she talks about for weeks? What does she pour so much of herself into?" And suddenly, like the first time every hornist does a true lip trill, it was easy and obvious – articles about horn! So, Ms. Wekre, I present you your thank-you article, with infinite gratitude.

## Thank you for going the extra 4192 miles

I first met Frøydis at the University of Wisconsin-Madison in a master class she gave when I was an 18-year old undergraduate. She had travelled 4192 miles from her house in Stabekk, just west of Oslo, to get there.

Frøydis has travelled all over the world giving master classes – you could say it's what she does best (if you had to pick just one thing). She's able to get across a huge amount of information in a very short amount of time. She has the uncanny ability to assess a student in under a minute, choose what she wants to work on in 15 seconds, and figure out how to best get her point across in less than that. In the 15 minutes she has with a student, she makes every second count, leaving every student with new life in their playing, some useful tricks, and new possibilities.

It was my 15 minutes that made me decide to go to Oslo to study with her full-time, which I did nine years later. I'm sure this has happened to a countless number of students all over the world, which is why her studio in Oslo has always been so diverse and international. Going to Oslo has become for horn players what Paris is for fashion gurus and Milan is for opera nuts.

Thanks for teaching all over the world and hosting people from all around the world so generously!

## Thank you for listening

I heard Frøydis say once that she tries to listen with fresh ears every time. This can't be an easy thing to do – how many times must she hear Mozart 4 in one year? A thousand? Could be. And yet, somehow, she does listen fresh each time. This is one of many qualities that makes her a great teacher.

I also noticed early on that she *didn't* listen to some stuff – complaining, gossip, or nervous chatter. This helped every lesson to be efficient, focused, and a great learning experience. Every time.

So thanks for listening freshly, listening carefully, listening wisely, and not listening to the stuff that shouldn't be listened to.

## Thank you for introducing me to your friends

In my time at the Norwegian Academy of Music, I had the pleasure of both two or three lessons a week with Frøydis and exposure to many great teachers and players from all over Europe. I've always respected Frøydis's ability to accept new ideas, think about them, and incorporate them into her vast archive of "things to know about the horn" in her brain.

Not everyone will let someone else into the class they are so proud of and let them pick apart their students, but she did it graciously, time after time, and always learned from them as well. At 70 years old, one of the greatest horn teachers in the world, and she is still learning.

## Thank you for everything

Frøydis' gift is her ability to be spontaneous, creative, and magical as a teacher. But her other gifts are that she answers emails, makes a schedule for each week, shows up on time, helps you find a job if you need one, organizes countless numbers of performing opportunities, stays at school until 10 p.m. for a mock audition, helps you find an apartment if you need one, writes you letters of recommendation in a timely fashion, gives you a ping-pong ball breath trainer at no cost, loans you her mute holder, informs you about up-coming auditions, forwards you interesting articles, gives you a discount on mouthpieces, helps you find a place to crash if you need one, passes on free tickets to concerts, and lets you walk into her studio whenever you want.

Just like first horn players have to be able to play Shostakovich 5 and fourth horn players have to be able to play high, it's having everything that makes you great.

## Thank you for your honesty

I remember very clearly my first weeks at the Academy. My lessons were, well, confrontational. I was asked to hear and do so much at the same time – it seemed overwhelming. Sometimes, to be honest, I felt Frøydis was being too tough.



But I also remember very clearly my second year at the Academy. I remember the moment over the summer where I suddenly heard *everything* in my playing for the first time. Where I heard every little piece of fuzz, every moment of resonance, every interval, every legato, and all the architecture. I remember when I was in the finals for an audition for the first time, and when I played a really fantastic solo concert for the first time.

I also remember when Frøydis said to me, "You sound fantastic," for the first time in a lesson – and she was being honest, just like the first weeks when she had me play one note over and over for, it seemed like, over 15 minutes.

I never would have gotten from there to here without her consistent honesty. I admire it and I try to emulate it in my own life.

### Thank you for believing in me

So many students want so badly to be great horn players. But we are young, or not so young, and we just aren't really sure if we can make it. When I arrived at Frøydis's door, I was extremely motivated but, looking back, extremely doubtful. Frøydis taught me how to breathe better, how to find the sound, how to keep an audience's attention, how to play the rhythm in Beethoven 7, where to breathe in the *Largamento* in Shostakovich 5, and how to keep a long low note stable, but the whole time, she was really teaching me to believe in myself. It came through everything because she always believed in me. Even when she doubted it, she still believed in me.

That's how she is with every student when they are in front of her, peeking up over the music stand, hoping for answers. She's on the other side jumping around, going for her shark, singing the piano interlude, believing in the student. Thanks for believing in us.

### Thank you for the memories

Moving to Oslo to study with Frøydis Ree Wekre turned out to be a lot more than just horn lessons. It was cleaning Frøydis' house twice a month to make ends meet. It was concerts, quotes from various authors, dinners, poems, hilarious moments, articles, car trips to various events, difficult moments, toys, parties, audition-training, and art.

I will never forget when Frøydis took the whole horn class at Banff up the gondola and we went hiking around the walkways together, taking in the views. I will never forget when she came with us to the bar after my first masters recital and did a dramatic reading of a funny poem I had put together about playing the horn. I will never forget when she imitated a *corneo di caccia* for me in a lesson to explain what was happening in *En Foret*. I will never forget when she and two fellow students encircled me singing the accompaniment to the middle section of the second movement of Strauss 1. I will never forget the lovely group of horn players Frøydis had lured to Oslo for my two years there – excited, creative, generous people who always wanted to play and were always ready to learn. I will never forget the sight of Frøydis, with her horn strapped to her back, off to Russia or Germany or New York. I will never forget how nice it was when she came back.

Thanks for all the memories, Frøydis, that you have made for so many people.

I had my first lesson with Frøydis almost 10 years ago and have now been studying consistently with her for around three years. The thing that strikes me every week, or more often two or three times a week, in my lessons, is that how every time I play for her it feels like "only the beginning." I play better every time – I make huge leaps since the last lesson in the area that she focused on – I am like a new player and I feel that I can handle anything. And she manages to show me another possibility, another level, suggest something about stage presence or musical intention or sound color or timing that I never thought of. It makes me feel like I have just reached the tip of the iceberg of what it is to be a great horn player.

This feeling is never frustrating – it's always exciting. It always gets me motivated to get in the practice room and do some research. It always challenges me to make leaps and bounds for the next lesson, and it always makes me feel like I can handle even more. Reaching a goal is always a new beginning.

So, Ms. Frøydis Ree Wekre, now that you have reached your retirement, we know it's just another beginning for you. We are sad to see you finish at the school, but mostly we are just excited to see what you'll come up with next.

Thank you, a thousand times over, from the thousands of students whose lives you have touched.

*Claire Hellweg graduated with a Masters in Music Performance from the Norwegian Academy of Music in June 2011. She received her Bachelors of Music from the University of Wisconsin-Madison with Professor Douglas Hill. Before moving to Oslo, she played professionally and taught horn in Mexico.*

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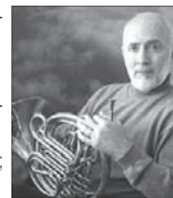
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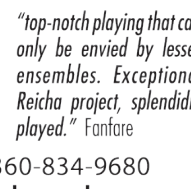
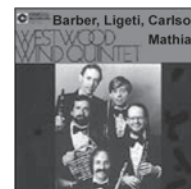
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# Why We Play the Horn

by Paul Stevens

The scoring stage was enormous, a vast, dark, intimidating space. An orchestra, more than ninety of us, crouched in the void, ready to leap into a new cue. The composer/conductor gestured and the woodwinds piped a falling curtain of arpeggios. We slowly lifted our horns, eight of us rising like a World War Two fighter squadron, took our collective breaths and wailed on melodic lines that began goose bumps that wouldn't quit until exactly 3:52 seconds later. I sat back in my chair and said to the guy next to me, "That was absolutely fantastic!" He replied coolly, "Thank you. I orchestrated it."

Leaving me dumbfounded, he disappeared into the booth to listen to his quite breathtaking accomplishment while I soaked in what I had just heard. From our chairs in the horn section, the orchestration had seemed to be lifting us like a series of increasing buffeting waves, surrounding and bearing us higher with each line. Playing it, I had flashes to another piece, Respighi's *Pines of the Appian Way*, unfolding much the same, seemingly spent, rising, driving upward until the dark and lifeless room seemed to lift off, taking the musicians, tech engineers, composers, copyists, and yes, even the bean-counters; producers, directors, assistant directors, and studio moguls along with it. I said to myself, "I will never forget this moment, yes, this is why we play."

Since you are reading this in *The Horn Call*, I assume you are a horn player and hope you have had similar moments, whether playing or listening or both. The pursuit of goose bumps is why we play, why we do the long tones, why we suffer through Kling and Kopprasch. We have goose bumps playing or listening to great recordings and in concert halls to great orchestras. They are our fuel, or sustenance. We need those shivers to keep us going.

I watched Jerry Goldsmith, my favorite goose bump film composer, do an interview about his *Star Trek* scores. He said, "Star Trek gives me the outlet for my emotions and ST is noble and romantic and heroic...all these emotions." He made every instrument important, but when it came to the romantic, heroic and noble he chose the horn, not just in the *Star Treks*, but in many films: *The Wind and The Lion*, *The Edge*, *Air Force One*, *LA Confidential*, *The Blue Max*, and countless others.

I think most of us who play the horn are real suckers for the noble and heroic, which is why, back to concert music, we can't hear the opening (or closing) of Bruckner 9 without those shivers. If we can play the fourth movement solo in Brahms 1st without them we are seriously out of character and seriously in big trouble.

Are these rare, special moments enough to keep us going? Do we still have strong emotions, especially with the umpteenth performance of that ol' Brahms First, or practicing that list of excerpts hundreds of times? I think so. I remember playing a show I secretly loathed, *The Phantom of the Opera*, and every time we came to those darn particular spots, bingo, there went the goose bumps again! Those heroic spots get you every time.

As teachers, the frustrating thing is being able to keep some students' mojo, their desire to keep improving and practicing. Perhaps we can spend our lives chasing the carrot of

these defining experiences (and miraculously, getting them) but ours is not someone else's. Resisting the temptation to give someone the same experience but opening the door so they can have their own is not easy. We can inspire by doing or listening or talking about music, to play for them and throw as many recordings against a wall until one or more of them stick...but only for them in their own way.

When I play recordings for students, my former expectations of awe are now more curiosity. As the Chicago/Solti recording of Mahler 7th or some other miracle rings through the room often there is no discernable reaction. Does this mean they have not been moved? Not necessarily, but their experience has likely been channeled through different ears and different years. How then to reach common ground? When Goldsmith needs nobility and uses the horn to portray it, we must all get the emotional message, authentically. When Shostakovich wants shrieking terror or Mozart writes high, light, and clear, it is our lot to bring it about or the piece fails. When we chase the dream of the Alps in the majestic Brahms First solo, we must produce that majesty and elevation in our audience or they have an empty experience, as empty as we are ourselves. We must commit, to enter fully in the composer's intention by truly loving it, and only then does it come through in the sound.

There are technical players who are eminently successful. Some would argue (me, too, in cynical moods) that technique is all that matters now. While pure technique, which includes appropriate style and phrasing, is often enough to win a job, is it enough? Is it enough to nourish through the political setbacks, the bad chops, the injuries, the bad days, the slow times, the hundreds of performances of *Phantom of the Opera*? Can we practice and perform, year after year, without passionate love of those goose bumps moments? More important, will we connect with audiences, rather than a going-through-the-motions, paint-by-numbers rendering of the classics they are supposed to love but feel no stirrings for? There is no future in that.

So how to reach students? Most only hear these pieces when their school orchestra is playing them, or from a listening assignment. While there are opportunities for shivers, they are less likely in an out-of-tune student group rehearsing the same string passage over and over, or sitting in a library with ear buds doing theory homework. How many of them gather their actual buds around and listen to the latest Vienna recording, and I don't mean rocking out to the Vienna Horns. As awesome as they are, I mean the *gestalt*, the stuff, the rich, deep loam of the real thing, our symphonic music.

Some claim it "can't be taught, you either got it or you don't." Bogus. Maybe some, even many cannot be reached, but there are those who only need a way in. It is our love of music, our commitment that will inspire these students, perhaps not in ways we can predict or control, but nevertheless give them fuel to keep playing this cursed contraption through difficulties. We must communicate why we play, for them to discover why they play. Throw recitals and concerts and recordings on the wall and see what sticks and leads to their own unique

goose bumps. I offer this example for mine, a personal chronological list of the moments that get me through Kopprasch and Kling and keep my fires burning. I encourage you to discover and create your own.

## "Goose bump" list – Standard Repertoire

1. Bach – "Quoniam" from B minor mass
2. Beethoven – Symphony No. 3, Trio
3. Beethoven – Symphony No. 7, *Allegro* and closing, mvt. 1
4. Schumann – "Rhenish," mvt. 1 tutti
5. Brahms – Symphony No. 1, 4th mvt. solo
6. Brahms – Symphony No. 3 – 1st and 3rd mvt. solos
7. Dvorak – "New World," mvt. 4
8. Wagner – *Tannhäuser* opening
9. Wagner – *Siegfried* long call
10. Wagner – "Forest Murmurs"
11. Strauss – *Der Rosenkavalier*
12. Strauss – *Capriccio*, end solo
13. Strauss – *Ein Heldenleben*, opening, various tuttis, end
14. Bruckner – Symphony No. 4, opening and end of mvt. 1
15. Bruckner – Symphony No. 9, opening and end of mvt. 3
16. Mahler – Symphony No. 1, tutti call, end of mvt. 4
17. Mahler – Symphony No. 4, mvt 3
18. Mahler – Symphony No. 5, obbligato various
19. Mahler – Symphony No. 7, mvt 2 opening, mvt. 5 opening
20. Mahler – Symphony No. 9, mvt 1 closing solos
21. Sibelius – Symphony No. 5, opening and 3rd mvt. calls
22. Stravinsky – *Firebird* solo
23. Stravinsky – *Petroushka*, Wet Nurse's Dance and Dance of the Footmen
24. Stravinsky – *Rite of Spring*, end of part 1
25. Respighi – *Pines of the Appian Way*
26. Bartok – Concerto for Orchestra, opening of mvt. 5

## "Goose bump" list – Film Scores

27. Bernstein – *On the Waterfront*, opening solo
28. Rosenmann – *East of Eden*, main title
29. Newman – *How the West Was Won*, main title
30. E. Bernstein – *To Kill a Mockingbird*, main title
31. North – *The Agony and the Ecstasy*, prelude
32. Goldsmith – *The Blue Max*, tracks 4 and 13
33. Goldsmith – *The Wind and the Lion*, main title
34. Goldsmith – *Barnaby Jones*, main title
35. Powell – *Ladyhawke*, track 23
36. Goldsmith – *Capricorn One*, main title
37. Barry – *Out of Africa*, main title
38. Goldsmith – *Air Force One*, main title
39. Barry – *Dances With Wolves: Journey to Fort Sedgwick/ Pawnee Attack*
40. Williams – *Always*, main title
41. Goldsmith – *Voyager*, main title
42. Goldsmith – *Star Trek: First Contact*, main title, track 4
43. Goldsmith – *LA Confidential*, end credits
44. Goldsmith – *The Edge*, main title
45. Williams – *The Patriot*, track 6

Paul Stevens is the professor of music (horn) at the University of Kansas.

Now that triple horns are used in so many orchestras, the question of stopping such a horn should be addressed. In particular, can one use the high F horn for stopped parts? I recommend that players with triples (F/B<sup>b</sup>/f) or descant doubles (B<sup>b</sup>/f) consider using that side of the horn in many passages.

Without opening the debate about how stopped horn works (which harmonic, etc.) again, let's review the standard method of stopping. On the low F horn, one completely covers the bell and transposes the written note down one-half step (as in "Horn in E"). As Phil Farkas lectured at one of our IHS workshops, the size of one's hand and other factors may make this difficult and for some people a stopping mute is better than hand stopping. Each individual has to practice the technique and find out what works best.

It is well known that the B<sup>b</sup> horn does not allow stopped notes to be in tune since the amount of transposition is somewhere between one-half and a full tone. It is for that reason that almost all single B<sup>b</sup> horns and many double descants (B<sup>b</sup>/f) have a stopping valve with a tubing length to compensate for the shortening of the tubing when stopping. These horns often have an optional intermediate coupler that can be extracted or an extra rotor that can shorten the tubing so that the valve can also be used as an A valve.

Since the length of tubing of the f-alto horn is half that of the F horn, it seems natural, and it is the case that, stopping the high f (f-alto) horn will lower the tone a full step (as in "Horn in E"). Although this has been known for years, it is only recently that triple horns, and even descant doubles, have become common and the technique seems to have been forgotten.

My own experience has been that the horn speaks more easily when using the f-alto horn and I now use it almost always. When playing Dukas' *Villanelle*, my colleagues assured me that the stopped passages sounded perfectly in tune with appropriate tone color. While traditional horn teachers quite correctly want their students to produce music with the beautiful tone quality of the F horn, they usually allow them to use the B<sup>b</sup> horn on high notes as long as they keep the same tone quality. It's even more difficult to get that tone quality on the f-alto horn, but better instruments and practice seem to allow it.

In the case of stopped notes, however, the concern about tone quality is different. One wants the effect that one gets when stopping the F horn, and that is certainly different from the beautiful tone quality we want in regular passages. I find the f-alto stopped notes sound indistinguishable from F horn stopped notes. Since all stopping is individualized, I recommend that everyone with an f-alto horn available try out stopped passages on their horn and see what they find. If one likes the results, there will be an alternative for some passages.

William J. Pervin is Professor Emeritus at the University of Texas at Dallas.



# Technique Tips

by Jeffrey Agrell, Series Editor

## Technique through Tunes: Using Familiar Tunes to Develop Technical and Aural Skills

### Fiddle Tunes

I have always played both guitar and horn. Horn I started in the sixth grade. Guitar was serendipitous: at a party I picked up the host's guitar out of curiosity and soon was clumsily thumping out the notes to Mancini's jazzy "Peter Gunn" theme on a bass string. Instant epiphany: "Cool, man!" While I played horn in high school and college band and orchestra, I was also learning folk guitar picking styles, and then went on to classical guitar, and some years later, jazz guitar. I also dabbled at various times along the way on banjo, mandolin, e-bass, dulcimer, autoharp, and others.

What guitar did for me that horn didn't was 1) I was comfortable improvising on guitar (I wasn't on horn until finally about ten years ago when boredom forced me to try something new), and 2) I got to play tunes. All kinds of tunes and songs. Folk songs, camp songs, tunes from the British Isles, pop tunes, children's songs, ballads, spirituals, rounds, love songs, sea shanties, oldies, and so on. I didn't play familiar (non-classical) tunes on my horn, although I suspect ditties like "Lightly Row" came up in my elementary horn method.

The first time it really dawned on me that horn players were missing out on something useful and fun was perhaps in the middle 1980s. I had been playing a lot of fiddle tunes (reels, jigs, etc.) on guitar and mandolin, and thought, shucks, why not arrange some of my favorites for horn? So I picked out a dozen standard fiddle tunes (like Red-Haired Boy, Irish Washerwoman, Sailor's Hornpipe, Soldier's Joy) and arranged them for two horns, with optional parts for bass and guitar for lagniappe.

Mark Tezak, an American in Germany, was starting up a publishing company at the time and looking for material. Timing is everything. And thus *Fiddle Tunes for Two Horns* was my first published work (published in my homey calligraphy; Mark thought the rustic effect suited the material).

These tunes are fun to play and to listen to, but besides being a window on all the fun repertoire out there that lies untouched and unknown by classical players, they can serve as a welcome contrast to our regular repertoire as well as a means of developing and honing technique.

Sources of material: do a search for "fiddle tunes" at Amazon.com and you'll find more compendia of such tunes than you can shake a bodhran at. If you want quantity, try *O'Neill's Music of Ireland: Over 1,000 Fiddle Tunes* by Miles Krassen, or *1000 Fiddle Tunes* (the Fiddler's Bible). If you need more repertoire than this, you might try 1) stealing tunes from recordings of fiddlers and mandolin players and 2) writing your own. They are very easy to write, although writing a truly memorable tune is a rare event.

The tunes in these collections are all very simple and short, and mostly quick time; they're very often eight bars, repeat, eight more bars, repeat; i.e., AABB form. What makes them fun is their unabashedly playful and tuneful character. This is dance music, folks, and dance music is how music started out way back when: it speaks to our bodies and souls directly, makes you want to twitch and jive. What makes them challenging to work on is that that they were written for fiddles (or mandolins or pennywhistles), and are written using ranges, keys, and technique to match. They lie right under your fingers if you play fiddle. They do not necessarily lie right under your lip if you play horn.

For my dozen fiddle tune duets, I put everything in horn-friendly keys. Most fiddle tunes are in sharp keys and tiptoe up above the staff – not a few high a's and b's. Plus lots of diatonic scales and even more arpeggios. This is the realm where Basic meets Challenging. You may ratchet up the fun and difficulty by playing them as fiddlers do: adding ornamentation (slides, grace notes) and twisting the tune a bit differently every time through. You can tame them somewhat by transposing them down into more user-friendly keys, and reap the corresponding vitamins of practicing transposition and new keys.

### Familiar Tunes

Fiddle tunes are purely instrumental music and as such yield plentiful rewards in fun and technique. But vocal song tunes can serve similar and complementary purposes. This type of tune includes folk songs, children's songs, holiday music (e.g., Christmas carols), songs from the British Isles, rounds and canons, patriotic songs, love songs, oldies but goodies, and even some Broadway, jazz, and pop songs.

The reward here is, first of all, honing aural skills and all-loying them with technique by figuring out how to play these familiar tunes by ear. Were you ever asked by an aunt or uncle out of the blue to play Happy Birthday – no rehearsal, no notation, just do it, now? How did it go? Why, they ask, is a person with a Bachelor of Music (or masters or DMA) degree not able to play a chorus of the most popular song in the world? Oops.

This may point out one of the many gaps that traditional training leaves: all those scales, all those ear training classes and you have trouble playing a simple tune?! The reason may be that playing tunes on your horn might be the first time those two skills ever had to work together on something. As I recall, all those classes used piano, not horn, and they never asked you to figure out a tune by ear.

So, what to do with song tunes? First you need a tune that you know very well, but have never seen written down. Everyone knows different tunes. Since I grew up playing guitar (during the '60s folk music boom), my personal stock of familiar



tunes is considerable. But even those of the “I only know what I have on my iPod” generation still know more tunes than they might think, thanks to summer camp, elementary school, and Sesame Street. You don’t need a million tunes to get in on the fun and benefits. Start with one!

Choose a familiar tune (simpler the better), say, “Mary Had a Little Lamb.” Or “Yankee Doodle.” See if you can figure out which degree of the scale it starts on by just whistling or humming the tune before you play it (thinking of all tonal music in terms of scale degrees is a great help and a great habit to get into). Answers: Mary starts on 3 (or E in the key of C) and Y.D. starts on 1, the root or tonic. Play the tune in C. If you miss any notes, play it again. Repeat until comfortable. Feel free to add appropriate articulations and dynamics.

Next you can go one of two ways:

1) Repeat the tune in other keys, as many as you have time for (the more you do it, the quicker it will go). A good order of keys for exercises of this type:

**C F B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> F<sup>#</sup> B E A D G**

Each key is the dominant of the following key; it’s the circle of fifths descending. It takes about ten seconds to play “Mary...,” so you could play the tune in all keys in something less than three minutes, not a huge chunk out of your playing day, but chock full of aural and technical benefits.

2) Remain in C major, but on subsequent times through add ornamentation, embellishments, repeat notes (e.g., double tongue), add notes (e.g., connect leaps with rapid stepwise motion), replace long notes with arpeggios, and so on. You could also make the tune into quite the Arban-esque set of Theme and Variations. If you have figured out the chords (there are only three in these), you could also invent a new melody that fits the chords. Or two. Or twelve.

Try both approaches. When you’re done, start all over again, this time in *minor*. Need more? Do it all again in a higher and/or lower register. Lots of musical vitamins to be had here! To add yet one more dimension of both flexibility and fun, play tunes with others – and they don’t have to be horn players. With two or more participating, players don’t have to just play melody; each can play a different role in the rendition of the tune, sort of a “head chart” for your instant classical garage band.

Everyone should learn the melody first. The other roles that players can trade off on include:

1) **Harmony line.** It (or they – you can have two) moves with the same rhythm and melodic shape as the tune, but some distance away in harmony.

2) **Bass line.** You need to know the chords for this, but for simple tunes this is not rocket surgery. Just outline the chords with an arpeggio or a short scale (always beginning the downbeat of a measure with a new chord with the root of that chord).

3) **Counter melody.** If possible, move in contrary motion to the melody, and/or play shorter or longer tones doing the opposite as the melody.

4) **Long tones.** Hold out chord tones; when the chord changes, hold the note if it is common to both keys, or move the shortest distance possible to a chord tone in the new key.

5) **Ostinato.** Take a short idea (three or four notes is fine). Repeat it. And repeat it. And repeat it.

If you have more players than this, you could either double some of the roles, or assign the extra players to play percussion – you can add percussion to anything, and percussion can be just about anything. You could use simple store-bought items like mini-maracas and shakers, or you can use mouth noises and body percussion (clap, slap your lap). Or use whatever’s in the room: rap/tap on a chair, table, the floor, a book, a clipboard. Bring stuff from home: a plastic aspirin bottle half-filled with dry rice makes an excellent shaker; a bowl and spatula become a drum; two cardboard boxes are ersatz congas/bongos. Work (i.e., play) towards being able to do any role in any key. Repeat in minor! If you’re ambitious for more (and you should be), continue the adventure by tackling progressively longer and more complex tunes.

It’s useful to have a list of familiar tunes around so as to not waste too much time pondering choices. *My Improvisation Games for Classical Musicians* (GIA) contains a lengthy list of familiar tunes. For those who are still innocent of this ownership, below is a short list to get you started. These are tunes that I know; you may very well know different tunes. Everyone should construct their own list, but it helps to have a starter list.

Abide With Me	Annie Laurie
Aura Lee	Blue Bells of Scotland
Billy Boy	Cockles & Mussels
Three Blind Mice	Danny Boy
Camptown Races	Joshua Fit the Battle of Jericho
Clementine	Kum Ba Yah
Crawdad Song	Michael Row the Boat Ashore
Caisson Song	Frere Jacques
Dixie	Heigh Ho
Down In the Valley	Kookaburra
Flying Trapeze	Little Tommy Tinker
Skip to my Lou	Row, Row, Row Your Boat
This Old Man	Happy Birthday
Twinkle Twinkle	Barbara Ann
Wheels on the Bus	Bye Bye Love
Wassail Song	Satin Doll
We Three Kings	Edelweiss
Alouette	Abide With Me

Try a new tune every day. Teach your playing partners your tunes aurally, and learn new ones from them the same way.

For more benefits from familiar tunes, see my blog for “Telling Intervals Using Familiar Tunes” and “The Song-Of-Nome: Telling Tempo with Familiar Tunes” (which also appears in the October 2008 issue of *The Horn Call*).

Jeffrey Agrell teaches horn at the University of Iowa and at the Kendall Betts Horn Camp. Website: [uiowa.edu/~somhorn](http://uiowa.edu/~somhorn). Blog: [horninsights.com](http://horninsights.com).





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# Music and Book Reviews

Jeffrey Snedeker, Editor

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

**Dennis Brain: A Life in Music by Stephen Gamble and William Lynch.** North Texas Lives of Musicians Series, Number 7. [unt.edu/untpress](http://unt.edu/untpress). ISBN 978-1-57441-307-6, 2011, \$29.95.

For many years, Stephen Pettitt's book on Dennis Brain (1976/1988) has been the primary resource for biographical information on the person who many still consider to be the best horn player in musical history. Whether or not one agrees with that assessment, it is undeniable that Brain had a huge impact on horn playing and the perception of the horn as a solo instrument in the mid-20th century, and his tragic death at age 36 moved him immediately to icon status. Pettitt's book looks at Brain's life chronologically, with a healthy section on the other horn-playing family members followed by a relentless accounting of Dennis's concerts and other activities.

Stephen Gamble and William Lynch have taken a different approach to Brain's life for a variety of reasons, not least of which is a large amount of new information gathered since Pettitt's book. This new book not only adds to the biographical information, but looks at Brain's life a little differently – still chronologically – but reorganized to focus on the different types of work he did. The authors present more previously unpublished materials, especially photos, more and new information on recordings and film music credits, and more critical reviews, testimonials, and personal accounts of Brain as a performer, colleague, person, and even teacher and conductor.

To recount the entire contents of this book is difficult because there is so much. The focus of the biographical information fills in gaps or fleshes out information presented elsewhere, with more photos. The following chapters look at different stages of his career individually – tours with the RAF in World War II, the beginnings of the Dennis Brain Wind Quintet and Wind Ensemble, and then time spent in the Royal Philharmonic and Philharmonia orchestras. Gradually, as demands for his time as a soloist increased, the nature of his work changed, with more solo appearances and personal projects. He did do a little teaching, and the authors invited former students to offer thoughts and comments – very en-

lightening. The same approach was used to gather other recollections from colleagues of both horn- and non-horn-playing varieties. One of the more fascinating chapters is on Brain's equipment, including horns and mouthpieces, as well as his rationales for making changes when he did. Several additional sections are almost intimidating – one that describes the surprising number of works written for him (some of which are not well known at all), and the discography of recordings in so many genres (commercial, radio, film, personal, etc.). It is safe to say Dennis Brain was a very busy man in many prominent situations, and highly regarded by those around him – so it is with the truly great among us.

I was particularly struck by the number of concert reviews quoted, so complimentary and so often mentioning him above all others (yes, the horn player!!). I also had not realized how much time he actually spent touring with the various groups with which he performed, including more than one trip to America. Finally, the large number of anecdotes make Dennis Brain more of a real person than ever before. This book is a big step from Pettitt's, with over 240 pages of text plus 40 pages of discography and 40 more of appendices, notes, bibliography, and indexes (Pettitt's book was a total of 208 pages). It was also gratifying to see that our own IHS editorial staff had a prominent hand in this book for editing and general support (Ed Glick, who also studied with Brain, Marilyn Bone Kloss, and Bill Scharnberg).

This book should be required reading for all hornists to understand the importance of Brain to our craft. Our heroes deserve at least this much, and this excellent book shows better than any other the depth and breadth of his impact on the musical world. JS

**The Musician's Way: A Guide to Practice, Performance, and Wellness by Gerald Klickstein.** ISBN 978-0-19-534313-7. Oxford University Press, 198 Madison Avenue, New York NY 10016-4314; [oup.com](http://oup.com). 2009, \$24.95 (paperback).

Gerald Klickstein is professor of music at the University of North Carolina School of the Arts. An accomplished classical guitarist, Klickstein draws on his 30 years of experience as a performer and teacher in this comprehensive guide to becoming and being a performing musician. This book goes into rich detail on matters of practice, performance, physical well-being, and covers almost every imaginable facet of cultivating fine musicianship. Readers will find the book a cornucopia of practical methodology, wisdom, excellent practical resources valuable to teachers, students, and performers generally. A companion website devoted to the book is at [musiciansway.com](http://musiciansway.com). There you can download materials from the book such as practice charts and performance preparation planning sheets. The book is organized into three broad sections: Artful Practice, Fearless Performance, and Lifelong Creativity. Part I provides advice on practicing strategies such as careful planning, time organization, and self-recording strategies. Succeeding chapters go into "Deep Practicing," delving into developing excellence, mental imaging, and problem-solving. Here,





Klickstein goes into practicing artistically, with several musical examples with discussion of practicing approaches to specific phrasing and articulation principals. Deep Practicing also gives examples and hints on applying fairly well-known techniques, such as varying rhythm patterns in technical exercises. Several pages are devoted to physical exercises for stress management and well-being, complete with excellent photos of low-impact exercises. The section covers memorization techniques and self-evaluation. Practicing is not always a private affair, of course, and the book has generous discussion of group practice. Organizing an ensemble, leadership, and planning rehearsal goals are nicely covered.

Part II is devoted to Fearless Performance, and here performance anxiety gets some of the most valuable treatment I have seen. Symptoms and causes of performance anxiety, its roots in personalities and performance contexts receive excellent treatment, including three "case study" examples and good confidence-building strategies. This part of the book also covers nuts and bolts matters involved in performing such as equipment, transportation, backstage techniques, and stage deportment. There are even detailed recipes for pre-performance relaxation and breathing exercises, advice on connecting with the audience, dealing with errors, and post-performance evaluation. Good resources in this section cover techniques on planning a program, with a few complete program examples, and a helpful passage on recording studio techniques, self-producing recordings, and related topics.

Part III, Lifelong Creativity, covers physical injuries – causes of injuries, their warning signs and how to respond to them, prevention, and recovery. Photos show harmful as well as good posture, and even include a couple of close-up photos of hands at a computer keyboard. Voice care for singers and conservation of hearing are covered, too. In keeping with contemporary ideas, Klickstein even reminds musicians to drink plenty of water. The last chapter of the book, entitled "Succeeding as a Student," will be of particular value to students, but it will bring helpful pointers to tutors as well. Relating to teachers, choosing a teacher, attending performances, observing, how to take a lesson, communication, career planning, finding a niche, and many more topics are here. A passage on "Dealing with Fair Criticism" is followed by one called "Dealing with Less than Fair Criticism" – another example of the depth and balance characteristic of this fine book.

Beautifully written in a conversational tone, the casual prose is supported with 12 pages of notes and references, followed by an extensive selected bibliography and index. This book is a delight to read and a book I plan to put on my students' reading list. It should have a permanent place on any musician's bookshelf. Highly recommended. *Robert Dickow, University of Idaho (RD)*

***Playing (Less) Hurt: An Injury Prevention Guide for Musicians* by Janet Horvath.** ISBN 978-1-4234-8846-0. Hal Leonard, 7777 West Bluemound Road, Milwaukee WI 53213; halleonard.com. HL00332931, 2000/2002/2004/2010, \$29.99 (paperback).

According to her biography, Janet Horvath, associate principal cello of the Minnesota Orchestra for three decades, is also a soloist, writer, and award-winning advocate for injury prevention. She received the 2001 Performing Arts Medical

Association's Richard Lederman Award at the nineteenth Annual Symposium on Medical Problems of Musicians and Directors.... Her commitment to musician well-being comes from several difficult personal experiences, and *Playing (Less) Hurt* is a compilation of knowledge gained through these experiences and significant additional research into musician injuries, their causes, treatment, and prevention. The book is structured in three larger sections: "Overview of How Injuries Arise," "Explanations of Various Injuries," and "Preventive and Restorative Approaches," with a fourth, smaller, "Resource" section. The material is directed at professional and amateur musicians, students and teachers, doctors and therapists, with a goal to provide information that encourages preventive approaches and self-analysis; medical diagnosis and treatment of injuries should be left to medical professionals, but being able to "speak the language" can only help in communicating the necessary information.

Injuries are recognized through physical pain, and most individuals who have experienced an injury know that there are many forces at work once the pain appears. Teachers, both directly and indirectly, often encourage students to play through the pain. Music can be a competitive business, so individuals, especially younger players, can push themselves into overusing of muscles, joints, etc. Doctors who do not fully understand the physical activities of music-making can be dismissive in their attitude and advice to musicians. Conductor attitudes can be similarly problematic. In addition, the way that orchestral/performing life has changed over the past fifty years, including changes in rehearsal/performance schedules, expansion of repertoire, higher performance standards, expectations in preparation, different playing conditions, aspects of resulting performance anxiety, physical vulnerability, and outside stresses, has had a profound effect on physical well-being. These factors, among others, can lead to serious injuries that put careers at risk, even before they have begun.

As a result, Horvath's primary focus throughout the book is on potential and actual injuries resulting from overuse, especially in cases of repetitive use of various body parts. The explanations of various injuries are divided into Static Loading, Back, and Disc Problems; Muscle and Tendon Disorders of the Arms and Shoulders; Nerve Entrapments and Hand and Forearm Pain; and a collection of miscellaneous Other Conditions (e.g., Raynaud's Disease, Beta Blockers and Performance Anxiety, Focal Dystonia, TMJ, and a few others). The final section on preventive and restorative approaches then takes these injuries and shows how to avoid them as well as how to recover if they do occur.

Because Horvath is a string player, it is not surprising that the majority of the details are string oriented, but the book includes plenty of descriptions for keyboardists and wind players, even bagpipers. Of particular interest to brass players are thoughts on lip/embouchure issues (with several references to Lucinda Lewis's work), warm-ups, stretching and strengthening strategies, chair problems, hearing issues, and what to do after an injury has occurred. I am especially impressed by the range of sources cited – lots of International Conference of Symphony and Opera Musicians (ICSOM) statistics backed by a various medical and musical resources that lend depth and credibility to the descriptions and suggestions. The Re-



source list in the final section is fairly comprehensive (only a few disappointments, like not including the IHS as a resource comparable to ITG and ITA), and should provide a place to go for almost any concern. I also really like the variety of summaries, checklists, and informal surveys sprinkled throughout the book to give readers the opportunity to assess their own situations.

Learning to make music pain-free adds to every aspect of a performance, and using this book as a means of increasing awareness and finding paths to prevention or cure will certainly make performing more enjoyable. I recommend that this outstanding book be read all the way through first before trying to use it as a desk reference for individual issues because of the larger context of reasons and prevention of injuries that is established. Once the big picture is clear, the recommendations for more specific circumstances will be better understood. JS

***Beyond Talent: Creating a Successful Career in Music, Second edition*, by Angela Myles Beeching.** Oxford University Press, 198 Madison Avenue, New York NY 10016-4314; oup.com/us. ISBN 978-0-19-538259-4, 2010, \$21.95.

The first edition of *Beyond Talent* came out in 2005 and received a rave review by Jeff Snedeker in the May 2006 issue of *The Horn Call*. Since that time it has become one of the most popular and critically acclaimed books of its kind and has been required by scores of teachers. A careful comparison of both editions reveals that the new edition has been diligently revised and reorganized, not merely expanded. This is a well-written and enjoyable book packed with creative, inspiring, and practical information on the business of developing and sustaining a career in music, including great advice for mature professionals as well as students. Both editions are available as eBooks, and the first edition appears in the electronic book collections of many institutions. I believe you will want this new release even if you read the first edition! Virginia Thompson, West Virginia University (VT)

***Horn's Pocket Guide* by Ricardo Matosinhos.** Ava Musical Editions, Rua do Arco do Carvalhão No. 47, 10 B, 1070-008 Lisbon, Portugal; editions-ava.com. ISMN 979-0-707730-20-1, ava100575, 2010, 4€.

Here is a handy little reference that can serve a number of purposes. Ricardo Matosinhos, a leading player and teacher in Portugal, compiled this little volume to support the horn player in practice sessions, when the teacher is not present. As he says, "With the knowledge of the instrument and a better understanding of how it works, the horn player can make decisions that may help his technical and interpretive performance." In both English and Portuguese, this book presents quick reference guides to tuning the instrument, the harmonic series for all fingerings on both F and B<sup>b</sup> sides of the double horn with intonation tendencies, standard fingerings, whole tone lip trill fingerings, right hand positions for hand-stopping and echo horn, intervals of transposition, and how to change a broken valve string.

All the information is presented clearly and concisely, and I think this book accomplishes its goals very well. As a teacher, I tend to worry most about what happens between lessons, and I would feel more comfortable if my students, especially the younger ones, had a reference like this in their cases or book-

bags that they would actually use when questions related to these areas come up during practice sessions. I especially like the emphasis on the harmonic series and its obvious relationship to intonation and fingering choices – this is probably the greatest value of this book. I also appreciate the handy chart on transpositions and the instructions for changing a broken string. With this book in hand, there are no more excuses! In all, this is an excellent collection of information related to the stated purpose. JS



***Progressive Method for French Horn, volumes 1 and 2*, by MaRC-Antoine Robillard.** Published by the author, 2 Rose Lane, No. 03-01 Rose-Ville, 437384 Singapore; funbrass.com. 2010, approx. \$12.

Marc-Antoine Robillard, currently the associate principal horn of the Singapore Symphony Orchestra, has an obvious passion for teaching young horn players and has completed the first two (of a planned total of five) volumes of a progressive method designed to ensure that beginners are not asked to play "too high too fast." The first volume (which starts with c', d', e' and slowly adds only up to c" and down to g) consists of 18 two-page units in which he introduces a new note or rhythm on the left page, then uses it in a traditional melody or original etude on the right page, which also features a pithy practice tip in English, French, and Japanese. In the second volume, 16 units increase range to two octaves, e to e", while also increasing the lengths of the etudes, and adding a couple of duets. These attractive books feature heavy, glossy, bright solid color covers, a few charming illustrations, and clean, easy-to-read pages on good paper. I believe his pacing may be very good for many young students.

Robillard is a native of Montreal, Canada and a graduate of the *Conservatoire de Musique du Québec* and the *Musikhochschule Winterthur Zürich*. His website, funbrass.com, features a regularly updated blog with "useful tips on playing and enjoying music" that reflect the depth of his sincerity and enthusiasm for inspiring young musicians. JT

***Horn Sonata No. 1* by Christopher Caliendo.** Caliendo World Music Publishing, PO Box 71048, Los Angeles CA 90071; christophercaliendo.com. CWMP CLJ 20 HSON 1, 2010, \$24.95.

According to his website, "composer, guitarist, conductor, teacher, and publisher, Christopher Caliendo has written over five hundred classical/world music compositions." Caliendo was born in New York, studied at the New England Conservatory and graduated with a BA from the University of Massachusetts Lowell. He received the prestigious Henry Mancini Award for Film Composition and was invited by Mancini to study at UCLA, where he earned the MFA degree in Theory/Composition. Since then, he has had a string of successes in orchestral, chamber, vocal music, and numerous television and film scoring credits.

Horn Sonata No. 1 was written especially for Richard Todd, horn teacher at the Frost School of Music at the University of Miami (FL). The three movements have different jazz characters: first, a jazz waltz inspired by jazz guitarist Charlie Christian; second, a slow ballad inspired by Duke Ellington;





and third, a driving bop number inspired by Thelonious Monk. One of the goals of most jazz-classical "crossover" pieces is to find the right balance between the notated music and a sense of improvisation. This, in turn, depends on the performer's stylistic approach, perhaps stretching notated rhythms and adjusting articulations or adding more personal ornamentation with additional or slightly modified notes within (or outside) the harmony. Finding this balance can be a very individual process, one that is encouraged by Caliendo – to a point – and by Richard Todd himself in a short "Secrets of the Masters" video available on the composer's website; a video of the premiere of the sonata in October 2010 is also available for reference.

Overall, this work is very challenging technically and musically, but not inaccessible or impossible. With Richard as the inspiration, it is not surprising to see a fairly high tessitura (generally g-a" with occasional notes above and below) and lots of fast notes in the outer movements, with a full range of extended techniques notated and implied by the style, including glisses, shakes, and more. However, with Richard as the inspiration, it is also not surprising to see a beautiful, mellow melody in the ballad. The encouragement to play with a sense of improvisation is helpful here, particularly when the notated music goes by so fast as to be somewhat intimidating, such that players can make adjustments. The major issue for anyone will be to phrase appropriately, whether on the smaller scale with articulations and shaping, or on the larger scale with longer sections or dealing with the forms. The piano part is very challenging and hornists may need to decide if they would prefer to work with a pianist more comfortable playing closer to what is notated at the risk of losing some style, or using a jazz pianist who would get the style but need to make creative choices in dealing with what is actually written. Still, this should not be a deterrent, just a warning that the piece may require more rehearsal than it might seem, and the nature of the rehearsing will depend largely on the choice of pianist.

I look forward to playing this work myself, and (hopefully) soon. Those familiar with the Alec Wilder sonatas or Doug Hill's unaccompanied jazz pieces will hear some occasional similarities, but they won't last long – this jazz is a bit harder, more direct, and less watered-down, and Caliendo's voice is unique. Listening to the inspirations (i.e., Christian, Ellington, and Monk) will also help. This work is for more accomplished players, but as it (hopefully) moves into the mainstream repertoire, the time spent by anyone in mastering the notes and styles will be well worth it. JS

**Sonata for Horn in F and Piano by John Stevens.** Editions BIM, CH-1674 Vuarmarens, Switzerland; editions-bim.com. CO85, 2008, 28 CHF.

This sonata is dedicated to Jerry Peel, longtime New York free-lancer and recording artist, and horn teacher at the University of Miami (FL) until 2009. It was premiered in 2009 by Gail Williams. The composer says, "The work is in three movements but the lengthy slow section that opens the first movement, eventually giving way to an *Allegro*, results in a structure that hints at the four-movement baroque sonata format. As with all of my brass sonatas and concertos, an effort has been made to showcase both the technical capabilities of the horn as well as its glorious, lyrical sound."

As with most of Stevens's works, the technical demands in the faster movements are significant, especially at the marked tempos. The slow introduction of the first movement mentioned above is haunting and expressive, and the *Allegro* that follows has a playful spirit. A final reference to the introduction calms things down and then it ends with a fast flourish. Stevens uses a fair amount of octatonic and occasional whole tone scales/harmonies, with surprising horizontal and vertical combinations of half-steps and fourths, creating an interesting balance of consonance and dissonance. This often makes things sound more dissonant than they really are. The second movement is a lovely ballad, with the added challenge of large ascending leaps followed by soaring phrases, something for which Jerry Peel is well-known. Some interesting aggressive contrasting sections occasionally shake up the mood. The third movement is the most challenging for both instruments because of the quick tempo, numerous meter changes, and tricky combinations of intervals. The rhythmic energy is driving and a little jazzy, contrasted with sections with longer melodies with intense undercurrents. The final section goes into overdrive, which makes for a very satisfying ending.

This is a sonata for mature players, not just in the musical and technical demands but for the patience and perseverance that will be necessary to give an effective performance. The music itself has strong substance, and is worth the work. JS

**Morceau de Repère for horn and piano by Brian S. Story.** Cimarron Music Press, cimarronmusic.com. CM 1551, 2008, \$17.

Brian Story has been a music educator in upstate New York since 1978, and since 1994 has published over seventy compositions and arrangements of band music under the pen name Brian Scott. In 2011, his career achievements were honored with an alumni award from his alma mater, Mansfield University in Pennsylvania.

Story wrote *Morceau de Repère* (Graduation Piece) for horn and piano in 2002 in commemoration of his son's graduation from high school. This composition is a little over six minutes in duration and features appealing not-quite-pentatonic themes in jaunty rhythms and meter changes (the 7/8 and 5/8 passages are particularly attractive), crafted through a series of tempos and moods indicated by *Giocoso*, *Pensive*, *Misterioso e espressivo*, *a piacere (a la cadenza)*, *Lento*, and *Agitato*. The tessitura of the horn part sits mostly on the treble staff until the last couple minutes of the work (the *Agitato*), during which three climaxes ascend to a"s and a"b"s, and finally a b" in fast, demanding patterns of tongued sixteenths (major and minor seconds somewhat like the first etude of Verne Reynolds's 48 *Etudes*, but much faster), lending a powerful virtuosic finish to this interesting character piece reminiscent of classical saxophone solos by the composers of the Paris Conservatory. VT

**Capriccio for Horn and Piano, op. 163, by David Uber.** TAP Music Sales, 1992 Hunter Avenue, Newton IA 50208; tapmusic.com. HN-CA01, 1986, \$10.

With over 400 works to his credit, trombonist and composer David Uber has been a generous contributor to chamber and solo music for brass instruments. The *Capriccio* for horn and piano is an accessible piece written in a fairly traditional tonal style. It may not hold many surprises for some, in terms



of compositional innovation, but the piece has attractive attributes of good, clearly crafted construction and tuneful material. The solo line is nicely complemented by the piano part, which – like the solo part – is very approachable in terms of technical playability. The range for the horn runs from d (below middle c) to some short excursions to a". The horn part is never too taxing. And although the solo part does not call for any special horn idioms (not even a single stopped or muted tone), the horn player gets a platform to show off some range of expression and style.

The piece begins with an introductory theme in 16th notes that moves to a faster first main section in changing meters of 7/8, 5/8, and 6/8. The first section transitions into a more relaxed tempo and an attractive romantic theme for the middle part of the work. Most of the demands on flexibility and technique come in the third and final section, where the opening material returns and develops to a bright, showy close. Clocking in at 6:40, this piece would be very suitable for college level juries or recitals, and might appeal to more expert performers as well. RD

**Morceau de Concert, op. 94, by Camille Saint-Saëns, arranged for horn and band by Pascal Proust.** Editions Fertile Plaine, 11, rue de Rosny, 94120 Fontenay sous Bois, France; fertile-plaine.com. FP 824, 2009, 85€ for score and parts.

Pascal Proust's arrangement of the *Morceau de Concert* is straightforward and holds very true to the original orchestral accompaniment. It is a European wind band arrangement, so be aware that the trumpet parts are for C trumpet, the tuba/bass and contra bass parts are pitched in B<sup>b</sup> and the euphonium part is written in treble clef. The five clarinet parts are solo, 1st, 2nd, 3rd, and E<sup>b</sup> clarinet, but the E<sup>b</sup> part is minimal and could be left out. Many European publishers of wind band music include alternate tuba, euphonium, and trumpet parts for American bands, but it is not clear if that is the case with this publisher. If this is important to you, confirm availability before you purchase.

This is a very approachable arrangement, and many high school bands could have success with it. I would place most of the arrangement at a Grade 3 level, but enough technical obstacles justify an overall rating of Grade 4. The clarinets have the most challenges, especially toward the end of the piece. Depending on the performance tempo, these passages could create some clarity issues, most obviously in the low voices. That said, as a band director, I see many performance solutions and edits that could be easily done for individuals, sections, or for the entire ensemble that could simplify some of the passages, provide for clarity, and not affect the character of the accompaniment.

The tutti sections have a lot of doubling, especially of the melody line. It could be difficult for some high school groups to keep the tutti sections from becoming too bright thus creating balance issues in the ensemble. One advantage of all of the doubled parts is that this arrangement could work with bands of many sizes and a wide variety of instrumentation variations, which could be reassuring for the horn soloists performing it with various high school bands!

As horn players know, the solo part can be performed with cuts to make this piece attainable for hornists at different stages

of development. This wind band arrangement can also easily be adapted to the standard cuts that the soloist might take.

I do have one publication complaint. The font used in the score is too small to read! Even with my glasses, a magnifying glass is still needed to read what instrument is assigned to each staff. The musical markings are also very difficult to read. *Mark Lane, Associate Director of Bands, Central Washington University (ML)*

**Waltz of the Pauken Pachyderms** for solo horn (or horn section), solo tympani, and wind band **by Jeffrey Parthun.** Available from the composer, 1218 Southport Drive, Lafayette IN 47909, or from pdfbandmusic.com. 2009, \$26.

*Waltz of the Pauken Pachyderms* is a novelty piece for solo timpanist and horn section or horn soloist, and I have to say... it is a unique combination with a clever title! The timpani solo is challenging for a junior high percussionist and would be an excellent opportunity to showcase one of your top students. It could also provide opportunity to showcase a high school student or a guest artist. The last part of the title, Pachyderms, implies that the horn section or soloist is going to recreate elephant sounds, which it does, in a sort of musical conversation with the timpanist. It is a clever dance that mixes the "dainty" with the "clumsy" and makes for a very humorous piece that has audience appeal.

As stated by the composer, this piece is intended to be "fun" and is an opportunity to showcase the often forgotten and underutilized horn, which is so often the case in young band literature. In addition to the solo percussionist on the timpani, it also offers opportunities for five other percussionists. This is important at the middle school/junior high level in terms of developing well-rounded percussionists. Parthun stated he used this piece in a recruiting concert and noted that it was effective and attracted a healthy batch of new horn recruits and also opened the eyes of the young percussionist to a world of percussion beyond just the drum set. As a former high school band director, I take my hat off to Parthun for his creative ideas in terms of recruiting horns and educating his percussionists!

This waltz is at a Grade 2-2 1/2 levels with appropriate technical challenges for 7th-8th grade students, including many excellent opportunities to teach musical concepts appropriate to this age. Staccato, accent, dynamic contrasts, and dance style are all addressed. In addition, this is an excellent opportunity to teach your group how to accompany a soloist. This might prove to be the biggest challenge for a young ensemble!

I do have one suggestion and one concern. First, it would have been nice to give the horn part more melodic sections to balance out all of the sound effects. As correctly stated by the composer, young horn players are too often subjected to background parts and melodies that are always doubled by other sections, so providing a feature is an excellent idea. My concern is the abundance of glissandos and horn rips without balance of melodic material could have unintended negative consequences if not carefully monitored by the teacher. I believe young players executing glissandos and horn rips can cause potential damage and could create some bad habits if not carefully monitored. The teacher needs to make sure students





aren't trying to "muscle" the effects but are instead using their air and staying within the appropriate range for their level of playing. *ML*

**Mozart: *The Horn Concertos, KV 417, 495, 447, 412 + 514 (386b)*, ed. Franz Giegling.** Bärenreiter Urtext, Postfach 10 03 29, 34003 Kassel, Germany; baerenreiter.com. TP 324, 2011, 24.95€.

Franz Giegling (1921-2007) was the editor and compiler of the horn concertos volume of the *Neuen Mozart-Ausgabe* (NMA Series V, Category 14, Volume 5) for Bärenreiter, and this new small paperback version makes this critical edition more accessible and affordable. Giegling's Preface (in German and English) provides a concise and interesting overview of the works and the composer's relationship with the intended performer, Leutgeb. Also included are individual descriptions of the sources used to create the scores in this edition, reflecting the most recent research of the autograph and other early versions of these pieces. Only the four "complete" concertos are included, most frequently identified as Numbers 1-4, but in this volume presented in chronological order (2, 4, 3, 1). Further, both the Sussmayr and original versions of the second movement of the D major concerto are included, with interesting details on their respective origins.

To have a critical edition of the Mozart concerto scores handy is essential for any teacher or soloist, especially for questions of articulation and dynamics. Many technical and musical decisions can be made more efficiently by consulting scores, and this authoritative volume, perhaps more than any other, qualifies as "the horse's mouth." The layout is clear and readable, and the size and affordability of this volume make it very appealing. I am very happy to see this volume in this format, and highly recommend it to all. *JS*

***The Glorious Privilege of Being for horn quartet* by Douglas Hill.** Really Good Music, 1705 Wilson Street, Eau Claire WI 54701; reallygoodmusic.com. 2000, \$30.

*The Glorious Privilege of Being* by Douglas Hill was written in 2000. The composer writes, "This quartet for horns was originally conceived as an SATB choral work to be sung a cappella. It is based on a poem by the Nebraska poet John G. Neihardt entitled *April Theology*. The phrase "the glorious privilege of being" reoccurs throughout the poem and sums up the temperament of its content, which is the youthful and joyous celebration of simply being alive. I have modified the original four-part anthem so that a chorus could also sing it with piano, a solo singer could perform it with piano, or a Horn Quartet could render its inherent "music" without the specifics of its words."

The indication at the start of this five-minute piece is "Joyous" and there really is no better way to describe the work itself. A tuneful melody set in a tonal harmony with a rolling compound meter (6/8 and 9/8) creates an uplifting feeling. Dotted rhythms and hemiolas, occasional accidentals, and a slower middle section provide both musical interest and interesting ensemble challenges. The overall range covers G-a" and the workload is pretty evenly distributed, with the top two parts taking turns on the main melodies, the third part covering about an octave on each side of c', and the fourth covering a wider range overall but spending most of its time below c'. The

players I played it with used adjectives like "pretty," "tuneful," "happy," and "nice to play." Technically, as long as the players can handle the ranges and intervals, they should have few problems. Musically, the piece is straight-forward, but some of the contrapuntal activity will require more rehearsal than might be expected to provide a clean performance, but it will be worth it. This is indeed a joyous piece. *JS*

***Horn Trio for horn, violin, and piano* by Anthony Randall.** edition db, 7 Clarence Grove, Horsforth, Leeds, LS18 4LA; editiondb.com. edb 0703004, 2009, £25.

Anthony Randall's Horn Trio consists of four movements: "Introduction-Pastorale," "Scherzo," "In Memoriam (Marian Cooper-Smith)," and "Finale." While there are no program notes other than a brief biographical sketch, and no dedication other than that for the third movement, it appears the work is an expressive and inspired homage to Brahms, featuring many of the structural and stylistic characteristics of the Brahms trio with a creative, fresh, twenty-first century skew.

Randall has a gift for writing appealing and memorable melodies that he contrasts with more intensely chromatic ones such as that in the introduction of the first movement, a serene Andante that sets the mood for the slow pastorale mostly in 7/8, contrasted by a lilting waltz. His meter changes and rhythms seem to reflect the natural asymmetrical patterns of language: he apparently has a deep appreciation for poetry, judging by his compositions that include voice. Anthony Halstead has described some of Randall's melodies as "evoking half-forgotten folk-tunes," and I feel very much afraid that I should be able to name some of the themes or motives he honors! His writing for all three instruments reflects appreciable compositional skill as well as artistry and a special sense for manipulating timbres and resonances. In the piano part, an occasional brief passage evokes the handfuls of notes and accidentals of Brahms chamber music, but most of it is clearer and more contrapuntal, with lots of octaves in each hand or between the two hands. The horn part has the expressiveness and technical demands one would expect from Randall, enhanced with an effective use of just a few extended techniques. I believe it may be very tempting to perform the third movement by itself as a moving elegy for solemn occasions.

Randall has had a truly illustrious career in London as a performer, professor, and conductor, as well as a composer. Eight of his pedagogical compositions for horn and piano have been listed as London College of Music exam pieces since 1994, and the British Horn Society Music Library loans three of his horn quartets to its members; but it is only in recent years, through the efforts of edition db, that his newer works are commanding the international attention (and availability) they deserve. The edition db website currently lists seven compositions and includes reviews previously published in both *The Horn Call* and *The Horn Player*. *VT*

*Three historical pieces* from Sarastro Music, P. O. Box 17096, London SW15 1ZT, UK; Email let@sarastro.co.uk. More information about the pieces can be found through Berlioz Historical Brass, berliozhistoricalbrass.org.

***Notturmo for the Piano Forte and Horn or Violoncello, op. 93 (95)* by Friedrich Kalkbrenner,** ed. Nessa Glen. ISMN M-57015-070-0, SAR0041, 2002.



*Trois Trios pour Cor, Clarinette, et Basson, op. 1*, by Georg Friedrich Fuchs, ed. Nessa Glen. ISMN M-57015-017-5, SAR0013, 2000.

*Divertimento No. 1 in B<sup>b</sup> "Chorale St. Antoni" Hob. II/46; FJH-1d*, attributed to F. J. Haydn, for 2 oboes, 3 bassoons, 2 horns, serpent. Performing edition by Douglas Yeo. ISMN M-57015-175-2, SAR0110.2, 2004.

We learn in Nessa Glen's informative introduction that Friedrich Kalkbrenner (1785-1849), a German-born pianist and composer, received his primary musical training at the Paris Conservatoire and began touring as a concert pianist. He settled in England for a time and firmly established his reputation as one of the finest pianists in Europe. He eventually moved back to Paris permanently in 1823 and enjoyed considerable success for the next 10-15 years, until illness sent him into a gradual but steady decline. He composed over 200 works, mostly for piano, as well as several teaching methods.

*Notturmo* for piano and horn or cello exists in two versions published about a year apart (1827 and 1828); hence the two opus numbers in this edition. It was not uncommon for publishers to include additional parts for alternative instruments (Beethoven's Sonata and Schumann's *Adagio and Allegro* are good examples), but this is clearly intended for horn, evidenced by the dedication to Jacques-François Gallay. The piece itself is a charming recital work in several sections — an opening Andante begins softly in F minor (C minor for the horn) and in 6/8. The same melody is then offered in major, and this opening section ends with a short piano cadenza. Next is a charming Theme (*Tempo di marcia*) and three variations of varying moods. This section ends with a cadenza for the horn, followed by yet another for the piano. A final *Presto* in a sort of hunting horn style brings this piece to a rousing close.

The overall pace and range of expression belies the "Notturmo" title a bit, but once one gets over that, it is a very nice piece. Clearly, Kalkbrenner was a fine pianist — the piano part has lots of right-hand activity, much like Czerny's pieces for horn and piano, demanding a virtuoso player. The horn part, which would be colorful on the natural horn, is reminiscent of Gallay's solos — no doubt there was some consultation — and is quite playable by college-level players; perhaps even a good high school player will enjoy the challenge, as long as one has a pianist who can cover the part. This edition also includes the cello part, which has some differences (apparently Kalkbrenner's), and it might be interesting to some to see if those differences might benefit the horn part. All in all, this is a nice addition to our early recital repertoire.

Georg Fuchs (1752-1821) was another German who moved to Paris. He was a clarinetist who played in several military bands before moving to Paris permanently in 1784, eventually joining the *Garde Nationale* where he inevitably met a number of Paris's musical luminaries. He later became the first clarinet professor at the *Conservatoire*, though for only a few years, and rejoined military band circles for the rest of his career.

Nessa Glen calls Fuchs's Three Trios of 1811 "one of the finest sets of 'half-harmony', a sub-genre of Harmoniemusik, where only the principals of each instrument play, although the overall effect is that of a larger group, through judicious scoring." Each trio consists of two substantive movements, a fast movement followed by a peppy Rondo. Of interest to

hornists is that the collection is dedicated to Frédéric Duvernoy, certainly a colleague of Fuchs at the Conservatoire and in various groups in Paris.

The works themselves are as advertised: well-balanced workload for all, and reasonably sophisticated compositions. The range of the horn parts fits the time (overall c-c<sup>'''</sup> for horn in E<sup>b</sup>) with most of the notes falling between c' and g', in line with the cor mixte approach promoted by Duvernoy. Similar in style to the wind quintets of Anton Reicha, these early chamber works are very charming, though perhaps a little more demanding because the players have few rests.

This edition comes with horn parts for all movements in E<sup>b</sup> and F, which is a good thing — there is a little confusion between the parts and the score as to the horn transpositions (e.g., in the score of the second Trio, the horn part is listed in F but should remain in E<sup>b</sup>) but once this is figured out and hopefully fixed for future printings, all will be well — nice melodies and substantive content.

Finally, the Divertimento attributed to Haydn should be familiar to wind quintet players — this piece contains the famous St. Anthony Chorale, later borrowed by Johannes Brahms. This is the original *Harmoniemusik* or *Feldparthien* version, the first of a collection of six published by Breitkopf in 1782/84, using an octet of two oboes, two horns, three bassoons, and serpent!

Boston Symphony trombonist and serpent scholar Douglas Yeo has done a fine job with this edition, particularly in the thorough preface to the work, explaining its origins and controversial history. Those who know the wind quintet version (my copy is arranged by Harold Parry for Boosey and Hawkes) will find this version much fuller and more colorful, as one would expect from this "outdoor" combination — like other similar works of the period (e.g., Mozart wind serenades), it resembles a scaled-back four-movement symphony for winds. The horn parts are pitched in low B<sup>b</sup> and have a few interesting drum-like figures that were taken out for the quintet version. Those who do not like to transpose will be grateful for the alternate F horn parts included. Thankfully, the work has also been recorded on Doug's *Le Monde du Serpent* on the Berlioz Historical Brass label (BHB 101, available through the BHB website), and featuring members of the Boston Symphony — excellent!

It is so nice to see scholarly editions of "new" works, and Sarastro Music and the Berlioz Historical Brass are to be commended for making these available. I look forward to more interesting pieces yet to be unearthed. JS

*Musica Instrumentale: Quartets for clarinet, two horns, and bassoon by Luigi Gatti*. Friedrich Hofmeister Musikverlag, Büttnerstrasse 10, D-04105, Leipzig, Germany; hofmeister-musikverlag.com. FH3359, 2010, 25.50 €.

This collection of nine short quartets for clarinet, a pair of horns, and bassoon is packaged in an elegant printing from Hoffmeister, beautifully presented and bound with score and parts and detailed preface by editor Günter Angerhöfer. Luigi Gatti (1740-1817) served for 30 years as Kapellmeister in Salzburg, was known as a composer of operas and ballets, sacred works such as masses and cantatas, and also composed music for chamber ensembles with wind instruments and of mixed wind and strings. Angerhöfer speculates as to why this set of





pieces came about, suggesting that they may have been harmonic pieces for outdoor use by the court chapel musicians, or more likely were meant for educational use. The pieces, as he points out, are quite simple, all of them are in the comfortable wind key of E<sup>b</sup>, and they appear to have been designed to progress gradually in difficulty from one piece to the next.

Horn players will find the parts quite easy. The parts can be played readily on natural horn, demanding minimal skill with the right hand. The clarinet player has the most work to do, though the bassoon has a fairly interesting bass line in some of the pieces. The short movements are in simple binary or ternary dance forms, are largely diatonic, and use simple modulation schemes of the period. Though not without considerable simple charm, it is likely one would only program these quartets for their historical interest, or play through them casually for recreation. The instrumental combination is rare and interesting, however, so if you are attracted to the "chocolate" instrumental color blend here, this set of quartets will be a nice addition to your chamber music library. *RD*

**Reflection for Woodwind Quintet by Laurence Lowe.** TrevCo Music, P.O. Box 4, Tallevast FL 34270; trevco.com. Cat. No. 1362, \$24.

Laurence Lowe's Sonata No. 2 for horn, soprano, and piano won second prize in the 2009 IHS Composition Contest. He recently created a two-movement woodwind quintet based on material from that sonata titled *Reflection*. The title of this quintet and the music share the double meaning – an act of meditation and an image of something.

The first movement, "Hope," is a meditation on that emotion, based on material from the introduction to his sonata. The quiet unison opening in the bassoon and clarinet evokes the image of tender shoots of hope arising, Stravinsky-like, from the dust. The clarinet and bassoon first sustain a unison pitch, then the bassoon breaks out in a sinuous soliloquy of large ascending intervals and cascading arpeggios. The aural effect is of a bassoon and its ghost-like reflection. A metrical section follows, featuring a sighing half-step figure. While the pulse gradually quickens, an ascending fifth motive speaks of optimism and promise. The horn shines here with two brief solos. With gentle cadenzas for each instrument, the atmosphere is serene and pastoral. The mood grows slightly defiant, but returns to tranquility, leaving no doubt of the unconquerable nature of hope.

The second movement is titled "Hubunculus." Lowe coined the title and defines it as, "the ever present anxiety we feel in modern society, even when things are going well. It is that undercurrent of unease that can intrude into even our most joyous moments." Because of the similarity to the words incubus and succubus, Hubunculus became more than a feeling of unease for our quintet – it became a physical antagonist. The movement opens with a beautiful melody soaring over a placid rhythm. The Hubunculus motive, a minor-major 7th chord, interrupts. Through increases in tempo and dynamics, the beautiful melody, in multiple disguises, tries to defeat the Hubunculus motive, only to have that motive grow more insistent and finally take over completely in a unison outburst. Our quintet found that a slightly slower *Allegro* than marked better both suited our group and allowed more room for the

subtle increases in tempo that are marked. We also needed to carefully balance the melody and its accompaniment.

The coda begins with a Philip Glass tranquility. Smoothly flowing upper voices with slowly shifting harmony creates a feeling of peace. Suddenly the ensemble plays a glorious G major chord, only to have the Hubunculus theme reappear in half tempo, sliding the G major chord into a g minor-major 7th chord. The movement ends with a long decrescendo to pianissimo on this chord, preventing the listener from a sense of closure – Hubunculus has the last word – we can't hide from anxiety even in our happiest moments.

The movements show both hope and anxiety – "There is no hope without fear, and no fear without hope" (Spinoza). Our quintet enjoyed this evocative work very much. Hornist Steve Park described the horn part as "challenging and well-written." Reflection was well worth the rehearsal effort and it received a rousing response from the audience. *Bonnie Schroeder, adjunct instructor of oboe at Utah State University, principal oboe of the Orchestra at Temple Square, and member of Logan Canyon Winds.*

**Shenandoah for brass quintet with optional offstage trumpets, arranged by Brandon Ridenour.** Canadian Brass Ensemble Series, Hal Leonard Corporation, 7777 W. Bluemound Road, PO Box 13819, Milwaukee WI 53213; canbrass.com. HL50490193, 2010, \$30.

The Canadian Brass' trumpeter Brandon Ridenour arranged this rendition of Shenandoah. The publication, released in late 2010 as part of their Ensemble Series, is another in the ever-growing series of Canadian Brass publications. You can hear the group play this arrangement on their *Stars and Stripes* CD (Opening Day Recordings).

Shenandoah has been a popular subject for arrangers, and the tune appears in various settings even within the Canadian Brass's own output of educational solo and quintet publications. What makes this setting a little different is that it is set for a brass quintet with a pair of flugelhorns in lieu of the usual trumpets, and an option to use a complement of two off-stage trumpets. The latter appear as part of three short, distant-sounding calls, but can be freely omitted without unduly detracting from the effectiveness of the arrangement.

The arrangement is basically of intermediate level difficulty, with straightforward rhythms and a sustained legato style in all the parts. It does demand some sensitivity to tone and style, and particularly to intonation. The opening statement of the melody is set as an ensemble unison in the upper four parts. If the off-stage parts are used, they need to be prepared to enter on an open fifth, with the first trumpet of the pair entering each time on a written c". The arrangement is just under six minutes, formed by varied repeats of the song melody, with phrase extensions forming transitional material between each one. The horn gets the lead line in the middle of the piece, set in the warm mid-range against sustained harmonies in the rest of the ensemble. The texture rises to a full climactic statement, then the music tapers to a poetic close. If used, the offstage trumpets have the last word with a final statement of their call motive. This nice arrangement should provide a welcome contrast on a concert of the more commonly heard brassy works for quintet. *RD*

# Recording Reviews

Lydia Van Dreel, Editor

Send discs to be reviewed to Lydia Van Dreel, School of Music and Dance, 1225 University of Oregon, Eugene OR 97403-1225 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 ([tap-music.com](http://tap-music.com)), MusicSource ([prms.org](http://prms.org)), [amazon.com](http://amazon.com), or the distributors or artists listed in the reviews.

**Horn Constellation.** Jacek Muzyk, horn. Angela Baranello, flute; Grace Chu, Catarina Domenici and Casey Robards, piano; JoAnn Faletta, guitar; Sebnem Mekinulov, soprano; Suzanne Thomas, harp; Michal Muzyk, horn. Summit Records DCD 563. Timing: 46:06. Recorded: *Carnival of Venice* at the Foellinger Great Hall of the Krannert Center for the Performing Arts in Urbana IL; remainder recorded in the Slee Concert Hall at the University of Buffalo, Buffalo NY.

Contents: *España*, Bujanovsky; *Romance*, Scriabin; *Alphorn*, AV 29, R. Strauss; *Sonata for horn solo*, Bujanovsky; *Esquisse for horn, flute, and harp*, Barboteu; *Evensong*, Fuchs; *Carnival of Venice*, Arban; *Bipperies*, No. 1, Shaw; *Le Basque*, Marin Marais.

Jacek Muzyk, an accomplished orchestral hornist and now the associate principal horn of the Houston Symphony Orchestra, is also an accomplished soloist. This, his third solo CD, is a wonderfully diverse disc containing a brilliant and balanced variety of virtuosic horn music. Muzyk's extraordinary sense of line and phrase, coupled with virtuosic technique and flexibility is on full display.

The disc opens with the familiar horn standards: Bujanovsky's *España*, Scriabin's *Romance*, and Strauss's *Alphorn*, with the rich vocals of Sebnem Mekinulov. Muzyk's masterful delivery of Bujanovsky's *Sonata for solo horn* is particularly stunning in its acrobatics. Barboteu's *Esquisse for flute, horn, and harp* and Fuchs's *Evensong*, commissioned by the Virginia Symphony's principal hornist, David Wick, as a recital piece for himself and Music Director JoAnn Faletta, guitar, are both sweepingly lyrical and beautifully evocative short chamber pieces.

The disc ends with three lighter selections, *Carnival of Venice*, Lowell Shaw's *Bipperies*, No. 1 skillfully delivered as a duet by Muzyk and his eleven year old son, Michal Muzyk, and finally, Dennis Brain's signature encore piece, Marais's *La Basque*. Muzyk's extraordinary technique is dazzling in these pieces, and all are performed with extraordinary charm. -LvD

**Genghis Barbie.** Genghis Barbie: Alana Vegter, Danielle Kuhlmann, Jacquelyn Adams, Rachel Drehmann, horns. Genghis Vinyl Records 001. Timing 41:27. Recorded at Dreamflower Studios.

Contents: *Kiss from a Rose*, Seal, arr. Evan Kuhlmann; *Take on Me*, A-ha, arr. Michael Atkinson; *Somebody to Love*, Queen, arr. Danielle Kuhlmann; *Sister Rosetta Goes Before Us*, Alison Krauss and Robert Plant, arr. James Blachly; *57821*, Janelle Monáe, arr. Danielle Kuhlmann; *Bad Romance*, Lady Gaga, arr. Danielle Kuhlmann; *Without You*, Mariah Carey, arr. Danielle Kuhlmann; *Africa*, Toto, arr. Brad Kerr Green; *Anchor Song*,

Bjork, arr. John Glover; *Thong Song*, Sisqo, arr. Danielle Kuhlmann.

Genghis Barbie's eponymous first album is a rambunctious frolic through their inaugural year of existence as "the leading post post-feminist feminist all-female horn experience." On this CD, the Barbies deliver a distinctive musical experience of pop-culture abandon while also experimenting with gender-as-performance, effectively toppling expectations of classical chamber music and the horn quartet genre.

The arrangements are all well crafted and exploit the range of the horn quartet, and often surprise vocal lines and other charming nuggets are added into and onto the end of tracks. However, a certain topicality to the music might be lost on a listener unfamiliar with the pop classics presented on this CD.

Highly provocative and humorous, this is a wonderful debut CD from four young musicians who clearly have new ideas about making it in the music business. For the listener who prefers horn quartet music served up in a familiar fashion, this CD is not for you, but for anyone open to horn quartet music as more of a performance art experience, Genghis Barbie is paving the way. -LvD

**"FRIPPERIES" Volumes 1 - 8.** Lowell E. Shaw. Wallace Easter, Timothy Schwartz, Calvin Smith, Jeffrey Snedeker, horns. HN CD 1, Total Time: 65:31. Recorded in the Blacksburg United Methodist Church on September 4-5, 1999.

Contents: *Volume 1: To begin with...*, *Hornpipe*, *Gracefully*, *Ghostly March*; *Volume 2: Beguine*, *Just for Fun*, *The Spook Spoke*, *Barbershop/Dixie*; *Volume 3: Charleston*, *Struttin'*, *Wistful Ballad*, *With Abandon*; *Volume 4: Something Old*, *Something in Two*, *Something Borrowed*, *Something Blue*; *Volume 5: Rinky-dink March*, *Jaunty*, *Swing Waltz*, *Pushy*; *Volume 6: Calm and "Cool"*, *Happy*, *With a Lilt*, *Light and Latin*; *Volume 7: Takin' It Easy*, *Strollin' A Bit Boisterous*, *Brightly*; *Volume 8: Overdone Tango*, *Lazy Blues*, *Sassy*, *Movin' Along*. All compositions by Lowell E. Shaw.

**"--- IPPERIES" 'n Stuff.** Lowell E. Shaw. Wallace Easter II, Wallace Easter III, Timothy Schwartz, Calvin Smith, Jeffrey Snedeker, horns; Paul Zapalowski, bass. HN CD 2, Total Time: 70:59. Recorded in Buffalo NY, August 29, 30 and September 1, 2008.

Contents: *Frippers Volume 9: No. 33 Cheerfully*, *No. 34 For Fun*, *No. 35 Solidly*, *No. 36 Spritely*; *Frippers Volume 10: No. 37 Nonchalant*, *No. 38 Whimsically*, *No. 39 Halloween*, *No. 40 Brightly*; *Just Desserts: No. 1*, *No. 2*, *No. 3*, *No. 4*, *No. 5*, *No. 6*, *No. 7*, *No. 8*, *No. 9*, *No. 10*, *No. 11*, *No. 12*; *Bipperies: No. 1 Playfully*, *No. 2 Markedly*, *No. 3 Gracefully*, *No. 4 Spookily*, *No. 5 Crisply*, *No. 6 Whimsically*, *No. 7 Jauntily*, *No. 8 Decisively*, *No. 9 Finally*; *Trip-eries: No. 1 Easy Swing*, *No. 2 Funky*, *No. 3 Marcato*, *No. 4 Fast*; *Quippers Volume 2: No. 5 Slow and Sassy*, *No. 6 Keep Calm*, *No. 7 Shuffle*, *No. 8 Insistant*. All compositions by Lowell E. Shaw.

As the liner notes of the CDs describe it, when Lowell E. Shaw was in the service, he had a chance to fill in for a trombone in the 17-piece dance band drawn from the Sampson Air Force Base Band. He realized that the traditional horn repertoire had





left him unprepared to cope with the musical language used in the “swing” numbers. After performing for a bit with this big band, he became more comfortable with the popular music idioms and notation, and he became interested in writing for the group. He studied scores of several talented arrangers in the group and began writing for the big band, developing skill at composing in this idiom. When Lowell Shaw began teaching horn, he felt that exposure to popular music styles might benefit his students, along with encouraging ensemble reading sessions, and thus, the *Fripperies* et al were born.

We can all be grateful that Shaw’s colleagues from *The Hornists’ Nest* encouraged him to publish the *Fripperies*, as he felt reluctant to do so. Now, of course, they are a staple of the horn small ensemble repertoire, and we are lucky to have these two quality recordings of much of Shaw’s oeuvre to enjoy. Again, according to the liner notes, Wallace Easter is largely responsible for making this project happen. The discs are very enjoyable to listen to. Shaw’s compositional skill, lightness, and ubiquitous humor constantly delight, especially when he quotes our serious romantic repertoire, such as the Strauss tone poems. -*LvD*

**Solo, J. Bernardo Silva**, Self-published

Contents: Cello Suite No. 1, J.S. Bach; *Laudatio*, Krol; *Hornlokk* (1972), Berge; *Monodie*, op. 218, Koechlin; *The Dream on the Rhinoceros* (1994), Madsen; *España*, Buyanovsky; *Cor Leonis* (1990), Dodgson; *Le Rendez-vous de chasse*, Rossini, arr. Baumann

This disc includes an impressive list of unaccompanied works that allow Silva to display a rich, luxurious tone and impressive agility. The Bach is performed fairly straight ahead. While I personally would like a bit more rubato, the agility and technique he displays with confidence makes for a commanding performance.

The inclusion of the Berge, Krol, and Buyanovsky is appreciated as these selections are appearing regularly on audition and competition lists, as well as on collegiate recitals. It is always gratifying to hear different interpretations to gain further insight to performance possibilities. Silva does not disappoint. The Krol is performed in a straight-ahead fashion with excellent attention to articulations, tempo, and dynamics. His use of occasional rubato and stretch are tastefully done. His spacious approach to tempo and tone is appreciated. The Berge is full of pitfalls for the performer and Silva performs brilliantly, especially in the notorious passage at the end of the second page and the beginning of the third where everyone wishes they had a third lung. The Buyanovsky allows the soloist to display significant color variances and rapid articulation passages. Silva does not hold back on the tempo and he is at ease with the challenge. I particularly like the more subdued stopped horn color he chose.

Many hornists may not know the Koechlin, Madsen, or Dodgson works, which are refreshing to hear. Through the solid performances on this disc, these works may be discovered by others. Silva displays superior control over the entire compass of the instrument, whether exploring the extreme upper range (Koechlin), or the lower range (Dodgson).

Silva’s efforts to produce an impressive disc of unaccompanied horn music is appreciated. Such a task is formidable

and, as one knows who has performed such works, there is no place to hide, or coast. Performers must be at the top of their game in order to give coherence to these works so they are not perceived as rambling. The performances here are well planned, interesting, and given with confidence. -*Eldon Matlock (EM), University of Oklahoma*

**London Baroque Ensemble, Karl Haas, Conductor; Recordings from 1949-1957 with Dennis Brian, Alfred Cursue, Neill Saunders, Francis Bradley, Emil Borsdorf**; Sotone, Catalogue No. 116.

Contents: Two Arias in F, Handel; Overture (“Fitzwilliam”) for Two Clarinets and Horn in D, Handel; Six Sonatas for Winds, CPE Bach; *Divertimento (Feldparthie)* in C, Haydn; *Divertimento (Feldparthie)* in F, Haydn; Suite in B<sup>b</sup>, Op. 4, R. Strauss.

Steven Ovitsky and the Sotone label are to be commended for continuing to salvage historical performances from historical recordings and broadcasts. It is arduous work to clean up such recordings and put them into an acceptable format for modern consumption. Succeed he does, and with restored/improved fidelity. The monaural tracks have a spaciousness to them that belies their origin.

To hear legends such as Dennis Brain and his colleagues lend their artistry to Baroque and Classical music is sheer joy. Superior ensemble playing and artistry such as this should be a model for all hornists and is a good reference for all performers. The Handel arias are delightful. The Overture is unusual, if only for the scoring; however, it is a very interesting work and worth exploring. The Bach and Haydn performances are masterful in their elegance and the ensemble blend of the Harmonie.

The Strauss Suite in B<sup>b</sup> may be one of his lesser-known wind ensemble works. The performance here is not without some minor flaws, especially intonation. However, considering the nature of the beast, instrument design, and the recording industry of the time, it is not unexpected to have slight mars. How these musicians adjusted to intonation and ensemble discrepancies is a good primer for all performers.

Ovitsky has assembled interesting and delightful musical selections. For those of us who have opportunities for chamber work, the discovery of works such as the CPE Bach and the Haydn wind ensemble selections may inspire additional performances on contemporary stages. -*EM*

**ELF Trio, Dave Lee, horn**; Geoff Eales, piano; Andy Findon, flute; Nimbus Alliance, Catalogue No. NI 6150

This is an interesting recording. It is difficult to designate a style criterion as the music spans many moods and styles. It could be New Age or Jazz, but even those designations are too stringent for what is given here; perhaps a better designation is contemporary.

This album will appeal to many tastes. As the liner notes say, the combination of horn and flute is an appealing ensemble, so diverse, but at the same time similar. The addition of Eales on piano makes this recording. Certainly the talents of Lee and Findon are stellar in their own right; however, the nuance and taste that Eales brings from his background in jazz makes this ensemble sound so “right.”



This is a lengthy disc, with several individual compositions and three collections of what I would classify as suites. The central composition that inspired this project is *Phantasia*, a lengthy, multi-movement work based upon Andrew Lloyd Webber's *Phantom of the Opera*. A series of nine interlocking movements closely follow the action of the drama. It is a tour-de-force for the ensemble and features all three voices in equal dialogue. Time will tell if Sir Andrew Lloyd Webber will allow this work to be published; it would be a welcome addition to our literature.

*Folk in a Boat* is a collection of four folk songs. "When the Boat Comes In" will elicit memories of *Titanic* with its Irish melody and penny whistle. The second movement, "Brigg Fair/Scarborough Fair/Greensleeves" is a tightly woven medley. Those familiar with Simon and Garfunkle will appreciate the treatment of the centerpiece here. The last movement, "Molly on the Shore" pays homage to Grainger, but returns to a style reminiscent of the initial movement, only without penny whistle.

The collection *Doing Bird* is three movements featuring Joe Zawinal's *Birdland*, George Shearing's *Lullaby of Birdland*, and Charlie Parker's *Ornithology*.

This is a joyous romp by the three performers. I enjoy listening to good jazz, and while not jazz in a strict sense, it certainly has many elements that lend themselves to that classification. I hope the arrangers will consider putting this out for publication at some point. It would fill a good niche in recital programming. All three players show their skill at this style and exhibit a fluid ensemble. Eales's voicing and touch on this selection bring an authenticity and ease that allow Lee and Finson to float along. If you are looking for a nice disc, a little off the beaten path, I highly recommend this for your pleasure.

-EM

***Steps to the Past, Tommi Hyytinen with hornists Tuomo Eerikäinen, Jukka Harju, and Tero Toivonen***, Tiina Korhonen (piano), Paivi Severeide (harp), The Golden Horns; Pilfin Catalogue No. JJVCD-86

Contents: Sonata in F Major for Horn and Harp, Dauprat; Larghetto & Andante from "6 pièces mélodiques originales," Gounod; Larghetto, Chabrier; Notturmo, op. 112, Reinecke; *Reverie*, op. 26, Glazunov; Nocturno, op. 7, F. Strauss; Two Duets, Rimsky-Korsakov; Notturmo for four horns, Rimsky-Korsakov.

This disc represents an arduous task for hornist Tommi Hyytinen, who has put forth an interesting project. He both includes selections representing different periods and styles and also plays the works on a multitude of period or replica instruments such as a natural horn, a German horn (Kruspe ca. 1880) with cylinder valves, a Perinet-valve W. Brown & Sons horn, and a Vienna horn (Jungwirth).

To master and record such works on such a diverse set of instruments undoubtedly takes extra preparation. Appreciating the subtle differences in tone, projection, and articulation, I believe would best be reserved for the concert hall, or for those listeners with higher-end playback systems. Differences can be discerned with the placement of microphones and overall engineering, but the sought-after results may not be obvious to all

listeners. Even so, a project of this sort is an accomplishment of the highest order.

Music for horn and harp was a popular medium for a time in 19th-century France. Hyytinen's performance of the Dauprat is a welcome discovery. The delicate approach of Hyytinen makes a perfect foil for the elegantly performed harp part by Paivi Severeide. The subtle colors of the French aesthetic in the natural horn performance are beautiful.

The Gounod and Chabrier illustrate the smooth legato of a Perinet valve instrument. The tone is pure and surprisingly rich. The instrument does create some obstacles to the soloist in upper register playing, increasing thinness of tone and instability of pitch. Playing such literature on historical instruments is a feat not for the faint of heart.

For those who have wondered about the differences in sound between various piston valve systems, we have the opportunity to hear the Reinecke and Glazunov performed with a German cylinder valve horn. I assume this would be a Berliner-pumpen design. The ability to slur a smooth legato easily, as the soloist states, is clearly evident. Hyytinen does a superb job handling the smooth cantabile requirements of both works and coaxes a wonderful, warm tone out of the instrument.

The Vienna Horn is evidently a tonally and acoustically improved instrument in comparison to the other instruments. The soloist may feel more comfortable in the instrument's stability in the smooth legato and the security of Vienna valve action. Even so, it would be nice to hear a bit more freedom in the approach to the Strauss selection. The Rimsky-Korsakov selections are a nice addition, with attention to balance, articulation, note length, and tone. The soloist and his colleagues are commended for smooth and musical ensemble playing.

This is an interesting disc to place in your collection. It definitely should be an addition to any collegiate listening library.

-EM

***Music for oboe, horn and piano***, Jeremy Polmear (oboe), **Stephen Stirling** (horn), Richard Saxel (piano). Oboe Classics CC2022 (oboeclassics.com)

Contents: Trio after the Quintet K.407 by Wolfgang Amadeus Mozart, *Romance* Opus 43b by Adolphe Blanc, Trio Opus 61 by Heinrich von Herzogenberg, *Air Arabe* Opus 77 by H. Molbe, *Vocalise-Waltz* (1996) by Paul Basler, Trio (1990) by Jean-Michel Damase

It was wonderful to see a CD devoted to the combination of oboe, horn, and piano in my first stack of recordings to review for *The Horn Call*. As many horn players have performed the Reinecke and Herzogenberg trios with many of their oboe-playing friends, it was expected that one of those Romantic-era trios would be included on this disk. However, some new pieces for this soulful combination of instruments are included here, and several of them deserve to be heard more often.

This recording begins with a transcription of the Mozart "Horn" Quintet in E<sup>b</sup>, K.407. Many of us grew up listening to the classic Dennis Brain record of the original instrumentation (horn, violin, two violas and cello). As a result, we may be apprehensive to listen to another version. Recalling a faculty natural horn performance at Indiana University in the 1990s by Richard Seraphinoff that used natural horn, violin, and fort-





epiano reminded me to listen to this transcription for horn, oboe, and piano with an open mind. Instantly the charm of the instruments was displayed in this version, with the parts adjusted by the performers.

Thanks to this CD, a hidden treasure has been uncovered: Adolphe Blanc's *Romance*. While there is no listing of this 19th-century French composer in most music dictionaries, a little online digging will lead one to Eastman's Sibley Music Library. According to that source, Blanc's Opus 43b *Romance* was first published in 1900 and then rediscovered in the 1990s. While he was a contemporary of Camille Saint-Saens, Blanc's *Romance* has more of a dramatic flair than say the Opus 36 or 67 *Romances* of Saint-Saens. Many horn players may be inspired to program it as a result of this recording.

Herzogenberg admired the music of Johannes Brahms (who in turn admired Herzogenberg's spouse Elisabeth), Herzogenberg's music might remind the listener of the music of Antonin Dvorak. Being familiar with only a few recordings of this work (Barry Tuckwell's and Jenő Kevehazi's on Naxos immediately come to mind), it is good to see that another quality performance of this 1889 trio has become available.

Viennese lawyer Heinrich Freiherr von Bach had evening musical soirees in his home, for which he composed chamber music under the pseudonym H. Molbe. *Air Arabe* has a certain 19th-century house music feel to it and did not necessarily need to be recorded.

As a fan of Paul Basler since our students days at Florida State University (FSU) in the 1980s, it was nice to see his *Vocalise-Waltz* on this CD (composed in 1996 for another FSU friend and colleague of ours, Cindy Carr). Thanks to Carr's trio with her husband Timothy Clinch (Trio Arundel), the literature for this combination of instruments has been explored and augmented. Basler's music is accessible, light and clever (much like his personality), and this *Vocalise-Waltz* will remind listeners of two of his other compositions from the 1990s: Trio (1998) for horn, bassoon, and piano, and Serenade (1997) for horn and piano. While enjoyable, its placement between the Molbe and Damase on this CD seemed out of place. Perhaps if it had been placed at the end of the CD instead, it would have felt more like an encore to the recital.

The four-movement Trio by Damase has whimsical and quirky qualities often associated with the music of Francis Poulenc. In fact, there are many moments when this piece will remind listeners of Poulenc's Trio for oboe, bassoon, and piano. Composed in 1990 and commissioned by Philadelphia horn player Martin Webster, Damase's Trio is a stunningly virtuosic *tour de force* for all three musicians. This piece is another which should be programmed more often – it will both delight listeners and challenge performers.

In terms of the musicians, all three are skilled performers who give proper justice to all of the music on this CD. This trio of British musicians showcases the art of playing chamber music at an extremely high level. Horn player Stephen Stirling, who serves as principal horn of London's Academy of St Martin in the Fields and the City of London Sinfonia, is an amazing musician who beautifully displays the many styles needed for this literature (Classical, Romantic, and 20th century).

Recorded and released in 2010, this recording of nearly 69 minutes of music is a wonderful value, marketed as includ-

ing a "... 20-page booklet with 3,000 word programme notes in English ..." However, the font type was so small that it was difficult to read, especially the program notes about the Mozart with its bold red background. Except for the Herzogenberg Trio, this is a premiere recording of the other pieces on this CD (the Mozart in this trio version, that is). It should be in the libraries of all who are interested in horn, oboe, and chamber music. Paul Austin, Grand Rapids Michigan

**Our Time QR180 (quadre.org). QUADRE The Voice of Four Horns** (Nathan Pawelek, Amy Jo Rhine, Lydia Van Dree, Daniel Wood), with Molly Barth (flute), James Kassis (percussion), Elizabeth Weigle (soprano)

Contents: *The Impetuous Winds* (2008) by Jamie Keesecker, *In Time* (2008) by Daniel Wood, *L'oiseau des bois*, opus 21 by Albert Franz Doppler, *Three Hunting Songs* (1976) by Brian Holmes, *Concert Companion No. 1* (2007) and *Midlife Crisis* (2008) by Nathan Pawelek, *Night Music* (2008) by Mark Carlson, and *Moonshine from the Hills of Attleby* (2007, revised 2008) by Daniel Wood.

Those who have followed the path of Quadre over the years have enjoyed seeing the group grow up before our eyes. When they entered the scene in 1998, many viewed the youthful horn quartet as a fun group that one could easily imagine entertaining and inspiring young audiences. With this CD, recorded in 2008 and released in 2011, the image of Quadre will mature in the eyes of those who may still view the west-coast-based foursome that way.

First comes the good news. The horn playing on this CD is really great. The sounds and styles match quite well, and it would be wonderful to see this quartet in person. Their supportive artists (Barth, Kassis and Weigle) are also terrific performers who blend into the Quadre spirit with ease.

The opening piece on the CD will no doubt become a favorite for horn quartet fans. Keesecker's *The Impetuous Winds* has excitement and drama that will hold the interest of performers and listeners alike. It would not be surprising to see accomplished horn quartets seek out this work for their upcoming concert repertoire.

The five-movement *In Time* by Quadre founder Daniel Wood comes next, with the programmatic titles Luck, Love, Lies, Loss, and Laughter. This cyclic piece for horn quartet and percussion aims to describe the path of a love lost (and yes, there is actual laughter incorporated in the final movement). Sometimes such compositions work best for those who commission and premiere it, due to its personal nature. That may be the case with this piece, which is well-suited for Quadre.

Known chiefly as a flute performer (played in opera and ballet orchestras) and educator (taught at the Vienna Conservatory), but who also tried his hand at composing and conducting, Albert Franz Doppler (1821-1883) wrote his Opus 21 for flute and horn quartet (which could be substituted by piano or harmonium) in Mainz, Germany. This Hungarian virtuoso showcases the flute in *L'oiseau des bois* (translated "the bird of the woods"), perhaps having himself in mind as performer. It was a shame that there was no information provided in the CD notes about either the composer or this piece.

Professor of Physics at San Jose State University (and a horn player as well), Brian Holmes wrote *Three Hunting Songs*



(1976) for soprano and horn quartet over three decades before the other pieces on this CD – with the exception of the Doppler. All make good use of word painting (in that the horn writing matches the text). Listeners may be disappointed in that the natural horn is absent from this composition, which would have recalled the historical roots of our instrument. It seems that the resurgence of the valve-less horn in the US occurred in later decades. The libretto is included in the liner notes but they are not necessary, since Weigle's diction is clear – there may be some missing text at the end of the final hunting song.

Two horn quartet pieces by Quadre's Nathan Pawelek occur next: *Concert Companion No. 1* and *Midlife Crisis* (which adds marimba to the mix). While there is no mention of the first piece in the liner notes, the three-minute *Concert Companion No. 1* has a virtuosic fanfare style that could either be an attention-grabbing way to start a program or serve as the perfect encore piece. The programmatic *Midlife Crisis* has two movements and may be best appreciated by listeners over the age of 45. Both of Pawelek's pieces require excellent multiple-tonguing skills (or extremely fast single-tongue actions) by the players.

It would be very interesting to hear LA composer/UCLA faculty Mark Carlson's *Night Music* (2008) for horn quartet, flute and alto flute (one performer doubling) programmed right after the Doppler on a concert. *L'oiseau des bois* evokes the forest image of a songbird and nocturnal creatures are given center stage in Carlson's piece. While the horns are secondary in nature in *L'oiseau des bois*, they are prominently featured in *Night Music*, having more exposed passages that showcase control of the horn players than before. With its interesting harmonies, a darkened concert hall may be appropriate for live performances in order to assist listeners with the nighttime effect.

The CD ends with another composition for horn quartet and percussion by Daniel Wood. *Moonshine from the Hills of Attleby* is filled with personality, but unfortunately there is also no mention of this piece in the liner notes. Listeners are free to imagine at will, and they will.

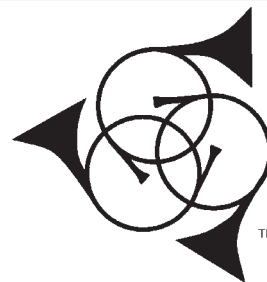
The issues that some may have with this CD fall in the areas of programming and packaging. Upon glancing at the accompanying notes, there seemed to be some inconsistencies. The CD states that "Our Time, Quadre's fourth album, is the culmination of a two-year journey to commission new composers and to collaborate with non horn-playing instrumental artists to create and record new music within the gamut of Thoreau's 'highest of arts'." Then why has a 19th-century piece by Doppler for flute and horn quartet been included on this recording? Had it been placed near the Mark Carlson *Night Music* (which uses the same instrumentation), perhaps a comparison could have been drawn a bit easier. Better yet, had the Carlson piece been composed as a modern-day response to the Doppler, or made reference to it via musical quotation, its inclusion on this CD would have been relevant. The same could be asked of the Brian Holmes work *Three Hunting Songs* (1976), probably composed before some Quadre members studied the horn.

In fact, the four of the five composers who composed music as a result of this CD's mission are horn players (Brian Holmes, Jamie Keesecker, Nathan Pawelek, and Daniel Wood),

of which two are Quadre members (Pawelek and Wood). It is a good thing for horn players to write for their instrument. Who has a better understanding and a keen insight about the horn that its players? However, it might have been a good idea to have included a few more non horn-playing composers in the mission of this CD so that boundaries that may unknowingly restrict performers might have been pushed and explored. Also, it may have provided a good education for those composers who do not know the horn as intimately as its performers.

Also unclear was the location of the photo prominently displayed on two panels inside the CD, as well as the lack of consistent order of the pieces in the program notes (did not follow the order of the CD, was not alphabetical, and appeared to be random). The absence of program notes for three of the pieces and one of the composers on this recording was a pity.

However, the merits of this CD far outweigh these issues. At the end of the day, performance ranks supreme. Quadre delivers on this CD, but don't take my word for it. Visit their website and listen for yourself. Better yet, download *Our Time* and skip the packaging issues altogether. PA



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

by Karen Robertson

US-trained horn players face differences in audition and hiring practices and working conditions when working in Germany. Those who have made the transition offer advice to horn students who want to go to Germany to play in orchestras.

In the previous two articles, I discussed the migration of US-trained horn players to Germany in the 1970s, '80s, and early '90s. Since then, the number of migrating hornists has dwindled. I discussed the reasons for this phenomenon in the first article, focusing on the changes US horn players made in order to play horn in German ensembles in the second article.

## Auditions

The delineation between low (*tiefes*) horn and high (*hohes*) horn is stronger in Germany than in the US, and the corresponding name for each position reflects this distinction. Eric Terwilliger, solo horn in the *Symphonieorchester des Bayerischen Rundfunk* remarks, "They really are specialists: low horn players and high horn players. I think that's also a reason why you get a full low horn sound here. In America, everyone is trying to be a high horn player and if they don't make it, then they play second or fourth. But here there is an enormous amount of specialization, which results in startling low horn players, people who just sound great. They have the facility in the lower octave like high horn players have in the top octave. It's mind-boggling, and it gives a great horn quartet sound."<sup>1</sup>

Most orchestras (as stated in the previous article) have five to seven members in the horn section. Sections with an even number of players have an equal number of *tiefes* and *hohes* horns – one person may have the title of Solo/1st while another may be 3rd/1st. The players who play *tiefes* horn might have the title of 2nd/4th or 4th/2nd. In sections with an odd number of players, in addition to an equal number of players high and low, one person has the title *Wechsel* horn; this person plays either 2nd or 3rd horn parts, playing a flexible role in the horn section. The position of assistant first horn does not exist in German orchestras; the principal hornist will rarely, if ever, use an assistant in performance.

An opening in a German orchestra is usually advertised in the trade magazine *Das Orchester*. The audition committees of German orchestras tend to invite fewer people to audition than US orchestras do, usually about 20. The selection is based on the résumé and recommendations provided by the applicant. The makeup of audition committees in Germany is much like audition committees in the US – a mixture of horn players and other brass, wind, and string players – although the composition varies somewhat from orchestra to orchestra. As in the United States, the conductor usually has the final say in who is hired.

The actual audition in Germany is very different from auditions in the United States. In the majority of German orchestras, no screen is used for any rounds; if a screen is used at all,

it is usually only for the first round. In the United States, the first round audition is almost always held behind a screen, and it is not unlikely that the second round is behind a screen as well.

In the United States, each applicant is given a list of several orchestral excerpts, forming the bulk of the audition material. A solo may be required, with the applicant usually given a choice between the exposition of a Mozart or Strauss concerto, usually without accompaniment. However, in a German audition, the solo repertoire is of utmost importance in choosing a candidate. In the first round of a high horn audition, either the entire first movement of Strauss's first concerto or Mozart's second or fourth concerto is requested. The auditionee is expected to perform with an accompanist, usually provided by the orchestra. The next round consists of a different first movement from another concerto. In the first round of a low horn audition, either the first movement of Mozart's third concerto or the Hermann Neuling *Bagatelle* is requested. In the second round, the low horn auditionee will be asked to perform the other piece.

Most of the people I interviewed were very happy with the practice of requiring more solos instead of excerpts in auditions. Bill Jones, solo horn in *Philharmonisches Staatsorchester Mainz*, says, "From the two concertos, you are going to know whether the person can basically play horn or not, and if, after hearing a few excerpts after that, you can't decide whether the person is competent, it's your fault, not theirs! The excerpt list is usually shorter rather than longer. For American auditions, I've seen lists pages long. But here, none of that; we'll put mostly five or six pieces, and usually they are pieces we've got coming up in the next season, so we know if we take this person they are going to be able to play this piece when we come to it, but it's not a long list."<sup>2</sup>

## Hiring and Tenure

Labor laws in Germany are highly regulated, and each industry has a union that represents the interest of its members. The main union for orchestral musicians, the *Deutsche Orchester-tervereinigung*, oversees contract negotiations for most, but not all, of the orchestras in Germany. Radio orchestras and private orchestras have slightly different negotiations, although they usually follow the same structure. Public orchestras in Germany are divided into pay classes – A, B, C, etc. based on the size of the orchestra and the area the orchestra serves. This structure determines the salary for each musician in the orchestra.

Because of the strict nature of the labor laws, the process for tenure in a German orchestra is the same process as any worker within the German system. New members are evaluated at specific times throughout the probation year, and by the end of the first year a decision is reached about tenure for the new member. Contrary to US practice, tenure is decided by the entire orchestra, not just the conductor or section members.



Stefan Jezierski, 3rd/1st horn in the *Berliner Philharmoniker*, explains, "Everyone has a vote and the person has to get two-thirds of the orchestra to get the job. Sometimes it's very close; sometimes one vote makes the decision. The conductor also has only one vote; he has a recommendation, but in the final analysis, only one vote."<sup>3</sup>

### Broadway Musicals

In the last 20 years, the genre musical theatre has become popular in Germany. Two of the horn players who took part in this phenomenon were Bill Albright and Richard Rieves, horn players in the *Hamburger Symphoniker*. Richard says, "In 1986, the 'Musical' wave happened in Germany with the musical *Cats*. Before that time, there had never been a long-running musical in Germany. So Bill and I were lucky; they had pretty much filled the band for *Cats* with American and Canadian jazz players who had been hanging out in Amsterdam, but they didn't know what to do about the horn. For the jazzers, horn was very weird. So they talked to us, partially because we could, but partially I think because of the stereotype. Germans believe that all Americans can play jazz, even horn players, although most horn players are not trained in any way to do what most trumpet players can. But they believed it, so we ended up doubling there. We were basically our own contractors because we couldn't play all the jobs, but we played as much as we could and we hired subs when we couldn't."<sup>4</sup>

*Cats* became the longest-running musical in Germany, lasting 15 years. After that, more and more musicals were performed in Germany. Kerin Black, a US-trained hornist currently performing in the musical *Ich war noch niemals im New York*, tells me, "Hamburg is the 'Musical' capitol of Germany. There are three major musical theatres here and they are building a fourth."<sup>5</sup>

Kerin has performed in many musical theatre productions in Germany, and she warns that the German labor laws do not apply to employment with these productions. "When the shows first started, they would let a show run forever, so a show like *Cats* went 15 years. Now, the companies think they've gotten smart. They have realized that, because of German employment laws, if they close down the whole show, and the next show only needs a band with two guitars and a bass, then they get to let everybody go and they don't have to make a commitment."<sup>6</sup> Richard adds, "They've gotten very clever at having a big piece then a small piece, and then they bring another big piece, so that they are not obligated to pay benefits"<sup>7</sup> Kerin continues, "What they do now if it is a successful show – mine is, it's been sold out for over two years now – they move it to another city." When a show is moved to a new city, the production company is not obligated to continue to employ a musician such as Kerin in the new city; she must audition again to retain her job, and the salary is re-negotiated.

### Words of Wisdom

Learning to live and work in a foreign country has its challenges; however, all of the horn players interviewed were happy to be living in Germany. Most of them believe that Germany is a still good place for a young horn player from the United States. I asked each one to give me words of advice

for someone desiring the German experience. I have gathered their advice into five statements.

### 1. Study in Germany

Most of the horn players I interviewed did not speak German before moving to Germany, and many did not study in Germany before winning a job. However, these same individuals expressed the belief that it is harder now to go to Germany and get a playing job without knowing the language, musical style and customs of Germany.

Dan Costello, 1st/3rd horn with the *Anhaltinische Philharmonie*, says, "Speak German fluently, write as well as you can. It is the German people your age who will be able to help you with gigs, help you with invites to auditions. It's just like starting all over anywhere; you want to meet as many people as you can, try to fit in with the style as much as you can, try to get invited to audition."<sup>8</sup>

John Feider, solo horn in the *Göttinger Symphonie Orchester* agrees. "The thing is to come over and study here; learn the language, learn the customs. When I came over here and played my first couple of auditions, there's no screen. They want you to stand up, and when you come out on that stage, you are expected to say, 'Guten Tag,' and if you don't say that, you're already out. I didn't know that. I remember one time I walked into an audition, and probably I didn't say 'Guten Tag' and the person announcing says, 'Herr Feider, Amerikaner.' And then people who are sitting there that don't want to be at the auditions anyway start rattling their papers and talking to each other, and they are sitting close to you. You are playing at your stand and looking at these people who don't want to hear you, they turn you off."<sup>9</sup>

Because orchestras select only a few candidates for each audition, they rely heavily on recommendations to guide them. Connections are very important, and many of the interview subjects felt that the best way to get those connections was through study at a *Hochschule für Musik* in Germany. William Jones agrees, "Now, to even get invited...here's the way we do it in our orchestra and I think we are pretty typical of most German orchestras. The first audition, you write out the position for *Das Orchester*, it's advertised, and then you get let's say 100 applications, you are going to invite people. You look for Germans; we have this feeling, and I think it is correct, that, since we are a German orchestra we should offer Germans the job first. So we look for Germans, then we look for foreigners who are studying here in Germany for at least a year or two and we invite those people next. So if you are going to come over here with the intention that you want to stay and live and work in Germany, be prepared to invest some time in it. It's not going to happen overnight; you are going to have to come over and learn the way Germans play, learn how German orchestras work, spend some time with a teacher, and then start applying for jobs. Get yourself known for a little bit. I think that's pretty normal now; it just doesn't work instantly."<sup>10</sup>

Kathy Putnam, *Wechsel* horn, *WDR Symphonieorchester Köln*, had this advice: "Seek a master's degree in Germany. In this state [*Nordrhein-Westfalen*], an orchestra centrum in Dortmund offers a master's degree in orchestra studies; you study with a professor at one of the *Musik Hochschulen* – Essen, Detmold, Cologne, Düsseldorf – you take your lessons there and





the rest of your studies at this orchestra centrum. They have an orchestra and seminars on auditioning and stage fright. Doctors and psychologists come in as well as specialists in medicine for musicians. Guest lecturers coach on excerpts and auditioning – preparing you for an orchestra career. It's a new program. I would say do something like that and you've got a foot in the door for the audition process."<sup>11</sup>

To study in a German *Hochschule*, learning German is of utmost importance. Until recently, a foreign student who could not speak German could be admitted into a Hochschule on a trial basis; the student would be given a year to learn the language. However, this practice is changing. Many German schools will no longer accept a student who is not fluent in German. One excellent advantage to studying in Germany: tuition costs are only 500-600 *Euros* per year, far less than studying at a conservatory in the United States!

## 2. Be Open-minded and Willing to Change

Learning to live in a foreign country requires a willingness to learn new ways of thinking and relating. John Feider says, "The German culture is more formal than the United States. When you answer the phone in Germany you answer with your last name and if you are American, always say 'Sprechen Sie Englisch?' first. People watch how you dress even if they are dressed poorly. They watch when you come to rehearsal to see whether you are on time or not. Always be courteous; say 'Guten Tag,' not 'Hallo' unless you know them well. They expect you to say that when you come into a little store or something, and if you don't do that, although it may not seem like they know that you came in, they do notice."<sup>12</sup>

## 3. Be Patient with EU Hiring Practices

Because Germany is a part of the European Union, a person from a country outside of the EU has to go through many processes in order to be hired. Kathy Putnam says, "We had an American girl living with us for a year, a violinist; she had a temporary internship working in an orchestra and she was trying to get a job after that. She got an invitation to audition in Stuttgart for the Philharmonic; the invitation said, 'If you don't have a visa or a work permit, then you can't come to the audition.' It is so hard to get papers for non-EU people in many parts of Germany, where they do everything in black and white and they're very bureaucratic, and the orchestra can't be bothered. If you can't show up with a renewable work permit, they can't do the battle to get you the work permit. My orchestra hired a woman who is Taiwanese, and it took almost six months to get her papers. In Cologne, which has been one of the more liberal cities, it took them that long before she could start working. But they didn't give up, they kept trying until they got the papers; some orchestras would say, 'Well, you couldn't get your papers; I'm sorry, we'll have to hire someone else.'"<sup>13</sup>

## 4. Be Prepared to Change Equipment

The Alexander 103 is the instrument of choice in Germany. Many of the hornists interviewed, including those who do not play Alexanders, believe that a young player coming to Germany would be best served by learning how to play on the model. Switching from one of the more popular models in the

United States to an Alexander 103 takes time; this transition is most likely easier if done while studying with a German horn teacher.

## 5. Dream Big; Take Advantage of Every Opportunity!

Each one of the hornists interviewed possessed the ability to dream big, seize an opportunity and adapt to changes in order to fulfill their dreams. They were willing to sacrifice being away from their families, learn a new language, change equipment – whatever it took to get a job. None of these people have regretted it! This is the attitude that is needed the most to live and work in a foreign country. If you are someone who shares this ability, perhaps living in Germany is for you!



*This photo was sent by Charlie Putnam and was taken in 1988. Three people in the photo were not part of my article: Jane Lehman, Phil Gustafson, and David Bryant went back to the States and are in different careers.*

*(l-r) Front row: Phil Gustafson, Charles Putnam, Jane Lehman, Mark Putnam, Alan Leighton. Back row: Ray Zizka, David Bryant, Marcie McGaughey, Kathy Putnam, Geoffrey Winter.*

## Notes:

1. Eric Terwilliger (solo horn, *Symphonieorchester des Bayerischen Rundfunks*, Munich) in an interview with the author, October 2009.
2. William Jones (solo horn, *Philharmonisches Staatsorchester Mainz*) in an interview with the author, October 2009.
3. Stefan Jezierski (3rd / 1st horn, *Berliner Philharmoniker*) in an interview with the author, November 2009.
4. Richard Rieves (1st / 3rd horn, *Hamburger Symphoniker*) in an interview with the author, November 2009.
5. Kerin Black (horn, Apollo Theater, Stuttgart) in an interview with the author, November 2009.
6. Black, November 2009.
7. Rieves, November 2009.
8. Daniel Costello (1st / 3rd horn, *Anhaltinische Philharmonie*) in an interview with the author, October 2009.
9. John Feider (solo horn, *Göttinger Symphonie Orchester*) in an interview with the author, October 2009.
10. Jones, October 2009.
11. Kathy Putnam (*Wechsel horn*, *WDR Symphonieorchester*) in an interview with the author, October 2009.
12. Feider, November 2009.
13. K. Putnam, October 2009.

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# Verne Reynolds's Etude No. 6

## from 48 Etudes

by William Eisenberg

Verne Reynolds published his *48 Etudes for French Horn* in 1961. These etudes, like those of Chopin, Scriabin, and Rachmaninoff, are both technical studies and works of art – works with “sufficient musical merit” to deserve performance, as Reynolds states in his introduction. Nevertheless, the etudes have remained mostly in the practice room and off the stage. Perhaps the lack of performances and recordings is due to their significant technical difficulty, which overshadows their musical worth. Yet, to my mind, these are wonderfully expressive compositions that deserve to be performed. This article examines some of the challenges one faces in Etude No. 6, sheds light on its formal and harmonic language, and suggests how one might use this knowledge to craft a more compelling performance.

Verne Reynolds

Adagio  $\text{♩} = 72$

Horn in F  
(not at concert)

An interpreter of this etude faces significant challenges from the structure, harmonic logic, and lack of tonality. Without a single key to govern tonic-dominant progressions and cadential gestures, it is easy to get lost. In a tonal work, tension and release is driven by traditional voice leading – dissonance is carefully resolved by step, minor sevenths resolve downward, leading tones resolve upward, and so on. Without these

guiding practices, it is difficult to pinpoint the real points of arrival, on the small scale and the large, and the piece can end up sounding like a long run-on sentence. Therefore, one must get a handle on the organizational logic that drives the phrase structures and the large-scale form.

Verne Reynolds states that this etude is one of his “interval studies.” The minor third plays a vital role in the underlying harmony and the ends of phrases and sections. Reynolds generates different harmonies by combining minor thirds in a variety of ways (see Figure 1). Specific set classes<sup>1</sup> serve different functions: [0369], the set-class of the diminished 7th chord works as a signature harmony or signpost; [0134] is the collection of the piece’s head motif; and chromatic clusters appear throughout. These collections, with their distinct intervallic profiles, mark new sections.

Figure 1

Some combinations of minor thirds

The etude is in an ABA’ form, with the overall structure outlining a rise and fall in several ways. The A section begins in the middle range of the horn, and stays in this register until m. 28. The highest point appears in the middle of the B section, which runs from mm. 29-42. The closing A’ section plummets to the lower register, and comes to a close after gravitating to and solidifying the low c [as written, in F]. The etude has a hairpin shape dynamically, too – it opens softly, builds throughout the development, and closes with a *pianissimo*. Rhythmically, the opening and closing sections feature only eighth notes and longer note values while the development relies almost exclusively on triplets and sixteenth notes. The B section also accelerates the presentation of minor third cells. Like a pot coming to a boil, the surface becomes muddled as seconds and major thirds emerge forcefully, overshadowing the clearer presentation of minor thirds in the outer sections. Performers have a choice to make here: they can cut across the grain of some of the slurs to bring out other intervals or continue to emphasize the minor thirds, which compose the lines.

The opening four-bar motif recurs four times, each at an important structural point (see Figure 2). Each statement maintains the same [0134] sonority and rhythmic profile, but serves a unique role. In the first occurrence, the thirds fold in on each other, but the second two-bar grouping doesn’t overlap the first. When the motif returns in mm. 12-15, the measures work upward chromatically, overlapping each other and forming



a central axis around *b*, a minor third below and above. It is also important to note that the shape of each two-bar cell is an inversion of the opening gestures. The next occurrence in mm. 29-32, which marks the beginning of the B section, uses the same gesture as the opening, but starts lower, allowing Reynolds to return to the opening pitches when he sequences the motif up a perfect fourth, just as he did earlier. The final appearance of the motif, from mm. 43-46, marks the start of the A' section. Like the second occurrence, the gesture is inverted, but instead of closing on an expected *e*<sup>b</sup>, it drops an octave from the *f*<sup>#</sup>, and then another octave to *f*<sup>#</sup> in the next bar. These octave leaps signal a change in section and are a sign that the piece is coming to its final phrase. If treated properly, this change of pattern on the fourth (and final) occurrence has the potential to be a particularly surprising and expressive event.

Figure 2

Figure 2 consists of four musical staves, each showing a different transposition of the head motif. (a) shows the original motif in F major, transposed up a perfect fourth. (b) shows the motif inverted and then transposed up a major second. (c) shows the motif transposed up a perfect fourth to return to the original pitches. (d) shows the motif inverted and transposed, with a note marked 'expected D# avoided'.

An understanding of the rhythmic structure is also integral to an effective performance. The opening bars lay out two motifs that play vital roles in the etude: long-short followed by short-long. These twin motifs recur throughout. They accentuate the asymmetry of the 5/4 meter, made plain in the opening bars where the motifs are stated with a dotted-half and a half note. In these measures, the long-short gesture brings an increase in volume and intensity while the short-long gesture is heard as a relaxation. Reynolds often uses a series of short notes followed by a longer one as a cadential gesture at phrase endings. The reverse pattern (long-short) signals an increase in tension. In mm. 16-18, for instance, the phrase builds in intensity, as shorter eighth notes follow the opening slower rhythm, then relaxes into the downbeat of m. 18 on the short-long figure. Another example of rhythm intensity occurs in mm. 47-48, where eighth notes push the phrase forward and an exact recurrence of the original short-long motive brings it to a close.

As mentioned earlier, one of the main challenges in this etude is avoiding a run-on sentence. An understanding of the phrase structures is a huge step towards avoiding this pitfall. Although this is an atonal composition, Reynolds makes use of one of the most common phrase structures in the Classical period: the *sentence*.<sup>2</sup> William Caplin defines a sentence as "an eight-measure theme built out of two four-measure phrases." It "begins with a four-measure presentation, consisting of a

repeated two-measure basic idea" and ends with a continuation that "brings closure" (Caplin 1998). In other words, the presentation includes the basic idea (a motif or fragment) and its restatement, either verbatim or with registral or harmonic variations. The continuation typically features an intensification of harmonic rhythm, melodic fragmentation, and a drive towards a cadence. As an example, think of the opening horn statement in the first movement of Mozart's first horn concerto, or the opening of Beethoven's Fifth Symphony (after the first two fermatas). Unlike its companion structure, the parallel period,<sup>3</sup> a sentence moves forward with tension and energy – it has, in other words, a "progressive" dynamic.

Sentences saturate this etude and are established at the outset. The basic idea is stated in the first two measures. It introduces the short-long and long-short rhythmic motifs, which combine into a [0134] sonority, the same set as the first four notes of an octatonic scale.<sup>4</sup> The dynamic swell of the basic idea, with a *crescendo* and *decrescendo*, mirrors the shape of the entire piece. The next two measures transpose the basic idea up a perfect fourth. While a typical sentence has a continuation lasting four measures, this one lasts for seven. The extension runs from mm. 6-9 and explores a diminished-seventh sonority within the context of an octatonic collection. The closing section can also be thought of as an expanded sentence. Measure 39 recapitulates the basic idea from the opening; a new two-measure motive appears in m. 47, which then repeats *down* a perfect fourth. As was the case with the opening sentence, this continuation is also extended. Reynolds closes on an A-C dyad that mimics the close of the opening four bars, but he lingers on these notes, slowing to a crawl as the piece spends its last eight measures on a single [0347] sonority. This realization of the collection has a more open feel than the opening [0134] gesture: While the thirds in the opening seem to fold in on each other, the thirds at the end open outward, widening spatially along with the broadening of rhythm.

Articulating the climax of the etude is also essential to a compelling performance. The highest note, at a dynamic of *forte*, occurs on the *b* in m. 36. The etude has been gradually climbing upward to this point, after which the register slowly and inexorably descends until the final measures. This climactic *b* is structurally significant: it is the midpoint of both the entire etude and the B section. On the surface, its arrival is marked by a change in m. 38 from triplet rhythms to sixteenth notes. At first glance, *b* appears to be the climax. But a closer reading offers several compelling reasons to maintain the intensity through the *b* until the *e* at the downbeat of m. 37. One reason is the fact that downbeats serve to articulate phrase beginnings and endings as well as new sections. To wit, the opening phrase ends on a downbeat whole note in m. 11, the B section closes on a downbeat whole note in m. 42, and the final note begins and ends on a downbeat. Since downbeats tend to occupy places of strongest arrival, it makes sense to continue to build through the middle of measure 36 until the downbeat of m. 37. Another reason to build the energy to the *e* is that the *b* to *e* gesture of the climax has been carefully foreshadowed. The main points of arrival leading up to the climax are the *b* at the end of the opening phrase in m. 11, and the *e* at the end of the A section in mm. 27-28. Bringing out the gesture in the climax from *b* - *e* connects these three events.





## Reynolds's Etude No. 6

Breathing is a very familiar issue to horn players. Unlike orchestral passages, where one might quickly snag an unnoticed breath, breathing in this etude is exposed. With this in mind, breathing and phrasing must always go hand in hand. There are two types of breath to consider, active and passive. Active breaths are a part of the musical line and can be thought of as being "articulated" in much the same way a tongued note is. For example, the listener should palpably feel the eighth-note rest in m. 35 – a clear release on the preceding note and sharp attack on the following will ensure this. Passive breaths, on the other hand, are actual silences that serve to create space between sections. Not all passive breaths need be equal, however. Before beginning the second phrase in m. 12, one might pause slightly longer than a quarter rest, but an even bigger space should mark the end of the first main section and the beginning of the B section at m. 29. The silence before returning to the calm of the A' section at m. 43 should be longer still – even a pause of several seconds would not be out of place. This silence allows the turmoil of the B section to fade away and prepares the listener for the return to the inversion of the opening gesture.

In a perfect world, we would never be forced to "catch" a breath. Since everyone has to breathe eventually, it is important to make these breaths musical. The length of a breath, whether it is active or passive, and how to connect the material on either side of the breath should all be considered. In general, breaths can be taken every two bars, and at the notated rests. Those in parentheses show logical places to put additional breaths, if necessary. It is especially important to make these extra breaths musical, as well. For example, if one does not breathe in m. 53, it is easy to emphasize the octave leap from c' to c, but this is also possible even with a breath: we simply make sure that the breath is active, and feels like a slight lift before the low c, rather than a stop and restart.

Much more remains to be explored in this piece. But I hope that this essay provides insight into the etude's large-scale rhythmic, dynamic, and registral shape, as well as the frequent use of sentences, the combinations of minor thirds, and the interplay of short-long rhythmic motifs. I also hope that it can serve as a starting point and a guide for performers who are interested both in building technique and making compelling music: For a careful consideration (or "close reading") of structure, articulation, and logic can inform performances of Reynolds's other etudes, which contain as much depth and "musical merit" as this one.

### Works Cited

Caplin, William E.. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. New York: Oxford University Press, Inc., 1998.

Forte, Allen. *The Structure of Atonal Music*. New Haven: Yale University Press, 1973.

Rahn, John. *Basic Atonal Theory*. New York: Longman, 1980.

Reynolds, Verne. *48 Etudes for French Horn*. New York NY: G. Schirmer, Inc., 1961.

### Verne Reynolds, Etude #6: Annotated score

**A section**

**a1**  
basic idea  
Adagio ♩ = 72  
mp < mf

additive process: the line gradually rises through E and G to B, the goal of the a1 section. The collection is octatonic.

**a2**  
a contour inversion of mm. 1-4  
mp < mf

19  
f

24  
p < mf < f

**B section**

29  
mp < mf

34  
basic idea repeated  
continuation

36  
climax  
f < mp

38

40  
f < mp

**A' section**

43  
mp < mf

51  
the lowest line gradually moves from and back to low C (\*\*)

54  
dim. < pp



William Eisenberg is a senior at Oberlin Conservatory, where he studies horn with Professor Roland Pandolfi. He has also attended the Interlochen Summer Arts Camp and the Kent/Blossom Summer Music Festival, where he studied with Richard King. Special thanks to Professor Brian Alegant for his help in preparing this article.

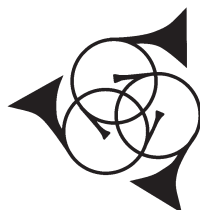
## Notes

1. Set classes are a way of classifying collections of notes. Here, I represent set classes as constructs called "prime forms;" all transpositions and inversions of the same collection share the same combination of interval classes, and thus belong to the same prime form. For example, a D diminished seventh chord and an F# diminished seventh chord belong to the prime form [0369]. See the works cited for several resources on set class theory.

2. The term "sentence" (Satz in German) was coined by Arnold Schoenberg (an important theorist as well as an extremely influential composer). See Caplin's *Classical Form* for further discussion.

3. A parallel period features a phrase repeated twice, first with a weaker cadence and then with a stronger cadence. As an example, think of the first two phrases of Beethoven's "Ode to Joy" from the Ninth Symphony.

4. The octatonic scale alternates whole steps and half steps: C-C#-D-E-F#, and so on. This collection is also referred to as a "diminished scale" by many jazz musician.



## Sure Shot Playing (or the "hanging lip") by Fred Fox

Imagine a woodwind player using a medium hard reed. No matter how high or low he plays, the reed remains medium hard. It doesn't change regardless of the register or how hard he presses on it.

The same should be true for a brass player. Most brass players make the upper vibrating lip inside the mouthpiece stiffer as they play in the upper range. This creates another "moving part" or an extra error-prone possibility. This upper lip change can be eliminated, thus greatly increasing the accuracy of the player!

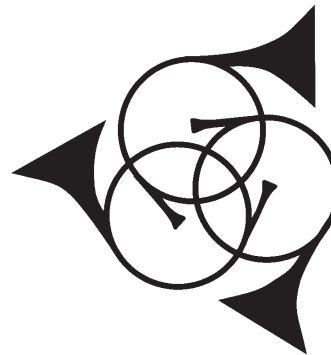
Play a middle register note on your instrument. Then play a note one-third higher, concentrating upon keeping the upper lip that is in the mouthpiece identical, with no change whatsoever. Yes, the muscles around the mouthpiece will change but not the vibrating upper lip inside the mouthpiece. That remains like a reed – not harder or softer but the very same texture.

You will be surprised to find that you can play those notes going up and back a third without changing the upper lip tension inside the mouthpiece. Once you can do this, you can gradually extend the range in both directions with no change of the upper lip.

Personally I was never a "sure shot" horn player. But when I gradually applied this idea to the whole range, I became a "sure shot!" Ironically, I discovered this remarkable principal about six months before I decided to retire!

"Sure shot" players do not change the texture of the upper lip. They do it naturally without knowing why. Now "sure shot" playing can be available to everyone who applies this upper lip principal!

*The biography of Fred Fox, the most recent IHS Punto Award winner, is found on page 59. Fred expounded on this topic at the International Horn Symposium.*



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# Musings and Milestones – A Spotlight on Gregory Hustis

by Nicholas Caluori

**A**fter thirty-five years as principal horn of the Dallas Symphony Orchestra, Gregory Hustis will step down at the conclusion of the 2011-12 season. In addition to his orchestral activities, Hustis has achieved international renown as a soloist and chamber player. He is also a distinguished pedagogue whose former students and alumni of his DSO section occupy prestigious horn chairs throughout the United States. Hustis's superb musicianship, demeanor, versatility, and quiet confidence have made him an influential figure in the music world. I asked him to reflect on his remarkable career and his plans for the future.

**Nicholas Caluori (NC):** Who do you consider to have been your most significant musical influences?

**Gregory Hustis (GH):** My parents were professional musicians, so music was around me from an early age. My father, James Hustis, was principal trumpet of the Buffalo Philharmonic in the early 1950's. When I was born (in White Plains NY), my father was already a successful free-lancer in New York City. In 1955 we moved to Sioux City, Iowa, where he was the trumpet teacher and band director at Morningside College, and when I entered seventh grade, we moved to Richmond, Virginia, where he was the trumpet teacher and band director at the University of Richmond. Having a brass player in the family was a plus. My mother, Karola, was a professional violinist.

In high school I was lucky enough to be a member of the Richmond Symphony Orchestra. For three years I was assistant principal to Ted Thayer. This was before he became principal horn of the National Symphony Orchestra. He is an absolutely great horn player, and I learned a lot from him.

When I went to Curtis, Mason Jones was my teacher. Kendall Betts was a great influence as well even though we only spent one year together at Curtis (he was a senior when I was a freshman). Kendall was already a great player, but he took the time to take me under his wing. John de Lancie, then principal oboe of the Philadelphia Orchestra and with whom I had wind class, was another person who greatly influenced me. Walter Lawson was also a great friend and mentor.

**NC:** Did the fact that your father was a brass player influence your choice of the horn, or did you naturally gravitate to the instrument?

**GH:** When I was nine or ten years old I was already the world's worst pianist. I went to the National Music Camp at Interlochen where they offered a course, "Music Talent Exploration."



You got to play all the instruments from each family (strings, woodwinds, brass, and percussion) for a week or two. Having equal time on all of the instruments, my final two choices came down to oboe or horn. When I learned what the oboe entailed (especially reed-making!) and considering that I was not a good model car or airplane builder, I knew the oboe was not for me. I went for the horn. I liked the trumpet too, but since my father played it I thought it would be better to find something different.

**NC:** Who helped you find your way to Curtis?

**GH:** Naturally, my parents kept after me to practice. I think my summers at Interlochen (where I studied with Marvin Howe, a wonderful and kind man), my dad's help, and listening to Ted Thayer

play in Richmond all contributed to my musical development on the horn. A defining moment for me was in the 11th grade: the Philadelphia Orchestra came to Richmond and performed the Brahms Symphony No. 1 under Eugene Ormandy. I was enthralled when I heard Mason Jones play the solos. I loved the sound he made. That is when I knew if there was any way possible, I would go to Curtis and study with him.

My senior year in high school, I took the train from Richmond to Philadelphia to audition at Curtis. My audition lasted about twenty-five minutes. Afterwards, Kendall Betts drove me from Curtis to the 30th Street Station, which is about a five-minute car ride. When I got home I told my parents about my audition for five minutes, and told them about the car ride with Kendall for half an hour! Kendall is a memorable character in many ways!

**NC:** What was your experience studying with Mason Jones at Curtis?

**GH:** Mr. Jones pretty much left it up to you. He let you know if it was good or if it was bad, he would give you suggestions, but he would not coddle you in any way. That approach was tough on some of the players in the studio. You would think in your first year that Mr. Jones would spend a lot of time with you, but he did the opposite.

Lessons were given in order of seniority, so the first-year students were always last to get their lessons. Mr. Jones very often had his coat on in my lesson, would listen to me go through some Kopprasch for seven minutes or so, and the lesson was over. It did not really matter anyway because you knew what it was you had to work on. Mr. Jones spent more of the time with the older kids, especially the ones preparing for auditions.



Mr. Jones was very business-like. In my first lesson he asked me if I had joined the American Federation of Musicians (AFM). I looked at him and stammered that I had not. "How do you expect to make a living on the horn if you are not a member of the union?" he asked me. With Mr. Jones, there was no "I will let you know when I think you are good enough." In other words, he immediately treated you like a professional. It was funny to us at the time, but no matter how old we were, he still called everyone in the studio "boys and girls." No matter, it worked for me.

My time at Curtis was wonderful, especially being able to hear the Philadelphia Orchestra on a regular basis. You could pay \$3, stand in line and get a ticket to one of the seats way up top of the Academy of Music. With any luck, you could try and sneak down to a better seat, although the ushers were always on the lookout for Curtis kids trying to move down a few rows.

I cherished the opportunity to regularly hear one of the greatest orchestras of all time and it reinforced what Mr. Jones talked about in his lessons. As I said before, Mr. Jones was business-like, but he appeared colder than he really was. I think he actually cared a lot about his students. He was always very helpful and good to me, and I am forever in his debt.

**NC:** Can you talk more about hearing Mason Jones play on a weekly basis with the Philadelphia Orchestra?

**GH:** It put a concept of sound in your ear. The Academy of Music was a terribly dry place compared to most concert halls. In my opinion, that is one of the reasons the Philadelphia Orchestra developed its signature sound. The orchestra helped overcome the lack of resonance in the hall. The horns always played with a really rich sound.

I was lucky enough (through a series of all sorts of unfortunate mishaps for other people!) to start playing extra with the Philadelphia Orchestra at the end of my freshman year at Curtis. I first played sixth horn on Richard Strauss's *Sinfonia Domestica*. Playing extra with the horn section and the orchestra was a fantastic experience and very educational.

**NC:** What did you do after you finished at Curtis?

**GH:** I spent four years (1972-76) as principal horn of the Hamilton Philharmonic in Ontario, Canada. At the time it was a wonderful little orchestra, with a lot of fine players. When I arrived there, the Canadian Brass had just started within the orchestra. Graham Page, our third horn in the HPO, was their original horn player. The HPO also had a woodwind quintet (the Sentiri) and I played in that group. In 1976, after four years in Hamilton, I got the job in Dallas.

**NC:** Can you tell us about your audition for principal horn of the Dallas Symphony Orchestra?

**GH:** A lot of great players auditioned for the DSO that year (1976). I actually auditioned for them twice. The first time, I felt I played well. Many on the committee told me they voted for me, but the conductor, Louis Lane, was looking for someone with a slightly different style and sound. Mr. Lane's choice (a great player) was unable to accept the position, so the DSO had me play for them again. I had an extremely long audition with Mr. Lane and was offered the job. I felt Dallas was a city in which I would be able to spend an entire career, so I was happy to get the job!

Despite our differences, Mr. Lane and I were able to come to an accommodation. We were in Dallas together only for about a year and as it turned out, I learned a tremendous amount from him. The orchestra in Hamilton was much smaller than Dallas. Mr. Lane was a George Szell protégé and I learned a lot about balancing and dynamics, especially how loud or how soft to play as a principal horn player. While my relationship with Mr. Lane started off a little rocky, we soon got along quite well.

**NC:** This is your 35th season as principal horn of the DSO. Is your decision to step down intended to coincide with this significant milestone?

**GH:** No, it is pure coincidence. I have been busy with several different activities and have become interested in spending more time and energy on them, including my role as Artistic Director of Music in the Mountains in Durango, Colorado. I also wish to spend more time on solo and chamber music. When one plays principal horn it requires too much energy to pursue other activities as much as one might like.

This was a very difficult decision for me, but it just seemed like the right time. I am not young any more, but I do not feel old either, so this is a way to transition to a different chapter in my life and have some say of how it is going to happen. The Dallas Symphony Orchestra has been very accommodating and is allowing me to gradually wind down from the orchestra, playing principal horn this season (2011-12) and principal horn emeritus for two more seasons (2012-13 and 2013-14).

I respect our conductor, Jaap van Zweden, very much and I look forward to a couple of seasons when I can really concentrate on listening to everyone around me in a different way than I have as principal horn. Instead of always thinking about what I have to play next, I am excited to immerse myself in the music in a less specific way.

**NC:** What will be your role as principal horn emeritus?

**GH:** I will function as a utility player, although nobody knows exactly how that is going to work out yet. I told the DSO during the two years as principal horn emeritus, I want to do whatever I can to help the section and the new principal horn.

**NC:** Will there soon be an audition for principal horn of the DSO?

**GH:** Yes, there will be an audition in early spring of 2012. Contractually, I cannot be part of the process. As important, I do not want to be part of the process. There are so many great horn players out there and my colleagues in the DSO are bright and discerning people. They will do a great job finding the next principal horn of the DSO. I look forward to seeing who they select.

**NC:** What have you learned about leadership as a principal player in a major orchestra for an extended period of time?

**GH:** I do not think there is any real secret to it. I feel it boils down to the same basic tenets of working well as a team in any situation. To recognize and trust the abilities of your colleagues is very important. They would not be there if they were not great to begin with.

I have been fortunate to work with some really nice people over the years. I had a unique situation: for the first 23 years





of my career in the DSO, we had the same horn section. Paul Capehart, fourth horn of the DSO, is the only one left from the old guard. Several years ago, [former DSO Education Director] LeAnn Binford wrote an article in *Playbill* about the longevity and unity of our horn section.

**NC:** In recent years, some very notable horn players have come through the ranks of the DSO.

**GH:** We have had remarkable horn players come through the DSO, stay with us for a few years, and move on to higher positions with other orchestras. In no particular order they are: Karl Pituch, now principal horn of the Detroit Symphony Orchestra; Jennifer Montone, went on to principal horn in St. Louis and is now principal horn of the Philadelphia Orchestra; Jacek Muzyk went on to principal horn in Buffalo and now associate principal in the Houston Symphony Orchestra; Nikki Cash, who went on to associate principal horn of the San Francisco Symphony Orchestra; and James Nickel, who moved on to third horn in the National Symphony Orchestra.

I think the DSO audition process works very well with the horns, and those players I named are proof of it. I also think the DSO, and the horn section in particular, has always been a great environment in which to grow musically and professionally.

**NC:** As your role in the orchestra dials down, are you confident that the DSO will continue to flourish?

**GH:** One of the most difficult factors to overcome in my decision is that Maestro van Zweden has transformed the DSO. Our orchestra has always been very good, but he has made it a great orchestra. Nevertheless, that is not reason enough for my staying longer. I feel I am leaving a great orchestra and that is a good feeling.

**NC:** You have played under the batons of many great conductors. What perspective can you share on the DSO's other music directors and guest conductors you worked with over the years?

**GH:** I was quite young when Eduardo Mata came to the DSO. Having listened to some of the recordings we made with him, I must say they are really wonderful. Mata did a lot of great things with us and it is tragic he passed away so early because I would have loved to play under him again.

Andrew Litton also did a lot for the DSO. When he arrived in Dallas, all of a sudden we were touring Europe and making recordings. He did a lot for us in that regard.

Our current conductor, Jaap van Zweden, is the most intense conductor I have ever played for. His musical integrity never wavers, he never lets up, and the end result is greatness. He is relentless about getting what he wants. It is an exciting time for the Dallas Symphony. It can also be exhausting!

When I think back, we had the usual parade of guest conductors come through Dallas. The trouble with them is you like them the first and second time but by the third, your opinion changes. They come in with their best ideas and programs and a way about them that seems wonderful initially, but they often end up not wearing well. I always liked Robert Shaw. I felt he did not have the greatest stick technique, but he had genuine musical integrity and was an honest musician through and through.

**NC:** You have played an enormous amount of the orchestral repertoire. Do you have favorites?

**GH:** Not really, and it often depends who is conducting. I wish we played more Haydn and Mozart symphonies on a regular basis. Aside from Haydn Symphonies No. 31 and 51, they aren't necessarily what some consider the most exciting pieces for horn. I still love playing them because it is great music. I also think the orchestra often learns more from Mozart and Haydn than from the big showpieces with huge horn parts.

Your perspective changes as you get older and more experienced. When you are young, you want to play Mahler symphonies and Strauss tone poems. I am looking forward to playing a couple of years in the orchestra anywhere in the section where I am needed. This way, I can spend more time thinking about the music in general and not so much about my part.

**NC:** You mentioned that you are looking forward to putting more energy into the Music in the Mountains festival in Durango, Colorado. What are your goals there?

**GH:** Frankly, we do quite well out there, but I am becoming more and more interested in audience development. I do not think classical music is dead and I do not think it is dying, but because of many reasons, a lot of orchestras are struggling. I am interested in helping figure out a way to get more people in the concert halls than there are now. I am not saying I can do it, but I am interested enough to give it a serious try.

With a little more time on my hands, I can focus my energy on Music in the Mountains and maybe somewhere else too. As you know, I do so much teaching and I have so many students in the horn world that I feel a certain sense of responsibility to help cultivate an atmosphere in which they can find meaningful employment. One does not necessarily have to be in an orchestra; people can cobble together a musical career in many ways.

I know the music business as well as anybody. Some skills and experience come from my small-business background with TrumCor mutes that [former DSO principal trumpet] Rick Giangiulio and I started. I've also gained experience through teaching at Southern Methodist University, a myriad of festivals, through my administrative experience at Music in the Mountains, playing countless jingles and other session work in Dallas's commercial recording industry and, of course, playing in the Dallas Symphony Orchestra all of these years.

I plan to remain fully engaged with the horn and music, but with time to do other things as well. I have no exact plan yet, but am in the process of formulating one.

**NC:** Do you have any advice for musicians who want a career in music and the arts?

**GH:** Well, no longer is it enough to just be a great player. You have to be accomplished in many areas. It is much harder now than when I came into the business. I am not saying it was easy for me, because there were always really good players, but though it was a challenge to win a good job, it was nothing like it is today. I think you have to be flexible, ready to go this way and that on uncharted seas where a storm is always brewing.

A career in music is difficult, but difficulties are the reality of life. For example, nobody can become a doctor and think



everything will automatically be perfect for the rest of his or her life. Right now, being a musician, you have less stability than ever and you must be willing to accept that. You also have to be willing and able to be excellent at many tasks in order to piece together a meaningful career. One should be able to speak and write intelligently. It is also important to get along well with others.

**NC:** Looking back, what musical or personal landmarks stand out?

**GH:** The DSO used to play opera, and playing principal horn on *Der Ring des Nibelungen* was a monumental landmark for me. People in opera orchestras are used to it, but I am so glad I had the opportunity to play principal horn on both *Der Ring des Nibelungen* and *Der Rosenkavalier*.

Another huge landmark was the *Texas Horns* album the DSO horns recorded with the Houston Symphony Orchestra horn section. Although I have made several recordings, I particularly love *Texas Horns*. Initially, there were lots of challenges to overcome, from getting the music to coordinating our schedules. I think *Texas Horns* was a big accomplishment for all of us.

It was a difficult proposition for so many reasons, but it went smoothly because everybody was willing to help in so many ways. Bill VerMeulen and the Houston section not only played great, as they always do, but they were gracious hosts. Bill recommended the recording venue and audio people and it worked out very well. Dividing parts among the sections was easy and fun. The magic happened when we sat down at Rice University and recorded.

**NC:** Any influential international horn colleagues?

**GH:** Over the years I have gotten to know Barry Tuckwell very well. The older I get the more astonished I am at how much he did and for how long. The variety and unwavering high quality of his recordings is staggering. What I find even more amazing is how for so many years, he flew all over the world, performing horn concertos so consistently and beautifully. Being a solo horn player and doing it that well for so long is beyond impressive. Barry did so much for all of us with his recordings of the popular solo literature to more obscure ones like the Punto concertos. Most of us never get to play that much solo literature, but Tuckwell took the opportunity and ran with it. He not only found, played, and recorded standard literature, but a lot of new works as well.

I have always enjoyed talking with Barry, not only about his solo career and his days in the London Symphony Orchestra, but also about life. Barry's career is an inspiration to us all.

Frøydís Ree Wekre is someone I have had the pleasure of working with at the Sarasota Festival. I have enjoyed playing with her there, but also marveled at her truly inspirational master classes. She taught me a lot about teaching with her demanding, yet positive demeanor.

**NC:** You have remained active in solo, chamber, and orchestral music. Do you feel that it is important for musicians to pursue all three of these areas?

**GH:** They are all important and each one will help the other. I never felt I had the time I needed to devote to solo and chamber music and look forward to more time to do so. For my own

satisfaction, to spend a little more time on solo and chamber work without having to play principal horn on repertoire like Mahler 6 will be helpful. Playing principal horn in an orchestra involves thinking about it all day, whether you like to or not. If you have a challenging concert, it is on your mind one way or another, and not just when you are in rehearsal or practicing. You have to live with it, and although not necessarily a bad thing, it can sap your energy for other endeavors.

**NC:** Can you talk more about your view of the past and future of the music business?

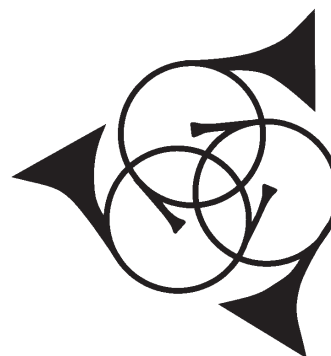
**GH:** The music business is changing and the world is changing. Over the years, I have strived to stay current, and a lot of that has been through my students. Some of it also is from the influence of some of the younger people who have come into the DSO horn section. Staying current is the only way to survive because if you try only to hang onto the past, you can lose your way. I am not saying to throw away your ideals or integrity about what you believe or why you believe in it, but you have to be willing to go with the times to a certain extent, especially with horn playing. The future of the music business looks grim right now, but great music will always prevail.

**NC:** How has teaching informed your performance as a principal player? Why is teaching important and rewarding to a professional symphony player?

**GH:** It is exciting to watch somebody who is eighteen years old demonstrate the same passion you felt all those years ago. The enthusiasm and tremendous dedication that students have reminds me what it is about music and horn playing that got me started in the first place.

None of us can keep that youthful exuberance all the time, but it is good to connect with it once in a while. If someone is crazy enough to want to be a musician in today's world and has the talent and drive to work hard, I want to do anything and everything I can to help him or her achieve that goal. I am always very candid with my students about how tough it is out there, but I never tell them it is impossible. In the end, it is up to them to demonstrate how much they want success and how much they are willing to sacrifice for it.

*Nicholas Caluori studied with Gregory Hustis at Southern Methodist University, where he earned a Master of Music in Horn Performance in 2006. Mr. Caluori is third horn in the West Point Band and principal horn of the Hudson Valley Philharmonic.*





# Considerations for Undertaking an Independent Recording Project

by Gina Gillie

**A**t the outset of my doctoral dissertation, I decided my project on Twentieth and Twenty-first century music for soprano, horn, and piano would include a professional recording. The challenge was that I had almost no idea how to start such a process and see it through. So many aspects that needed consideration and organization seemed to present themselves, and what about the things I was sure to be overlooking? Wasn't there a form in the graduate school office that would provide me with a checklist for what I needed to do and in what order? There were forms for just about everything else...

The questions all jumbled around in my head. What repertoire would I record? The subject of my dissertation helped to narrow that down. With whom did I want to work? I needed to find musicians to collaborate with me. Would they even be available? How would we make a schedule to fit everyone's availability? How would I coordinate with out-of-town musicians? Should we record in a studio or a hall? How and when should I contact the recording studio and schedule time to record? How many days should we allow for the recording? When would we rehearse? How did the editing process work, and what was mastering?

So many questions! The only thing to do was to pick something logical and begin there. Today many people turn to Google to find answers to their inquiries. I have to admit that at this stage in my schooling, I was not aware of the power of the search engine, so I did not start there. However, those who do like to access the infinite wisdom of the web of digital knowledge may find it helpful to type keywords such as "how to organize a professional recording project" into the search engine of your choice to find sites that offer advice on how to proceed and things to consider.

Slowly but surely, as I continued to solve one problem after another and answer each question individually, the project came together. Finally, during the third week of August in the summer of 2009, I found myself with esteemed colleagues in a recording studio, Audio for the Arts, in Madison WI, for a successful recording experience. Vincent Fuh played piano, Bernhard Scully played horn for two of the pieces on which I sang, and Jennifer Lien sang for the other two pieces on which I played horn.

Perhaps I didn't do everything perfectly during my first go at such a venture, but the experience gave me a list of things to consider when planning future recording projects.

## Initial Considerations

### 1. Identify expenses and decide on a budget

Figure out how much money you have available to you for recording. Using a studio could cost in the neighborhood of \$40-150/hour (and you will probably use more time than you think). You will also need to pay the musicians who work

with you, unless you are part of a group that is in the project together. Other expenses include obtaining permissions for copyrights (mechanical licenses), hiring a producer, mastering the CD, producing the CD, and any travel and lodging expenses that you or your musicians might incur.

Fortunately, local and national groups and foundations offer support through grants. Search to find those that might apply to you, keeping in mind that organizations are usually looking for unique projects that offer something new and creative to their field.

### 2. Choose repertoire/decide on a theme

Selecting a theme for your recording can help tie everything together in a coherent manner. Choose music that is interesting to you, and is accessible to everyone involved in the project. The standard length for CDs is 55-70 minutes, so keep that range in mind or you may have a problem fitting everything on one disc.

### 3. Obtain mechanical licenses for copyrighted music

Because most music is copyrighted, you will need to obtain permission to reproduce it in an audio format. This is known as mechanical rights and is completely separate from performance rights, which you need to perform that copyrighted music. While a license from ASCAP or BMI to perform the music gives you permission to present the music in a public live performance, you will need this different permission of a mechanical license to record it on a CD or similar medium.

Most composers and compositions are represented by the Harry Fox Agency ([harryfox.com](http://harryfox.com)). If they are not, you will need to contact the publisher of the music or the composer, whomever owns the rights to the music. Take care of this step before you begin recording, as it can be a hassle to obtain permissions after the fact; some publishers can be less accommodating.

### 4. Arrange for musicians and a producer

You cannot do this project alone, unless you are recording an album of unaccompanied horn solos or dubbing over yourself. Ask skilled musicians you admire who are suitable for the demands of the repertoire to collaborate with you. Have a general time-line in mind that is far enough in advance to allow for people's schedules to be flexible.

Consider hiring a producer. Producers are not actively involved in the music making, thus they are free to document the sessions and offer immediate feedback, which streamlines the process and achieves the desired sound. A producer should be someone you know to have a keen ear and sense of musicality.





## 5. Select your recording environment

Decide whether you want to record in a natural acoustic, such as a hall, or in a studio. Recording in a hall allows you to use the resonance of the space without adding any digital effects. Make sure that the hall is quiet and ideally free of ambient noise that could disrupt the recording. Recording in a non-studio space can incur expenses such as off-site recording fees and/or the rental of the hall.

If you choose to use a studio, you can select a variety of digital acoustics to enhance the sound, and the recording engineers may be more familiar with the space and the set-up for microphones. Whether you choose a hall or a studio depends on the kind of sound and recording environment you want.

## 6. Schedule recording dates

Communicate with the musicians, recording engineers, and persons in charge of the recording space to select the recording dates. Schedule far enough in advance so that consecutive dates in the recording space are available. Depending on the space, a few months in advance should be sufficient. If you are using a location that you know is in high demand, you may want to book further in advance.

Schedule ample time to comfortably record all of the music. If you are playing large, multi-movement works, you may want to schedule as much as three to four hours of recording time per work. Schedule sufficient time to edit as well. You can do all of the editing at the end of the project, or you can do it as you go.

For my project, we edited as we went, which allowed us to re-record unsuitable sections while they were still fresh in our chops.

## Rehearsals prior to recording

### 1. Find an appropriate rehearsal space

Book a location that is available prior to recording. Consider using an environment that is similar to the recording environment. This is not essential, but it will give you one less aspect to adjust to during the recording sessions.

### 2. Create a rehearsal schedule

Plan enough time for adequate assimilation of the music as an ensemble. Early in the process you should send copies of the music and recordings if possible to each musician to allow for adequate individual preparation. If the music is difficult and/or new and unknown, make an educated guess as to how long it will take your ensemble to learn and assemble the pieces. A surplus of time is always better than too little time. If musicians are on a limited schedule and/or traveling from out of town, make sure everything can be accomplished in one or two rehearsals.

### 3. Record your rehearsals and invite other musicians to listen

Use a portable recording device during your rehearsals. In listening back, you will be able to hear the composition as a whole, identify balance issues, and pinpoint specific areas of concern. After a few rehearsals, invite a trusted musician to listen. This person can give you feedback on interpretation and

larger musical issues. Another pair of ears will provide suggestions that your ensemble may not have considered or could not hear.

## 4. Prepare your sheet music for the recording sessions

Since the recording environment needs to be as free of superfluous noise as possible, plan and copy page turns, then practice quiet page turns and mute changes. If you are using a pianist, ask if he/she would like a page-turner to alleviate undue stress and noise.

## Recording

### 1. Prepare yourself mentally

Recording sessions are unlike live performances in that they include much stopping and starting, which interrupts the momentum of the music. You must be able to make the music happen anyway. Recording also involves playing sections out of context. In these circumstances, be ready to conjure up appropriate musical expression without having played prior sections. And most importantly, recording demands accuracy. You must be incredibly well-prepared and maintain an intense mental focus throughout the entire process.

It is important to check and maintain consistent tempi so that individual takes fit seamlessly together.

### 2. Structure each session carefully

Many engineers and musicians recommend recording a complete take of the composition – a “shell” – as the first part of work on each piece; this gives a context for the work to follow. Next, record the most difficult and time-consuming passages near the beginning of the sessions, making sure to allow time for rest if fatigue sets in. If you have spent too much time on something, or it is not improving, move on. It may be better the next day. Make sure to budget your time to keep chops and mental facilities fresh.

### 3. Plan your recording order and edit points before the sessions

Deciding on recording order and locating possible edit points during the sessions wastes precious time. Plan these ahead of recording, and check with the recording engineer to make sure the edit points you have chosen are viable. If you do not have a producer, keep a list during the sessions of the best takes in order to facilitate editing.

## Post-recording

### 1. Editing the CD

This process includes selecting the takes you want to use, splicing them together, deciding on a digital acoustic (if using a studio), adjusting the balance of the voices, and checking sound levels. During this part of the process, you want to select the takes that sound the best overall (not just the one in which you sound good as an individual). Listen to the whole ensemble and select those passages that are the most musically effective. Selected takes may contain small mistakes but should not include glaring errors. If none of the takes seem acceptable, be willing to go back into the studio and record until you





are satisfied (time and budget permitting). Producers should streamline this process as they will be able to let you know during the recording process which takes are valid.

The editing process can be done during the recording process or after the fact. Schedule enough time in either case.

### 2. Select the final CD order of the music

Carefully consider the flow of each piece and where it should appear on the disc. Unless your intended purpose is to challenge the listener, consider opening the CD with something that is musically accessible to most people and simultaneously grabs their attention. Since contrast keeps listeners interested, consider following a fast and energetic piece with something that is more solemn, and vice versa.

### 3. CD Mastering

This process includes finishing details that put the final “professional” touch on your overall product. Mastering can achieve the following:

- Apply noise reduction to eliminate hum or hiss.
- Even out levels of individual pieces and equalize tracks.
- Correct minor mix deficiencies.
- Enhance the flow of the CD by changing the space between tracks.
- Eliminate noise between tracks.

Your recording studio may offer this service, sometimes for an additional fee. Many CD duplication companies offer this service as well. Shop around to select the best option.

### 4. CD Liner notes, biographies, acknowledgments, and artwork

Written and artistic material that is packaged with the recording makes a strong impression on your audience. It is your responsibility to create and provide, along with sound files, to CD producers. Liner notes discussing the works included on the CD are helpful to listeners and those conducting research, especially of new or lesser known music. You will need to do your own research to write the notes, and ask for permission if you use any material that is not uniquely your own. Make sure to cite authors and composers when you use their words. For my project’s liner notes, I drew from my dissertation which discussed the pieces in depth. I shortened the notes to an appropriate length of about 1-2 paragraphs per piece.

Biographies of the performers should be included, as well as photos, if possible. You will need to obtain permission from photographers if you use their professional photographs. In the CD liner acknowledge those who worked behind the scenes on your recording such as engineers, producers, the studio, editors, mastering specialists, and anyone else who played a significant role.

Artwork is an important consideration for the presentation of your CD. If you are an artist, you can design your own cover, or enlist a friend, or hire a professional. Whatever you choose, make sure to acknowledge the artist for his or her contribution.

When considering your CD liner, decide how much space you would like to use and are able to afford. CD liners can

range from two-panel tray cards to multiple page booklets with the price increasing as you add pages.

### 5. Producing the CD

In producing the CD, you have options if you are not already working with a label: you can send your work to different label companies asking for consideration, or you can self-produce.

Depending on the recording label, this option provides your CD with a stamp of professionalism and expected quality. Additionally, the CD may be easier to sell if it is available through an established label. This route is more expensive (e.g., Centaur records charges \$4000 for complete production costs), and you will receive fewer profits from CDs sold. In addition to asking label companies how much they charge, you will want to know what types of distribution they have (hard copies and/or online downloads), when your CD will be released, where and to whom it will be released, whether it will go to reviewers, how many copies will be produced, how many copies you will receive to sell on your own, and whether the discs can be produced again in a later run, as well as how and when you will receive profits.

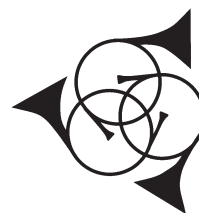
Self-production gives you the freedom to handle the process however you like. While you will have to pay for the materials to produce and market your discs, this option can be less expensive, and you will receive more (all) profits from CDs sold. However, unless you are a talented and ambitious marketer, CDs may be more difficult to sell. On-line distributors that can help you reproduce your CD are Disc Makers at [discmakers.com](http://discmakers.com) and CD Baby at [cdbaby.com](http://cdbaby.com).

### Conclusion

While this list of considerations is not exhaustive, I hope it provides a reference point for musicians wishing to undertake an independent professional recording project. I certainly learned from my first experience and hope this article helps others avoid some pitfalls and efficiently plan their projects. Happy recording!

*Gina Gillie’s recording of 20th and 21st Century Music for Soprano, Horn, and Piano is currently in pre-production. Contact her at [gilliegc@plu.edu](mailto:gilliegc@plu.edu). Information on the music as well as sound files are available at her website: [sites.google.com/a/plu.edu/gina-gillie--hornist-composer-vocalist](http://sites.google.com/a/plu.edu/gina-gillie--hornist-composer-vocalist).*

*Gina Gillie received both her MM and DMA degrees from the University of Wisconsin-Madison, where she studied with Douglas Hill. She is Assistant Professor of Music at Pacific Lutheran University, Assistant Principal with the Tacoma Symphony Orchestra, and a member of the Lyric Brass Quintet and Camas Wind Quintet, faculty ensembles at PLU.*



# Premiere of a Horn Concerto in Arizona

by Rose French

A concerto written by American composer Eric Chasalow will be premiered by Bruno Schneider at the 2012 Southwest Regional Horn Conference on January 14th, and performed again on January 27 with the Boston Modern Orchestra Project.

Eric Chasalow is the Irving G. Fine Professor of Music at Brandeis University and Director of the Brandeis Electroacoustic Music Studio. Chasalow, noted for being among the few composers comfortable composing both electro-acoustic music and for traditional ensembles, he has been honored by the Guggenheim Foundation, the National Endowment for the Arts, the Fromm Foundation at Harvard, and the American Academy of Arts and Letters.

Bruno Schneider is currently solo horn with the Lucerne Festival Orchestra, conducted by Claudio Abbado, and he teaches at the conservatories of Geneva (Switzerland) and Freiburg (Germany). He was host of the 2007 International Horn Symposium in La-Chaux-de-Fonds, Switzerland. Schneider is a founding member of the Sabine Meyer Ensemble and tours frequently as a soloist. He will travel to Italy, Turkey, Spain, Sweden, Japan, and the United States in 2011-2012.

Chasalow's concerto was brought about through years of friendship between Schneider and the composer, beginning when Schneider's older brother lived with the Chasalow family for a year as an exchange student from Switzerland. The two families remained friends, and Bruno Schneider visited Eric Chasalow in New York City in the early 1980s while on tour with the Munich Symphony Orchestra. After this visit, Chasalow wrote a piece for horn, percussion, and tape dedicated both to his sister, hornist Suzanne Chasalow, and Schneider. David Wakefield performed the premiere, and when Schneider asked to perform it in the early 2000s, Chasalow instead offered to compose a concerto for him.

The January 2012 tour will be Bruno Schneider's first of the United States, traveling to California, Arizona, Indiana, New York, and Massachusetts. Although he has had American students in the past, Schneider looks forward to teaching in the US for the first time, and performing an American concerto in Arizona and Boston. He is excited to recreate the type of exchange between horn players in Europe and the United States that was much more common in the past.

Chasalow's intention with this concerto was to reflect Schneider's playing as both a soloist and orchestral musician,

with long, lyrical lines. Unlike other recent horn concerti, the instrumentation is for a small chamber orchestra, with reduced winds and percussion.

When asked about his method of composing, Chasalow stated that he is "always in conversation with the past." He uses this conversation as a starting point and finds that his compositions often contain subconscious elements of whatever music he is listening to at the time. Although he believes that a lot of contemporary music is primarily based on timbre, something he explores slightly in the first movement of this concerto, it is the harmony that drives his compositions. In the first movement of this concerto, he writes for the soloist to remain on a single pitch while the modality changes around that note. For Chasalow, "there's a certain way to play the horn." His focus remains on the traditional role of the horn in the orchestra and society.

Bruno Schneider was pleased to find that the work clearly defines the roles of the soloist and the orchestra and that, while the technique is certainly virtuosic, the concerto is more approachable than others. He described the first movement as a kind of joke, where the hornist primarily plays a single pitch whose role changes as the orchestra revolves harmonically around it. The result is a focus on rhythmic variation between the orchestra and soloist. The second movement is very lyrical, with the possibility for the soloist to sing, and the third movement is fast and rhythmic, but not excessively so.

In preparing this concerto, Schneider said he prefers to work on very small passages, starting with the rhythmic elements, adding articulation, and then testing tempi before putting an entire movement together. One difficulty of premiering a concerto is the lack of a reduced score to rehearse with a pianist, leaving the ensemble unheard until the first rehearsal. Schneider has spent considerable time studying the score and was pleased that the role of the soloist is clearly defined so his sound will not have to compete with a large ensemble.

Schneider is working on a new book titled *Horn Fundamentals* and in 2012 will record a CD of baroque horn pieces with the Bavarian Radio Symphony Orchestra, which Schneider will record on a modern double horn. He said, "the musical expression is not the same, you become a prisoner of the instrument (the natural horn). Singers who record music from this same time period still use vibrato while in the baroque style." He believes recording a work from a previous time period is an expression of our current time, while performing in the style of the past. He will also record the Hindemith Sonata with pianist Eric La Sage and the Hindemith Horn Quartet.

*Rose French is the Symposium Exhibits Coordinator for the IHS and adjunct faculty at Paradise Valley and Glendale Community Colleges in Phoenix AZ. She is host of the Southwest Regional Horn Conference, January 13-15, 2012. See [southwesthornconference.org](http://southwesthornconference.org)*

*Eric Chasalow and Bruno Schneider were interviewed by author, May 24-25, 2011.*



Bruno Schneider (l) and Eric Chasalow (r) outside Carnegie Hall, 2007.





## IHS Awards and Performance Contests

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

Applications for all IHS awards and contests are available at [hornsociety.org](http://hornsociety.org) (follow the links to awards) or by contacting the IHS Executive Secretary. All application materials should be sent to Heidi Vogel, IHS Executive Secretary, email: [exec-secretary@hornsociety.org](mailto:exec-secretary@hornsociety.org).

Applicants will receive a confirmation email upon receipt of completed entries. If a confirmation is not received, contact the Executive Secretary.

The preferred language for applications is English; however, an applicant whose native language is not English may submit applications in his/her native language, with an English translation. Applicants may seek and receive outside assistance in completing this translation, but versions in both languages must be submitted.

Recorded materials for all IHS contests and awards must be in MP3 Audio. Other formats may be converted for transmission to the judges but may lose quality in the process.

Previous first prizewinners of IHS Awards and performance contests are ineligible to participate in the same award or contest. All monetary awards are made in US currency, by bank draft or cash. All awards must be used in the year they are awarded. Awards including IHS memberships will include a membership extension for current members.

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

### Contests

#### Premier Soloist Competition

The purpose of this competition is to nurture and develop the great horn soloists of the future. All finalists are expected to pay for travel to the Symposium and register as a participant.

- **Awards:**

First Prize: \$1500 and a three-year IHS membership.

Second Prize: \$1000 and a three-year IHS membership.

Third Prize: \$500 and a three-year IHS membership.

- **Age Requirements:** Hornists under 25 years of age on May 15, 2012 may apply.

- **Application Requirements:** Applications must be submitted to the IHS Executive Secretary (see above) and must include a recording containing performances of the following required works.

- **Three Repertoire Requirements for the Recorded Performances:**

1. first Movement (with piano or orchestra) from one of the following:

- W. A. Mozart Concerto No. 2, K. 417
- W. A. Mozart Concerto No. 4, K. 495
- Richard Strauss Concerto No. 1

2. Unaccompanied solo work from the 20th or 21st century.

3. One of the following works (with piano):

- Eugène Bozza En Forêt, op. 41
- Paul Dukas Villanelle

- Robert Schumann Adagio and Allegro, op. 70

- **Judging:** Applications will be judged on the quality of the recorded performances (including the fidelity level). Individual identification of recordings will be removed by the Executive Secretary before being submitted to the judges to ensure anonymity. The judges will select up to five finalists to compete at the forthcoming IHS International Symposium.

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

- **Deadlines:** Completed applications include both an application form and a recording of the three required selections, and must be received by the IHS Executive Secretary no later than March 26, 2012. Applicants will receive notification of the awards by April 25, 2012.

#### Frizelle Orchestral Audition Contests

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

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

- **Age Requirements:** Full-time students less than 25 years of age on May 15, 2012 may apply.

- **Application Requirements:** Applicants can sign up online, or by contacting the IHS Executive Secretary (see above). If space is still available applicants can sign up at the registration desk for the symposium. At the pre-competition masterclass, applicants will be required to show proof that they are full-time students and that they are registered for the symposium. Applications will be accepted in the order they are received.

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

- **Repertoire Requirements:**

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

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

- **Low Horn:**

1. Beethoven Symphony No. 3, 2nd horn, 3rd mvt. Trio
2. Beethoven Symphony No. 9, 4th horn, 3rd mvt., mm. 82-99



3. Shostakovich Symphony No. 5, 1st horn, 1st mvt, No. 17 - 21
4. Strauss, R. *Don Quixote*, 2nd horn, Variations 7 & 8 (all)
5. Strauss, R. *Ein Heldenleben*, 2nd hn, 4 m. after 3 to 1 m. after 5
6. Wagner, R. Prelude to *Das Rheingold*, 8th horn, mm. 17 - downbeat of 59

• **Judging:** Appointed judges will evaluate the performances. All participants will receive written evaluations of their performances by the judges. Details concerning the location and time of the contest will be listed in the Symposium program and posted in the Symposium Registration area.

## Awards

### Barry Tuckwell Award

The Barry Tuckwell Award was established in 1997 to honor the IHS Founding President and is designed to encourage and support worthy horn students as they pursue education and performance opportunities by attending and participating in worldwide horn masterclasses and workshops.

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

• **Age Requirements:** Applicants must be age 18-24 on January 1, 2012.

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

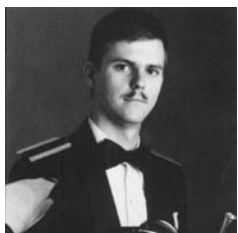
1. A completed Tuckwell Award application form, including two brief essays
2. A recording of the applicant playing one movement of a concerto or sonata (with piano), one etude, and two orchestral excerpts.
3. Two letters of recommendation, submitted directly to the Executive Secretary by the recommending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

• **Judging:** Applications will be judged on a combination of ability, character, motivation, goals, financial need, and opportunities available at the selected venue.

• **Deadlines:** Completed applications must be received by the IHS Executive Secretary no later than March 26, 2012. Applicants will receive notification of the awards by April 25, 2012.

This award is payable directly to the symposium, masterclass artist, or to the winner upon submission of expense receipts.

### Jon Hawkins Memorial Award



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

*Jon Hawkins, 1965-1991*

The purpose of this award is to encourage the attendance of deserving, highly motivated horn students at the annual

IHS symposiums, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources.

• **Award:** One award up to \$1,500 (US) to be used for the registration fee, room, board, and travel costs to the 2012 IHS Symposium. In addition the award winner will:

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

• **Age Requirements:** Hornists under 24 years of age on May 15, 2012 may apply.

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

1. A completed Hawkins Memorial Award Form, including three short essays.
2. A recording of the applicant's playing including at least two contrasting works that represent a range of the applicant's performing abilities.

• **Judging:** The winner will be selected on the basis of performance ability, a demonstrated need for financial aid in order to attend the upcoming workshop, and personal motivation.

• **Deadlines:** Completed applications must be received by the IHS Executive Secretary no later than March 26, 2012. Applicants will receive notification of the awards by April 25, 2012.

### Paul Mansur Award

This award, named for the longtime Editor of *The Horn Call*, Emeritus Dean, and IHS Honorary Member, Paul Mansur, provides opportunities for full-time students attending the IHS international symposium to receive a lesson from a world-renowned artist or teacher.

• **Award:** Private lesson with a Featured Artist or Advisory Council Member at the IHS international symposium and a one-year IHS membership.

• **Age Requirements:** One award for full-time students 18 years or younger on May 15, 2012. One award for full-time student 19-26 years on May 15, 2012.

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

1. A completed Mansur Award Application Form, including an essay from the applicant on the subject of how attending and receiving a lesson during the symposium will enhance the student's education.

2. Proof of full-time public or private school, conservatory, or university enrollment must be provided at the time of application; students must be enrolled in the academic term immediately preceding the symposium.

• **Judging:** Essays will be evaluated for both content and grammar, so time and care in preparation is encouraged.

• **Deadlines:** Completed applications must be received by the IHS Executive Secretary no later than March 26, 2012. Applicants will receive notification of the awards by April 25, 2012. This award does not include any financial assistance to attend the symposium.





## Minutes of the IHS General Meeting June 25, 2011 – San Francisco, California

The meeting was called to order by Secretary-Treasurer Jonathan Stoneman at 9:05 a.m. Stoneman explained that he was acting in place of President Lloyd and Vice President Thompson, and introduced the Advisory Council members (Marian Hesse, Leighton Jones, Peter Luff, Susan McCullough, Joseph Ognibene, and Ken Pope) and IHS staff on stage (Heidi Vogel and Nancy Joy). In the audience were Bill Scharnberg, Dan Phillips, and Marilyn Bone Kloss.

The minutes of 2010 meeting as printed in the October edition of *The Horn Call* were approved (motion moved by Tobi Cisin; seconded Jeff Snedeker).

Stoneman reminded the members present of all the things that the Society did with their membership dues – running contests and scholarships, *The Horn Call*, the IHS website, workshops and symposia, commissioning and assisting commissioners to create new works for horn, maintaining written and audio archives, and a library of horn-related theses.

Stoneman then invited AC members to make their presentations about various Society activities. Award and Scholarships winners were introduced by Leighton Jones and presented by Nancy Joy and Mike Hatfield. The Premier Soloist competition winners were Austin Larson (1st place), Fiona Chisholm (3rd place) and finalists Brittany Binder, John Geiger, Sally Podrebarac.

In the Frizelle competition, although there was no winner in the high horn category, Paul Clifton received an honorable mention. The winner in the low horn category was Erika Binsley, with an honorable mention for Renee Vogen. The Jon Hawkins competition was won by Sally Podrebarac. Mansur Awards went to Amber Dean and John Geiger. The Tuckwell Prize went to John Geiger.

The AC elected Charles Kavalovski as an Honorary Member. The Punto award had been made during the symposium to Fred Fox.

Publications Editor William Scharnberg spoke next. He encouraged members to send content for *The Horn Call*. Assistant Editor, Marilyn Bone Kloss highlighted the recently indexed content of *The Horn Call* which could be found on the IHS website.

Nancy Joy announced that the 44th International Symposium would be held in Denton, Texas, hosted by William Scharnberg at the University of North Texas. Jonathan Stoneman reminded members that the Society supported regional workshops around the world and encouraged members to look into hosting. Ten workshops had been funded by the Society in the past year using the Regional Workshop Assistance Fund. Details and application procedures could be found on the website.

Joseph Ognibene reported that since the IHS was currently seeking a new Co-Ordinator for the biennial Composition Contest; the 2011 contest had been postponed until 2012. He reminded members of the Meir Rimom Commissioning Assistance Fund that was set up to assist members in paying for their own commissions – it helped fund eight new works in

2011. Anyone can apply – not just well-known players commissioning well-known composers.

Ognibene also reported on the Joint Woodwind Quintet Project, under which the IHS has collaborated with the International Double Reed Society, the International Clarinet Society, and the National Flute Association to find a composer to write a wind quintet. The winner was Lansing McLoskey of Miami, Florida. His commission will be premiered at next year's IHS Symposium, followed by performances at each of the International events held by the other three societies.

Susan McCullough reported on progress on digital conversion of archives – it had been slower than hoped due to some equipment failures.

The IHS Online Music Library went live in January with five new submissions in addition to the compositions from the former IHS Manuscript Press.

Executive Secretary Heidi Vogel delivered her report. Membership declined by 3% since last year, with 2971 members as of May 1. Vogel encouraged all members to recruit at least one other. She also formally reported that the winner of the latest T-shirt design contest was Jonathan Hurrell.

There were questions about recordings of symposiums. Executive Secretary Vogel said she would look into the question of availability of old recordings.

Secretary Stoneman then called for any new business. William Klingelhoffer drew attention to a method book by Honorary Member Antonio Lervolino, which is being translated from Spanish to English by Gordon Campbell. He asked that the IHS support this effort. Stoneman said it might be something for the Online Music Library.

There was also a suggestion that military horn players might be recruited to the society en bloc. Vogel told the member Al Petley that they could investigate options outside the meeting.

Stoneman then explained that the Advisory Council had decided it was necessary to raise membership dues. This will be the first raise since 2006, and will take place 1 January 2012. A full member's annual dues will be \$45, students to \$30, and a three-year membership will cost \$120. Life membership remain at \$750.

The meeting then moved to adjourn until May 2012 in Denton, TX (Tim Allport moved, Milton Kicklighter seconded). Secretary Stoneman adjourned the meeting at 9:47 AM.

After the meeting, Stoneman realised that he had forgotten to make a formal announcement to the meeting about elections to the AC. The following have been elected or reelected by the general membership: Shirley Hopkins-Civil, Susan McCullough, and William VerMeulen.

Respectfully submitted, Jonathan Stoneman, Secretary / Treasurer. July 2011





## Thesis Lending Library Report by Kristin Thelander

In addition to the 173 theses currently in the Lending Library, these were new acquisitions for 2011. See the IHS website for a complete listing and guide to the lending procedure.

Baker, Sherry Holbrook. "In Memoriam: Nine Elegiac Works for Horn, 1943-2004." D.M.A. document, University of Cincinnati, 2010. UMI 3398040.

\*Boldin, James Edwin. "A Fully Annotated Selection of Excerpts, Historical Recordings, and Techniques Required for the Horn in the Standard Brass Quintet Repertoire." D.M.A. diss., University of Wisconsin-Madison, 2007.

Flanigan, Glen Patrick. "An Investigation of the Effects of the Use of SmartMusic Software by Brass Players on Intonation and Rhythmic Accuracy." Ph.D. diss., University of Kentucky, 2008. UMI 3401785.

Kenney, Nicholas A. "A Performer's Guide to the Original Works for Solo Horn, Horn and Piano, Two Horns, and Two Horns and Piano by Paul Basler." D.M.A. document, University of Nebraska, 2010. UMI 3398317.

Woods, Tiffany Blake. "A Preparation Guide to Horn Excerpts from the Concert Band Literature." D.M.A. diss., University of North Carolina at Greensboro, 2009. UMI 3393182.

Wright, Derek Justin. "Songs of Mendelssohn and Schubert Transcribed by Friedrich Gumpert: A New Edition and Recording." D.M.A. paper, Arizona State University, 2010. UMI 3410568.

\*donated by the author to the IHS Thesis Lending Library

## Statement of Financial Position For the Year Ended December 31, 2010

From Audited Financial Statements Prepared  
by Carbonaro DeMichele CPAs

### Assets

#### Current Assets

Cash	
First Bank Savings:	106,674
Fidelity Investments - Money Market	83,651
Checking - First Bank	7,376
Checking - First Bank	18,801
Savings - Denton Area Teachers CU	5,704
Petty Cash	563
<b>Total Cash:</b>	<b>222,769</b>
Accounts Receivable	371
Inventory	2,251
<b>Total Current Assets</b>	<b>225,391</b>

#### Other Assets

Fidelity Investments - CDs	102,104
----------------------------	---------

**Total Assets:** **327,495**

### Liabilities and Net Assets

#### Current Liabilities

Accounts Payable	40,692
<b>Total Current Liabilities</b>	<b>40,692</b>

#### Net Assets

<b>Unrestricted</b>	<b>105,185</b>
Temporarily restricted:	
Advance Memberships	66,172
Scholarship	96,995
Friendship	18,451
<b>Total Temporarily Restricted</b>	<b>181,618</b>
<b>Total net assets</b>	<b>286,803</b>

**Total liabilities and net assets:** **327,495**

### Statement of Activity

#### Revenue:

Dues	84,316
Advertising	50,762
Invest Inc	6,864
Scholarship	3,450
MD Sales	438
General Donations & Support	2,952
Royalties	1,922
Friendship Donations	859
Publication sales	282
Manuscript Revenue	149
<b>Total Revenue</b>	<b>151,994</b>

#### Expenses:

Printing	49,667
International Symposium	41,556
Contract Labor	40,287
Travel	22,387
Postage Freight	20,187
Commission Assistance	5,750
Professional Services	5,000
Composition Contest	4,125
Scholarships	2,636
Bank Fees	2,621
Regional Workshops	1,400
Miscellaneous	914
Web Site Expenses	855
Office Expenses	609
Bad Debt	445
Ad Expenses	433
Area Representatives	392
Computer	209
Copyright Fees	180
MD Expense	160
Thesis Lending	28
<b>Total Expenses:</b>	<b>199,841</b>

**Excess Revenue Over (Under) Expenses** **(47,847)**

The complete audited financial statements are available on the IHS web site or by request from the IHS Executive Secretary.







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**Jeffrey Kirschen**  
*The Philadelphia Orchestra*

Photo: Chris Lee/The Philadelphia Orchestra Association



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*Associate Principal  
The Philadelphia Orchestra*



**Jennifer Montone**  
*Principal  
The Philadelphia Orchestra*



**Shelley Showers**  
*The Philadelphia Orchestra*



**Denise Tryon**  
*The Philadelphia Orchestra*



**Daniel Williams**  
*The Philadelphia Orchestra*

Photo: Jean Brubaker/The Philadelphia Orchestra Association

**For more information, please contact:**  
**215-204-6810 or [music@temple.edu](mailto:music@temple.edu)**

**[www.temple.edu/boyer](http://www.temple.edu/boyer)**



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# List of Advertisers

AAIIRR Power Acousticoils .....	38	Lawrence University.....	46
Gebr. Alexander Mainz.....	back cover	Lawson Horns .....	87
American Brass Quintet .....	87	S. W. Lewis Orchestral Horns .....	inside front cover
Atkinson Brass & Company.....	7	Mamco Musical Accessory.....	8 and 45
Baltimore Brass Company.....	41	McCoy's Horn Library.....	31
Balu Inc. ....	15	New York University.....	7
The Banff Centre .....	70	Northwestern University.....	65
Beck Brass Works .....	39	Osmun Music .....	13
Berps & Bags .....	41	Paxman Musical Instruments .....	9
Kendall Betts Horn Camp.....	41	Peabody Conservatory of The Johns Hopkins University....	10
Birdalone Music .....	42	Rimskys-Horns.....	10
Brass Journals .....	48	Rutgers University Mason Gross School of the Arts.....	15
ChopSaver.....	13	San Francisco Conservatory of Music.....	47
Chop-Sticks™.....	31	Engelbert Schmid GmbH .....	12
Clebsch Strap .....	13	Select-a-Press.....	51
Cleveland Institute of Music.....	12	Richard Seraphinoff.....	42
Crystal Records, Inc. ....	64	Shenandoah University.....	39
James Decker.....	51	Siegfried's Call.....	21
DePaul School of Music .....	61	Solid Brass Music Company.....	93
Duquesne University – Mary Pappert School of Music.....	54	Solid Wood Publishing.....	14
Dürk Horns .....	47	Southern Methodist University.....	48
faustmusic.com.....	48	Stork Custom Mouthpieces .....	89
Ferree's Tools .....	20	Temple University Boyer College of Music and Dance .....	106
Finke Horns.....	53	TrumCor.....	inside back cover
George Mason University School of Music .....	31	University of Cincinnati College-Conservatory of Music....	52
The Hartt School, University of Hartford.....	70	University of Memphis Rudi E. Scheidt School of Music ....	51
Horn Harmonics Enterprises .....	48	University of North Carolina School of the Arts .....	88
4th Horn Symposium in Catalonia .....	10	Vanderbilt University Blair School of Music.....	60
hornsAplenty.com.....	18 and 19	Chuck Ward Brass Instrument Restoration .....	60 and 89
Hornsmith Publishing .....	10	Wichita Band Instrument Co., Inc. ....	20
HornStuff .....	63	Wind Music, Inc.....	39
Houghton Horns, LLC. ....	14 and 21	WindSong Press Ltd.....	20
Hans Hoyer .....	40	Woodstop Mutes .....	21
44th International Horn Symposium.....	16	The Woodwind & Brasswind .....	8
Join the International Horn Society.....	83	Yamaha Corporation of America.....	11
Ricco Kühn.....	88		

## Advertising Information

Deadlines for advertisements in *The Horn Call* are August 1 (October issue), December 1 (February issue), and March 1 (May issue). For complete information regarding advertisement reservation forms, software requirements, billing, discounts, and circulation, see the IHS website ([hornsociety.org](http://hornsociety.org)) and follow the links to *The Horn Call* or contact:

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# Out the Bell:

## Is the Horn a Suitable Instrument for You?

*In his recital at the Horn Symposium in San Francisco, Karl Pituch read excerpts from a book he found at the University of Hawaii library while teaching there. He does not remember the title nor author of the book. Anyone who recognizes the quotations is requested to contact the editor.*

### Choosing an Instrument

So far, we have dealt with the brass instruments in order of descending pitch. The French horn is not the lowest-sounding, but has been left until last because it is the most difficult, has little to offer the majority of children, and is an exception to most of the generalizations about the brass instruments.

The French horn is not recommended as a first instrument. It is not for fun. It is self-selecting, like the oboe, and appeals to rather similar children.

To produce its distinctive and beautiful sound requires mastery of a technique more difficult than that of any other brass instrument. One position of the player's fingers on the three rotary valves can produce up to twenty notes: only an acute sense of pitch enables the player to conjure the right one out of thin air, by lip control alone.

Almost every child who succeeds on this instrument has previously overcome any problems in reading music through learning the piano or another instrument – or through singing – and desperately wants to play this instrument above all others. Usually the child switches to the French horn in junior high after having played the trumpet, flute, clarinet, or other instrument.

Parental help and encouragement are needed, especially in the early stages. Because the French horn is an orchestral, not a brass band instrument, the child learning has none of that friendly help, encouragement, and boosting of morale that comes naturally to other brass learners at their weekly band practice.

French horns are very expensive to buy. Although it is possible to begin with small-group instruction, individual lessons swiftly become necessary for any real progress to be made.

### Physical Suitability

Thin to medium, not generous, lips are called for by the mouthpiece. The small bore through which the air has to be directed produces back-pressure which can cause headaches and dizziness even in quite mature learners. Twelve or thirteen is the conventional starting age.

The French horn is the only brass instrument which develops finger co-ordination for the left hand; the right hand is thrust into the bell to support the weight of the instrument and to help modify the sound.

### Mental Suitability

You can never relax playing the French horn; each note must be achieved; there is no letting up.

Any child with a good enough ear and the necessary lip control can succeed. Whether he or she does, depends on willpower and self-discipline as well as intelligence which is needed because the horn is a transposing instrument – indeed a mental-arithmetic brain helps.

### Personality Suitability

French horn children are not gregarious. Not for them the happy, club-like atmosphere of a brass band. They prefer to relate to small groups and usually have just one or two close friends. The horn-players in an orchestra or concert band make a definite clique and do not mix much even with the other members of the brass section.

Only conscientious, intense children, who have an inner need to work hard and apply themselves over a long period, sustain progress on this instrument. Happier, more easy-going children may – if they have a good ear – begin apparently quite well but give up after reaching the stage of playing a few tunes with the school band, defeated by the difficulties of playing the high and low notes.

The playing position seems to suit, and even comfort, children who feel, rightly or wrongly, that they do not get enough attention at home or school: middle children, for example. With excellent justification, they feel special about playing the horn, for only a very unusual child can.

They may be children who feel that they have under-achieved themselves. They like the noble shape of the French horn, compared with the simple robustness of the other brass instruments. They are naturally possessive of their intricate and expensive instrument and proud to carry it about.

This is probably the only brass instrument which will be practiced for endless hours in the privacy of the bedroom. The child who truly wants to be and play alone is eventually rewarded by an extensive repertoire of music which can be played and practiced alone. This is particularly important for a child who for geographical, social, or any other reasons cannot go out and play in groups or orchestras.

Children who need the solace of classical music will find a greater potential on this instrument than the other brass.

