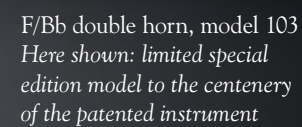


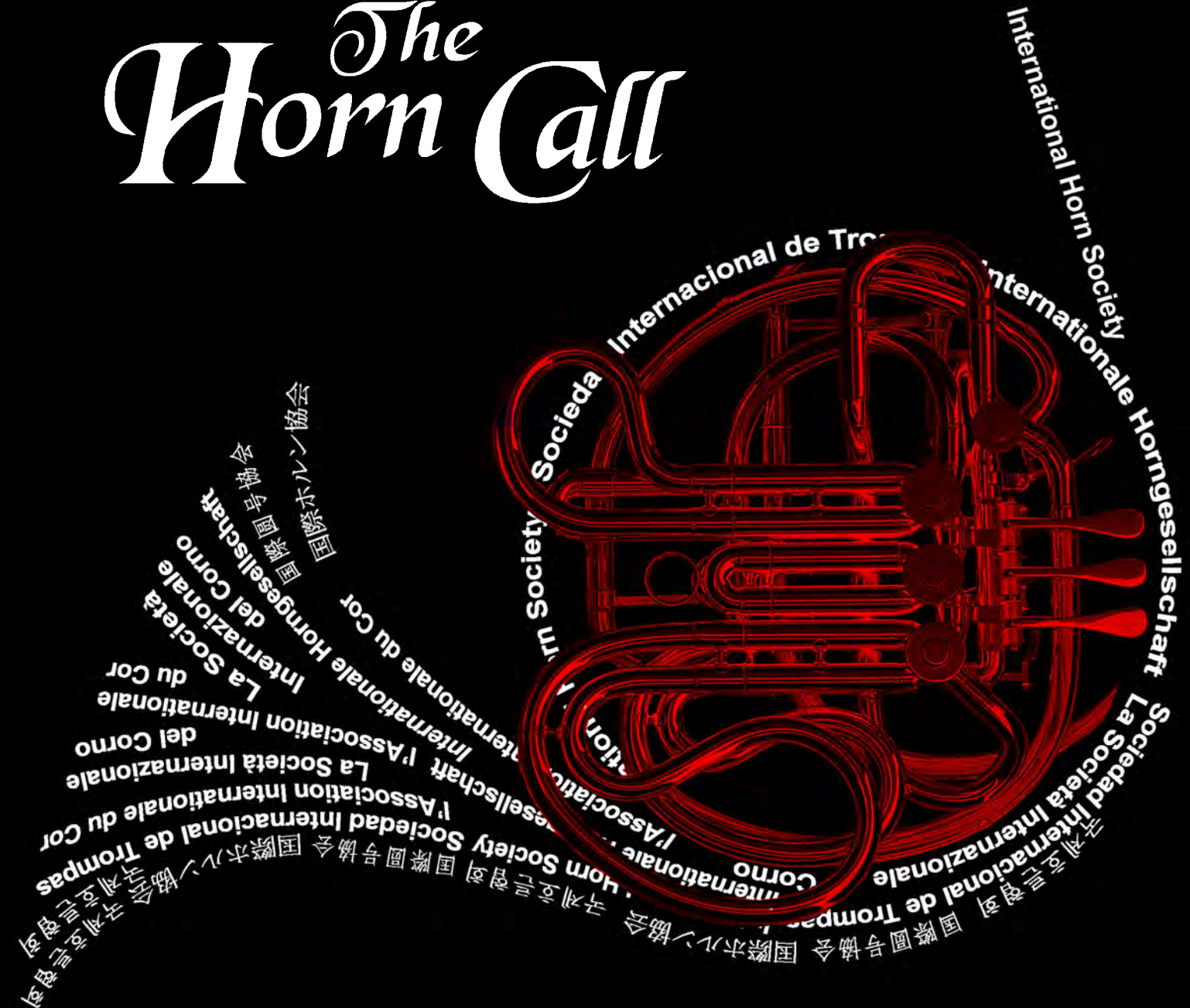
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*Vol. XLII, No. 2*

# The Horn Call



Journal of the  
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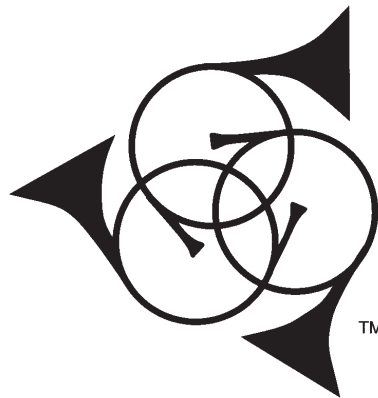
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# *The Horn Call*

Journal of the International Horn Society

Volume XLII, No. 2, February 2012



William Scharnberg, Editor

ISSN 0046-7928

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Printed by Impact Printing and Graphics  
Dallas, Texas, USA

*On the cover: the most recent IHS T-shirt logo contest winner by Jonathan Hurrell*

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

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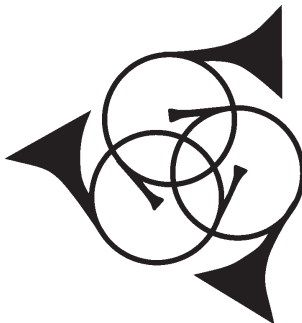
The International Horn Society recommends that HORN be recognized as the correct English label for our instrument.

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



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# From the Editor and IHS44 Host

## Bill Scharnberg

Dear Readers,

We hope to see many of you in Denton in May! Visit the Symposium website (music.unt.edu/ihs44) to see who plans to be there, a tentative schedule (also on p. 30 of this journal), on and off-campus lodging, FAQs, maps, and registration forms. *Register early!* Yes, with activities in six buildings, there will be some walking – about 5-10 minutes between venues. Shuttle vans and campus busses will be operating all day, but if you are driving and have a bicycle, you might bring it. *Register early!* The Symposium's Tuesday evening concert will feature artists in front of and in our Wind Symphony and on Thursday in front of and in the Symposium Orchestra, conducted by Gunther Schuller (see p. 83-84 for a review of his new book).

On Friday night we will be in our campus's largest venue, the "Main Auditorium," to enjoy UNT's internationally famous One O'clock Lab Band for an evening of jazz, concluding with a performance of several Stan Kenton charts including eight horns. When registering, participants may select a horn part for Kenton's arrangement of "Somewhere" from *West Side Story* – all hornists in attendance are then invited to perform with the Lab Band to conclude the concert. *Register early!*

The final Saturday of the Symposium is now titled "Long Horn" Day. We have the entire UNT Student Union for exhibits, Texas college and high school horn quartet competitions, the largest alphorn contingent at any US Horn Symposium, lectures, and performances. "Long Horn" Day and the Symposium will conclude with what we hope will be "the world's largest horn choir" – to be entered into *Guinness World Records*. *Register early!*

There will be at least four premieres during the Symposium – another is brewing as I type this message. You can read about the four premieres on pages 90-91 in an article written by Marilyn Bone Kloss.

This *Horn Call* sets a record for the number of colored ads and, because fewer articles were sent, I was able to include the final installment of Valeriy Polkeh's autobiography. A few hornists, admittedly of an older generation, have thanked me for reprinting this autobiography; others have asked why it has been reprinted in *The Horn Call*? My response is, "If Dennis Brain had written an autobiography and it was not readily available, would you want it reprinted in our journal?" Polekh was clearly among the top handful of hornists of the twentieth century – his recording of Gliere's Concerto is a "must hear." I recommend you enjoy Polekh's autobiography as an important slice of both world and horn history, not for its literary merit. My sincere thanks to Jim Decker for bringing the autobiography to our attention and to his son-in-law David Gladen for translating it.

Let me remind you that March 26 is the deadline for most of the IHS scholarship applications. You can also save money by *registering early* for the 44th International Horn Symposium.

*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

### Playing for Fun

*The Horn Call* is the magazine for all members of the IHS – which are from all walks of life, a good many of them community musicians; i.e., amateurs. I was therefore surprised to hear from someone recently expressing their concerns as to how little in *The Horn Call* is for amateur horn players – “It’s mainly for students and professionals, isn’t it?” The last issue even has an article called “Amateur Sessions” on this very subject.

As is noted in that article (October 2011, Vol. XLII No. 1, p. 57), the word “amateur” carries a certain stigma, of which “un-professional,” “part-time,” “sub-standard” are all definitions. This can be hard to accept from some amateur musicians who are, in many cases, excellent musicians. Perhaps “community musicians” would be a better choice of categorisation, as suggested in the article.

Many of our readers and horn players at large chose not to take up the horn professionally for any number of reasons, not least because perhaps the realisation dawned at an early stage that they were not going to “make the grade” in the highly competitive world of professional horn playing. You only need to do the sums to realise what you are up against as a graduate horn player say, in the US: How many state universities/music academies/conservatories are there? On average, how many horn students in each horn studio? How many of these have their eyes set on entering the profession? After working that out, you will already have a considerable number. Now estimate how many full-time positions become available per year in all of the established orchestras in the US. This realisation can be a daunting prospect for many a graduating horn player – the knowledge that for any one job, several dozen other hopefuls are in for it, which inevitably drives up the standard.

It is not surprising then, given this one example, that many horn players do not decide to enter the profession, or simply give up trying, or never even attempt. Many of these players become teachers, or enter other professions completely unrelated to horn playing or music generally. A good percentage of these players continue playing as non-professionals, and some to a very high standard. Not choosing to (try to) enter the profession should not automatically deem them to be “sub-standard” or “incompetent” in any way – stigmas of “amateur” again – although many feel they become type-cast and burdened with these labels.

Around the world, many community players work hard in promoting the horn, organising concerts and activities around their area, and bringing together players of all standards to make music. The IHS has representatives in almost all parts of the world, and for almost every state in the US, who not only promote the importance of the IHS, but work hard in organising horn events and supplying information on local horn activities, bringing together players from within the state or area to share their interests and love for their instrument.

For contact details of the representative of your area, you can contact the IHS representative co-ordinator Elaine Braun

(usa-coordinator@hornsociety.org) or look on the IHS website at People -> Area Reps - US. The names of the area representatives are also listed in every issue of *The Horn Call* on page 2. Representatives in other countries are also listed in the journal with contact details on the website.

On a personal note, I often envy the amateur players, as “doing it for fun” takes away the enormous pressure of having to do it for a living – and as fun as that can be, it is hard and demanding – and one of the reasons I left the London music scene. At that time, I had to re-evaluate the necessity of making a living having to play the horn, against a family life with hobbies, interests, etc. The work entailed in maintaining such a high standard – acceptable to yourself and expected by your reputation – is often significant and all-encompassing, leaving one little or no time to enjoy or to attend to other aspects of one’s life. So being an amateur player can certainly have its advantages, when together with other like-minded players you can play music to a standard dictated by your own abilities.

A heart-warming experience: earlier in the year I was engaged to give master classes and play a solo concert in a small town in the north of France. The piece I was asked to play in the final concert was the von Weber Concertino, accompanied by the local community orchestra. The orchestra actually turned out to be a group of hobby musicians, some of whom apparently are barely able to play their instruments, let alone get through a tricky piece accompanying a soloist – which means hitting the right tempi and following the conductor! It proved to be an experience I won’t forget in a while.

I became aware of what I was in for from the initial tune up, or tune at all. Consensus was somewhere in the middle of the melee. The conductor had great difficulty guiding his forces in a unified mass, which often deteriorated into a nebulous cacophony of sound – with players struggling primarily with the technical difficulties of their instruments and secondly in establishing some kind of unity. And that was just the rehearsals – add a certain degree of nervous tension and anxiety and you can imagine what the concert was like.

And do you know what? In all the hairy moments of “What piece are they actually playing?” and “I think that was my cue,” it was a wonderful experience – frightening yes, but delightful in the fact that these musicians were giving their all, playing in and for their community, in a sports hall that was packed with families and local people, who had all come out to support their local orchestra and the young horn players from the area featured in the first half of the concert. It turned out to be a great event, and even though I might have aged significantly during the performance, it was enlightening to see the reaction of people enjoying something that was given by their community and their children in a true community spirit, just as it should be. *Vive le France!*

This is a story of just one event of the very many that take place around the world, and probably not far away from you. In addition to your community ensembles, I encourage all of you to participate in local and regional events promoted by the IHS representatives through newsletters and websites and to



attend the symposium in Denton, Texas (May 15-19, 2012), which will include sessions and ensembles especially for amateurs (see [music.unt.edu/ihs44](http://music.unt.edu/ihs44)).

As a player myself no longer obliged to play to earn a living, one supposes I could call myself an "amateur" player – or perhaps semi-professional – or part-time? Should teachers therefore come under a special category? Many teachers still perform a lot, or even hold down a full-time orchestral job or busy solo career, while others do not play at all! I think in my case I would be bold enough to say that I am primarily a teacher who still plays professionally (but read the story above)! But let us not forget the very people the horn teachers of the world are responsible for – the next generation of young horn players. This special group also benefits from the many amateur and community playing opportunities around the world, and in most cases gain their first valuable experience of playing in an orchestra or band within the community before entering university.

*Frank Lloyd*

### Classified Ads

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### Emails to the Editor

*Editor's Notes: Paul Neuffer asked that the photo of Vincent DeRosa on page 49 of the October Horn Call be credited to Atkinson Horns. Five hornists offered the title of the book quoted in Out the Bell (p. 108) in the October Horn Call: Debra Inglefield, Jonathan Maloney, Dawn Patelke, Leo Sacchi, and Jonathan Stoneman. Below are the first (Sacchi) and Patelke's with a link to a seller.*

The book quoted in the October Horn Call (page 108) is *The Right Instrument for Your Child* by Atarah Ben-Tovim and Douglas Boyd. It came out in 1985, and is now in its 4th edition. I don't have the publisher, but it could be found. I remember reading it years ago in our local county library before it, like so many books, was removed.

Look forward to seeing you in May . . . .

Leo (Sacchi)

Probably a zillion people have emailed you by now. The book referred to on the last page of *The Horn Call* is *The Right Instrument for Your Child*. [Amazon.com/Right-Instrument-Your-Child/dp/0297850652](http://Amazon.com/Right-Instrument-Your-Child/dp/0297850652).

Cordially,

Dawn Patelke

Dear Mr. Scharnberg,

I enjoyed reading the wonderful obit of Wayne Barrington – thank you. While I didn't know Mr. Barrington, I was taught to play the horn by Clyde Wedgwood from 1955-58 at The Sherwood School of Music when I was a high school student in Chicago. I later studied with Louis Stout during his first two years (1960-62) at the University of Michigan after he left the Chicago Symphony. And to round out this famous horn section, in 1957 my parents bought me one of the first Philip Farkas Holton horns (arranged thru Clyde Wedgwood) which we picked up at Farkas's house in Evanston IL on the day Dennis Brain died!

His name is often misspelled but there really is only one "e" in Wedgwood.

Sincerely,

Richard Shubart

Dear Prof. Scharnberg,

The usual great issue of *The Horn Call*. A correction for future reference; the picture captions for Austin Larson and John Geiger are reversed on page 58. It is worth noting that Austin also won the Yamaha and IHCA competitions this past summer, apparently the first to have done so.

C. A. Larson

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First off, I would like you to know how much I appreciate all of your hard work! The horn community is so lucky to have such a consistently incredible publication!

Unfortunately, I noticed two small errors in the Symposium Reports Section of the October 2011 issue. On page 58, there is a picture that is labeled "Erika Binsley Frizelle low horn winner," and it is a picture of someone else. However, there is a picture on page 57 that is labeled "Joseph Ognibene with a student," and I am the student in that picture.

Thank you,

Erika Binsley

Dear Bill,

Thank you for publishing my request for information about the later career of the English horn player, William

Daniell (1811–1892). I had a very helpful response from Bill Lynch, but if anybody else, possibly living in one of those cities can supply any more local information, I should be thrilled. Drop me a line at [jwhumphries@ntlworld.com](mailto:jwhumphries@ntlworld.com), please. On the same page of the October 2011 edition of *The Horn Call*, you also published a letter about a photograph you had published previously which had been taken from Pip Eastop's website and attributed it to me. I was not the author, but as I have just mentioned his name, I should like to say I heard Pip playing an improvisation with electronics at this year's British Horn Festival which was truly beautiful. It reminded me that it is now 30 years since I first heard him playing in the London Sinfonietta and that during that time he has lost none of his ability to conjure sheer magic from his horn. The man is a real star!

John Humphries

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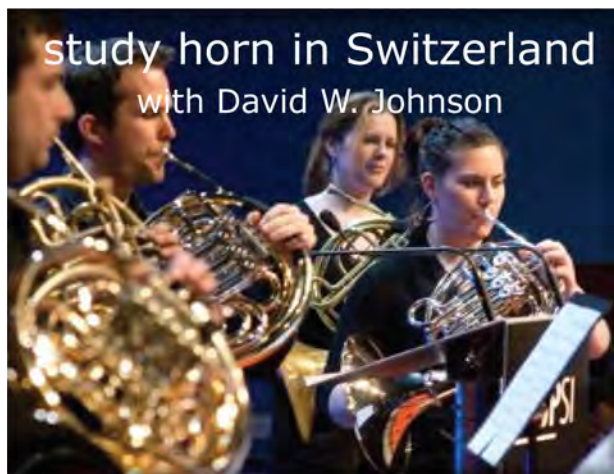


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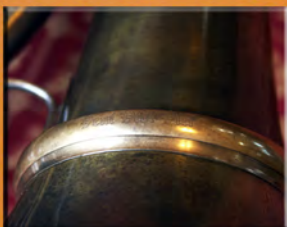


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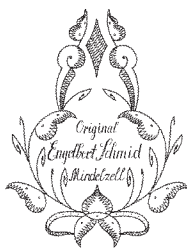
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# IHS News and Reports

Kate Pritchett, Editor

## Advisory Council Members Election

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

The following individuals (listed alphabetically) have been nominated to serve a term on the IHS Advisory Council beginning after the 2012 international symposium. Vote for up to three nominees on the postcard found in this journal (stamp required). Votes submitted by any other means, including email, will not be accepted. Ballots must be received by April 15, 2012.

**Lisa O. Bontrager** has performed throughout the US, Europe, and Japan and is currently active performing, touring, and recording with Millennium Brass, MirrorImage, the Pennsylvania Quintet, and the Brass Band of Battle Creek, for whom she plays the British tenor horn. As artist for Holton horns, she has been featured at the Mid-West Band and Orchestra Clinic, New York Brass Conferences, the New England Brass Conference, and symposiums of the IHS. She has also performed with the Baltimore Symphony, the Chautauqua Symphony, and the Rochester Philharmonic and is currently principal horn of the Pennsylvania Centre Orchestra and Music at Penn's Woods Festival. She has earned performance degrees from the University of Michigan and is currently Distinguished Professor of Music at Penn State University and teaches at the Interlochen Arts Camp. Bontrager may be heard on over twenty CD recordings. (Bontrager has served three terms on the Advisory Council: 1993-1995, 1996-1998, 2010-2012.)

**Marian Hesse**, a Grammy-winning hornist, has performed with the Chestnut Brass Company for 25 years. She has performed as principal horn with the Philadelphia Virtuosi Chamber Orchestra, the Boulder Bach Festival, the Chamber Orchestra of Philadelphia, and the Kansas City Chamber Orchestra. She has more than a dozen recordings including the sound track of Ken Burns' *The Civil War*, the Mozart Orchestra recording of the music of William Herschel, and the Philadelphia Virtuosi recordings of the music of George Antheil and of Howard Hanson. She has presented master classes and recitals across the United States and abroad. A graduate of the Yale School of Music, Hesse has studied with Christopher Leuba, Jack Herrick, and Paul Ingraham. She serves on the Board of Directors of the International Horn Competition of America and is a member of the jury for the Jeju, Korea International Brass Competition. See [arts.unco.edu/music/music\\_faculty/hesse.html](http://arts.unco.edu/music/music_faculty/hesse.html) and [chestnutbrass.com](http://chestnutbrass.com) (Hesse has served one term on the Advisory Council: 2010-2012.)

**Leighton Jones** was born in the village of Felinfoel, in Carmarthenshire, West Wales. At Grammar School, he was told - "play the French horn." He immediately fell in love with

the instrument. Six months later he was principal horn of The Carmarthenshire County Youth Orchestra. From there he was chosen to play for the National Youth Orchestra of Wales and was their solo horn for six years. At nineteen he was playing with the then BBC Orchestra of Wales. He won a scholarship to the Royal Academy in London where he studied with Keith Whitmore and Alan Civil. For family reasons he returned to West Wales and an active freelance career, performing with several chamber ensembles and orchestras in Wales and the UK, including The Royal Liverpool Philharmonic, City of Birmingham Symphony, National Symphony Orchestra, BBC National Orchestra of Wales, and the Orchestra of the Welsh National Opera. (Jones has served one partial term on the Advisory Council: 2011-2012.)

**Ken Pope** has had an eclectic career playing with artists from Lena Horne to Marilyn Horne. He performs regularly with the Boston Pops, Boston Ballet, Lake George Opera Festival, Boston Modern Orchestra Project, and scores of Broadway shows. He has performed with Aretha Franklin, Ray Charles, Liza Minnelli, Jethro Tull, Andrea Bocelli, Chicago, and many others. In addition to performing with the many orchestras throughout New England, he has toured with both the Boston Symphony and the Pittsburgh Symphony Orchestras. He also has had the honor of playing at Carnegie Hall with three different orchestras in less than 10 days! In his "spare" time he runs Pope Instrument Repair - a customizing, building, and repair shop where he also designs and builds his own horns. (Pope has served one term on the Advisory Council: 2010-2012.)

**Bruno Schneider**, from Switzerland, began playing at the Music Conservatory in La Chaux-de-Fonds with Robert Faller. Having passed the Professional Capacity diploma there, he went on to study at the Music Academy in Detmold with Michael Hoeltzel, where he received a Virtuosity Certificate with distinction in 1981. After playing for 15 years as solo horn in Zürich, Munich, and Geneva in the Suisse Romande Orchestre, he now teaches at the Music Conservatory in Geneva and at the Musikhochschule in Freiburg. Since 2003 he plays solo horn in the Lucerne Festival Orchestra directed by Claudio Abbado. He is active as a soloist and as a chamber musician and has recorded a large part of the horn repertoire. Founder of the Académie de cor de La Chaux-de-Fonds and of the Swiss horn society, Bruno Schneider has served as vice president of the IHS and has hosted an IHS International Workshop. (Schneider has served two terms on the Advisory Council: 2003-2005, 2006-2008.)

## 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 up-





dates, and are no longer receiving IHS mailings): **Kenji Aiba**, **Kyle Anderson**, **Brittany Binder**, **Lee Duke**, **Nadia Greene**, **Jason Gridley-Waters**, **Lana Han**, **Ben Harris**, **Phillip Henson**, **Sarah Holder**, **Patrick Jankowski**, **Eric Thomas Johnson**, **Hervé Joulain**, **Furuno Jun**, **Patrick Kelly**, **Jeff Leenhouts**, **Edward Leferink**, **Eric Lesch**, **Seungbum Lim**, **Cathy Miller**, **Didac Monjo**, **Kozo Moriyama**, **Kristin Morrison**, **Michiyo Okamoto**, **Allison Reagan**, **Irit Rimon**, **Roberto Rivera**, **Hyun-seok Shin**, **A L Simon**, **Alexander Steinitz**, **Ashley Stubbs**, **Eiko Taba**, **Candace Thomas**, **Michael Thomas**, **Karen Suterer Thornton**, **Clay Y Toms**, and **Sachiko Ueda**.

## News Deadline

The next deadline for news submissions is March 1, 2012. 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. 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

Integration of hornplayer.net content into the IHS website is almost complete, and as of October 18, 2011 all traffic for hornplayer.net is now redirected to the IHS website at Networking -> Hornplayer Dot Net.

Activity on the site is booming! As of this writing, we have 139 active Classified Ads, Section Listings for 1783 ensembles from 69 countries, and the Teachers Database includes 213 teachers from 14 countries. A biweekly newsletter that lists new classified ads and new or updated section and teacher entries is sent to 1582 subscribers. To subscribe to the newsletter, visit [lists.hornsociety.org/?p=subscribe&id=4](http://lists.hornsociety.org/?p=subscribe&id=4).

The hornplayer.net section of the site is now accepting online advertising. Prospective advertisers may contact Paul Austin at [advertising@hornsociety.org](mailto:advertising@hornsociety.org) for more information. HornZone (Publications -> HornZone), the section of the site specifically by and for younger players has been active and includes several new articles.

Several biographical sketches have been added to People -> Past Horn Greats. An expanded biography of Dennis Brain now includes a pdf download of the updated book *Dennis Brain on Record: A Comprehensive Discography of his Solo, Chamber and Orchestral Recordings* by Robert Marshall, published in 1996 by Margun Music, Newton MA with a foreword by Gunther Schuller. This update is available only by pdf download; it will not be published in book form.

– website manager **Dan Phillips**

## Job Information Site

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

## Area Representative News

Do you read your *Horn Call* cover to cover or do you scan the table of contents and choose something to read? Or perhaps it sits for a while before you can get around to reading any of it. Hopefully you'll eventually get to this point – reading this article.

We have, at present, 25 Regional Coordinators for areas around the world. In the US, we have 44 representatives – although there are 52 positions (see page 2), 50 states plus DC and Puerto Rico. The people who have offered to take on this responsibility are excited about the possibility of communicating with you and helping to keep you up to speed about horn happenings in your area – happenings in which you might participate!

Perhaps you read the newsletter they send out, perhaps you go to the website they have set up, perhaps you know your representative personally, but do you ever say, "Hey, great job," or "I have a piece of news to share"? Do you ever just let them know you are out there?



Please send your Area Representative an email or drop a line to let them know you appreciate what they are doing. And if you see that your state is not represented, why not apply yourself? The horn community is full of interesting, fun people who have something special in common with you. Perhaps you could just say "Thanks".... Thanks.

New US Area Representatives: **Jeremy Hansen** (Tennessee) and **Andrew Pelletier** (Ohio). Contact information for all Representatives is on the IHS website at People -> Area Reps - US.

– US Area Representative Coordinator **Elaine Braun**

### Coming Events

**Rick Todd** and the San Luis Obispo Symphony, under the baton of Michael Nowak, will premiere a new edition of Mozart's fifth horn concerto (KV 494a), as completed by **Craig H. Russell** of California Polytechnic in San Luis Obispo, in the Performing Arts Center of San Luis Obispo on February 4, 2012.

**International Horn Day** will be held on February 10, 2012 at York University in Toronto. See [internationalhornday.wordpress.com](http://internationalhornday.wordpress.com) or email [hornday@gmail.com](mailto:hornday@gmail.com).

The second annual **Horn Day** in Montréal, Québec will be held on February 18, 2012, hosted by **Louis-Philippe Marsolais**. Featured artists are **John Zirbel**, **Jean-Pierre Dassonville**, and **Louis-Philippe Marsolais**. See [web.me.com/lpmarsolais/Site/Journee\\_du\\_cor\\_2012.html](http://web.me.com/lpmarsolais/Site/Journee_du_cor_2012.html) or contact **Louis-Philippe Marsolais** at [lpmarsolais@gmail.com](mailto:lpmarsolais@gmail.com) or **Morgan Gregory** at [mgregory1@gmail.com](mailto:mgregory1@gmail.com).

The tenth annual **Western Illinois Horn Festival** will be held on February 19, 2012, hosted by **Randall Faust**. Featured artists are **Andrew Pelletier**, **Jeffrey Agrell**, **Gary Reeves**, and **Western Illinois University** alumni **Amber Dean**, **Katherine Massa**, and **John Reem**. Contact **Randall Faust** at 126A Browne Music Hall, Western Illinois University, Macomb IL 61455 or 309-298-1300 or [RE-Faust@wiu.edu](mailto:RE-Faust@wiu.edu) or see [wiu.edu/horn](http://wiu.edu/horn).

The third annual **UNLV Horn Day** will be held on March 4, 2012 at the University of Nevada Las Vegas, hosted by **Bill Bernatis** ([bernatis@ccmail.nevada.edu](mailto:bernatis@ccmail.nevada.edu)). The guest artist will be **Donna Dolson**, who has been principal horn of the Osaka (Japan) Century Orchestra and the New York City Opera National Company.

The 2012 **Northeast Horn Workshop** will be held March 16-18 at SUNY Plattsburg, hosted by **Ann Ellsworth**. An unusual feature is the opportunity to perform (for a fee, first come first served) a Mozart concerto with the Burlington Chamber Orchestra conducted by **William Purvis**. The solo competition winners will also perform with the orchestra. **Verne Reynolds** will be remembered with a pedagogy session and recital of his compositions. Also noteworthy are an alphorn ensemble and a Wagner tuba session with **Laurel Ohlson**. **Bill Purvis** and **RJ Kelley** will share the opening recital. Also featured is horn quartet **Genghis Barbie**. Contact **Ann Ellsworth** at [ellsworth@gmail.com](mailto:ellsworth@gmail.com) or see [NortheastHornWorkshop.org](http://NortheastHornWorkshop.org).

The **Mid-South Horn Workshop** 2012 will be held at the University of Central Arkansas March 30 - April 1, hosted by

**Brent Shires**. Guest artists include IHS President **Frank Lloyd** with pianist **Tomoko Kanamaru**, and **Daniel Grabois** with the Meridian Arts Ensemble. Events will include Regional Artist recitals, lectures, exhibits, and a participant horn ensemble. A unique element of this year's workshop is our final concert, a Sunday Morning Horn Service. This concert will showcase sacred and inspirational music for solo horn, horn ensembles, and other chamber music. See [midsouth.hornworkshop.org](http://midsouth.hornworkshop.org).

The **International Women's Brass Conference** will be held June 6-10, 2012 at Western Michigan University, hosted by **Lin Foulk** and **Deanna Swoboda**. Guest artists include **Genghis Barbie**, and the conference features exhibits, the prestigious IWBC competition, and a chance for all participants to play. See [iwbc2012.org](http://iwbc2012.org).

The 18th annual **Kendall Betts Horn Camp** will be held June 8-July 1, 2012 at Camp Ogontz in Lyman, NH under the auspices of Cormont Music, a New Hampshire non-profit corporation. Hornists from age 14 and above, of all abilities and accomplishments come to study, perform, and have fun in the beautiful White Mountains under the guidance of a world-class faculty. Enrollment is limited. Participants may attend any or all weeks at reasonable cost; scholarships are available. See [horncamp.org](http://horncamp.org) or contact **Kendall Betts** at PO Box 613, Sugar Hill NH 03586, 603-444-0299, or [kendallbetts@horncamp.org](mailto:kendallbetts@horncamp.org).

The **Banff Centre** invites applications for the summer program July 2-20, 2012. **William VerMeulen** is the horn faculty. The program includes master classes, chamber music, and an audition seminar. See [banffcentre.ca/programs/program.aspx?id=1199](http://banffcentre.ca/programs/program.aspx?id=1199).

The ninth annual "**Art of Sound**" **Summer Brass Institute and Festival** in San Francisco will be held July 7-19, organized by **Vicky Greenbaum**. See [brassmenloschool.org](http://brassmenloschool.org).

The fourth annual **Audition Mode** horn seminar will be held July 21-30, 2012 at Temple University, hosted by **Denise Tryon** and **Karl Pituch**. See [auditionmode.com](http://auditionmode.com).

The **Norwegian Academy of Music** will host a summer master class for strings, woodwinds, and horns at beautiful Voksenåsen on the mountain surrounding Oslo from July 30 to August 4. The horn teachers are **Frøydis Ree Wekre** and **Julius Pranevicius**. See [nmh.no/summeracademy](http://nmh.no/summeracademy).

The next **Nordic Hornfest** will be held in Flisa, Norway, August 5-11, 2012, hosted by the Norwegian Horn Club. Featured artists include **Stefan Dohr**, principal horn in the Berlin Philharmonic, **Denise Tryon**, fourth horn of the Philadelphia Orchestra, **Annamia Larsson** from Sweden, **Stefan Bernhardsen** from Iceland, **Jukka Harju** from Finland, and **Julius Pranevicius** from Norway. **Brazz Brothers**, a Norwegian ensemble of "alternative" brass players, will perform as well. Special guests include **Ib Lanzky-Otto**, **Erja Joukamo-Ampuja**, and **Frøydis Ree Wekre**. See [hornklubben.no](http://hornklubben.no).

The **Western US Horn Symposium** will be held at the University of Nevada, Las Vegas, January 18-20, 2013, hosted by **Bill Bernatis**.







## Member News

**Paul Stevens**, horn professor at the University of Kansas, premiered a new concerto for horn by Joseph Eidson (DMA, University of Kansas; currently on faculty of Bucknell University in Pennsylvania; music available at [JosephEidson.com](http://JosephEidson.com)) in January 2011. Also included in Dr. Stevens' recital program were Protected Sleep by Faye-Ellen Silverman, with marimbist Ji Hye Jung, and Horn Quartet No. 1 by Anthony Plog, with hornists **Ellen Campbell**, **Rob Detjen**, and **Julie Schleif**. The recording of this concerto premiere can be heard on YouTube.

**Louis-Philippe Marsolais** hosted the first annual Horn Day in Montréal, Québec in January 2011. Over sixty hornists participated.



*First annual Horn Day in Montreal*

**Steve Gross** performed the Mozart Concerto No. 3 K. 447 and was joined by **Dietrich Hemann** and **Scott Fearing** in the Telemann Concerto for Three Horns as horn faculty at the **MasterWorks Festival** in Winona Lake IN in June. Orchestral repertoire for the Festival orchestras included Stravinsky *Rite of Spring*, Brahms Symphony No. 2, Beethoven Symphony No. 5, Tchaikovsky Symphony No. 5, Rimsky-Korsakov *Scheherazade*, Debussy *La Mer*, Mussorgsky/Ravel *Pictures at an Exhibition*, and Mussorgsky *Prelude to Khovanshchina*.

**Kristin Jurkscheit**, horn professor at the University of Maryland Baltimore County (UMBC) and a member of the Colorado Symphony, gave the world premiere of *Xuan Zang*, a horn concerto by **Chiayu**, in August at the Cabrillo Festival of Contemporary Music. In October, Kristin was the featured artist at UMBC in a recital including *Villanelle* by Dukas, Mozart's Horn Quintet K.407, and the Dohnanyi Sextet in C Major, Op. 37. She also performed *Twilight Music* by John Harbison during UMBC's LiveWire Festival of New Music.

**Robert Ward** and **Nicole Cash** of the San Francisco Symphony were the featured artists at the 9th annual "Art of Sound" Summer Brass Institute and Festival in San Francisco in July. Nicole was the featured soloist in an evening of brass chamber music. Bob gave his popular annual master class. The horn students were also able to take lessons. Brass quintets and large ensembles received coaching and performed in concerts.



*Bob Ward with master class participants at Art of Sound Summer Brass Institute.*

**Steve Gross** (principal), **Chris Wilson**, **Chris Mudd**, **Julie Callahan**, and **Kelly Coker** were the horn section for the 2011 Oregon Coast Music Festival. Major works for the 33rd season of the Festival included the Tchaikovsky Symphony No. 6, Grieg's Piano Concerto, and works by Beethoven, Mozart, and



Ravel. Long-time Music Director James Paul led the classical concerts, and Jason Klein the Pops.

*2011 Oregon Coast Music Festival horn section*

Steven L. Rosenhaus's composition *Horns of Plenty* (*Cornucopie*) was premiered in August at the 22nd **Incontro Internazionale di Cornisti "Guelfo Nalli"** in Supino, Italy. **Angelo Agostini**, who teaches horn at the Naples Conservatory, commissioned the three-minute, one-movement work to open the festival. *Horns of Plenty* is scored for one trumpet, eight horns, double bass, and timpani.

**Gail Williams** performed Richard Strauss's Concerto No. 1 with the Huntington (WV) Symphony Orchestra and presented a master class at Marshall University in October.

**Marian Hesse**, Grammy-winning professor of horn at the University of Northern Colorado, has published two books of *Daily Routines for Horn Players* with Peak Music Publishing, available at [mountainpeakmusic.com](http://mountainpeakmusic.com). Professor Hesse also recently returned from a one-week State Department tour to El Salvador with the Chestnut Brass Company.

Recent graduates of the University of Northern Colorado have moved on in their studies to other outstanding music programs; **Mike Walker** is currently working on a doctorate at Indiana University in the studio of **Jeff Nelson** and has been engaged as second hornist in the Columbus IN symphony orchestra. **Scott Hoehn** is working towards his MM degree at the Peabody Conservatory in Baltimore. **Charlotte Harsha** was accepted into the studio of **Eric Ruske** at Boston University and is starting on her master's degree. **Taylor Townsend** was accepted into the horn studio of **David Johnson** in Lugano, Switzerland and is studying horn, natural horn, descant horn and Wagner tuba. **Jason Johnston** (MM) is professor of horn at the University of Wyoming and **Rebecca Shaffer** (DA) is in her third year as professor of horn at Luther College in Iowa.

**Patrick Smith**, horn professor at Virginia Commonwealth University, hosted the United States Coast Guard Band horn section (MUCS **Brian Nichols**, MUC **Heather Doughty**, MUCS **Aimee Page**, MU1 **Matt Muehl-Miller**, MU1 **Bryce Nakaoka**) at VCU's annual **Fall Brassfest** in October. The USCG horns gave private lessons and presented two master classes, one on audition expectations in military band settings and another on works for solo horn. Their mini-residency also featured a recital of horn ensemble chamber music, including works by Vivaldi, Basler, Turner, Tschernokoff, and Watkins. Joining the USCG horns and Patrick Smith in the recital were VCU undergraduate performance majors **Marcus Redden** and **Benjamin Faught**.

*VCU's Fall Brass Fest (l-r): Benjamin Faught, Matt Muehl-Miller, Aimee Page, Heather Doughty, Marcus Redden, Bryce Nakaoka, Patrick Smith, and Brian Nichols.*





**Bill Bernatis**, associate professor of horn at the University of Nevada-Las Vegas, performed with the Chautauqua Symphony Orchestra in Chautauqua NY again this past summer. He will be a contributing artist at the 2012 **Southwest Horn Workshop** in Phoenix. The UNLV Horn Studio will also perform a concert at the Workshop.

On the Las Vegas Strip, six full-time hornists play in *Lion King* and the sixth year of *Phantom – The Las Vegas Spectacular*. Players from the UNLV Horn Studio also keep busy. **Chris Castellanos** is a player in the *Phantom* pit. **Kyle Tolstyka** was at the Suwannee Music Festival and **Erin Paul** participated in the Franco-American Vocal Academy during the summer. **Jordan Rush** just completed a technically challenging junior recital on the UNLV campus. The High Desert Horns, UNLV's horn choir, is composed of advanced high school students, university students, dedicated community players, and professionals from the Las Vegas Philharmonic and pit players from shows on the Strip. This group presented its Fall Concert on campus in November to critical acclaim. UNLV horn studio member **Fred Stone** made his conducting debut to join Associate Conductor **Daniel Schantol** and Professor **Bernatis**.



*The High Desert Horns at their fall concert*

**Amanda Devereaux**, **Kristin Chamberlin**, and **Joey Johnson**, students in **Virginia Thompson's** studio at West Virginia University, participated in **Dale Clevenger's** master class hosted by **William Caballero** at Carnegie Mellon University in Pittsburgh in October. **Joey Johnson**, a DMA candidate and the IHS Area Representative for West Virginia, also played for



*Joey Johnson and Gail Williams in master class at Marshall University*

**Gail Williams** in a master class hosted by **Stephen Lawson** at Marshall University.

*WVU students Amanda Devereaux, Kristin Chamberlin, and Joey Johnson with Dale Clevenger*



The **Illinois State Horn Choir**, conducted by horn professor **Joe Neisler** performed October concerts at University High School and Illinois State which included Kamen's *Robin Hood*

*Prince of Thieves*, Rudolf Mayer's *Festmusik* and part of "Colorado Vistas 1876" from James Beckel's *Portraits of the American West*. The horn choir also performed holiday concerts at Wesley United Methodist Church as well as their 17th annual Holiday Tour with performances for the Illinois State University President's Office, Administrative Staff, and four local retirement communities.

Five Illinois State students competed in the International Horn Competition of America at the University of Louisville in September. ISU horn professor **Joe Neisler** served as a jurist for the university division. Students **Nancy O'Neill** and **Saul Garland** performed David Maslanka's two horn concerto *Sea Dreams* with the Illinois State University Wind Symphony under the direction of Dr. Stephen Steele in November. Maslanka coached rehearsals and attended the performance.



*David Maslanka coaches soloists Nancy O'Neill and Saul Garland with the Illinois State University Wind Symphony during rehearsal for a performance of his Sea Dreams.*

**Drew Wright**, **Jacob Vanderhaeghen**, and **Milaina Beaudry** of the Butler University Wind Ensemble, along with their professor, **Gail Lewis**, and Indianapolis Symphony Orchestra second hornist, **Julie Beckel Yager**, premiered the wind ensemble edition of James Beckel's *In the Mind's Eye* for five horns and orchestra. The premiere took place in October at Butler University with the University Wind Ensemble, conducted by Dr. Robert Grechesky. Originally composed for the Indianapolis Symphony Orchestra and its horn section, the Butler Wind Ensemble is proud to have commissioned this version for band. Renee Menkhaus reviewed this piece, a modern-day *Konzertstück*, in the October 2010 issue of *The Horn Call*.

*Butler Wind Ensemble horns (l-r) Jacob Vanderhaeghen, Milaina Beaudry, Drew Wright, Gail Lewis, and Julie Beckel Yager at the premiere of the wind ensemble edition of Beckel's In the Mind's Eye*



The **University of Arizona Horn Studio** in Tucson has received an endowment from the Katzen family to name the studio. Horn professor **Daniel Katzen**, formerly second horn in the Boston Symphony, and his mother, **Betty Katzen**, have named the University of Arizona Betty Katzen Horn Studio. This will provide some income to the studio and give it a really long acronym (UABKHS)! The studio performed their second "Horn Ensembles Large and Small" concert in October in the UA's Crowder Hall, playing music by Handel, Arnold, Mozart, Reicha, Bruckner, the Finnish composer Melartin, and Garcia from the LA Horn Club collection. Money was raised to help the victims of Japan's disasters earlier this year. The studio has





also received two donated instruments: a 1960s Conn 8D and a 1950s Alexander 103.

**Arisia Gilmore**, Louisiana State University DMA candidate, and **Matt Taylor** (MM, LSU) tied for the Acadiana (LA) Symphony's third horn position and will be splitting third horn duties there this season.

**Linda Elliott** (MM, Louisiana State University) is the new adjunct professor of horn at Mississippi State University in Starkville.

The **LSU Brass Ensemble**, under the direction of Joseph Skillen, professor of tuba at LSU, just completed a tour of the Dallas/Fort Worth and Houston areas and performed a fanfare at the Dallas Wind Symphony Concert. The horn section included **Erin Kessler**, **Freddy Patrick**, **Devin Chamberlin**, **Sydney Hawkins**, and **Chris Hochkeppel**.

**James Boldin**, assistant professor at the University of Louisiana at Monroe, presented a clinic titled "Stopped and Muted Horn: A Guide for Directors" at the 65th annual **Mid-west Clinic** in Chicago in December. **Black Bayou Brass** (with James on horn), resident faculty brass ensemble at ULM, met author Stephen King during their recent recruiting tour to the Dallas TX area. King happened to be speaking at McKinney North High School on the same day as the trio's visit, and band director Alan Harkey invited them to perform prior to the lecture.



(l-r) Alex Noppe, Micah Everett, Stephen King, and James Boldin.

**Julius Pranevicius** follows **Frøydis Ree Wekre** as horn professor at the **Norwegian Academy of Music** on Frøydis's retirement. Pranevicius, originally from Lithuania, is principal horn in the Norwegian Radio Orchestra. He studied with Frøydis in Oslo for three years and also with **Christian Lampert** and **Erich Penzel** in Stuttgart for one year. He won first prize at the Markneukirchen International Horn competition in 2008.

**Kazimierz Machala**, Professor Emeritus at the University of Illinois, presented a three-day high school workshop in November at the Szkoła Muzyczna I i II stopnia in Gdynia, Poland. Participants came from surrounding cities of Gdansk, Elblag, Gdynia, and Gdansk-Wrzeszcz, and included **Alicja Kanachowicz**, **Jerzy Michalowski**, **Jakub Makowski**, **Daniel Lutynski**, **Alicja Zak**, **Elzbieta Slawek**, **Anna Hirs**, **Pawel Jaedtke**, **Szymon Rywalski**, and **Michal Dziedzic**. Professor **Piotr Pozakowski** was the host.



Kazimierz Machala (front row – center) with participants at his workshop in Gdynia

**William VerMeulen** (principal horn of the Houston Symphony and horn professor at Rice University) performed with the Sun Valley Symphony and adjudicated the International Horn Competition of America in Louisville last summer. He also was guest principal horn in the St. Paul Chamber Orchestra and in Banff, Canada performed and recorded a chamber version of Bruckner Symphony No. 7 in October. At Indiana University, he taught a master class and performed for the brass students. Concerts in Houston included Brahms Symphony No. 2 and Mahler Symphony No. 5, followed by the Brahms Trio with Lincoln Center colleagues Cho-Liang Lin and Gloria Chen and the Phoenix Sonata by Di Lorenzo in Chattanooga.

**Jeff Nelsen** and his Indiana University horn studio have been enjoying **Dale Clevenger's** second year as adjunct faculty. Jeff performed the Gregson horn concerto with the Griffin Brass Band in Montreal and *Ein Heldenleben* and Mahler Symphony No. 6 with the Chicago Symphony. In Germany, he worked with horn designer **Martin Ecker** at Dieter Otto Horns in Bavaria, appeared in recital, and taught at the Hochschule in Stuttgart and Munich. Jeff will be performing and speaking on "Fearless Performance" at several universities in the US and in England and Korea and will perform Strauss's Concerto No. 2 with the Winston Salem Symphony. Jeff is enjoying strong response to both his TEDx talk on "Fearless Performance" and his "Get Fearless" newsletter. See [jeffnelsen.com](http://jeffnelsen.com).

**Heather Thayer** is now the horn instructor at both Henderson State University and Ouachita Baptist University in Arkansas.

**Liz Deitemyer** was appointed fourth horn of the Arkansas Symphony Orchestra this fall.

**Brent Shires**, professor at the University of Central Arkansas, gave recitals at the University of Kansas and University of Arkansas in September and was the featured soloist with the Pine Bluff Symphony Orchestra in October, performing Mozart's Rondo K. 371 and Saint-Saens's *Morceau de Concert*.

**Hornaments**, the annual Christmas and Holiday celebration in the Little Rock metro area, performed at the River Market Skating Rink and the Capitol Hotel in December. **Vicki Gibson** helped coordinate the events.

The **Eastman Horn Studio** welcomed **Julie Landsman** and **William VerMeulen** for inspiring residencies and superb lessons and classes. The horn studio presented a special concert in September in memory of **Verne Reynolds**, who had passed away on June 28. Performers included the Alumni Horn Choir, Eastman Brass, **Pamela Kurau** (performing Reynolds's appropriately titled *Songs and Narrations of Death and Remembrance*), and alumni **Nicholas Smith**, **Yu-Ting Su**, and **Elizabeth Freimuth**. Numerous other alumni participated by sending remembrances and tributes, which were shared at the event.

The fall semester also brought a guest master class by Nicholas Smith, as well as Eastman Horn Choir performances on a Brass Cavalcade concert, a traditional tribute to St. Hubert (patron saint of hunters) on November 1st, and their annual live radio broadcast on November 30th of holiday fare on WXXI-FM 91.5, an NPR affiliate. When **Peter Kurau**, horn professor at Eastman, isn't attending to his 22 wonderful students, he performs as principal horn of the Rochester Philharmonic Orchestra, and this fall presented two performances



of the Mozart Concerto No. 4 and the restored version of the Rondo, K. 371 on the orchestra's Philharmonic (classical) Series in November. He also performed Richard Strauss's Concerto No. 1 with the Penfield (NY) Symphony in October. He looks forward to returning to the Round Top (TX) Festival and the Kendall Betts Horn Camp in June, and appearing at a horn workshop in Korea in August.

**Ken Wiley** fronted a nine-piece group performing tunes and arrangements of Los Angeles jazz hornist **John Graas**. The LA Jazz Institute presented the concert at the Los Angeles Airport Marriott Hotel in October as part of its series "Modern Sounds: Celebrating the West Coast Sound." The band played outside, where strong winds blew Ken's music off the stand about four times, all at most opportune moments like the top of tunes and the beginnings of solos. Aside from that, the gig was exciting and there were groovy solos everywhere. Members of the band were trumpeter Jeff Bunnell, tubist Bill Roper, alto saxophonist Bruce Babad, tenor saxophonist Glen Berger, baritone saxophonist Bob Carr, pianist Konrad Paszkudzki, bassist Jennifer Leitham, and drummer Dick Weller. Ken will be taking John Graas charts into the Los Angeles jazz clubs where they deserve to be heard.

*Ken Wiley and Jeff Bunnell in LA performing music of John Graas; photo by Gordon Sapsed*



**David Johnson** returned to the Academy of Performing Arts in Prague for teaching and master classes with students of **Zdeněk Divoký**. The Erasmus program, to which the Conservatorio della Svizzera Italiana belongs, allows both professors and students to participate in exchange programs between member universities.



*David Johnson with students in Prague*

**Marilyn Bone Kloss** donated a single F horn by A. Bopp of Munich to **Richard Martz** for his collection of historical instruments (#085). Marilyn's father bought the horn for her in 1954 from a private party, and nothing is known of its life before then, but Dick estimates that the horn was made in the last quarter of the 19th century. He points out that some of the Boston Symphony hornists, including **Max Hess** and **Bruno Jaenicke**, played Bopp horns early in their careers. Marilyn played this horn through junior high school. Her father made a fiberglass case, a mute, and tools for replacing corks; these were donated to Dick along with the instrument. See [rjmartz.com/Horns/Bopp\\_085](http://rjmartz.com/Horns/Bopp_085).

**Valentin Eschmann**, who performed at the 2010 IHS Symposium in Brisbane, traveled from Germany to give a recital in December in Sydney, Australia with **Kartini Suharto-Martin**, **Gill Williams**, **Kara Hahn**, and **Sumiko Yamamura** (piano) in a program of Telemann, Haydn, Bach, and Turner.

**Esprit de Cor** performed at the First Parish in Lexington MA in October. Marilyn Bone Kloss contributed a transcription

of a Stephen Heller Piano Study Op. 47 No. 4 (Meditation) for four horns. The highlight was an arrangement by conductor David Archibald, titled *O Carmina*, of themes from Carl Orff's *Carmina Burana* for eight horns.



*Esprit de Cor (l-r): Marilyn Bone Kloss, Alan Ventura, Patricia Lake, Hadley Reynolds, conductor David Archibald,*

*Robert Moffett, Nanette Foley, Jeanne Paella, and Pamela Marshall.*

**Joseph Ognibene**, principal hornist of the Iceland Symphony Orchestra, premiered a horn concerto by Icelandic composer Áskell Másson in November with the orchestra, conducted by Petri Sakari. In his concerto, Másson exploits many aspects of the horn's past and present, including unaltered natural tone passages, echo effects using stopped notes, antiphonal use of the orchestral horns, and even multiphonics. The concerto ends with a rousing finale in 6/8 as a tribute to the concerti of Mozart and Strauss. A recording is scheduled for Spring 2012, and the printed parts are available at Editions-Bim in Switzerland.



*Petri Sakari, Áskell Másson, and Joseph Ognibene*

**Gunther Schuller** (hornist, conductor, composer, and IHS Honorary Member) has published the first volume of his memoirs, called *Gunther Schuller: A Life in Pursuit of Music and Beauty*, with the University of Rochester Press (see review in Music and Book Reviews). Copies of the book will be available at the IHS symposium next May, where Gunther will be conducting and can sign them, but IHS members can buy copies now at a discount (because of Gunther's association with the IHS) by contacting Kristin Stine at 585-275-0419 or [stine@boydellusa.net](mailto:stine@boydellusa.net).



*Gunther Schuller*

**Jeff Snedeker** was an emergency soloist for the Yakima (Washington) Symphony Orchestra in October when the expected soloist from Morelia, Mexico, had visa problems. Jeff played Mozart's Concerto No. 3 (K. 447) on natural horn. He also played a concert featuring a set of pieces from Miles Davis's *Birth of the Cool* and a second set of tunes by John Graas (thanks to the Graas Archive at Ball State University) in January with the Central Washington University Faculty Jazz Ensemble. The Washington (State) Music Educators Association recently named him "Higher Education Music Educator of the Year for 2011-12."



Nancy Johnsen reports that the **Rockford (IL) Area Horn Club** performed Biebl's *Ave Maria* in DeKalb in October in an arrangement by member **Bonnie Anderson** for eight horns, available at [youtu.be/sUfmr-KpK2I](http://youtu.be/sUfmr-KpK2I). Bonnie contacted Hinshaw Music for permission to make her arrangement from the original vocal score. The choir has performed at least one concert a month since July and is starting a junior horn choir.



*Rockford Horn Club (l-r) Nancy Johnsen, Bonnie Anderson, Mary Jane White, Mary Peterson, Elliott Stanger, Brian Mayer, Jeffrey Wall, with Stephen Wright conductor*

**Kevin Rivard** and **James Thatcher** performed with QUADRE at the horn quartet's annual "Horns for the Holidays" concerts in northern California in December.

**Javier Bonet-Manrique** performed the Gliere Concerto in December with the Orquestra Simfònica de les Illes Balears Ciutat de Palma (Symphony Orchestra of the City of Palma, Majorca, Balearic Islands, Spain).



**Don Krause** hosted his annual Hornsaplenty Christmas performance at Marcus Uilhein hall in Milwaukee in November.

*Don Krause (l) and Dan Grabois at the Hornsaplenty concert*

**Robert Hoyle**, former principal horn of the Hartford (CT) Symphony and now professor at the University of Connecticut, premiered a new concerto by **Gary Tomassetti** with the Farmington Valley Symphony in December. Tomassetti is also a horn player and teaches at the University of Hartford Hartt School of Music.

**Adam Krauthamer**, former student and friend of **Jerome Ashby**, announces fundraising for the **Jerome Ashby Scholarship**, an endowed scholarship at The Juilliard School. Jerome touched the lives of many people before he passed away in 2007 after a long battle with prostate cancer. See [ashbyscholarship.org](http://ashbyscholarship.org).

*Jerome Ashby*



**Nathan Diefenderfer**, a senior at Desert Ridge High School in Mesa AZ, is a member of the school's engineering program. For their design project, his team has decided to redesign the brass instrument rotary valve; their goal is to make it easier to remove and clean the valve. One component of the project is a marketing survey. The form has fewer than 20 questions, and is primarily multiple-choice. Your participation would be appreciated. Contact Nathan at [nathan.diefenderfer@gmail.com](mailto:nathan.diefenderfer@gmail.com) for a link to the online survey.

## Obituary

### Bernhard Brüchle (1942-2011)

**Bernard Brüchle**, best known for his books documenting the history of the horn and publications for the horn, died in August 2011 as reported by his adopted daughter, Annette Rothkopf. He was elected an IHS Honorary Member in 1980.

Brüchle was born in Munich in 1942, where he studied both the horn and psychology. When he was a promising horn student, he jumped into a swimming pool, damaging his spine and becoming paralyzed from the hips down. "But he kept his spirit and great enthusiasm for the horn," reports his friend Hans Pizka.

Brüchle is the author of the first two volumes of *Horn Bibliographie*, a reference that lists virtually everything published for the horn before 1983. (A third volume was written by Daniel Lienhard.) He also co-authored with Kurt Janetsky illustrated books on the horn, available in both German and English.

Pizka recalls, "We kept phone contact until I retired about five years ago, when the phone contacts gradually became less and less. A few of the elder horn players around the world will remember Bernhard in his wheel chair. He was a really nice fellow. I still remember his visit here in my house; we carried him the two stories up to give him the chance to see my horn collection."

*Bernhard Brüchle (r) with hornist and co-author Kurt Janetsky*



## Reports

### Asociación española de amantes de la trompa (AEAT) 2011 reported by Fermín Galduf Cervera

The Spanish Horn Lovers' Association held its second conference in the Alicante town of Biar in January 2011. The conference included group lessons, lessons with accompanists and horn faculty, master classes on natural horn and orchestral repertoire, auditions, and exhibits. Participants also enjoyed lectures and concerts given by nationally and internationally renowned soloists, including **Vicente Zarto Pitarch**, **Fermín Galduf Cervera**, **Luis Delgado Peña**, **Oscar Sala Minguet**, **Patricio Medina Gutierrez**, **Vicent Berbegal Coloma**, **Francisco Rodríguez Azorín**, **Enrique Rodilla Navarro**, **Jose Vicente Castelló**, **Jose Antonio Antolín Polo**, **Jorge Rentería**, **Vicent Navarro Gimeno**, **Ionut Pordgoreanu**, **Jose Chanza Soria**, and **Bernardo Cifres Amat**.



*Participants in the AEAT's second conference in Alicante, Spain*



## Penn State Horn Fest 2012 reported by Lisa Bontrager

**Lisa Bontrager** and the Penn State School of Music hosted **Horn Fest** in January 2012. This all-day event featured a master class and performance by guest artist **Jaime Thorne**, formerly of the United States Coast Guard Band, a mass horn choir under the direction of **Dennis Glocke**, a horn arranging demonstration by **Chris Chen**, and performances by the Susquehanna Valley Horn Ensemble, directed by **April Strong**, and the Penn State Horn Ensemble. This event offered a high school horn competition, with the top four winners performing as a quartet in the final concert of the night.

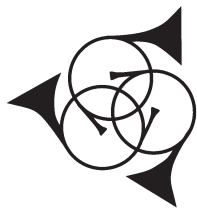
### Graduate Assistantships

**Illinois State University** anticipates a Horn Studio Graduate Assistantship vacancy for August 2012. Non-Studio Graduate Assistantships & Tuition Waivers for hornists are currently available. The assistantship is renewable. To apply for Horn Studio Graduate Assistantships, visit [jobs.ilstu.edu](http://jobs.ilstu.edu). The application and audition deadline is March 1, 2012. For more information contact Dr. **Joe Neisler**, Professor of Horn at [jneisle@ilstu.edu](mailto:jneisle@ilstu.edu) or see [hornsociety.org/en/component/jobgrocklist/posting/posting/1/230It](http://hornsociety.org/en/component/jobgrocklist/posting/posting/1/230It).

**Pennsylvania State University** announces a Graduate Teaching Assistantship for Fall 2012. Duties include performing in either the Graduate Brass or Wind Quintet, coaching horn chamber music, assisting with Horn Ensemble, and teaching non-major horn lessons. See [music.psu.edu](http://music.psu.edu) and contact horn professor **Lisa Bontrager** at [ljb5@psu.edu](mailto:ljb5@psu.edu) or 814-865-3221. Auditions are currently being scheduled.

**Western Michigan University** announces a Graduate Assistantship 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. 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).

**University of California Santa Barbara** announces graduate assistantships currently open. Duties include performance with the Maurice Faulkner Brass Quintet, assisting with the horn ensemble, and performance in university ensembles. Apply to Dr. **Steven Gross** at [gross@music.ucsb.edu](mailto:gross@music.ucsb.edu). See [music.ucsb.edu](http://music.ucsb.edu).



## Tentative International Horn Symposium 44 Schedule

### Monday, May 14:

Noon- 6 pm Registration: Murchison Performing Arts Center (MPAC)

5-6 pm Frizelle Competition Masterclass (MPAC – Instrumental Rehearsal Room)

### Tuesday, May 15:

8 am-8 pm Registration continues (MPAC)

8 am-6 pm Exhibits open – College of Music rooms

10-11:30 Welcoming Ceremony (bring your horn to play!) – Winspear Hall (WH) in (MPAC)

Lunch Break

1-2:30 pm Featured Artist Recital

3-4:30 pm Featured Artist Recital

5-6:30 pm Frizelle Auditions – Recital Hall (RH) and Voertman Hall (VH)

5-6:30 pm Dinner

7-7:30 pm Pre-Concert Horn Choir performance – WH

7:30-9 pm Artists with the UNT Wind Symphony –WH

### Wednesday, May 16

8-9 am Guided Warm-ups – RH, VH, Rm. 258

8 am-6 pm Exhibits open – College of Music rooms

9:30-10:30 am Horn Choir performances – RH and VH

11am-noon Lectures/Master Classes – RH, VH, Rm., 232

Lunch

1-2:30 pm Participant Recitals – RH and VH

3-4:30 pm Artist Recital – WH

5-6:30 pm Solo Competition

5-6:30 pm Dinner

7-7:30 pm Pre-Concert Horn Choir performance –WH

7:30-9 pm Natural Horn Recital – WH

### Thursday, May 17 (Dennis Brain's 91st Birthday)

8-9 am Guided Warm-ups – RH, VH, Rm. 258

8 am-6 pm Exhibits open – College of Music rooms

9:30-10:30 am Horn Choir performances –RH and VH

Master Classes – RH, VH, Rm. 258

Lunch

1-2:00 pm Participant Recitals – RH and VH

2:30-4:00 pm Artist Recital – WH

4:30-6:30 pm Banquet and IHS General Meeting – UNT Gateway Center

7-7:30 pm Pre-Concert Horn Choir performance – WH

7:30-9 pm Symposium Orchestra Concert, Gunther Schuller, conducting – WH

### Friday, May 18

8-9 am Guided Warm-ups – RH, VH, Rm. 258

8 am-6 pm Exhibits open – College of Music rooms

9:30-10:30 am Horn Choir performances – RH, VH

11am-noon Lectures/Master Classes – RH, VH, Rm. 258

Lunch

1-2:30 pm Participant Recitals – RH, VH

3-4:30 pm Participant Recitals – RH, VH

5-6:30 pm Dinner

7-7:30 pm Pre-Concert Horn Choir performance – Main Auditorium





7:30-9 pm One O'Clock Lab Band with Arkady Shilkloper and others; Stan Kenton charts (audience Play-Along to conclude the concert!)

**Saturday, May 19 – "Long Horn" Day –**  
UNT Student Union and Main Auditorium (MA)

Special Event Registration of \$10

9 am-5 pm Exhibits open – Student Union

9 am-1pm Texas College and High School Horn Quartet Competitions (Lyceum and MA)

10 am-noon – Alphorn Festspiel led by Peggy DeMers – demonstrations and ensemble rehearsals (outdoors)

Lunch

2-3 pm Lectures:

Texas hornist Sean Schemmel (unconfirmed) – Goku, King Kai, and Nail on the Dragon Ball Z Series:

"How Playing the Horn Aided My Acting Career" – MA

Panel Discussion chaired by John Q. Ericson, Arizona State University: "Orchestral Horn Playing 101 – How to Get In and Stay In the Business" (Lyceum)

3:30-4:30 pm Arkady Shilkloper, Russian Jazz Artist – MA

5-6:30 pm Mass Horn and Alphorn Choir conducted by Symposium Artists and IHS Advisory Council members.



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Stuttgart resident Rudolf Diebetsberger, in his late sixties, plays on the streets, in cafes, for Christmas markets, birthdays, weddings – wherever it is possible to raise money to fight poverty – particularly for street children and the blind in Bangladesh and the Andheri district of Mumbai, India.

Born in Freinberg Austria, near Passau, Diebetsberger was an orchestral player for 46 years, first with the Vienna Philharmonic, then the Stuttgart Philharmonic before his retirement.

With CDs and speakers he performs Mozart concertos, “My Way,” film scores, Michael Jackson, marches, waltzes, gospel, and pop music – in almost any weather! Hear him perform “Ring of Fire” by Johnny Cash at [youtube.com/watch?v=wud9vMIADwE](http://youtube.com/watch?v=wud9vMIADwE).

In 2004 Diebetsberger organized a benefit concert by the Stuttgart Philharmonic to help the poor of the Andheri district of Mumbai. Since then he has raised 64,000 Euros for the poor.

*Rudolf Diebetsberger performing on a street in Kirchheim.  
Photo by James Gillespie*

He says that when he reaches his goal of 100,000 Euros he will finally retire.

Diebetsberger remarked, “I’ve had such a beautiful life, now I can do something in return.” “A reason to celebrate - it’s always!” When interviewed on a rainy day in Kirchheim by Bianca Lütz-Holoch, Diebetsberger claimed, with a twinkle in his eye, that, “Horn playing keeps me warm – but perhaps I should have worn a pullover under my coat today.”

Learn more about the work of Andheri-Hilfe at [andheri-hilfe.de](http://andheri-hilfe.de). To support his cause, visit Diebetsberger’s home page: [musik-de-hilft.de](http://musik-de-hilft.de) or contact him at [r.diebetsberger@freenet.de](mailto:r.diebetsberger@freenet.de).

*Editor’s note: UNT Professor Emeritus James Gillespie sent the above photo together with articles about Rudolf Diebetsberger from German newspapers. This article was distilled from those sources plus information found online.*

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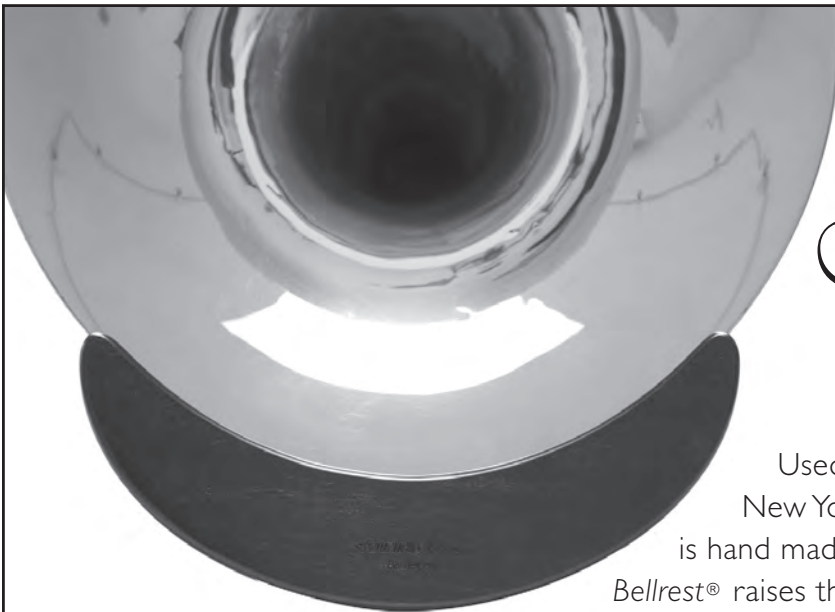
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# Orchestral Notes

Richard Chenoweth, Series Editor

## Gustav Mahler's Symphony No. 5: An Interview with Karl Pituch

**G**ustav Mahler (1860-1911) composed his Symphony No. 5 between 1901 and 1903, mostly during his summers at his villa in Maiernigg, a lake side village in Austria. While resting from his demanding conducting schedule, Mahler sought refuge in a special "composing hut" that he had built on the property. It was here that, from 1901-1907, he composed his fifth through eighth symphonies. The fifth symphony is scored for a large orchestra, including six horn parts plus a special obbligato solo horn part in the third movement. It was premiered in Cologne (Köln) on October 18, 1904.

Considered to be the first work in a second major style period, the Symphony No. 5 departs from Mahler's earlier symphonies in several ways. In his first four symphonies, he quoted motives and sections from his song cycles for voice and piano, sometimes including the voice (Symphony No. 2 and 4) or Chorus (Symphony No. 2). The Symphony No. 5 is written as "absolute music" with no sub-text other than the comments made about the symphony by Mahler and others. It also uses an atypical five-movement form where movements I and II are linked thematically, movement III stands alone, and movements IV and V are also linked. Movement IV, the Adagietto, is probably best known to the general public as it sometimes performed alone. Film director Luchino Visconti also popularized it in the sound track to his 1971 film *Death in Venice*. It has also been speculated that this movement was written as a love song to Mahler's new bride, Alma, whom he had met and married the previous year.

The Fifth Symphony, in its third and final revision, is at the top of the list for most horn-players as a "must-play," due to its extensive solo and section soli horn passages, its drama and intensity, and its size and scope. Mahler, a master of orchestration, devoted most of the solo brass writing in this symphony to the horn, with the exception of the opening funeral march performed by the solo trumpet.

Karl Pituch, principal horn of the Detroit Symphony, shares his thoughts about performing this symphony.

**RC:** You mentioned that you have performed this piece many times, with different orchestras. Can you comment on those performances? What do you remember about them? What set them apart? Did anything unusual happen during the performances that might make one stand out?

**KP:** I have been fortunate to have played this with five different orchestras. One of those occasions was on the one hundred year anniversary of its premiere, when I was playing principal horn with the Cincinnati Symphony Orchestra on their European tour in 2004. We played it in Cologne, which is where it was first performed. Later, on the same tour in Frankfurt, right before the big horn call the third movement, there was a medical emergency in the audience. The performance was going very well, so I was hoping that we would not have to stop and restart the movement. It was very good practice for keeping your concentration! Fortunately it was not serious enough that we needed to stop.

I was also asked to play this with the Colorado Festival Orchestra, when their founding Music Director, Giora Bernstein, conducted his last concert with the orchestra. He requested that I play the third movement obbligato part sitting in front of the orchestra, by the bass section, then move to the back of the hall for the solo horn calls in that movement. The first night, everything went really well. So I came to the next day's concert feeling very confident. But on this night, when I walked to the back of the hall, I realized that I had not placed the music on the stand! I had to decide whether to try to play from memory, or walk back on the stage, get my music and try to make it to the back of the hall on time. I knew the horn part well enough but was not entirely sure if I knew the correct number of rests. Luckily, I made the quick dash to retrieve the music and made it in time to play, though I was a bit winded!

**RC:** Do you have an over-arching concept about the piece, in terms of programmatic elements? What is the mood that you are trying to create while you are playing each movement?

**KP:** The first two movements deal with death. Mahler was obsessed with thoughts about death, dying, and grief, and the wild and intense nature of some of the music, together with slow, sad music, reflects his many moods. In contrast, the third movement is a dance, a *Ländler*, and is very happy. I try to enjoy listening to the music of the fourth movement, which is tacet for all the winds, brass, and percussion, and sometimes succeed. It also gives us plenty of time to empty the slides and get ready – focused and concentrated – for the last movement, which is also very happy and festive.

**RC:** How do you suggest arranging the players of the horn section during Movement No. 3 (Scherzo) –the obbligato movement – both in terms of who plays what part, and where you prefer to be placed? Do you sit or stand?

**KP:** That really depends on the section. In the past, I have asked the third player to move to the first horn part, and the assistant then move to the third part. Horns 5 and 6 do not play this movement, though we let them play the last 40 bars or so of this movement here in Detroit. In my current position in Detroit, I ask the assistant to play the first part and everyone else stays on their part, so there is less moving around. I generally do not offer to stand, although I will do so if asked. I try not to do anything else to separate myself from the section, although there are exceptions, such as the performance with the Colorado Festival Orchestra.

**RC:** There are so many wonderful moments for the horn in this piece. What suggestions do you have for specific passages in this symphony?

**KP:** In the first movement, the passage that begins at measure 60 should be played in the same style as the trumpet played the opening call, with special attention to the dynamics. It is also essential to know what all of the musical terms mean! Mahler gives many directions – you need to understand them.



# Mahler's Symphony No. 5



Ex. 1, Mvt. I, m. 60-83

Also, he is very particular about his dynamic markings, so we must heed these as well. In measures 67, 68, and 78, shake the trills, unless you have a very loud lip trill. This effect calls for a louder sound than the “normal” lip trill, so make a lot of noise with this effect. Practice the passage starting in measure 72 and onwards, since the whole section is playing, lead the section, and play with a good fortissimo sound here. This opening page helps me determine the sound of the hall I’m in and also helps me feel comfortable in the various dynamics I will need for the rest of the piece.



Ex. 2, Mvt. I, m. 189-193

This passage, starting at measure 189, is found on a lot of auditions. It is a big moment for the horn section. It should be played moving forward – marked “precipitato.” Don’t get behind, and again, lead the section in the style that you want. It should be heavy, but don’t drag.



Ex. 3, Mvt. I, m. 337-352

I love this solo. It is one of the main melodies at this point and should sound big. Play it in a very sustained fashion and move the quarter-note triplets forward. Play with a big tone, but don’t sacrifice the singing quality of the sound or the tempo. When the third horn joins in measure 349, it should blend into the fortissimo sound of the first horn.

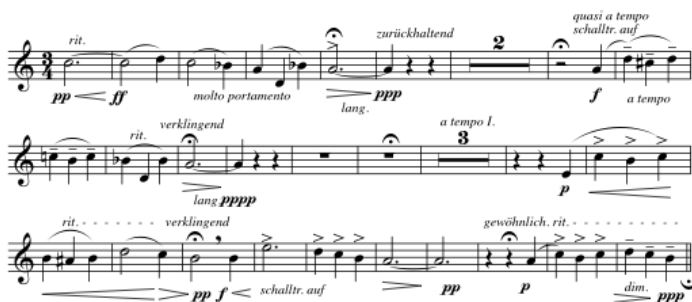
In movement two, play with an intense sound throughout the first 70 measures, with an especially big sound on the sforzandos in measures 32-35 to emphasize the wide dramatic slurs. These wide slurs repeat again later in the movement and need intensity. Regarding the stopped horn passages, if writ-

ten above third-space c”, I try to find a fingering on the B<sup>b</sup> horn. It is much more secure and speaks quicker. Throughout this movement there are lots of duets and octave passages that require attention.



Ex. 4, Mvt. III, m. 3-26

When you are performing this symphony, you have to know this third movement really well. It is one of the highlights of the orchestral horn repertoire, so play the solo parts in this movement like you are playing a concerto. Make it sound easy, in the character of a dance. The first measure of this solo is part of a ritard in the orchestra, and the tempo starts in measure 4. Be sure to stress beat one, showing the dance character of the *Ländler*. Beat two can be lightly and easily stressed, but not as much as the first beat. Observe the marking “keck” in measure 15 – it means to play bold or cheeky. In measure 25 to 26, play with a crescendo to the last note of the phrase (marked forte in some editions), although occasionally a conductor will ask you to play this passage with a diminuendo. Be prepared to play it either way. You should not get “stuck” playing things the same way. Our previous music director, Neemi Jarvi, would often choose completely different tempos from night to night, or change phrasing on a whim. While it does keep things interesting, you have to be prepared enough to react to whatever is going on.



Ex. 5, Mvt. III, m. 277-307

This is the big horn call. It really helps me to be sitting with the section for this. The obligato horn enters softly as the rest of the section is playing fortissimo. The obligato sound must emerge from the section sound – it is very effective writing. And, it is very important to observe all of the details. A common mistake is to make too much of a ritard too soon, getting slower and thus losing the quality of the sound and intensity of the dynamics. The ritard is over 4 bars – up until the fermata. I suggest playing the low d’ in measure 280 on the B<sup>b</sup> horn, either 1-2 or 3, as otherwise it has a tendency to sound flat.





You can make a rather quick diminuendo in measure 281, as you are joined by the other horns, and can even drop out after a quick diminuendo, although you should not do this in an audition! In measure 286, the bell is raised, which, even though the dynamic changes to only forte, causes a dramatic change in the sound. The term *gewöhnlich* in measure 296 means the bell is returned to its usual place (bell down). The accented notes are within a slur and there is not too big of a crescendo in this phrase. In measure 301, there is an indication of a sudden "bells up." I always raise the bell after the fermata and before the pickup to 301. And in measures 306 and 307, note the difference in articulation between the accents and the tenuto marks. There should be a generous diminuendo and ritard. You should try to play this passage as softly as comfortable, but you need to know your limits as well on that particular day.

Ex. 6, Mvt. III, m. 699-761

This passage has a similar start to the one at measure 277. Start this with your bell already raised, not over the four measures. A major difference here is that there is no doubling of the pitch in measure 704 on the fermata, as there was in the earlier similar passage. Again, starting in measure 708, play with the bell raised, and avoid the tendency to play a ritard until it is printed in measure 713. Also note that there is no diminuendo in this phrase! It must have an intense sound throughout until the orchestra enters in measure 715. Hang on! It helps to not ritard until it is marked. Throughout the rest of this solo passage, follow the indications in the part. Measure 756 is doubled in the cellos, and it is very possible to be a bit fatigued at this point in the movement. Fortunately, you have the fourth movement to recover!

Ex. 7, Mvt. V, m. 1-30

In movement five, it is important to have formulated a character for this solo before you play. Keep your ideal horn sound in mind and keep that intention during the last few moments of the fourth movement. The previous movement ends in a beautiful, quiet F major. About 10 bars before the end, the violins have a high a" forte. I like to play an e' at the bottom of the staff very lightly at this point to secure the pitch in my ear. Then just hear the F major ending and think of the third of the chord. You are now rested and ready. This is not a movement for a wallflower! Play with assertive dynamics throughout. Give the first note a good zing. And on this first fermata, hold until the first violins enter – wait to stop until you hear them. The written e" that starts in measure four seems to last forever, especially with all of the tempo variations in those bars that are played by the oboe. Just keep singing your sound throughout the long note. At the Allegro, play it the way it is marked, with a real forte followed by a diminuendo, not a forte-piano. Later in this movement, at number 16, there is a beautiful counter-melody that should be brought out. I like to shorten the slurred eighth notes to give it good character. Really enjoy this solo!

**RC:** Do you have any final thoughts about this piece?

**KP:** Fifty years ago, it was unusual to hear a Mahler Symphony. Now almost every orchestra plays them. It really should be a joy to prepare and play these challenging works. Even though I went through many details for the preparation of the piece, when you perform, don't try to play a perfect performance. Remember all the characters and the beauty in the music. Mahler creates so many moods, from the deepest despair to joy, excitement, and elation. People come to hear live music to be moved emotionally and not necessarily to hear a "perfect" rendition. So take risks, play with conviction, make some music, and enjoy your playing.

Karl Pituch was named principal horn of the Detroit Symphony in 2000. Before joining the DSO, he was associate principal horn with the Dallas Symphony, principal horn of the Honolulu Symphony, the Jacksonville Symphony, and the Colorado Music Festival Orchestra. He served as a guest principal horn for the Boston Symphony, the Los Angeles Philharmonic, the Cincinnati Symphony, the St. Louis Symphony, the St. Paul Chamber Orchestra, the Chautauqua Festival Orchestra, and the Grand Teton Festival Orchestra. Pituch can be heard on many recordings with the Detroit, Dallas, San Francisco, and Honolulu Symphonies. He can also be heard as soloist in the John Williams Horn Concerto, recorded live with the Detroit Symphony and available as a download only.

Pituch was the grand prize winner at the 1989 American Horn Competition and has been a finalist at many other solo competitions. As a soloist, Pituch has performed with orchestras in Japan, Hawaii, Colorado, Oklahoma, Arkansas, Ohio, Florida, and Michigan. An active chamber musician, Pituch was a member of the Spring Wind Quintet for 11 years and participated in festivals in Marlboro (VT), Crested Butte (CO), Kapalua (HI), Kazusa (Japan), and Freden (Germany).

Pituch is the horn instructor at Wayne State University. He is a co-founder, along with Denise Tryon, of Audition Mode, an annual seminar specializing in audition preparation. Pituch earned a degree from the University of Toledo where he studied with Mary Kihlsinger. He also studied with Frøydis Wekre and Dale Clevenger.

The excerpts were realized for this publication by Mitchell McCrady, a junior majoring in Horn Performance at the University of Dayton.

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

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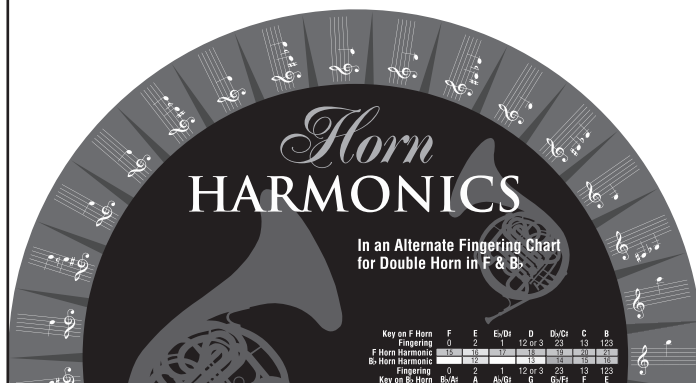
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# Thank You, Sinclair Lott

## by Adele Lambert

In 1985, an elementary school boy named David awaited the day and hour he would attend the next orchestra performance at the Hollywood Bowl. Twice each season his family would carve out eight hours dedicated to a performance at the Bowl. The anticipated drive, the traditional picnic on the grounds with candles, the waiting and watching as over 18,000 people entered the Bowl, some in the “wealthy” seats and others in “heavenly” seats, often gave his family a joyful sense of awe. The lights dimmed, the crowd hushed, and the music began.

David’s mother made sure that each of her children took two years of piano lessons in order to learn the basics of music. After that, each child could choose his own instrument. One day, as David heard a horn soloist at the Hollywood Bowl, he jumped out of his seat exclaiming, “That is my instrument.”

His school offered band with instruction starting in fifth grade. David selected a school-owned horn, proudly brought it home, and began practicing. The first obstacle he faced involved the concert key. Mom would play a c’ on the piano and David would play c’ on his horn – “That’s not right! Try again!” Arguments became battles until they learned the difference between a piano and a horn. After this was resolved, David did well in band as a private horn teacher was found to augment his studies at school.

Devastation hit during his sixth-grade year as his family had moved to Oxnard, California, and David lost his precious school horn. The new school had no band program and, as a result, no horn. Determined nevertheless, David read the LA Times Sunday want ads for over a year looking for a used horn. None were found – mainly just old pianos. “Oh, give up,” said mother, thinking his search was in vain.

But one glorious day, there it was – a horn for sale! A real horn! Mother phoned as soon as it was appropriate and asked the seller, “Do you know anything about French horns?” – she figured this was probably an inherited instrument. To her surprise, the voice answered, “A little, I just retired and I was the chief (first chair) of the French horns of the LA Philharmonic.” This was the very person David had heard at the Hollywood Bowl! The person who inspired him years earlier to choose the horn!

David had saved \$200 and the family had \$500 – the horn was exactly \$700! The next day, David’s father, on a business trip to Los Angeles, visited Sinclair Lott and brought home the horn! Mr. Lott had informed David’s father, “I have had many phone calls from people who know me and know my horn because they wanted to resell it, but that boy has to have my horn!”

One day – one marvelous, unforgettable day – the phone rang early in the morning to announce a visit from Mr. Lott. He was traveling from Los Angeles north to visit a relative and would like to stop by our home. He brought his “English horn” – with no valves! David and Mr. Lott “jammed” together for two hours. The joy, the thrill, the encouragement of that one afternoon has never left David. During hard times, he always remembered that Mr. Lott cared!

In David’s eighth grade, the family moved to the outskirts of Houston. The high school was proud of its “Mighty Mustang Military Marching Band.” David quickly increased his skills and in ninth grade moved up the ranks to first/second chair in the 120+ member band. As the years passed, the family moved to Long Island where David became an integral part of their band during his sophomore and junior years, eventually returning to the Houston home and high school. Each year, a picture of David in his uniform with his horn was sent to Sinclair Lott. Mr. Lott displayed it on his desk.

Applying for a myriad of college scholarships, David entered Stephen F. Austin State University as a music major, with hopes of working in the public school system. When financial concerns were soon realized, David changed his major to business, graduating *magna cum laude*. Working in the business world, he became disillusioned and entered the teaching profession as a high school math teacher. Realizing his school district taught music only through fifth grade, his passion for music ignited a thought.

In 2009, David proposed to the superintendent to introduce a music/band program beginning in sixth grade and adding a grade each year. “Are you crazy?” screamed the naysayers. “In this economy?” Yet David prevailed, presenting his concept to the District School Board, requesting numerous grants, talking to teachers, community leaders, parents, and students – he knocked on every door possible. In his small community, funds were limited and it looked hopeless.

Finally the School Board accepted his proposal, transferred his position to “Music Teacher,” but left him to find the instruments, music, and equipment to begin the program. He was starting “from scratch” with no funds allocated to his program.

The 2010-2011 school year began with only twenty donated instruments that were very used, and no sheet music. He still had to be certified by the State of Texas, and a myriad of other obstacles surfaced – but David pressed on. In the first year, his program had over 60% participation by the sixth graders. The band had their first official performance in May 2011 with 500 people



Senior Year  
1995-1996



Band Director  
2010-2011

David Lambert





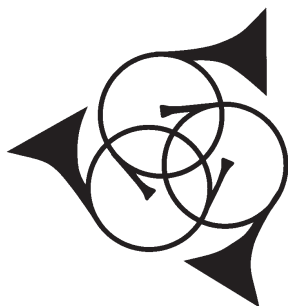
## Thank You, Sinclair Lott

attending! The up-coming sixth graders showed the same enthusiasm. The band program for the 2011-2012 year has about 160 students. A Band Booster program began and has raised money for many additional instruments and other needed equipment.

If only Mr. Lott were still alive today. If only he could see "that boy" in his new environment! A whole school system, hundreds of students, and perhaps thousands in the future will learn the joy of music, feel the beat, experience a proud heritage, and be given a new passion in their life. All of this is due to a man who cared for a fifth-grade student.

Thank you Sinclair Lott.

*Adele Lambert is the mother of David Lambert, the director of bands at Central Junior High School, 7622 US Highway 69 N, Pollok, TX 75969.*



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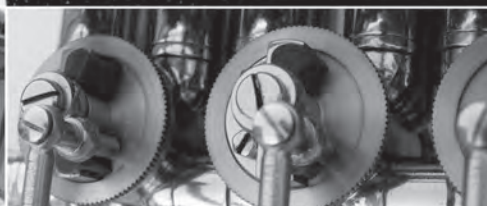
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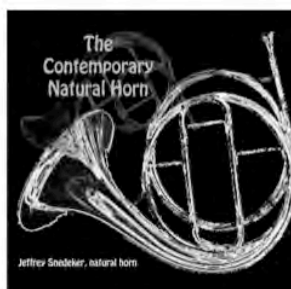
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# The Creative Hornist

Jeffrey Agrell, Series Editor

## Daniel Wood: Entrepreneurial Musician

The 21st century is a whole new world for many of society's vocations, and the arts in general and music in particular are certainly included. To succeed in the midst of battered economies and shrinking arts budgets, a musician would do well to have skills and knowledge beyond scales and arpeggios. You still have to be top-notch on your instrument, but you need to have other irons in the proverbial fire to enhance your chances for survival in today's world.

Daniel Wood is a prime example of this new musician. He studied horn at UCLA with Richard Todd and Fred Fox and found work after graduation in the Los Angeles area performing with chamber ensembles, symphony orchestras, ballets, operas, and new music ensembles. Daniel also happens to be a pianist and an improviser, and he presents shows as an improviser on horn and piano plus electronics. Piano and improvisation are also put to use in composing, especially for his group QUADRE, a horn quartet that he founded in 1998 (with Amy Jo Rhine, Lydia van Dreel, and Nathan Pawelek). Running a professional chamber ensemble requires someone to handle the business aspects of the performing enterprise as well as his Solid Wood Publishing company [solidwoodmusic.com], which publishes the compositions and arrangements written for the quartet (the catalog current features 150 titles). Daniel took this necessity and made it into a specialty. He often lectures on the business of music (attention horn workshops!). In 2002 Daniel founded a digital arts program at the Community School of Music and Arts in Mountain View, California, where he teaches horn and composition. He also teaches theory and composition at the San Francisco Conservatory.

We were impressed and intrigued by such a wide-ranging and polished skill set and got in touch with this Renaissance man to hear the details from him in person.

**Jeffrey Agrell (JA):** How did you start QUADRE?

**Daniel Wood (DW):** I had just graduated from UCLA in 1997 and was working as a music contractor for an event production company in Los Angeles. I was playing my horn on the weekends at theme parks, doing gigs here and there, and doing my 40 hour/week job. After six months of that, I



thought, "Is this what it is going to be?" I didn't like the sound of that. So, I founded QUADRE in February 1998 based on the idea of getting a bunch of great horn players together to play new music with guest conductors. It was really a horn club the first few months. After that initial start, it became clear that four of us wanted to make a go of it as a horn quartet.

**JA:** How is QUADRE different from other horn quartets?

**DW:** I suppose every horn quartet has its reasons for starting up, just like every string quartet, orchestra, ballet company, or improv troupe. I felt that our group's niche would be artistic excellence, outreach to the community, and a focus on new works and arrangements. And in our second year, we got the kickstart we needed to make all of that and much more happen. We landed a rural residency grant from Chamber Music America with support from the National Endowment for the Arts. We played for, taught, and interacted with every community you can imagine throughout the state of Alabama in over 300 activities. It was intense and helped us grow artistically and learn how to connect with the community as musical ambassadors. That year-long experience has shaped our group ever since.



QUADRE

In terms of QUADRE's sound, I suppose what makes us different is our approach. Given my love affair with the sound of a *cappella* groups of the 1950s, 60s, and 70s (the HiLo's, Four Aces, Four Freshman, Singers Unlimited, etc.), I knew we could create that same sound with those tight harmonies on horns. So a lot of my new works and arrangements for the group have this in mind. Also, having a colleague in the group (Nathan Pawelek) who is such a gifted composer means our ensemble is constantly getting new material from within that has been sculpted and crafted with our group in mind.

**JA:** How do you do it all? I mean: freelance playing, QUADRE (and all the business stuff), publishing, teaching. Good heavens!

**DW:** It's not easy at times. I'm answering this question at 2 a.m., so that explains it a little bit. That said, it is important to prioritize and keep on top of things. I have an incredibly supportive wife and my parents are behind my efforts 110%. And a lot of people out there love to support someone doing what I do – making it in the world today as a musician. I do my best



to return the favor by reaching out to those who need or desire art in their lives. It is a pretty cool thing to be able to give away.

**JA:** Do you commission composers to write for you?

**DW:** We have had a number of composers write for us over the years including Michael Kallstrom, Mark Adam Watkins, Christopher Wiggins, David Garner, Jamie Keesecker, Mark Carlson, and many more. At this point, we have commissioned over 60 new works and arrangements. We are always in search of good music and welcome the opportunity to review new material. Since our booking agent works a year out (sometimes two), it often can take a while before a work will cycle into our concerts and tours. However, if we like it, it is likely to get a lot of performances.

**JA:** How did you learn about the music business: sales, marketing, budgets, booking, all of that?

**DW:** By doing, I suppose. Getting that job right out school working as a music contractor was incredibly fortunate for me. I learned on that job many of the skills I would need running QUADRE and Solid Wood Publishing. Incorporating QUADRE as a 501(c)3 not-for-profit organization was a joint effort in 2000 and many of the other aspects you mention – sales, marketing, budgets, booking – came from a need and desire to work. Being stubborn is helpful too. If I get an idea in my head that I want to do, come hell or high water, I will do it. So, that quality has been quite useful in learning these skills. I ask questions of people that have been doing these business aspects for years and I'm very willing to admit I was wrong and change course mid-stream. I think that is where some organizations get unstuck. They can't figure out how to change their model if market forces are demanding it.

**JA:** What advice do you have for the rest of us to acquire some business savvy?

**DW:** First, there is an excellent book that I refer to in my seminars called *The Savvy Musician* by David Cutler. I think it is a first-rate text and a must-read for the entrepreneurial musician. Second, I would seek out the most successful musician and/or business person you can find in your area and volunteer to help them a couple hours a week with their office work. You'll learn a lot in that setting and possibly gain an important ally in your work. Third, I would ask yourself what one quality would you like to improve in business. Negotiating? Sales? Fundraising? Bookkeeping? After you figure that out, do a search on the internet for everything that involves that word and music. I have a feeling you will find someone who will be more than happy to share their expertise or swap expertise with you. Finally, feel free to check in with me. I'd love to hear from you: [daniel@quadre.org](mailto:daniel@quadre.org)

**JA:** What recommendations do you have for the aspiring 21st century musician, to make it in the world today?

**DW:** Perseverance.

**JA:** What kind of music do you like to listen to?

**DW:** I like jazz, country, blues, symphonic literature, early music, all chamber music, new music, 60s rock, those a cappella groups of course, musicals, and just about all the other stuff too. I don't listen to much of the latest pop, rap, or R&B unless I'm in the car and I'm in the mood for those genres. And naturally I have tons of horn CDs and as large a collection of

horn quartet and horn ensemble CDs as is possible. I have a great and huge respect for all the amazing musicians in our field and I'm honored to be a part of our industry.

**JA:** What's the best way for horn players to learn to compose?

**DW:** I would suggest that you start by improvising on your instrument. I would also make up tunes and sing them. How you get there requires a leap of faith, I admit, but once you have arrived, continue to hone your ear. After a while, try to start writing some of those ideas down. Keep a scrapbook of these ideas. Then, take one of those ideas and start writing something for someone to play at an event. It could be yourself at your parent's house for dinner on Sunday. The venue and the performer don't really matter. Just set yourself a goal and see it through. After that, you will either have caught the bug or not, and things should progress naturally from there. A text I use with my composition students is called *Composing Music* by David Russo. I have found that it is a good book for students to get started. Your improvisation games books are also a great resource!

**JA:** What is your teaching philosophy?

**DW:** I believe every student has a degree of potential on any instrument. It is up to me – as their teacher – to help them discover that potential and take them as far as they want to go along the path of music education. I believe in teaching students to be complete musicians (e.g., a strong knowledge of music theory, history, versatility in a variety of styles including jazz, classical, and contemporary) and teaching them to be complete technicians on their chosen instrument (e.g., ability to play throughout their instrument's range, strong sense of rhythm, sense of phrase, dynamic contrast, etc.). I stress musicality and stage presence in my methods and expect commitment in return when warranted. Ultimately, it is my responsibility to teach my students how to be their own best teacher.

**JA:** What was the best advice you got in music school?

**DW:** Learn how to articulate your thoughts.

**JA:** If you were king, how would you change music school curricula?

**DW:** I would love to see schools offer a more varied curricula. I'm not sure how it is in other areas of the country or world for that matter, but in the San Francisco Bay Area many of the middle school and high school programs tend to be "band-centric" with world music, orchestra, and creation (composition, song-writing, sound synthesis, etc.) taking a distant backseat. I would like to see all schools have greater resources for their arts programs and qualified instructors who can serve the needs for all the students in the school. I would also make it a requirement for everyone in every school to know how to sing, have each of them take music appreciation and be enrolled in a music performance class for at least a year in middle school and two years in high school.

**JA:** What kind of horn do you play? What kind of horn would you play if money were no object?

**DW:** I play on a Ricco Kühn double horn. I like the sound I get with it. I find it does everything I want it to do. I know there are tons of great instrument makers out there. And I'm sure





that many of their horns are better than my horn. Ricco Kühn probably has better ones. However, I'm old school. I feel that each player has their sound and regardless of what instrument they play, their quality and approach will come out. That's my sneaky way of not answering the second half of your question.

**JA:** How do you warm up? Practice?

**DW:** I try to spend a minimum of an hour a day. Sometimes that means getting up really early or going to bed really late. (Gotta love that practice mute!) However, I think it is incredibly important to maintain and constantly endeavor to improve. I currently use the Caruso method, Farkas warm-ups, and Frøydis exercises in my practice sessions. When practicing, I only play if I'm happy with what is coming out of the bell. If my head or body isn't in the right place, I put the horn down. That said, I sometimes persevere since you have no choice in performance. In general, I feel it is critical for me to concentrate on what I'm doing throughout the process. I avoid having any distractions during the sessions and I write everything I do down so I can modify my routine as need be. I also make sure to check in with colleagues in the area for advice and critique from time to time – sometimes horn players, sometimes trumpet, piano, or non-musicians. Their feedback can be very enlightening.

**JA:** What plans do you have for future projects? Hopes and dreams?

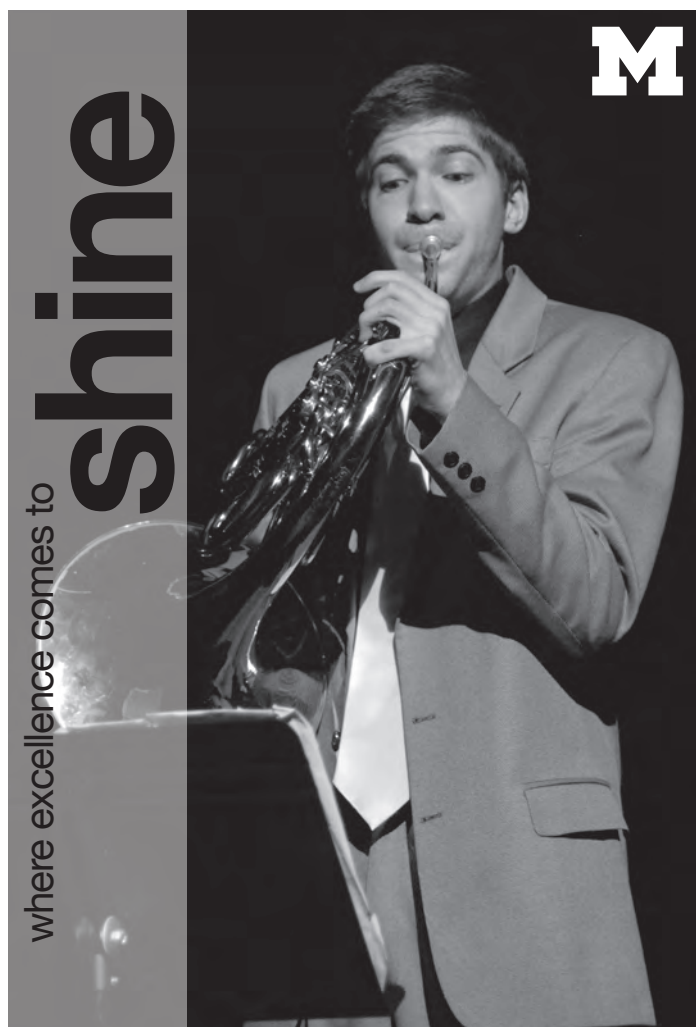
**DW:** I'd love to connect with more under-served populations. There is a need for the arts in communities across the United States and the world. I want to help serve those people through QUADRE and my own personal connections. On the artistic side of things, I'd like to do another solo show with an emphasis on the environment this time. I'd like to do separate collaborations with a circus troupe, improv company, and a tap dancer around various music projects I have in my head. And I'd love to keep writing for chamber ensembles in the SF Bay Area and around the United States. It is very satisfying to compose for musicians who are pulling up their sleeves and doing good work out there.

**JA:** Who came up with the Banana Song? Who sings Ethyl?

**DW:** You are referring to "Yes, We've All Gone Bananas" arranged by Melissa Hendrickson from our first album, *The Voice of Four Horns*. Melissa was a founding member of QUADRE and she wrote a part of what ended up on our first CD for an educational outreach show. It continued to evolve during our stay in Alabama until we were all singing and having a grand old time. She sings the part of Ethyl Merman. Pretty decent impression, I think!



Jeffrey Agrell is horn professor at the University of Iowa. Web site: [uiowa.edu/~somhorn](http://uiowa.edu/~somhorn) Blog: [horninsights.com](http://horninsights.com)



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# Medical and Scientific Issues

## Music Performance Anxiety

by Peter Iltis, Series Editor

### The science behind the problem

Many musicians, including horn players, struggle with music performance anxiety (MPA). Through the years, we have heard from many professionals about their individual approaches to dealing with it; however, *The Horn Call* has not published a review of the scientific literature on this topic.

Dr. Julie Nagel [1], in her recent review of psychological approaches for treating MPA, observes that organic medical conditions and the symptoms they evoke may be exacerbated by psychological factors, complicating both treatment and recovery. She suggests that therapeutic strategies for treating many disorders require acknowledging this, and developing a more holistic approach that includes psychological approaches.

In a previous article on embouchure dystonia ("Embouchure Dystonia: Hope for the Future?" *The Horn Call*, Vol. 41 No. 3, May 2011), I commented on dystonia's apparent association with anxiety. Though the scientific community is reluctant to attribute anxiety as a cause for dystonia, the association has been made [2, 3]. It is beyond the scope of this article to explore the anxiety/dystonia connection; however, examining performance anxiety applies to all musicians.

This article describes the nature of MPA and samples the current literature for some general principles to understand and cope with it.

### The sympathetic nervous system

When we are placed in circumstances we perceive as threatening, we have a built-in mechanism for coping: a branch of our autonomic (automatic) nervous system known as the sympathetic nervous system that prepares us to "fight or flee." Our heart beats faster and stronger, the pupils of our eyes dilate, our airways become more open, our muscles tense, and even our salivary glands begin to secrete more viscous saliva that can give us that dreaded dry mouth feeling. While these are changes that prepare us to deal effectively with physical threats, they are counter-productive in performing artists. The fact is, our sympathetic nervous system responds to something that poses no real physical threat to us with physiologic adaptations that are not helpful. Why?

The issue is not whether a set of circumstances (audiences, adjudicators, audition panels, recording) really pose a physical threat, but whether they are perceived by the individual as threatening. What does the scientific literature say about those factors that lead us to inaccurate perceptions of threat? Do we acquire them naturally (by nature), do circumstances in our early development as musicians breed them (by nurture), or is it some combination? What does science say about approaches that are effective in preventing and/or dealing with debilitating MPA? Does it even propose ways to channel this nervous energy in a positive way?

### The dimensions of the problem

Paul Salmon [4], in a review of the psychological literature, identifies three general statements about the nature of MPA. First, MPA includes a loosely correlated constellation of cognitive, behavioral, and physiological variables. Fearful thoughts, overt behaviors to perceived threats, and the activation of the sympathetic nervous system all work together to produce MPA to varying degrees. Second, the physiological arousal component of MPA relates to the degree to which this sympathetic nervous system activation has, through conditioning, become disproportionate to the real threat. Salmon makes a point that some degree of arousal is appropriate or even optimal, but that it is the excessiveness of the response that creates the problem. Finally, the anticipation of an event that is stressful can cause as much or more anxiety than the event itself; fearful thoughts of what could go wrong can exacerbate symptoms.

In their study on 238 musicians, Lehrer and others [5] measured state and trait anxiety, and identified some key factors that relate to measures of MPA. State anxiety refers to situations that are highly specific to a particular point in time such as a given musical performance. Trait anxiety indicates the degree to which a person experiences anxiety across a wide variety of situations, which tends to be more generalizable and enduring part of an individual's personality and require a more general psychotherapeutic approach in treatment. Lehrer had his subjects complete several psychological tests: the State/Trait Anxiety Inventory [6], a modification of the Facilitating/Debilitating Test Anxiety Questionnaire [7], and the Music Performance Anxiety Questionnaire [5] (which is made up of 32 items to identify sources of MPA as experienced during a concert, along with coping strategies that are employed).

From these measures, five personality factors surfaced that positively correlate with trait anxiety:

- 1) planning for coping with anxiety
- 2) judgmental attitudes about one's performance
- 3) worry about anxiety and its effects on performance
- 4) concern with the reactions of others to performance
- 5) concern with distraction during the performance

Lehrer *et al* also suggest that factor 3 (worry about anxiety and its effects on performance) has the most consistent relationship with state anxiety and with items on the MPAQ that related to debilitating anxiety. Factor 1 (planning for coping with anxiety) had the weakest relationship. From these results, it appears that many musicians who experience MPA may benefit from psychological treatment geared toward changing what may be deeply rooted personality characteristics. This is in addition to developing specific strategies for coping with the anxiety incurred during musical performance [1]





## What shapes our anxiety about musical performance?

In his review, Salmon [4] states that "... aspiring musicians pursue a highly sophisticated craft under extreme stress associated with the physical and psychological demands of performing, as well as with the tenuous nature of music as a profession." He observes that because of these stresses, some musicians may find their intended fluid expression of music turned into a self-conscious, anxiety-filled challenge. Where does this come from? Is it there from the very beginning of our musical experiences, or is it something that we cultivate through the decades we spend learning our art? While certainly personality traits may predispose us to developing MPA, some writers and researchers feel strongly that much of this angst is learned over many years.

Nagel [1] identifies two unique factors that musicians contend with that make the development of MPA in music different from the anxiety experienced in other professions. First, instrumental music lessons often begin very early in life (90% of professionals begin before the age of 12), and throughout the formative years, individuals go through intense musical training and lessons interacting with teachers who often serve as what Nagel refers to as "metaphorical parental surrogates;" i.e., individuals who have a profound influence on personality development and social adjustment. The potential for developing MPA issues is obvious.

Second, the job market for musicians is limited, and unemployment in the arts is rampant. According to Nagel, in 2009, artists left the workforce in higher percentages than any other profession. Thus, the nearly life-long pursuit of a tenuous career involving an investment of personal ego, finances, and time can create an ideal breeding ground for anxiety. In many cases, this anxiety gets to such a debilitating level that careers must be abandoned. As a personal comment, I would interject that to the extent anxiety may amplify physical problems such as those experienced by embouchure dystonia sufferers (and to my knowledge, this is yet to be scientifically confirmed), understanding approaches to managing MPA could be important.

## What can be done?

Self-help books in the popular literature address ways of dealing with MPA. Two that come to mind are *The Inner Game of Music* by Barry Green [8], and *Effortless Mastery* by pianist Kenny Werner [9]. These books have numerous suggestions for coping that in many cases appear to be well-founded, and I recommend a cautious and critical reading of them; however, what have clinical medicine and science revealed?

Nagel's review [1] includes some helpful ideas. Dr. Nagel is an award-winning clinical psychologist and psychoanalyst in private practice in Ann Arbor, Michigan. He is a graduate of the Juilliard School, the University of Michigan, and the Michigan Psychoanalytic Institute, and has authored numerous papers on this topic.

Nagel's first observation is that any one approach for treating music MPA will not necessarily be applicable to all cases. Though specific therapies may have many varieties, she restricts her comments to two major categories of clinical treatment: 1) cognitive behavior therapy (CBT) and 2) psycho-

dynamic theory-based therapy. In addition, Nagel observes that these approaches are often supplemented by the use of drugs such as beta blockers. While the use of medically-supervised beta blocking agents is designed to offset the inappropriate sympathetic nervous system responses that anxiety fosters, (i.e., treating the symptoms), the psychological therapies are aimed at altering the thought processes that spawn these symptoms (i.e., treating the supposed cause). It is beyond the scope of this article to deal with beta blocker use.

## Cognitive Behavior Therapy (CBT)

Vital to the cognitive behavior therapy approach is acceptance of the idea that "... performance anxiety is conceptualized as a learned behavior that can be modified or extinguished through various techniques of controlling the external environment through rewards and punishments" [1]. Described first by Beck [10], CBT intervention assumes that our thoughts (cognitions) have a controlling influence on our behaviors, and conversely, that how we behave influences our thoughts. Thus, MPA is thought of as the problem rather than the symptom of underlying psychological issues that foster anxiety. This will be contrasted with psychodynamic approaches.

CBT, in the context of treating MPA, works to modify inappropriate thoughts that lead to anxiety in order to prevent discomfort during performance. In a study by Kendrick *et al* [11], something called cognitive restructuring was employed over three, two-hour training sessions to elicit anxiety reduction in 53 highly anxious pianists. This technique involves a five-step process:

- 1) monitoring one's thoughts
- 2) considering how these troublesome thoughts contribute to dysfunctional symptoms
- 3) developing helpful counter-thoughts or coping strategies
- 4) rehearsing those strategies in practice
- 5) incorporating the strategies into performance-related activities

Those who have read *The Inner Game of Music* may recognize some of these ideas. Compared to pianists in a control group receiving no treatment, pianists who employed cognitive restructuring showed significantly reduced anxiety and were more confident in their ability to effect positive change. Sweeney and Horan [12] conducted a similar study that in addition to CBT also employed relaxation techniques. The authors suggest that both relaxation and CBT therapy lead to reduced anxiety scores greater than control subjects, but the combination of both relaxation and CBT appears to be no more effective than either by itself.

More literature is available than can be reviewed in this article; for example, Nagel [1] cites at least five studies that showed CBT to be effective in reducing MPA to varying degrees. The point is to emphasize that CBT has been shown to be effective and might be considered by those dealing with MPA. For more information on the specifics of this technique, I refer you to both the Nagel and Salmon papers [1, 4] and to the March 1990 issue of *Medical Problems of Performing Artists*.



## Psychodynamic Theory Treatment (PTT)

In some individuals, MPA is thought to be symptomatic of deeper, unconscious, unresolved conflicts that lie within the mind. For these people, CBT may not be effective in alleviating their troubles, and psychodynamic theory-based treatment (PTT) presents another option. Psychodynamic theory assumes that symptoms of anxiety are determined by multiple factors and may be due to repressed issues that lie outside of an individual's awareness. Further, performance anxiety may be symptomatic of unresolved conflicts "... buried deeply in the unknowing, outside-of-awareness part of the mind" [1]. It is thought that defending one's ego at this subconscious level may increase anxiety and physical discomforts. (This is somewhat consonant with ideas put forth by Joaquin Fabra of Madrid, Spain, who has shown remarkable results working with musicians with focal dystonia.)

These deep-rooted sources of tension may in fact be rooted in childhood, an observation that is particularly relevant for musicians who typically begin performing at very young ages. Additionally, these feelings may be closely related to self-esteem, and PTT involves exploring one's character and identity in an attempt to uncover the source of this anxiety. Patients treated with PTT are helped to "access inner strengths, examine self-doubts and fantasies, and strengthen self-esteem in a number of ways that affect performance" [1]. However, Nagel asserts that performance anxiety experienced early in musical training often carries over into adulthood and may be resistant to treatment. More could be said about psychodynamic theory, but for such detail, I refer you to Nagel's review. The bottom line is that PTT has been shown to be an effective strategy in treating performance anxiety in general [13] that may be applied to MPA in specific, and is a complex technique that should be carried out under qualified professional psychotherapy.

## Some practical suggestions

While in some cases it may be advisable for a musician affected with MPA to seek professional counsel, I would like to share some practical implications as described by Dr. Nagel [1] for horn players as well as for teachers. Nagel provides two useful lists (below), reproduced with permission of the publisher. The first relates to what she refers to as self-coaching and self-appraisal, while the second pertains to more formal approaches to treating MPA. Hopefully, you will find them helpful in your teaching and practice.

Table 1. Self-coaching and Self-appraisal for the Performance-Anxious Musician

- Think about *why* you are performing
- Focus on what you are *doing* (rather than how others perceive you)
- Practice mindfully: repetition is useless unless you are concentrating
- Develop a plan for a "jam" in performance
- Practice all the way through your program so you can deal with lapses
- There is no such thing as a "perfect performance" or "perfect performer"

- Think of anxiety as "eagerness/excitement" – positive energy
- Visualize performing when off stage
- Think of your instrument as your friend
- Breathe deeply and slowly
- Expect to feel anxious
- Visualize a comforting image or place
- Accept yourself
- Enjoy yourself

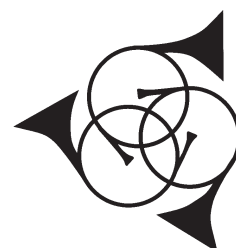
Table 2. Structured Approaches for Treating Performance Anxiety

- Think in positive terms about your performing and challenge negative self-statements
- Analyze some underlying reasons for your affects and anxiety that are not specifically performance related
- Accept the idea that seeking professional help is a strength
- Exercise
- Yoga, meditation
- Diet (limit caffeine)
- Biofeedback
- Medication
- Cognitive behavior therapy
- In-depth psychotherapy / psychoanalytic treatment

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# Your Valeriy Polekh: Part X

## translated by David Gladen

*Editor's note: This is the tenth and final installment of the autobiography of the Russian virtuoso Valeriy Polekh for whom Gliere wrote his Concerto in B<sup>b</sup> Major.*

*Marshal Zhukov, his wife and daughter seated in the center, General Makeiev standing in the dark suit.*

After lunch, we decided to go for a walk. "Valeriy Vladimirovich, my old acquaintance, Nikandr Sergeievich Khanaev, lives somewhere near here. Let's drop in on him."

"With pleasure," said I.

The weather was good. We were dressed lightly. We took the kids with us and went out. The ladies were under pretty umbrellas. The children ran ahead of us. We went slowly, conversing pleasantly. Gyeorgy Konstantinovich looked over every blade of grass. He loved nature very much. He loved to listen to the birds' song. He asked us to stop and listen. He said, "Well, the little cuckoo doesn't sing, but always cuckoos sadly. It's a pleasant bird."

Well, we arrived at the house of Nikandr Sergeievich. The gate was locked. We knocked, and a tenor voice rang out, "Who is there?" After opening the gate, Nikandr Sergeievich was taken aback, and could not believe his eyes. "My God! Fancy that!" When he saw the ladies, he took their hands. "Valeriy," Khanaev greeted me. "I don't believe my eyes. Please, come on in."

Ladies came out of the house. Gyeorgy Konstantinovich took their hands and presented them with a bouquet of flowers. We followed after the master and mistress of the house. They were completely perplexed, not knowing where to seat us, or what to show us. However, Gyeorgy Konstantinovich took charge. "Nikandr Sergeievich, you know, we are old friends. I love you a lot. Don't fret yourself. We are at ease."

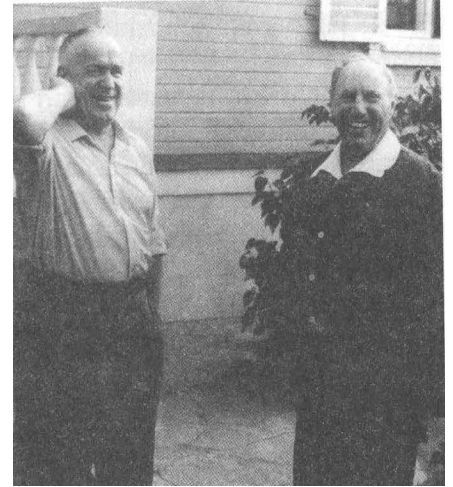
There were a lot of flowers on the property. Gyeorgy Konstantinovich immediately became interested in the flowers. He loved flowers very much. He was acquainted with many flowers. Zhukov shouted to my wife, "Ludmilla, come quick and look! What a lovely sight! What roses! What a charming rose. Such color! Just you look – a scarlet hue, and the scent is wonderful – an incomparable aroma. Look, a tea rose, Lord, but it's pink! Look! Asters, marigolds of various colors, pansies, and the stock give off an enchanting scent – a divine aroma. Nikandr Sergeievich you are a magician, a wizard. This is a beautiful arrangement."



*l-r: Gyeorgy Konstantinovich Zhukov, and Nikandr Sergeievich Khanaev*

"I will reveal a secret to you," said Khanaev. "All these flowers were planted by a gardener. Just like you, Gyeorgy Konstantinovich, I love flowers."

While we were occupying ourselves with the flowers, Nikandr Sergeievich brought a tray with small glasses and decanters containing homegrown wine and fruit drinks. Everyone became interested and the tasting began.



*Gyeorgy Konstantinovich Zhukov discussing flowers with Ludmilla Nikolaevna Polekh while Lyulechka looks on.*

Khanaev offered, "Here is a man's wine, and this is especially for the ladies. My women praise it highly."

"It's an amazing wine. Try it. It's a little tart, but tasty."

"And here, this fruit drink medicates many ailments."

"Give me some, and I will try the ladies'. Wonderful. In order to drink such a wine, I would agree to be a lady," said Gyeorgy Konstantinovich. "A marvelous drink." Then Gyeorgy Konstantinovich observed, "Listen. We have gotten ourselves so loaded, that we won't find our own home."

The hosts said that in such a case we would drink tea. They cleared the table and spread an oilcloth tablecloth.

"Look! Look! The tablecloth is all flowers!" exclaimed Zhukov.

The ladies took their places. They began to pass little bowls of jam, and very delicious homemade pastries. They just





melted in your mouth. The day was hot. We were sitting under a blooming fruit tree, quietly conversing, and drinking aromatic tea. With delight, Gyeorgy Konstantinovich recalled how wonderfully Nikandr Sergeievich sang, and how enjoyable it had been to listen to his Othello, Hermann, and Radames. In the Great Hall at the Conservatory, he wonderfully had performed the romantic songs of Tchaikovsky and the romances "The Sun Has Set" and "We Were Sitting With You."



*l-r: Khanaev, Makeiev, Ludmilla Nikolaevna, and Zhukov*

"Thank you for your wonderful artistry."

"I give heartfelt appreciation," said Khanev, "for the warm words, and it was even so very much more pleasant for me to hear these words from you, dear Gyeorgy Konstantinovich."

It began to get dark. We were taking our leave with these kind and dear hosts. Khanaev brought a rather large photograph with the image of Zhukov, and requested, in honor of this present evening and as a sign of old friendship, to write a few words in kind remembrance. Gyeorgy Konstantinovich took the photograph and wrote, "To a dear comrade and wonderful singer, Nikandr Sergeievich Khanaev. Gyeorgy Zhukov."

Khanaev gave heartfelt thanks to Zhukov. The host and hostess saw us off.



*Marshal Zhukov seated in the center of a group on the doorsteps of a house.*

## A Birthday and a Visit to the General.

Today, in the month of July, the weather turned out to be wonderful. My wife, Ludmilla Nikolaevna, and I were born in this month. I was born the fifth of July, and Ludmilla Nikolaevna on the twelfth. Because of this situation, we always celebrated our birthday.

As always, we were at our place awaiting the arrival of Gyeorgy Konstantinovich and his wife Galina Aleksandrovna. Other guests and relatives were coming. We had run our legs off getting ready for the celebration. At last, the familiar car arrived. The adjutant helped Gyeorgy Konstantinovich out of the car, and after that helped Galina Aleksandrovna out of the car. The Zhukovs' little daughter, Mashenka, steamed out of the car and fell into the embrace of her friend, our daughter, Lyulechka. In society, Gyeorgy Konstantinovich conducted himself modestly and very simply. He talked with everyone, joked, and laughed very infectiously – when something actually was humorous. With the ladies, he was a real chevalier – very protective and attentive. He loved to entertain the ladies with interesting histories. Here is an interesting story he told:

"I was a young cavalry man, and, rode my steed home on leave. The horse was hot and energetic. It was evening and getting dark. My heart was thumping, and at last I caught sight of my family's home, and our gates. Above the gate, was placed the traditional cross beam, as is found everywhere in the countryside. In my haste, I did not notice it, and flew into the cross beam. I flew over the cross-beam, the horse went off to the side, and I, the young cavalry man, fell right on the table at which my parents were eating supper. They were startled. From where did their son, for whom they had been waiting so long, come flying? They began to hug and kiss, saying, "God himself sent Igor the Victorious."

Everyone liked the surprising history. With men, Gyeorgy Konstantinovich comported himself simply, but in the simplicity, one sensed a sort of internal pride and strength. As they used to say in old Russia, "Know our own."

The evening continued. Everyone was scattered like still-life groupings on the various sofas and chairs. The ladies were chattering, and the affair resounded with happy laughter and gracious conversations. Gyeorgy Konstantinovich entertained the ladies. The men exchanged impressions and news. You know, the relatives did not get together very often, and when they did get together, each one tried to talk himself out. At the festive table, toasts for the coming year rang out and conversations were happy and unconstrained.

After dining, we went for a walk. Gyeorgy Konstantinovich had wanted to buy a dacha closer to us for a long time, and a situation had turned up. A general was selling a nice dacha not far from our dacha.

We got there successfully, and the general was at home. The gate was locked, and we were asked to wait. Then, the general himself appeared – with a rather important expression. He was dressed rather extravagantly – without a shirt and in shorts. Gyeorgy Konstantinovich asked if we could come in, but the general did not change his expression – so that we would know with whom we were dealing. When he caught sight of Gyeorgy Konstantinovich, in a word, the general turned to stone. Then, he quickly collected himself, and



drew himself up to full height. He made a motion with his right hand, and started to raise his hand to salute, but then caught himself in time. He said, "Excuse me, Comrade Marshal. I just... I just... Come in, please. Come in."

We went in. Inside, the lady of the house met us and invited us to be seated, but at the same time, she was in a state of confusion. Gyeorgy Konstantinovich took command.

"Excuse us for dropping in on you without an invitation. For goodness sake, do not upset yourself. We came because of the advertisement. We would like very much to look around your dacha. Allow me to present my wife, Galina Aleksandrovna, Valeriy Vladimirovich Polekh, an artist at the Bolshoi Theater, and his wife, Ludmilla Nikolaevna. You know, I like the area here very much. It is known for its scenic views, as though this were the nature of a Shishkin or a Levitan. True, I live not far from here in Forest Village, but there, they have built a mass of stone structures and of course spoiled the natural character."

Little by little, the hostess calmed down. She turned out to be a very nice, friendly woman. Gyeorgy Konstantinovich asked her about the dacha, about the gardens, and about the flowers. It turned out that everyone here loved flowers.

Then the general appeared. "Hello, Comrade Marshal."

"Hello," Gyeorgy Konstantinovich greeted the general. "I remember you; I met you on the Front Lines. What are you occupied with now, besides gardening. Are you writing memories, recollections?"

"You know, no, I'm not writing," said the general. "I'm just thinking about beginning to write, Comrade Marshal, a great thanks to you for everything. It is not for nothing that you name stands in the rank of names of the celebrated heroes of our fatherland."

Gyeorgy Konstantinovich thanked the general. We were sitting in a room completely covered with bookshelves. All around were books and more books. Zhukov was surprised – so many books and such order.

"Tell me, do you have a system of indexing the books?"

"Yes, I do," replies the general. "There is a card catalog. There one can learn the contents of my books."

"That is stupendous! I congratulate you, General."

"Thank you, Comrade Marshal. Look out the window. Do you like this beauty?"

Gyeorgy Konstantinovich looked out the window. Before him opened a wondrous view: a rather large lawn was sown with every possible kind of flower. Gyeorgy Konstantinovich was enthralled. As they say, it was a wonder of wonders.

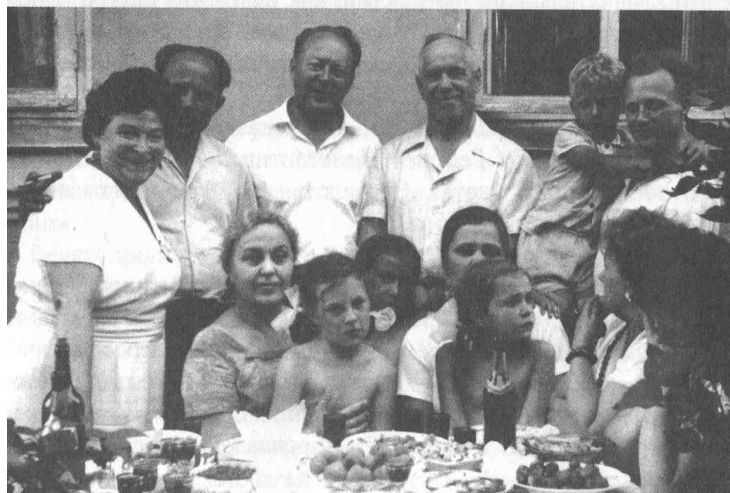
"General, you are again forcing me to be astonished."

Afterwards, we inspected the whole property. Orderliness and cleanliness were everywhere. "Look, what exemplary orderliness, and so much work has been invested in this dacha," said Ludmilla Nikolaevna.

"Excuse me. My question may seem to you to be indelicate, but how can you sell such beauty?"

"The fact of the matter is, I was ordered to go to one of the Western countries on a mission. I was all prepared to leave, but at the last moment to mission was cancelled. You see, I was going to be gone for three years. I only have the one daughter, and she lives in England. I had no one to leave the property to, and therefore, I decided to sell this beauty. However, praise

God, my mission has been cancelled, and I will again live with my beauty."



*A group sitting and standing behind a table with Marshal Zhukov in the back row center right.*

In parting, we thanked the hospitable host and hostess and bowed ourselves out. At the dacha, lunch was waiting for us. Lunch went noisily and happily. There were many toasts, jokes, and anecdotes. Toward evening, the guests began to leave.

Night was falling. The weather was wonderful. Only Gyeorgy Konstantinovich, Galina Aleksandrovna, General Semen Ilich [Makeiev], Sofia Grigorevna [Makeiev] and we remained at the house. Semen Ilich proposed, "Let's go to our place. We'll sit a while and drink a some tea."

Everyone joyfully agreed. They had a large house and a beautiful property. The Zhukovs loved to visit them very much. The master and mistress loved and respected Gyeorgy Konstantinovich and Galina Aleksandrovna very much, and it must be said that their love was reciprocated. They always had something to talk about. They both had fought, and both had come from the countryside. I listened to their conversation with great delight and even pleasure.



*Gyeorgy Konstantinovich Zhukov cracking nuts with a hammer.*

Of course, a table was spread in the garden. We drank tea, talked, tried various drinks, and a very tasty home-brewed





wine. Gyeorgy Konstantinovich loved to crack nuts, and Sofia Grigorevna always kept a supply for him.

So passed yet another bright and unforgettable day – a day of association with the Great Marshal and Great Man, his wife Galina Aleksandrovna, and their daughter Mashenka.

## We Go Swimming

One day at the beginning of August, when he happened to be at our dacha, Gyeorgy Konstantinovich asked me, "Valeriy, do you have a place to go swimming here? A nice stream or river or maybe a lake?"

"Yes, there is a river with the mighty designation 'Desna.'"

"Well, you see, that means there is someplace to swim," rejoiced Gyeorgy Konstantinovich.

"The river is there, but a bit too shallow for us. In short, it is a shallow little river, although the name of the river is well known. It's true, we do have a little stream called the General-skiy Stream. In this water, it is possible to swim."

"Dear Valeriy, well, that's beautiful. That means we'll go swimming in the Generalskiy Stream."

The weather was staying nice, and the sun was scorching hot. We agreed upon tomorrow.

The next day, the Zhukovs drove up exactly at ten o'clock in the morning. After being at our place for a little while, we walked to the stream, taking the kids with us. They were in ecstasy. The ladies decided to accompany us.



*At the swimming hole*

There we were on the bank of the stream. We spread out a blanket. The ladies decided to stroll a little. They had umbrellas, and the sun was hot. Gyeorgy Konstantinovich and I went to find a mooring from which we could start swimming. We found such a place. On one side was a rather nice bush and on the other side the place was open. We decided to establish our base right there. We brought over the blanket and things and began to get ready for swimming. The ladies seated themselves on the blanket. The children were already splashing in the water not far from the bank. It turned out, Gyeorgy Konstantinovich loved to swim very much, and swam very well. Before entering the water, he did a few exercises and immediately threw himself into the water. It immediately became evident that he loved to swim. He swam stormily. Waves formed around him and the water sort of boiled under him. He tried to swim with various styles. His results were classical. He swam

a long time and with a kind of delight. He did not like to get his head underwater. I was convinced; clearly, he loved the watery element. I swam and observed for myself how he was swimming. Gyeorgy Konstantinovich, after springing from the water, began jumping first on one foot and then on the other. Drying himself off with a terry-cloth towel, he noisily quacked with pleasure.

Gyeorgy Konstantinovich immediately began to bring himself back to order. He dressed, combed his hair, got a small field mirror, looked at himself, and corrected his hair somewhat.

I looked at Gyeorgy Konstantinovich. From him flowed some kind of great strength of soul and health. A sort of Herculean strength showed. I was enchanted with his strength of soul, health, and freshness.

We were silent. I did not dare to begin to speak with him, fearing to interrupt all my vision. Lord, this was a man who was so powerful and at the same time gentle. The water had a healing effect on Gyeorgy Konstantinovich, as though it cleansed his soul of a burden and sorrow.

"Shall we play checkers?" said Gyeorgy Konstantinovich after a long silence. I got the checkers. I must say, he did not allow an element of unimportance to enter the process of the game. Gyeorgy Konstantinovich played with passion and loved to win.

He loved very much to play seriously. It was a little hard to play with him, but it was interesting. The ladies sat with the children on the blanket, ate fruit, and shaded themselves from the sun with umbrellas.

Our whole family loved to be at Gyeorgy Konstantinovich Zhukov's dacha in Katuary, which is now called Forest Village. It was a wonderful time. We arrived early, and as a rule, Gyeorgy Konstantinovich and Galina Aleksandrovna met us at the train station. As we met, Ludmilla Nikolaevna presented Gyeorgy Konstantinovich with a basket of strawberries. He walked, ate berries, and entertained everyone. Mashenka ran there, and was waiting for our daughter, Lyulechka. They held hands and ran on ahead of us. It was not far to go, and we walked slowly in order to prolong the stroll. There the house was – such a comfortable, nice house. It was a timbered house. On the second floor was an open veranda – just like a dance pavilion. I joked, "Let's have a dance."

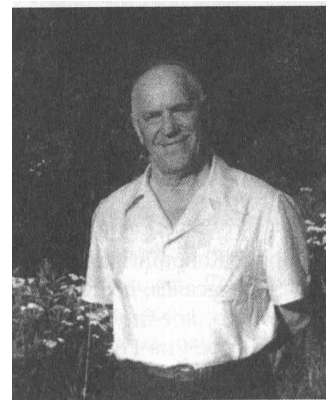
*Gyeorgy Konstantinovich  
Zhukov*

Gyeorgy Konstantinovich laughed and said, "Once, we put on a dance. You may imagine the local dacha denizens came to look at us."

"And what about music?" I asked.

"We had a famous phonograph disk-jockey, and danced to the music."

The property was bright and green. Here grew many *rosa-rogoza* [rose of Sharon]. (This bush bears beautiful rose blossoms, and flowers from spring until





fall itself.) There was a small kitchen garden. Gyeorgy Konstantinovich tried his hand at agriculture. He fervently loved nature. He wanted to wash up out of doors. He bought a little washstand and fastened it to a tree. Above it, he made a small awning of sheet metal, but he didn't roll the edge over. He decided to try out the washstand. He poured in some water and rolled up his sleeves, but when he stooped over he hit his forehead on the edge of the sheet metal and, of course, cut the skin on his forehead.

"This scratch on my forehead is the fruit of my labors."

They called us to lunch. We went to wash our hands in the new washstand, but now all the edges of the metal had been turned under. We sat at the table. Everyone was in a good mood, and the weather was wonderful. We were situated on the veranda. The hostess, Galina Aleksandrovna, bustled about to serve everyone, and Ludmilla Nikolaevna helped her. They set out *hors d'oeuvre* – snacks that were simple and Russian: herring with green onions in vinegar that had been lightly sweetened, a hot boiled potato, and also our salted mushrooms. There was salmon and ham and, of course, bread – dark Borodinskiy. Gyeorgy Konstantinovich loved to break off a chunk of the crust and crunch it. He rubbed his hands together [with anticipation]. Then, we each took some. They served vodka in a crystal decanter. We did not talk a much, and paid more attention to the *hors d'oeuvre*. We were eating with an appetite. We praised the hostess, drank to her health, drank to the health of Ludmilla Nikolaevna, and drank to nature. Today, nature was simply wonderful. After *hors d'oeuvre*, sorrel borscht with chopped eggs and sour cream was served. The borscht was praiseworthy; bravo to the hostess. We found out a surprise awaited us: a ruddy, well-done roast suckling pig with horseradish. Galina Aleksandrovna raised a toast to a good stroll after lunch. Ludmilla Nikolaevna raised a toast to the health of Gyeorgy Konstantinovich. I raised a toast to the wonderful lunch, which our hospitable hostess had prepared. Lunch ended, and we sat in the garden. Some drank coffee, some drank tea, and the children asked for ice cream. Gyeorgy Konstantinovich told an anecdote.

It was so relaxed, and so nice as we sat in the garden. Gyeorgy Konstantinovich was in a wonderful state of mind. He proposed a stroll, and we all agreed and began to get ready. The children jumped for joy and shouted, "Hurray!" We walked through meadows of rye and cornflowers. We went out in a large clearing. In the center of the clearing, a wonderful, fluffy linden tree was growing.

The children began to play with a ball, and the adults began to play with hoops. Here is how the game went. We played in pairs. You held in your hands two wooden canes resembling swords and very pretty-looking. One was bright red and the other bright yellow. It also used a wicker hoop with a diameter approximately that of a soccer ball. The play consisted of the following: You took a sword (which we called a cane) in the right hand and held the hoop in the left hand. Then you lowered the hoop over the end of the sword in the right hand, and pulled on the hoop with the other sword. When you felt there was enough tension on the hoop, you slipped the sword out of the hoop. The hoop flew in the direction of the other participant. If the participant caught the hoop with a sword, he was awarded a point. If he did not catch the hoop, a

point was awarded to the one who tossed the hoop. Everyone got really involved in the game, and the competition went on a long time. I must note, that the ladies were victorious. They played an elegant, athletic game.

Gyeorgy Konstantinovich proposed, "Let's do a singing ring dance around this delightful linden tree. Take one another by the hand, and let's go singing around the linden." The song-leader, of course, was Gyeorgy Konstantinovich. Everyone joined in. We went first in one direction and then in the other. We went gently and wonderfully well. We said farewell to the delightful linden tree and went home. Along the way, we gathered flowers. We returned home joyfully and with singing, helped by a famous song book. I had earlier brought a song book with me.

Now we would have tea. Gyeorgy Konstantinovich decided to set up the samovar. Fortunately, we had brought fir pinecones from the forest. Gyeorgy Konstantinovich said that such pinecones would burn very well, give very good heat, and generate a very tasty fir aroma. Out of the house, he brought an old, small samovar, a Tulla, a real one [i.e., not electric]. Out of the shed, Gyeorgy Konstantinovich brought an old boot, and said, "I will use the boot to fan the flame, and with these very ones we will make the fire." The samovar stovepipe was found. We shaved thin splinters, and lit them and pushed them into the firebox of the little samovar. The project was underway. The fire sort of flared up, but after a while began to go out. Then the boot proved to be useful. Gyeorgy Konstantinovich put the top of the boot on the firebox of the samovar and began to quickly, quickly pump air with the boot. The flames began to flare up, and burned brightly. We observed with interest how skillfully Gyeorgy Konstantinovich performed all this. I may say, the pinecones did their job. Galina Aleksandrovna boiled the tea with great understanding of the art of tea. We drank tea with sugar lumps, and for this, of course, used little tongs. We drank tea with strawberry jam, and, for the aficionado, black currant jam. Homemade pastries also appeared, which Galina Aleksandrovna had baked.

We sat a long time, not wanting to disperse. The little samovar had not cooled down. We drank yet another cup of strong, fragrant tea. It was a wonderful day, wonderful weather, and a warm beautiful evening. They escorted us to the station, and we said good-bye. It was already dark when we returned home. We laid our little daughter in bed, and we, ourselves, exchanged impressions for a long time about the wonderfully constructed day. What amazing people Galina Aleksandrovna and Gyeorgy Konstantinovich were! We set the little bouquet Gyeorgy Konstantinovich had presented to Ludmilla Nikolaevna into a little vase.

In the middle of July, I was occupied with creating a textbook, and was so engrossed that I did not hear the horn of Gyeorgy Konstantinovich's car. Realizing what had happened, I quickly went out the gate of my property. I looked, and there stood the familiar ZIS automobile. Opening the door of the automobile and getting out of the machine was Gyeorgy Konstantinovich's adjutant, Aleksei Mironov. We said, "Hello, How are you? How are you getting along?" and similar pleasantries. Aleksei Mironov addressed me, "Valeriy Vladimirovich, I have two matters for you. First, come here and see what I have brought you."





*Claudia Evgenevna, Aleksandra Sergeievna, Masha [Mashenka],  
and Lyuda [Lyulechka]*

Lord, he pulled a big, beautiful keg out of the car.

"Accept this gift from the Marshal."

"Enormous thanks. What a thoughtful person to not forget about me here!"

Mironov brought four kegs and carried each in turn in his arms. I said, "Put the keg on the ground and roll it on the ground."

"The Marshal ordered, 'Carry the kegs in your arms so they won't get dirty.' And later the Marshal ordered that they be delivered for him at your dacha to Ludmilla Nikolaevna, and that I not forget to fetch you. Oh, the daughter, Mashenka, will be so very glad."

Then our Grandmother, Aleksandra, came out, and they greeted one another. They went on the veranda to drink tea, and we began to get ready for the road. After a short while, Aleksei Mironov came out to us accompanied by Grandmother.

"Well, a cup of tea immediately took away all fatigue," said Aleksei Mironov.

"Aleksei, please give my beloved Gyeorgy Konstantinovich a jar of currants. He loves them so. Give him my deep regards."

We drove to the Zhukovs' house, opened the gate, and went into the property. The host himself came to meet us. "Come in."

Galina Aleksandrovna came out to greet the guests. Mashenka ran up to us to say hello and immediately ran with our Lyulechka to play. The Marshal was dressed in a special workman's outfit.

"Lyulechka, come to me. I will give you a kiss," said Gyeorgy Konstantinovich. "Come. Come here. Well, now."

"Where did such a monster come from?" I asked. "You look. What a beauty of a stump!"

"This is not a monster. This is something Gyeorgy Konstantinovich himself grubbed out," said Galina Aleksandrovna. "Just think. He has been working on it for several days."

"Well, this is a stump of a stump," I said. "What strength was needed to get it out!"

"Not just strength, but cunning also," said the Marshal. "I made a plan of how to take it. You may be sure that here

strength alone would not take it. As you can see, I carried out the plan. Yes, I got it."

"Gyeorgy Konstantinovich, why did you take it out?"

"Yes, it was sitting almost on the road itself."

"Look! The stump looks like an octopus. Its roots are the tentacles and the base is the body."

Gyeorgy Konstantinovich approached the stump and began to look it over carefully. "I've thought it through. I'll even off the roots and stand the stump on its legs – just like an octopus. It would be good to stand the octopus over there. It will look very good there."

We all sat on the bench that Gyeorgy Konstantinovich and I had constructed together here in Forest Village.

"You know, I have not ridden the electric train for a long time. A steam locomotive, now, that's another matter. It's a beautiful machine. One sees it standing, and it's a beauty. It puffs. It hisses, and these iron arms begin to turn the powerful wheels. It is pleasant to watch it."

The ladies approached and sat along side us.

"Here, I look at this stump and I remember a story – I don't remember the author. This affair was in pre-revolutionary Russia, and maybe even in our governance. In this governance, lived a baron. The baron decided to build a new road to a large village. The baron loved to visit this village quite often, because his sweet-heart lived there, but the road to the village was terrible," related Gyeorgy Konstantinovich. "The baron summoned the steward and said, 'Here, I have drawn up a plan. I want to make a new good road to the village.' The steward heard out the baron, and said only, 'We will do it.' But first the baron decided to inspect the location where the future road would be. What did the baron see? Everything was good, except for one circumstance that interfered with the construction of the road. In the middle of the road lay an enormous rock. How this enormous rack came to be there, no one knew. The baron rode away. At home he thought about it. What to do? He had a thought. He called for the steward and commanded him to remove the rock. The steward only said, 'We will do it.' The next day, the steward called together the whole countryside. 'Guys, you all are such big people. It is obvious you are very strong. We will move the rock from the road.' 'We will move it!' shouted the people. They came to the place, and began to push the rock. But it did not move from its place. They pushed and shoved but they were not able to move it. With every last bit of strength they pushed, but it did not move from its place. The steward appeared before the baron. 'This way and that, they pushed the rock and shoved the rock, but were not able to move this accursed rock. Could we change the direction of the road?' 'What!' shouted the baron. 'Should I change the direction? Never! I do not want to even hear about it.' They rode to the rock. The baron ordered them to push. 'Move the rock, and I will reward with a half-ruble for vodka.' The men got really hot – a half-ruble for vodka was no joke. They spit on their hands, and said, 'We'll move it.' They began to shove, and the rock stirred but did not move from its place. It happened that some muzhiks [i.e., peasants] from a neighboring village were passing by. Seeing such a scene, they approached. The muzhiks asked, 'What? Can't you move the rock from its place?' These muzhiks from the neighboring village threw themselves at the baron's noble feet. 'What are you?'



asked the baron. 'We, Father, are going to pray, but we have become so poor, we do not have enough to buy a candle to set before God.' 'What is your request?' said the baron. 'Allow us to remove the obstacle.' 'Are you in your right mind?' asked the baron. 'My servants could not move the obstacle aside.' 'Give us the half-ruble, Baron, and we will take away the little rock.' The baron said, 'The half-ruble is yours if you take away the obstacle.' 'Father Baron, bring us six shovels and also six pry-bars.' There were six muzhiks there. The baron ordered that what the muzhiks requested be brought. The baron rode off. He ordered, without fail, as soon as the muzhiks had dealt with the rock to send a courier at a gallop to the manor. The muzhiks spit on their hands, crossed themselves in all four directions, and began to dig. They dug for a long time. Food and drink were brought to the haggard-looking muzhiks. The muzhiks were really exhausted. Then the muzhiks stopped digging, and formed a sort of council about what to do next. The pit was deep. The rock stood on the very edge of this pit. Then the muzhiks took the pry-bars in hand, and pushed the rock toward the pit. Nothing doing. They took the shovels again, descended into the pit, and began to dig the dirt away from under the rock. When it became impossible and dangerous to dig under the rock, the muzhiks crawled out of the pit, and there they appealed to the local peasants standing there with a request that they nudge the rock into the pit. The whole community shoved and pushed the rock into the pit. Everyone took a deep breath, 'Glory to you, Lord. The rock is as though it has never been.' They drove off with horses to get the baron. 'Well, muzhiks! Well, wise ones, you will get the half-ruble from the baron.' The muzhiks from the neighboring village stood on their knees thanking God. The muzhiks set to work filling in the pit. At last, the rock disappeared. Then the baron clattered up in a light carriage. He asked, 'Where is the rock?' 'There, Father. There, under the ground.' 'Well, muzhiks, you are wise ones. Really wise ones. Receive your half-ruble. You worked honorably, men. Thank you for your keen wit – for Russian keen wit.' 'I have to tell you, I did not always use strength; I often used keen wit. That's the way things were.'

Gyeorgy Konstantinovich's story made a very strong impression on us. It may be, that Gyeorgy Konstantinovich composed this narrative himself. You know, he was a wonderful storyteller. We all thanked the author of the story from our hearts.

"Well, Valeriy, you promised to help me make a lattice like you have on your dacha. It seems to me it is called a trellis lattice. Boards have been brought. Let's go take a look."

"Yes, the boards are excellent, I said. "We can start."

We went into the barn on the side of the property. There stood a wood-turning lathe. On that, you could turn whatever you wanted.

"What a beauty," I observed. "And what is this beautiful, enormous, red-colored case?"

Gyeorgy Konstantinovich opened the lid of the case, and I saw a colossal collection of cabinetmaker and machinist's tools.

"This, dear Valeriy, is a gift to me from Tulchan. Here, look at the monogram."

"With tools like this, we could start to work right away."

"Where is this beauty from?"

*Yard work  
in progress*

"No, Valeriy.

Right now, we will go to the table. Breakfast is waiting for us."

Galina Aleksandrovna in a simple but rather elegant dress, together with Ludmilla Nikolaevna, began to serve

breakfast. It was true that we had already succeeded in getting hungry. The light breakfast was similar to an English breakfast: oatmeal porridge, bacon with fried eggs, coffee with cream, and small meat patties. With great appetite, we gobbled it all up. Though Galina Aleksandrovna offered seconds, we said thanks, but we were completely satisfied. We spent the day beautifully. It was a wonderful time. All the same, we had to say good-bye, and our grandmother, Aleksandra Sergeievna, was waiting for us at home.

One summer day, it seems to me it was in the month of August, I was a guest at Gyeorgy Konstantinovich's dacha. During our conversation, he asked me, "How should I do this? I have decided to remodel the dacha – replace the steel roof in some places, change the rain-gutters and pipes, and there will be some carpentry work. You understand – I will need craftsmen."

I told him I would give him good craftsmen. Artists – real artists in their affairs!

"Well, Valeriy. Thank you," said Gyeorgy Konstantinovich.. "Introduce me to your artists."

I began to list my craftsmen. One, Misha Solomko, was a metal worker. At the Bolshoi Theater, he made decorations, and besides that, in our settlement, made almost all the rain-gutters and pipes, roof ridges, and little gates. Everything was well planned and solid. The other was Uncle Fedya – a wonderful carpenter. I had promised the Marshal to bring the craftsmen as soon as possible. At my first meeting with the craftsmen, we came to an agreement, and I warned them that they would be working on the dacha of Marshal Zhukov. At first, they were fearful, because, in the past, they had served in the army, and understood very well who this Marshal Zhukov was. It was necessary to reassure them, that I would introduce them properly.

At last, I escorted my artists to Gyeorgy Konstantinovich. We stood by the gate, and my guys were gripped by fear. I had to pull them onto the property. Having heard the racket, Gyeorgy Konstantinovich came out. The craftsmen stood with their hands along the seams [of their trousers as though at attention].

"Hello, friends," greeted Zhukov.

"Health to you, Comrade Marshal of the Soviet Union!"

They spoke out loudly, as though on parade.

"I immediately see that you are army men. Where did you serve?"







"From the very beginning of the war, and we went to Berlin, Comrade Marshal.

Gyeorgy Konstantinovich invited us to the veranda. A conversation began. After a while, I bowed out because I was on my way to work.

Some time later I met Solomko. "Well, how is the work going?" I asked.

"We are working. We are working," replied Solomko.

The first day possible, I traveled to Forest Village. I looked – no eave troughs, no down pipes, and no roof-ridge trim. I wondered, "What have you been doing all this time? What did you do, forget why you came here? You are letting me down. Don't you have a conscience?"

Out came Gyeorgy Konstantinovich, and we greeted each other.

"Well, Valeriy, those are golden men you have sent me."

"But, excuse me," I said. "They have not done anything at all."

"They are doing it," said Gyeorgy Konstantinovich. "Here, you just listen. Well, the guys are giving us a dear 'living newspaper' of the Front Line."

It turned out, the Marshal was listening to the "Living Newspaper" of the Front Line, and it pleased him very much. There were stories and fables.

"They have done this for me here at the dacha with real enthusiasm and have not forgotten anything. They repeated it several times for me."

Gyeorgy Konstantinovich said it was very pleasant to recall the heroic and terrible days and times. Gyeorgy Konstantinovich said that he listened to these great guys and relaxed and forgot for a time his own cares in connection with the colossal war effort. Then Gyeorgy Konstantinovich told us a lot about his war experiences. He related how he had been covered over with dirt, "And thanks to the soldiers who dug me out."

At the end of the conversation, Gyeorgy Konstantinovich said, "The army amateur musicians, the soldier-artists – they were real heroes. In rare, free hours, they rehearsed their wonderful concert programs; not forgetting that after the concert they needed to go into battle."

"Gyeorgy Konstantinovich, you remember," said I, "in the 1920's the amateur musicians with the designation 'Deep-blue Blues' were very much in fashion. We sang, 'We Are Union Men. We Are Deep-blue Blues Men.' At that time, after gatherings and meetings, without fail 'Deep-blue Blues' performed. This was an agitational performance, and in the program were propagandistic poems on the current theme. The Deep-blue Blues musicians sang songs, igniting the whole auditorium, so that the song gripped the whole audience; and there was also recitation to music. They sang such songs as "Our Train," "We Sailed on a Ship," "We are Blacksmiths," "Bricklayers," and finished with singing "The Internationale." At the end of the performance, they showed various gymnastic exercises."

"Yes, Valeriy, Now, I remember these presentations. Actually, 'Deep-blue Blues' was very much beloved by the military audiences. They performed in the regiments and on the Front Lines of the Civil War."

Gyeorgy Konstantinovich asked me, "Well, how do you like my artists?"

"You know, I like them very much. I simply did not expect this from my familiar craftsmen. Well, guys, you're good men! Yes, Lord! Good guys."

A few days later, I again dropped in on Gyeorgy Konstantinovich, but did not find him at home. The Craftsmen were already finishing all the work, and they had done everything excellently. When they saw me, they took a break. We talked a long time, and then Gyeorgy Konstantinovich drove up. He praised the work of the craftsmen.

"You are doing great, guys. Good-bye, guys, until tomorrow. Let's go drink some tea. I'm a little tired from the road." Gyeorgy Konstantinovich and I talked till late in the evening. As he was parting with me, he said, "Tomorrow I am going on a fishing trip. I will have to bring you some perch."

## We Hunt for Mushrooms

One day at the dacha in Forest Village, we were sitting on the veranda and drinking tea. Galina Aleksandrovna had baked a nicely browned apple pie. A bowl of strawberry preserves, "Crimean Assortment" cookies, and candy were on the table. A samovar was puffing on the table, and on the upper cooking ring of the samovar stood a teapot with the brew. Gyeorgy Konstantinovich was telling us about something very interesting, and we were listening with enjoyment. He only interrupted his exposition to remind everyone about the tea, and we began to drink the hot, excellently brewed tea. Galina Aleksandrovna had very skillfully brewed the tea, a remarkable hostess. The pie also turned out gloriously – it just melted in your mouth. As an aside, Gyeorgy Konstantinovich remarked that it would not hurt anything for us to go mushroom hunting. This proposition met with everyone's approval. We all began to relate histories of hunting mushrooms.

Gyeorgy Konstantinovich proposed, "Tomorrow evening, Valeriy, you and Ludmilla come to our place in Forest Village, spend the night, and the next day, early in the morning, we will drive out to the forest." Gyeorgy Konstantinovich had decided to visit one of the military farms.

In the evening the next day, we were at Forest Village. We arrived in time for evening tea. Gyeorgy Konstantinovich showed us to the room where we would spend the night. After tea, we went out into the garden. The weather was excellent. Somewhere, frogs were croaking, and sometimes, in the distance, cicadas chirped. We were silent, enchanted by the charming evening.

In the morning, Gyeorgy Konstantinovich woke us up. "Hey, layabouts. Get up! The time is six o'clock."

We quickly brought ourselves to order, and went to the dining room to drink tea. After tea, I began to help Gyeorgy Konstantinovich get big baskets for the mushrooms and small ones for berries. They said that on this farm, where we were planning to go, there were a lot of wild strawberries and mushrooms. Gyeorgy Konstantinovich asked me to go up to the second floor and bring a folding knife. Quickly, I went up to the second floor, and looked for it in the office. I opened a drawer of the desk, and was thunder-struck. In the drawer lay four gold stars of a Hero. I was even afraid, but I took the knife and quickly went down.

When I ran up to Gyeorgy Konstantinovich, he asked, "Why are you so out of breath?"



"Lord! What I saw in you drawer!"

"What was it?"

"I opened the drawer of your desk, and your four gold stars were lying in the drawer."

"Dear friend, you have gotten upset for nothing. These gold stars are not the real ones. They are duplicates. The real stars are lying in a safe, and these I wear on a uniform."

"Well, praise the Lord! I thought they were real."

When everyone was ready, we got in the car, and we were off. It was a good drive. We exchanged jokes, and talked a lot about our impressions of the road. At last, we arrived at the farm. An elderly man came to meet us, all surrounded by a thick beard. When he caught sight of Gyeorgy Konstantinovich, he brightened up completely.

"Lord! Who is this I see? It's Marshal Zhukov himself! Respected. So respected. Evidently, fate itself has decided to make me happy. Here, they call me Uncle Forest. That's what I am called."

He was dressed in an old army uniform, and even his trousers were decorated with red stripes [down the leg].

Gyeorgy Konstantinovich extended a hand. "Hello. Hello, kind fellow. How are you getting along here? Is this your dwelling?"

"Yes, Comrade Marshal. Here I live. I am used to it. The surroundings are heavenly, and I live in the embrace of nature itself. It is benevolent to me. I am like the miller in Pushkin's *Rusalka*. I invite you to my hut. Are you seeking mushrooms? Yes, we have mushrooms here."

At this time, the ladies were looking around at the beautiful blossoms in the garden of the huntsman.

"Comrade Marshal, I will show you a place where mushrooms and berries are found."

Before us opened the dense forest, age-old trees, and tall pine trees embracing trees standing nearby with their branches. Fir trees were sort of interlaced with birches. It was a little dark in the forest. Only an occasional ray of light pierced the through the mighty trees. In spite of the sunny weather, it was cool in the forest and, at times, even a little damp. This was it – Forest. One could go into it, rebuild health, breathe with the full chest, and delight in the aromas of Forest – aromas of resin, and the elixir of leafy birch. It seemed that one inhaled and did not exhale. This was it – Forest. We were going into it, going to hear the melody of the trees, and the melody of singing birds. Lord! How good it was to be in the forest!

We all were lightly dressed. Gyeorgy Konstantinovich was wearing a light shirt with long sleeves, trousers, and rubber shoes. The ladies were dressed in beautiful floral-print dresses, and over them light jackets. In place of light shoes, they wore rubber half boots. I wore a Scottish, checked shirt and rubber boots.

We spread out in various directions, giving hellos to each other. We spent more than an hour this way. By some coincidence, we all gathered together.

"Let's brag, who has gathered what?" said Gyeorgy Konstantinovich.

His basket was covered with several ferns. He began to show his "catch" – ten whites, eight *Boletus versipellus*, and one rough-stemmed boletus [*Boletus scaber*]. Galina Aleksandrovna showed eight whites, seven *Boletus versipellus*, and

two rough-stemmed boletus. Ludmilla Nikolaevna showed off six whites, but made up for it with four rather large *Boletus Versipellus*, and three rough-stemmed boletus. I gathered eleven whites, six *Boletus versipellus*, and three rough-stemmed boletus.

Gyeorgy Konstantinovich congratulated everyone on the catch. "Let's go farther into the depths of the forest," he advised. "Over there, beyond a clearing, I saw a stream. Let's go that way." We moved in the direction of the stream.

Lord! We saw a fairy-tale, wandering stream all covered with pond scum. Thick forest rushes covered almost half the stream.

"Quiet. Quiet. Listen, the frogs are croaking," said Gyeorgy Konstantinovich. "They are giving us a concert. They are greeting us."

We listened; truly, it was a frog choir. It seemed to us that they croaked in various voices. We caught sight of these singers, who were sitting on a fallen pine tree that was almost rotted away, and evidently, had fallen many years before. As soon as we made a move in the direction of the frogs, as though at a command, they leaped into the water and dived, and poked their heads out and began to look at us. Evidently, they were wondering to themselves, "Who has come to visit us?"

"I think," said Gyeorgy Konstantinovich, "at one time this stream was clean and people came here to swim, catch fish, and, evidently, swans swam here on the stream. Look, over there in the distance, some sort of ruin is visible. Evidently, it was a nobleman's estate, and Onegins, Dbrovskiys, and Troekurovs lived there. Let's go there and have a little picnic."

We reached the ruins, and saw that only the foundation and part of a wall remained of the manor.

"This is very fortunate. The foundation can serve us as a table."

Galina Aleksandrovna got a tablecloth out of her basket, spread it on the foundation, and placed buttered bread on it. From his basket Gyeorgy Konstantinovich got out a rather large thermos of strong tea. With much pleasure, we ate the buttered bread and drank their strong, aromatic tea. Strengthened, we decided to continue our outing.

The voices of birds rang in the forest. Suddenly, there began to be the voices of Lemeshev, Kozlovskiy, and somewhere the voice of Utesov. I was beginning to imitate the famous singers to amuse our women.

After a while, we again gathered together. It began to be obvious that our baskets had filled significantly. Gyeorgy Konstantinovich made a little gift for our children. He cut two grass stalks and threaded strawberries on them. Pretty, tasty beads resulted. Gyeorgy Konstantinovich looked at a watch and decided it was time to go home. "The strawberries we all gathered will be jam, and we'll drink tea. The jam will be wonderful."

We began passing by familiar places. There was the ruin, and here was the fairy-tale stream. We approached the cabin of the huntsman. He was already waiting for us in order to escort Gyeorgy Konstantinovich. In his hand, he, himself, held a birch-bark basket full of ripe raspberries.

"Take them. Don't be squeamish." He was extending the basket to the Marshal.





Gyeorgy Konstantinovich was overjoyed. He hugged the old man and kissed him.

The car was waiting for us. In an hour and a half, we were already in Forest Village. The ladies went to put themselves in order, and Gyeorgy Konstantinovich and I sat quietly in wicker armchairs and rested. They set out hors d'oeuvre, and "Russian Gorka" vodka appeared on the table. In honor of the "harvest," we decided to drink a small glassful. The cold kvass soup went down well, and everyone was in delighted. (This is the craftsmanship of Galina Aleksandrovna.) At the table, we joked and laughed.

I told a few anecdotes:

Two fleas came out of a tavern. "What should we do?" one said. "Shall we walk or wait for a dog?"

"Comrade policeman, tell me. Is it dangerous to go on this street?"

"If it were dangerous, I would not be standing here!"

Everyone laughed heartily. After lunch, Gyeorgy Konstantinovich went to take a nap. We sat a while longer, and talked with Galina Aleksandrovna. We thanked her for a wonderful outing. The ladies kissed each other.

I almost forgot. When we arrived back from the outing, the kids were already waiting for us. They received the strawberry beads. Gyeorgy Konstantinovich told the children how we gathered the mushrooms, and how the frog chorus entertained us. He told of the old man we got acquainted with, and called him Uncle Forest, and how he gave us a basket of raspberries. Mashenka and Lyulechka sat side-by-side with Gyeorgy Konstantinovich and listened to him.

## The New Year

On December 31st, at eleven o'clock in the evening, guests began to arrive at Gyeorgy Konstantinovich's dacha – the one in Rublevo. The automobiles arrived one after the other. These were friends of Gyeorgy Konstantinovich who were coming to greet the New Year. One hour remained until the New Year. The entryway was filling up with all the new guests. Gyeorgy Konstantinovich loved promptness. If he said at eleven, that meant at eleven. There was pleasant noise and the charming conversation of the ladies. The men were helping the ladies out of their wraps. The women were greeting one another. A festive atmosphere was everywhere. Floods of French perfume were wafting in the air. The light sound of classical music was coming from the drawing room. The host and hostess of the evening, Gyeorgy Konstantinovich and Galina Aleksandrovna, were meeting the guests.

Everyone was proceeding to the sitting room. After getting out of their wraps, the ladies directed themselves to Galina Aleksandrovna in the boudoir. In small clumps or in groups, the men were sharing the latest news with each other. Everyone was young. Everyone was jolly. At half-past eleven, Gyeorgy Konstantinovich invited everyone to the table. The doors opened, and to the music of F. Chopin's Polonaise, everyone rushed to the dining room.

However, awaiting us there was a New Year holiday surprise present – a Christmas tree. Lord! Yes, it was simply a wonder. It was a tall fir tree, smartly decorated. Everyone was delighted. The guests paused and admired the fir tree for a long time; it was so fine. However, time was flying. Everyone

seated themselves at the table in order to note the passing of the old year.



*A small group of people in overcoats standing in front of enormous snow-laden fir trees*

Gyeorgy Konstantinovich rose with a goblet in his hand and asked for attention. "Friends! The old year is passing. It is annoying that this good year has passed so quickly. We recall how we have gathered with you and joyfully passed the time. Today is the last meeting with you dear friends – in the old year. I am very glad that we have gathered again, and I see once more my charming, dear, and trustworthy friends. Hurrah! We will drink to the old, good year. Hurrah!"

The chiming of goblets was heard. After a few minutes, the clock chimed twelve times. Everyone stood and shouted out, "Hurrah! Hurrah! Hurrah! To the New Year!" Corks flew from champagne bottles. Everyone turned their attention to the wine and hors d'oeuvre. There were toasts, jokes, and songs sung in chorus. After a fairly extended time at the table, during which everyone felt young and happy, by general agreement, a break was announced.

The guests dispersed throughout the dacha. After a little while, Gyeorgy Konstantinovich appeared and said, "Attention! Attention!" In his hands, he was holding a large bottle. He asked the guests to stand in a circle. Gyeorgy Konstantinovich placed the bottle in the center of the circle.

"Attention! I will now begin to turn the bottle. The bottle is turning, and now it is beginning to stop. When the bottle stops, whoever the mouth is pointing at has to relate an anecdote or some sort of interesting story."

Gyeorgy Konstantinovich gave the bottle a spin, and it came to a stop. The top of the bottle pointed at General Semen Ilich Makeiev. Everyone laughed happily.

The General began, "Because I am a military man, I will tell you a military anecdote. Well, now! In a stadium, a reporter with a tape recorder was conducting interviews with soccer fans. The reporter approached a young man. 'What is your favorite team?' 'Spartak, of course,' the young man answered. The reporter approached a group of girls. 'Girls, what is your favorite team?' 'Dynamo, of course!' The reporter approached



a general. 'Comrade General, what is your favorite team?' 'My favorite team,' replied the general, 'is "Stand at attention!"'

Everyone enjoyed the anecdote. My turn came. I told a musical anecdote.

"A fireman was taking a test at a music school. They asked him, 'What is the difference between a violin and a grand piano?' The fireman answered, 'A grand piano burns longer.'"

Galina Aleksandrovna: "A fellow, who had burns on his ears, was brought into the emergency room. 'What happened?' they asked. 'I was ironing my slacks, and suddenly the telephone rang. Instead of the receiver, I put the iron up to my ear.' 'But, why is your other ear burned?' 'I called for an ambulance.'"

Everyone was delighted with that anecdote.

Ludmilla Nikolaevna told this one. "'Doctor, is it true, that those who eat carrots have good vision?' 'Of course! Really, have you ever seen a rabbit with glasses?'"

Sofia Grigorievna Panova, an artist at the Bolshoi Theater, told this one: "A wife came to work with a bruise under one eye. 'Who hit you?' they asked. 'My husband.' 'But we thought he was on a business trip.' 'I thought so too.'"

That anecdote was pleasing. Gyeorgy Konstantinovich told his favorite anecdote. "A raven was sitting on a tree branch, and saw a cow climbing the tree. 'Cow, why are you climbing the tree?' asked the crow. 'I want to eat apples,' answered the cow. 'You know, this is a birch tree.' The cow replied, 'I brought the apples with me.'"

Friendly applause resounded. Galina Aleksandrovna asked us to come have something hot to eat. It was too bad we had just dispersed, but something hot was extremely tempting. I had to go to the dining room. After having eaten, Gyeorgy Konstantinovich suddenly made the suggestion that we all go out on the street for a breath of fresh air. The proposal was accepted with delight.

We went outside and started playing in the snow. Someone took off on skis. Gyeorgy Konstantinovich appeared with several large pans in his hands. He directed his steps to an icy hill. He was the first to climb the hill. It was quite high. He sat on a pan, pushed off with his feet, and rushed down the hill. The pan did not simply fly straight. No, it was spinning around -- taking the rider with it. It swirled its way to the very bottom. Gyeorgy Konstantinovich very briskly sprang to his feet and ran. He ran up to me and said, "Climb the hill," and handed me the pan. I quickly climbed the hill, sat on the pan, and stayed in one place. Gyeorgy Konstantinovich shouted up to me from the bottom of the hill, "Sit cross-legged. Sit cross-legged." I tucked in my feet, pushed off, and went rushing and turning and beginning to spin. I cannot remember how I came to be at the bottom. I was not able to spring up quickly as Gyeorgy Konstantinovich did. I tumbled out of the pan into the snow, and only after that rose to my feet. Someone tumbled out of the pan in the middle of the hill, and someone slid down the hill without a pan -- sliding right down on his coat. Even two brave ladies expressed a desire to go sliding, and they slid down rather successfully. There was laughter, hilarity, and everyone was getting flushed.

We looked and saw that Gyeorgy Konstantinovich had brought something else. He was carrying a small board, and climbed to the top of the hill with it. He put one foot on the

board, pushed off with the other foot, and only just succeeded in standing on the board when he darted down, balancing with his arms in order to not fall and not lose equilibrium. I must say, Gyeorgy Konstantinovich made the descent very successfully. He quickly jumped from the board and ran a little. We all watched this flight with frozen hearts. We rewarded Gyeorgy Konstantinovich with friendly, warm applause.



*Ludmilla Nikolaevna and me*

Gyeorgy Konstantinovich, always and everywhere, was first in leadership. The whole evening, he supported all the enjoyment. Frozen, happy, and exhausted guests returned to the dacha where they warmed themselves with wonderful hot punch. Till five o'clock in the morning we enjoyed ourselves, and drank tea. In the sixth hour, they all drove off to their homes. There remained just myself, Ludmilla Nikolaevna [Polekh], and our relatives: General Semen Ilich [Makeiev], and Sofia Grigorievna [Makeieva] that Gyeorgy Konstantinovich kept with him. They showed us to apartments. We wished Galina Aleksandrovna and Gyeorgy Konstantinovich a good night and went upstairs to our rooms.

We lingered in the small sitting room and began to share impressions of the New Year gathering that had just ended. Really, the get-together had proceeded brilliantly, thanks to Gyeorgy Konstantinovich. What a remarkable holiday he had constructed for us. What an amazing fellow. It seemed that he had held the whole evening in his hands, but at the same time, everyone felt himself freely, wonderfully, and truly festive.

I am reminded, now, of an incident that happened that New Year's night. Earlier, when we were still at home, getting ready for the New Year gathering, I put a New Year's mask in the pocket of my sport coat. It was a [big] Georgian nose with a black mustache on glasses. Now I decided to put on the mask with the nose, and showed such a funny face to the relatives and my wife. Lord! How they laughed! We asked General Semen Ilich to put on the Georgian nose. At first he refused -- he is so serious -- but then he agreed after all. Oh, my! We practically fell over from laughing. We all laughed so loudly and exuberantly that Gyeorgy Konstantinovich came running in. "Tell me about it, please! What happened? What are you laughing so hard about?"





We asked Semen Ilich to put on the mask again. My Lord! How it affected Gyeorgy Konstantinovich! He caught himself by the stomach and ran about the room and laughed and laughed. When he got himself under control and began to quiet down, Gyeorgy Konstantinovich, said, laughing, "Where is sleep, now? Come on. We will drink to the health of Semen Ilich."

So ended that wondrous New Years party.

## Attending Plays and Concerts

During the first visit of the Bolshoi Theater to the French Ballet, we compared impressions of operas, dramatic productions, and concerts. I came to the conclusion that Gyeorgy Konstantinovich was a real aficionado of the theater. Ludmilla Nikolaevna and I decided to give a gift to Gyeorgy Konstantinovich on the day of Gyeorgy Victorious [Saint George's Day], and get tickets to the production, *Konarmiya*, at the Bakhtangov Theater. It turned out to be very difficult to get the tickets. My wife appealed to the administrator of the theater, Spektor.

The administrator received Ludmilla Nikolaevna in his office. His wife, Yuliya Borisova, a well-known actress in the Bakhtangov Theater, was with him in the office. My wife made a request to put together tickets for the production of *Konarmiya* for Marshal Gyeorgy Konstantinovich Zhukov. Spektor immediately became animated. "What's this? What's this? I met the Marshal on the Front."

Yuliya Borisova entered the conversation, and a very interesting conference developed. Spektor handed Ludmilla Nikolaevna four tickets for the second row of the box seats. Yuliya asked my wife, "Who are you to Gyeorgy Konstantinovich?"

She answered, "Now, only the most true friends surround Marshal Zhukov, and I am one of them."

On that note, they parted. Spektor promised to meet the Marshal.

That evening, Yuliya and Spektor greeted us. Gyeorgy Konstantinovich introduced his wife, Galina Aleksandrovna. They accompanied us to the buffet. At the buffet, we had a conversation.

"Wait. Wait. Your face is very familiar to me," said the Marshal, turning to Spektor. "It seems to me we met somewhere on the Front. Look. You have not lost your military bearing."

"Comrade Marshal, I will remind you where we saw each other. You came to us in the hospital. When we all learned that Marshal Zhukov was coming to us, we all somehow pulled ourselves together. You came to us in the ward and greeted everyone like a father. You went to each wounded man and asked where he had been fighting, and where he was wounded. You came over to me too, very tenderly talked with me a little, asked about the wound, and in parting, shook my hand."

"Yes," said the Marshal. "I remember this incident. You were good fellows. With such, one can battle and battle."

"Just think, Comrade Marshal, I never thought I would meet you in my theater. Excuse me, Comrade Marshal, the third bell has rung. It is time to go into the spectator hall."

After the performance, the whole troupe warmly applauded, greeting the honored marshal. In his turn, Gyeorgy Konstantinovich greeted the famous artists. We liked the performance very much. Evidently, the Marshal recalled his ser-

vice in the Civil War, and how he galloped on his good steed. On the road home, we long and excitedly discussed the wonderful production.

Once, in a conversation with Gyeorgy Konstantinovich, I learned that he had always been excited by the theme of the Decembrist Uprising. He had read a lot about this uprising of the Tsarist military. I asked if he would like to hear the opera *The Decembrists*, by the composer, Shaporin. The opera was being presented in the Bolshoi Theater. "Really?" Gyeorgy Konstantinovich could not imagine how such a heroic theme could be presented in an opera. However he became very interested in this production, and, in truth, I wanted very much to show Gyeorgy Konstantinovich the opera, *Decembrists*. I set myself the goal of inviting him as an honored guest, and seating the honored Marshal in the Director's loge. To this end, I turned to the Director of the Theater, Mikhail Ivanovich Chulakin.

"How about us inviting to the theater the Four Times Hero of the Soviet Union, Gyeorgy Konstantinovich Zhukov, to hear the opera *Decembrists*? It would be good if you met him as an honored guest, and would seat the Marshal with his wife in your loge."

Even the director's bald spot became wet.

"Excuse me," said the director, "You know, the Marshal has been repressed."

"Well, you see," I said, "you, yourself called Zhukov a marshal. It means, he was a marshal, and so he remains -- Marshal and Four Times Hero of the Soviet Union. You, probably, have not forgotten who saved us from the Fascists."

"But aren't you," said the director to me, "afraid to take such responsibility on yourself?"

On that, I replied to the director, "I am not afraid! Even if I am called to answer for it, and they fire me from the theater."

"Very well," said the director. "You may invite Marshal Zhukov with all honors. At that time, I will not be in the theater, and you will take all the responsibility on yourself."

I did not fear to invite the honored Marshal to the Bolshoi Theater, and we would sit in the Director's loge.

We arrived at the theater a little early, and were met with respect. Everyone just said, "Hello, Comrade Zhukov. This way, please, Comrade Marshal." We were showered with attention, and conducted to the Director's loge. Gyeorgy Konstantinovich loved to arrive at the theater early, get situated, and breathe the theatrical atmosphere.

"I love the theater," said Gyeorgy Konstantinovich. "Galina Aleksandrovna and I always feel elated and festive. It would be interesting to know; how does each spectator perceive the theater?" said Gyeorgy Konstantinovich. "For some, it is an event in their lives -- like a joyful holiday of art, and they are always dressed festively. Others come to look at the rich surroundings of the theater: its glittering loges and the legendary, incomparable chandelier. All this, of course, attunes the spectator, but the most important thing is the expectation of the miracle that must soon come to pass. As soon as they open the curtain, you forget all your cares, service affairs, and, perhaps, some sort of misfortune. You will be under the power of the activity that is occurring on the stage. Well, did I get a little carried away with what I was saying?" Gyeorgy Konstantinovich looked at us and saw approval in our eyes.



The woman loge attendant gave Gyeorgy Konstantinovich a program of the performance and said, "Gyeorgy Konstantinovich, we are pleased to see you in our theater."

After receiving the program, Gyeorgy Konstantinovich began the solemn ceremony: he smiled, put on glasses, and sort of gently, lovingly held the program in his hands. He did not start to read it yet, but simply looked it over. He felt the program gave off some sort of typographical aroma. At last, the program was opened. Gyeorgy Konstantinovich immersed himself in reading, and it was better not to disturb or distract him. Rather quickly, he devoured the contents, not just once or twice did he repeat the reading of it, after which he held, as the musicians say, a general pause. Now, he wanted to talk about what was read. Gyeorgy Konstantinovich was interested in who would sing the part of Nikolas I. "Aha! Here. See, A. Og-nivitsev." Who was Pestel? Who was Ryleiev? And for all he had to give a short characterization. Who is the director? A. Sh. Melik-Pashaev.

Here, Galina Aleksandrovna interrupted the conversation. Gyeorgy, do you remember the opera, *Carmen*? Melik-Pashaev also directed it. How beautifully he led the orchestra! How wonderfully the singers sang! I think this was because of the work of the director."

Then the lights went down, and to the director's podium strode Aleksandr Shamlevich Pashaev. He greeted the musicians, and in the audience, applause resounded. The conductor turned his face to the audience and bowed. The hands were raised, and the music poured out. During intermission, we went out to the foyer, and many recognized Gyeorgy Konstantinovich. On his chest glittered the four gold stars of a Hero. Many from the audience greeted the Marshal, offering him marks of attention and respect. In the theater, Gyeorgy Konstantinovich asked me if there were any other operas by the composer, Shaporin. I answered, that I did not know. For example, it was known that Shaporin worked on this opera for twenty-five years. Also, I knew that in the beginning, the collective at the Bolshoi Theater did not accept it, and only after significant corrections was the opera accepted. Gyeorgy Konstantinovich listened very attentively to the production. Gyeorgy Konstantinovich was silent. He was impressed.

He spoke out first, "You, probably, are waiting for an analysis. No, there will be no analysis. I must think, and ponder and possibly listen to the production again. Would you be able to sing one or another melody from this production, that is, this opera?"

I answered that I could. "I will sing the leitmotif of *The Decembrists* for you – the famous lines by A. S. Pushkin. I sang, "Comrade, believe. It is dawning – the daybreak of captivating happiness. Russia awakens from slumber, and on the wreckage of autocracy, your name will be written."

"Yes, I remember; that's the very melody. Bravo, Valeriy! It seems you really have an ear! Bravo!"

All the same, we listened to the opera, *The Decembrists*, again. This time, Gyeorgy Konstantinovich preferred to sit in the audience. Gyeorgy Konstantinovich liked the opera. During this time, Gyeorgy Konstantinovich partially sang a little of the familiar motif, and only wished the generals would reduce their stomachs; "The generals are very fat."

During the time of our acquaintance and friendship, we quite often attended theaters, dramas, and operas. We also attended concerts. Gyeorgy Konstantinovich loved the Maliy [Small] Theater very much, and he liked the Red Army Theater. The wonderful actress Ludmilla Kasatkina played there. Gyeorgy Konstantinovich liked the Stanislavsky Theater very much, and Nemirovich-Danchenko; there, one could hear opera and operetta and see ballet. These variety actors had a special place with Gyeorgy Konstantinovich: A. Raikin, K. Shulzhenko, Ya, Utesov, Izabella Yureva, M, Magamaiev, and others. A concert by S. Ya. Lemeshev in the Great Hall of the Conservatory stuck in his memory. Gyeorgy Konstantinovich was simply delighted with the artistry of S. Ya. Lemeshev's singing. He presented Russian romantic songs. After the concert, we went backstage. When he saw me with my wife, Sergei Yakolevich [Lemeshev] shouted out, "My 'April' friends have come!" After catching sight of Gyeorgy Konstantinovich, he smiled broadly. "Lord! Such is fate! Usually, we met you in the Kremlin at the governmental concerts. Great thanks for coming to my concert."

"Allow me to introduce my wife, Galina Aleksandrovna."

Sergei Yakolevich took the hand of Galina Aleksandrovna and the hand of Ludmilla Nikolaevna.

"Wonderful! Wonderful! You have charmed us! Thank you, Sergei Yakolevich."

I invited Gyeorgy Konstantinovich and Galina Aleksandrovna to a concert of modern music in the Great Hall of the Conservatory. In the program were works of the English composer, B. Britten. Among other compositions that would be performed was Serenade for Stringed Orchestra and Two Soloists – tenor, Ivan Semenovich Kozlovskiy, and horn, your humble servant.

In the fourth row of the audience, Gyeorgy Konstantinovich sat with Galina Aleksandrovna. My wife, of course, was nervous as always. Noticing her agitation, Gyeorgy Konstantinovich moved to calm her. He said, "You know, this is not the first of Valeriy Vladimirovich's concerts that we have attended. He is a fine fellow. He handles himself well on stage, and his playing is a delight to listen to."

All of artistic Moscow was present in the audience. The master of ceremonies announced us. Ivan Semenovich Kozlovskiy went out. Applause resounded. The lights in the hall went down. Everything became quiet. As planned by the composer, I began to play off-stage. The audience listened to the enchanting music of the Prologue. When the notes had died away, the lights went up in the hall, and I went out on the stage. Applause resounded, and I bowed. The conductor motioned with his hands, and the orchestra began playing. The music flowed out. The contest between voice and horn began. We were featured in this wonderful composition -- Ivan Semenovich and I. It seemed, we gave everything we had. The audience rewarded us with tumultuous hand clapping. Artists and musicians came backstage to greet and congratulate us on our success. Gyeorgy Konstantinovich with Galina Aleksandrovna came backstage, and, of course, my life's happy fellow traveler, my wife. This was a real musical holiday.





## Seventieth Year Celebration

In the evening of the second of December, 1966, at the Dacha of Gyeorgy Konstantinovich Zhukov in Rublevo, automobiles began to arrive. The first to arrive were General Antipenko and his spouse. Then Gyeorgy Konstantinovich's daughters, Ehra and Ella, arrived with their husbands. Then, the car of friends of Galina Aleksandrovna came. I saw the car of Accademican Tarnovskiy. Gyeorgy Konstantinovich's cousin arrived with his spouse and daughter, Margarita Pikhina. She was a noted cinema director, having done the film, *Tchaikovsky*. Then, Ivan Kozhedub, Thrice Hero of the Soviet Union, drove up with his wife. Next was the car of the famous surgeon, Vishnevskiy. After a little while, General Makeiev drove up with his spouse, the famous singer of the Bolshoi Theater, Sofia Grigorievna Panova. The last ones to arrive were Marshal Bagramyan and his wife.

Everyone was looking beautiful, and everyone was in a festive mood. The evening's host and hostess, Gyeorgy Konstantinovich and Galina Aleksandrovna were cordially greeting their dear guests. The guests came forward to congratulate Gyeorgy Konstantinovich on his birthday. The men kissed the hand of Galina Aleksandrovna. She was radiant on that day. She was gazing at her dear husband with tenderness and love. Outside, it was frosty and cold, but in the dacha it was warm and comfortable. From out of the drawing room, wafted pleasant, symphonic music. Everyone was present; there were no latecomers. Gyeorgy Konstantinovich loved promptness. Light conversations flowed. Some stood, and some arranged themselves in the comfortable chairs and divans. The host and hostess bustled about with preparations, and the guests were occupied with conversations. The host showed guests his trophies. "Here, look at the chandelier. Soldiers took it down from Hitler's office and presented it to me." He showed gifts received from Stalin personally.

The time came to sit at the table. Two small friends – these were Mashenka, the daughter of Gyeorgy Konstantinovich and Galina Aleksandrovna, and Lyulechka, our daughter – came from the children's room holding in their hands small bells making a chiming sound. This was the signal: everyone to the table.

The doors to the dining room were opened, and the first pair, Gyeorgy Konstantinovich and Galina Aleksandrovna entered to the music of Chopin's Polonaise. (Usually, I made all the arrangements for background music.) Then, the guests entered in pairs. The result was quite effective. The large festive table was decorated with live flowers. Near each place setting stood a little card with the name of the guest. Everyone seated himself at the indicated place. A pleasant festive hubbub combined with the delicate music.

At last, a solemn silence fell. Gyeorgy Konstantinovich rose, and announced that General Antipenko would be in charge of the evening. The General said, "It has been given to me to have the great honor of being the master of ceremonies on an evening to honor a remarkable military leader and the noblest of men. All honorable people love and deeply respect you, dear Gyeorgy Konstantinovich. We would want to see you have many years looking as we see you today. Health and love to you! Hurrah!"

Among other guests, Ivan Kzhedub, Thrice Hero of the Soviet Union, brought a word. "Dear Gyeorgy Konstantinovich, today, you have shown us these trophies. Only you know how you obtained these trophies, but today, Gyeorgy Konstantinovich, I am giving you this. It is the aircraft on which I flew and destroyed many enemy aircraft. I love you, dear Marshal. I bow before you, and present to you this souvenir. I wish you health. I drink to you. I drink to life."

I asked to give a word, and read a message from faithful friends.

### Vityaz

Vityaz was born in Kaluzhskiy Governance.  
He grew and grew and grew up to be a giant.  
An enemy fell upon the land of our birth.  
Vityaz went out to battle to defend the land of our birth.  
For five years Vityaz fought  
On the field of conflict.  
Vityaz defeated the enemy.  
The enemy fell.  
The people gave honor to Vityaz,  
Vityaz the hero!  
Vityaz the strength!  
Their rulers became afraid:  
"He might defeat us suddenly,  
And seat himself upon our throne."  
In dark of night,  
The rulers fell upon Vityaz,  
And stripped away both honor and rank.  
The rulers intimidated the people.  
The people closed their eyes to truth.  
"What is to be done?" thought Vityaz. "This is no life."  
"There remains just one thing--  
To do away with my own life."  
Vityaz raised the sword,  
To annihilate himself.  
Suddenly, Vityaz caught sight of his beloved wife,  
And a small beloved daughter.  
The hand shook.  
The sword fell from the hand.  
To live! Yes, to live!  
Friends helped. Friends comforted.  
They consoled, caressed, and tenderly cared.  
The people matured and opened their eyes.  
The people saw the real truth.  
They valued the great service of Vityaz,  
And in memory of Vityaz,  
Raised up a memorial to him – Vityaz.  
There he is, Vityaz on a bronze steed. Vityaz lived,  
And he lives in our hearts, Vityaz.

There were other presentations. In closing, Gyeorgy Konstantinovich gave a word. "Dear friends, Thank you. It is true, as you said in your message, Valeriy, friends warmed my soul, and supported me in a difficult moment. I am alive. I am with you. I am always glad to see you, dear ones. Once more, great thanks for love and affection."

After the formal time at the table, some went to the billiard room, and some watched a movie in the theater.



After a while, little bells rang again – this time with a tambourine tone – and they were more joyful and summoning. This was our children summoning us to participate in a spontaneous activity. All the guests directed themselves to the sitting room. A concert began. Gyeorgy Konstantinovich sang in duet with Sofia Grigorievna, an artist of the Bolshoi Theater. They sang folk songs very well and soulfully. They were applauded in a friendly fashion. For a second number, Sofia Grigorievna sang an aria from an opera. Her singing made a colossal impression. She had a dramatic soprano voice. (This is a very rare voice.)

Academician Tarnovskiy read poetry of A. S. Pushkin with great feeling. Ivan Kozhedub read the story *Cinema Drama* by Zoshchenko. It was interesting to see how Gyeorgy Konstantinovich reacted to the various activities. When Kozhedub went to read the story, I was watching Gyeorgy Konstantinovich. He was all attention – don't interrupt him. His eyes were a little narrowed, and his mouth was in a half-smile. He was awaiting the activity. Kozhedub began. Gyeorgy Konstantinovich seemed to begin to live together with the exposition and in concert with the author. He reacted phenomenally. When Kozhedub said, "Well, I think they took them from the sleeves or pulled them out of the trousers," it was culmination. Earlier, Gyeorgy Konstantinovich could have laughed loudly but restrained himself. At this point, he began to laugh so hard that he cried. He had to pull out a handkerchief. Everyone began to laugh.

For the most part, everyone was laughing about Gyeorgy Konstantinovich's reaction. He was really quite a sensitive soul, and was really very receptive. Suddenly, Gyeorgy Konstantinovich began to try to catch the eye of Ludmilla Nikolaevna, and when he did, he loudly said, "Ludmilla. Ludmilla, give us *The Baroness. The Baroness.*" He sang, "The baroness has gone bonkers. She has eaten too much sugar." My wife began to play *The Baroness* as Gyeorgy Konstantinovich asked, and he, himself, went into a dance. At first, slowly, decorously leading his wife by the hand, and then he went faster and faster. Then, by himself, at full speed, he began to cut such capers and finished the dance in a spin. The guests did not hold back, and also went to dancing. Tired and flushed, everyone turned to the prepared, chilled drinks.

After a little while, Gyeorgy Konstantinovich said, "Let's sing together. Ludmilla, begin." She began to play the well-known revolutionary song, "Tormented by Heavy Slavery." This was a favorite song of Gyeorgy Konstantinovich. I brought a song book with me, and it helped us remember the words of the songs. We all sang. We sang songs from the lyrics of the Civil War, and of course "Katyusha" and "Moscow Nights." "Gyeorgy Konstantinovich sang all the songs with great enthusiasm, and he sang very musically. After singing, we decided to wet our throats, and went to drink tea. When everyone was sitting at the table, I appeared in the costume of a wizard. I was wearing a black cloak, a black mask, and of course, a conical hat with silver stars, and in my hand was the traditional wizard's wand. I made magical motions with the wand. The dining-room door opened, and two men carried in a large box and placed it on the table. Again, the wizard made magical motions with the wand, and pronounced the Eastern incantation, "Khalai-Makhalai!" With the wand, he struck the

box and the box opened. Everyone gasped. It was a big cake map. We could see the dacha property with grass and flowers. In the middle stood a little house. It was not a simple one, but it was a sugar house with little windows and a door. The roof was conical and made of chocolate. On one side of the roof was written, "How old are you?" [Literally, "How many summers do you have?"] and on the other side was written "The same number as winters." The guests could not restrain themselves from expressing their praise for the wonderful culinary artistry. The guests long expressed their delight.

### Portrait

You know, we bought a croquet set, but in order to play croquet, it is necessary to have a very even court. Well, we took on the project. We located a likely area, and it's true it had grass all over – tall grass. We sharpened shovels until they were sharp and began to trim the grass. This turned out to be no easy task. We worked a while, and not being used to it, became worn out. We put off the work for a while. The next day, we got up a little earlier. Suddenly, we heard a familiar automobile horn. Of course, it was Gyeorgy Konstantinovich. He loved to make impromptu visits to our dacha. He would get the impulse and come, just like now. An arrival of Gyeorgy Konstantinovich like this was always like a holiday for us.

"What are you digging here?" he asked.

"Yes, well, we are making a playing field. We bought a croquet set."

"Well. Good idea. That means we will play croquet. I am including myself in the work. Give me a shovel."

We worked well, but only got a little done.

"Don't be concerned," said Gyeorgy Konstantinovich. "The work is perking along in a friendly fashion."

I remember, he came more than once and helped us clean up the playing field. At last, everything was ready, and we could play croquet. We waited for Gyeorgy Konstantinovich to drive over in order to open the season – the croquet season. One fine day, Gyeorgy Konstantinovich appeared. The mood was wonderful, the playing field was shining, the pegs were in place, the hoops were in place, and the balls and mallets were waiting for action. One pair was yellow, and the other was bright red. We cast lots, and as a result, Gyeorgy Konstantinovich was paired with Ludmilla Nikolaevna, and they had the red color. Galina Aleksandrovna and I were paired up, and we had the yellow mallets and balls. The play began. The first round Galina Aleksandrovna and I lost, but the second round we won. We liked playing croquet, and would have liked to keep on playing, but just then our Grandmother, Aleksandra Sergeievna, called us to drink tea.

After that time, Gyeorgy Konstantinovich and Galina Aleksandrovna began to come to our place often to play croquet. Once, Gyeorgy Konstantinovich came to our place, and we went to our veranda. Ludmilla Nikolaevna brought out a rather large photographic portrait and showed Gyeorgy Konstantinovich the portrait. Gyeorgy Konstantinovich liked the portrait very much. Then, she asked him to write something on it as a remembrance.

"What should I write?"

Ludmilla Nikolaevna answered, "Write what you have in your heart."





Gyeorgy Konstantinovich wrote, "To dear friends, Ludmilla Nikolaevna and Valeriy Vladimirovich Polekh. 29 July, 1962."

That is how a portrait of the Great Marshal and man appeared at our place. Now, the portrait hangs in our house in a most visible location.



Valeriy Polekh on the left. Note the photograph of Marshal Zhukov hanging prominently on the wall behind the young lady. Also note the collection of eight horns.

## The Career of Valeriy Polekh, born July 5, 1918, Moscow

1933 – Began professional studies at the October Revolution Music Technical College in the class of V. N. Soloduev, a soloist of the Bolshoi Theater Orchestra.

1936 – Began professional activities in the Kamerniy Theater Orchestra under the direction of T. Tairov.

1937 – Student at Moscow Conservatory, class of Professor F. F. Ehhkert.

1938 – Soloist with the Radio Orchestra under the direction of N. S. Golovanov; Soloist with the Bolshoi Theater Orchestra.

March, 1941 – Moscow, All-Union Contest – First Prize

1941-1945 – On the Front of the Great Fatherland War (WWII) on the staff of the Ensemble under the direction of A. V. Aleksandrov.

1946 – Return to the Bolshoi Theater Orchestra after demobilization from the army.

1949 – International Competition in Budapest – First Prize May, 1951 – Premiere of R. Gliere's Concerto for Horn in the Great Hall of the Leningrad Philharmonic.

1952 – Phonograph recording of Gliere's Concerto with the Bolshoi Theater Orchestra directed by the composer.

1955 – Began teaching activity at the Music College attached to the Moscow Conservatory.

1959 – First performance in Russia of the composer B. Britten's Serenade for Tenor, Horn, and Strings in the Great Hall of the Moscow Conservatory with soloists I. Kozlovskiy and V. Polekh conducted by I. Gusman. Recording of Britten's Serenade with the All-Union Radio Orchestra directed by G. Rozhdestvenskiy.

1963 – Recording of the Mozart concertos, with the Bolshoi Theater Orchestra directed by B. Khaikin.

1976-1981 – Teacher at the Moscow Conservatory.

1970's – Creation of an instructional repertoire for music schools and colleges. Edited the Mozart concertos and the Concerto Rondo with the subsequent publication of them.

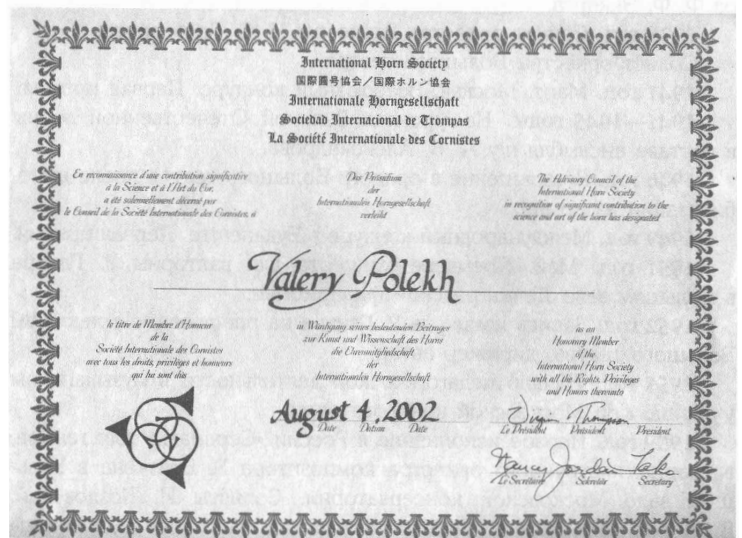
1979 – Participated in the International Horn symposium in Los Angeles.

1984 – Publication of *Schools of Playing the French Horn*. Participation on the jury of the International Contests (Prague), and International Festival of Music (Luxemburg). Toured as a member of the Bolshoi Theater Orchestra in Italy, Canada, Japan, Poland, and Germany.

2002 – Became an Honorary Member of the International Horn Society.

[2007 – Died]

Valeriy Polekh – Honored Artist of Russia and holder of the Medal "Mark of Honor."



International Horn Society Honorary Member Certificate

# Technique Tips

by Jeffrey Agrell, Series Editor

## Fingering Magic

When we learn something new, we are big fans of structure. Since we don't know much in the new subject, we like to have rules, we like to be told what is right so that we can do it and be successful. All well and good.

This approach has a potential problem, which can be illustrated by a story. A young wife was preparing a large ham for a family dinner. Her mother was there, and just as the young wife was about to put the ham in the oven to cook, her mother said, "Stop! You can't put the ham in the oven without cutting the top off." Her daughter said quizzically, "Really? Why is that?" Her mother said, "I don't know, but my mother never cooked a ham without cutting the top off. Ever!" The young wife said, "Can we call Grandma and ask her about it?" They did. "Grandma, did you always cut off the top of every ham that you baked?" Grandma affirmed that she did. "Why did you do that?" "Well," said Grandma, "My oven was too small and it wouldn't fit otherwise."

We do a lot of things in horn playing and in life that are carry-overs from earlier times that might be done differently in this day and age, but we keep doing them the old way because 1) we've long since forgotten why they did it that way back then and 2) because we're not aware that there might be another way. Every computer keyboard in the land is arranged in the familiar QWERTY layout. Most people are unaware that the reason for this particular arrangement of the alphabet was to make typing purposely slow and difficult. This layout was devised because the first typewriters would jam if the keys were depressed too rapidly. There is no such hindrance now, but instead of adopting a more efficient keyboard layout (e.g., the Dvorak, where home row fingers have the most frequently occurring letters), we stick with old, clumsy QWERTY.

*Rules are for people who don't know what they're doing.* – Charles Young

Charles Young is not anti-rules. There are always rules, even in improvised music. He just means that once you are fluent in a subject, you don't have to ask the rule how to act. You know how to act. You don't have to consult a grammar text to have a conversation in your own language. You know how to communicate in it, so you simply do so. A foreign speaker of any language does not have the rules of the language built in and must be very aware of the rules. A newly-minted painter might feel much safer doing "paint by number," which eliminates "mistakes," but also eliminates originality and awareness of the fine shades of color that make art something special. It's easy to be "correct" and "safe" by following the rules but thereby miss a better way to get the job done.

One traditional rule for horn players in the US is to switch from the F side to the B<sup>b</sup> side of the horn at a<sup>b</sup>. Many or most stick with this arrangement through thick and thin, which can

make for some awkward combinations, especially when the melody line goes back and forth over the a<sup>b</sup> boundary and uses many two-finger combinations. Knowing and being open to alternate possibilities – i.e., fingerings – can make life easier.

We can't explore every possible use of alternate fingerings here, but we can look at some general principles and some specific examples so that the player can extrapolate to situations that may come up in etudes and solos.

### Five and Ten Solutions

One generally neglected area in horn study is the overtone series. We all play overtone exercises every day (usually called lip slurs or flexibility studies), but most players would struggle to write out the series and/or are unfamiliar with the numbers for each note. Here it is:



A horn is a length of tubing. A double horn is really 14 different horns, although two overlap (B<sup>b</sup>:13 = F:0; B<sup>b</sup>:123 = F:2). Each fingering combination gives us a different length of tubing; i.e., a new horn that uses the same overtone series relationship but at a different fundamental pitch. On a double horn standing in F, T1 = A<sup>b</sup> alto horn, F2 = E horn, etc.

To acquire true fluency of the alternate fingering combinations available to players of the double horn, we need to know three things: all F side fingerings, all B<sup>b</sup> side fingerings, and the overtone series. Most know the first two, but may not be well acquainted with the third. Knowing your overtone numbers will empower you to make your own informed choices, rather than simply memorizing a list of fingerings without knowing why.

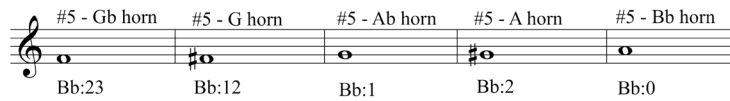
One example where knowing the overtone series (OTS) numbers comes in very handy in knowing and choosing alternate fingerings is the use of overtone #5 and its multiples (the OTS numbers double at the octave); call it the five and ten solution. A way to remember which overtone is #5 is that it is the middle of the central OTS 4-5-6 triad, C E G. We generally try to tune using 4's and 8's as tuning notes, considering them to be "on the money" since they are multiples of the fundamental (1-2-4-8-16). Number 6 (and/or #12) is very slightly sharp (two cents sharp from equal temperament), but very usable. Number 5 (and 10) is more problematic (fourteen cents flat from equal temperament), but if you switch at a<sup>b</sup> you use 5's every day for several notes at the bottom of staff: E, E<sup>b</sup>, D, C<sup>#</sup>.







Fives are always a bit flat, but easily lip-able that little bit upwards. Tradition/The Rule has often prevented many of us from being aware of the use of 5's from the B<sup>b</sup> side of the horn. Since we already use 5's from the F side of the horn, why not have knowledge of (and hence the option of using) the 5's from the B<sup>b</sup> side?



If you avail yourself of the B<sup>b</sup> side 5's, you can come up with an easier solution to a fingering problem like the example below. First you see the results of following the rule; next is the solution using B<sup>b</sup> side #5's (finger through it for full effect):

Traditional: going to trigger (T) at a<sup>b</sup>/g<sup>#</sup>:



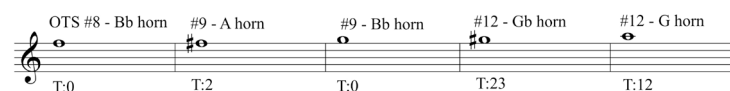
Using B<sup>b</sup> side OTS #5s:



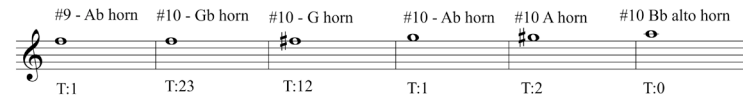
When you use B<sup>b</sup> side #5's, note how much more streamlined and efficient finger movement is: no thumb movement (always down), no use of 3 (i.e., the ring finger, always notoriously slower and more awkward than the other fingers). Play through both several times and physically feel the difference. Note: learning alternate fingerings is like learning new vocabulary words – it takes time and practice before they feel natural. What about intonation? In general, when the tempo is slow, fingering is not a problem and you can use the fingerings that are most familiar. At fast tempos it's impossible to hear intonation discrepancies – the notes go by too fast, so 5's are a good choice. At any rate, the next time you have an awkward series of fingerings in the middle register around the "break," experiment with B<sup>b</sup> side #5's and see if you can craft a more fluid solution than sticking to rigid tradition.

Five will get you ten... Double the #5's, and you will find similar uses for alternate fingerings in the upper register, but for different reasons since there is no F/B<sup>b</sup> break in this register. Also, since in this register the overtone series #8-12 are more or less whole steps apart, we can also throw in other overtone numbers (such as #9) into the mix:

Traditional fingerings:



The use of 9's and 10's offers the following alternate fingerings for the same notes:



Both sets use only the B<sup>b</sup> side (with trigger); the difference is the choice of overtone. Why use an alternate over a traditional fingering; i.e., why use a different overtone? Two reasons come to mind: 1) more efficient finger motion through the line, and 2) the alternate overtone is solidier, easier to hit. In general, lower overtones are "wider" and easier to find (adjacent overtones are farther away) than higher overtones. Thus, your two choices for the high a" boil down to this: T:12 is the 12th overtone of the G horn and as such, is very slightly sharp, but offers the best intonation. It also has close neighbors #11 and #13 which add to the risk factor. T:0 on that note is the 10th overtone of the B<sup>b</sup> alto horn, which has the disadvantage of being a bit flat but the advantage of having a sharper "notch" (a big plus for accuracy) as well as having neighboring overtones (9 and 11) that are farther away.

The reasoning is the same for a high g<sup>#</sup> – using the traditional T:23 (12th overtone of the G<sup>b</sup> horn) or T:2 (#10 of the A horn). The #10 is going to be easier to hit; the #12 is going to be more in tune (unless, of course, you clam it...).

There might be one more consideration as well: the context of the line. It's possible that one of the fingerings (T:12 vs. T:0, T:2 vs T:23) might be decidedly more efficient, depending on the particular line. It may make a difference whether you have to come in out of the blue on one of these high notes or in what kind of melodic twists and turns it is in. Yet one more variable affects choice: the accompaniment. What the accompaniment is doing (or not doing) will also affect how strongly the flat quality of a #10 will be heard or noticed. The best thing to do is to try out available options and decide which works best. As the saying goes, ya pays yer money and ya takes yer choice.

It's good to know your options. You may be able to construct a number of different fingering combinations, depending on the line. Consider the options available for an octave run in the upper register, such as the octave scale in the first movement of Mozart's Concerto No. 2 (transposed to F here).

With the usual fingerings:



Using T:1 for g" (#10 A<sup>b</sup> alto horn) instead of T:0 (#9 B<sup>b</sup> alto horn) supplies an attractive alternation of 0-1 fingering, even though it goes against the idea of choosing a lower overtone when possible.





## Technique Tips

Another alternative simplifies fingering even more by entrusting the embouchure to make the pitch changes (a highly recommended way to practice the line regardless of final fingering choice) in the top of the run, using B<sup>b</sup> alto horn #8-9-10 for f<sup>b</sup>-g<sup>b</sup>-a<sup>b</sup>, then punching in the trigger for the top B<sup>b</sup> (#12 on the A<sup>b</sup> horn).



Alternate fingerings using 9s and 10s instead of 10s and 12s offer a cornucopia of riches in the upper register (to coin a phrase...). Following is a sample of the possibilities on the E major lick from Mahler Symphony No. 1.

The traditional fingering for a<sup>b</sup> is T:12 - #12 on the G horn.



Using T:23 is familiar, but it's more efficient if we can eliminate the use of the third valve; also, T:23 is a #12 on the G<sup>b</sup> horn (only a half step above F horn!). We can have that solution if we use T:2 for g<sup>#</sup>; i.e., #10 on the A alto horn. As with that last variation of the Mozart scale, this is an elegant fingering solution, but requires that you put in time training the embouchure to be in control moving around OTS numbers 8-9-10 (which is a good idea in any case).



We could also substitute T:0 for the a<sup>b</sup> so that we get to use a #10 (on the B<sup>b</sup> alto horn):



We could also be enticed by the symmetry of using T:12 for f<sup>b</sup>:



Wait, there's more: one more possibility to try out and evaluate.



There is no such thing as a "correct" fingering for any of these passages. Everyone has different preferences and abilities. The only criterion that counts is what works for you. The important thing is that you are aware of where alternate fingerings come from so that you can construct your own list of possibilities as well as why you might choose one or the other.

## Arpeggio Magic

At times it makes excellent sense when playing arpeggios to ignore the usual a<sup>b</sup> switch to trigger custom.

Strauss 1 has a number of spots like that, for instance, using B<sup>b</sup>:0 to play arpeggios like this:



Besides simplifying the fingering, another advantage of using the B<sup>b</sup> side is that shorter "horns" respond more quickly, which also makes them advantageous to use in the low register in certain spots.

The same goes for this rapid arpeggio from *España* by Vitaly Buyanovsky (one of many similar in the piece):



In many cases, it pays to do the opposite; i.e., stay on the F side past the "break" for the sake of simpler or more efficient fingerings. However, this topic will have to wait for another day to give it the treatment it deserves.

This article is adapted from the author's *A Systematic Approach to Horn Technique* (in preparation).

Jeffrey Agrell is horn professor at the University of Iowa. Web site: [uiowa.edu/~somhorn](http://uiowa.edu/~somhorn). Blog: [horninsights.com](http://horninsights.com)

Editor's note: coincidentally, Sara Keene, who has an injured first finger, sent her set of fingerings for the triplet passage in Gliere's Concerto in B<sup>b</sup> Major:





# 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 a CD or as an mp3 file attached to an email. 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.

**How to Stop a Horn by Randall Faust.** DVD produced by Western Illinois University, available from Faustmusic, PO Box 174, Macomb IL 61455; [faustmusic.com](http://faustmusic.com).

Randall Faust is well-known to all as a true Renaissance man: performer, teacher, composer, conductor, IHS activist (including Past-President and recent Punto Award recipient), workshop organizer, and all-around good guy. This DVD, advertised as “a virtual horn lesson,” covers the topic of hand-stopping comprehensively, including historical, acoustical, and practical considerations, with additional “chapters” on exercises, fingerings, resistance, notation, use of mutes, and additional resources. Printable PDFs are included on the disc, presenting an outline of the DVD material and the musical examples used.

This 30-minute video is ideal for young players and music teachers who want a clear, concise explanation of the why and how (and Howe!) of this technique, using Marvin Howe’s “Stopped Horn” article from 1968 as the basis for his presentation. The historical overview of the first uses of stopped notes to the eventual modern use as a special timbral effect is clear, with several pertinent solo and orchestral examples showing this progression – an added bonus is having the music itself chase across the screen as he plays it. The acoustical effects (bending the pitch down) are demonstrated fully but efficiently in the context of an equally complete explanation of the harmonic series available on the F side of the horn. Overkill? Maybe, but not for younger audiences and their horn-challenged teachers. The practical considerations – what to do and how to practice it – are useful to any age-group, especially those who resist the idea that stopped horn needs to be practiced regularly, not just when you receive music calling for it. I especially appreciate the encouragement to blow *through* the note/sound/timbre such that everything works properly and the sound projects as it should. The list of resources, though a bit dated, is good for basic understanding and potential improvement. This video answers the age-old question of why the hand is in the bell and, as Randall himself says at the end,

gives everyone who watches it “the upper hand” on stopped horn. JS

**Why Jazz? A concise guide by Kevin Whitehead.** Oxford University Press, 198 Madison Avenue, New York NY 10016; [oup.com](http://oup.com). ISBN 978-0-19-973118-3, 2011, \$17.95.

Sometimes a short, “to the point,” 136-page overview is just the right approach for a reader who wants to delve into a subject without being overwhelmed. This book succeeds quite well in this regard. Kevin Whitehead, a contributor to NPR’s “Fresh Air,” and author of other jazz books (full disclosure: Kevin wrote the liner notes for my 1993 CD *The Mystery of Compassion*), has given a valuable gift to those who might be new to jazz or simply want to know more. This book would be quite helpful to classical musicians and the general non-musician public as well.

Whitehead structures his “concise guide” as a book-long series of questions and answers, ranging on subjects such as early jazz history, jazz improvisation structures, rhythm section interplay, and the importance of individual players and stylistic schools. There are one or two-page “answers” to questions such as “Are Jazz Solos Really Improvised?” “Why Was New Orleans So Important?” “Who Was Charlie Parker?” “What Is Cool Jazz?” “How Did Jazz Respond to Pop in the 90s and First Decade of the 2000s?” to pick a few examples. Whitehead’s “answers” are clear, knowledgeable, helpful, witty, and – something I really appreciate – not pompous or grandstanding, and with no axe to grind, while acknowledging that there are certainly many differing personal tastes as to listeners’ favorite soloists, styles, or historical periods.

Another bright spot for me was his not focusing only on a small number of the “greats,” to the detriment of so many less famous but important players. (I certainly prefer the “big river” to the “isolated genius” analogies in music history.) Also, too many jazz histories have anything after 1961 (50 years ago now!) only as a short coda, and this book gives a proper focus to the 70s, 80s, 90s, and 2000s, as well as to the earlier years. It is great to see many artists who are working today and who have made valuable contributions in the past 30 years, such as Henry Threadgill, Muhal Richard Abrams, Carla Bley, Steve Coleman, and Bill Frisell, mentioned in the book.

My only quibble: as a horn player, I was hoping to see a small mention of the horn in jazz, especially in the otherwise-fine sections on *Birth of the Cool* and Gil Evans. No horn mentioned! (And the tuba in Claude Thornhill’s band, and Thornhill’s link to the *Birth* nonet, was mentioned.) Having said that, this is still the best “little book” on jazz I have read, and I recommend it highly to classical players, music students, and jazz players as well. Tom Varner, Seattle

**Simply Singing for Winds: A wellspring of melodies for building tone and technique by Brad Edwards.** Self-published by the author, [bonezone.org](http://bonezone.org). Low treble clef version, 2009, \$20.

Significant pedagogical precedent relates singing to brass playing. *Simply Singing for Winds* is Brad Edwards’s contribution to this lineage. The book is available in four versions:



trombone/euphonium, tuba, trumpet/clarinet, and horn. As Edwards notes in his introduction: "You can never have too many good tunes to play. Experienced performers know the value of a good simple melody.... This book provides a wealth of melodies for musicians to use as they see fit."

The book is divided into five sections. The first, "Building a Foundation," includes 30 original works that Edwards calls "Foundation Pieces." Each is intended to focus on a specific element of style. Some of these are presented in multiple keys, while others have a varied rhythm. The second section, "Singing Smoothly," features 63 legato melodies, many of which are familiar folk tunes. These, too, are included in multiple keys. Section three, "Singing with a Bounce," presents melodies that are "in a detached style." These focus on specific rhythmic or metrical elements. The fourth section, "Singing with Style," reinforces the concept of style, and thus the melodies are all common and in familiar musical styles. The final section, "Fiddling Around," includes 16 fiddle tunes adapted for wind instruments.

Edwards is clear in what he expects of the user in terms of both process and outcome. Each section is prefaced by a short introduction that outlines the content and his suggested tips for using the section. His language is direct and straightforward and he challenges the user to not only strive to achieve the goals he has put forth, but also to be mentally engaged in the process. Indeed, in several places he asks the reader to consider pointed questions of self-assessment. In addition to these introductory precursors, Edwards is clear and specific about how he wants the student to proceed with each exercise. For example, on the first melody in the first section he asks, "Can you sing this? Can you buzz this on your mouthpiece?" thereby issuing a challenge. He also clearly marks articulations, dynamics, and tempos, giving the student all the information needed to proceed. A mix of both musical and extra-musical information (prose) appears on each page.

Other positive points include the organized and accessible format, the easy-to-turn pages, clear text, and the fact that the book progresses largely from simpler concepts to more challenging ones. As Edwards notes, a number of concepts can be addressed, including rhythm, pitch, intonation, phrasing, and style. It may be easier to reinforce and retain the concepts discussed due to the relatively short length of each melody; indeed, most are shorter in duration than many of our standard etudes. The fact that this method is based on familiar melodies can possibly make the concepts themselves seem more familiar and more easily attainable as well. This resource can be used with a wide range of students, from those who are just beginning to those who could use a refresher or a new way to get back to the basics. *Heidi Lucas, University of Southern Mississippi (HL)*



From Subito Music Corporation, 60 Depot Street, Verona NJ 07044; [subitomusic.com](http://subitomusic.com). Created by CD Sheet Music and distributed by Hal Leonard.

**Horn Solos, Studies & Methods: The Ultimate Collection.** ISBN 1-4584141-51, HL 00220363, 2011, \$19.95

**Horn Chamber Music: The Ultimate Collection.** ISBN 1-4584141-44, HL 00220362, 2011, \$19.95

On the heels of Subito Music's CD-ROM collections of orchestral music come these new offerings of solos, methods, and chamber music featuring the horn. Together, these two volumes contain around 200 works by about 110 composers comprising almost 6000 pages of music. Everything included here is in the public domain (they checked!), ranging from well-known standard repertoire to works long forgotten. Because these works are in public domain, one can assume that what has been scanned are early or original editions. Sometimes it is nice to see them in this form (like seeing "*sans les Pistons*" actually appear at the top of Dukas' *Villanelle*), but these are not always the cleanest or best to scan for various reasons. That said, however, to have all of these pieces in one place is fantastic, especially with the opportunity to revive some pieces previously forgotten. While some may have deserved this fate, it is still nice to have a chance to find out for ourselves.

The Solo section includes standard recital pieces and concertos (with piano reductions) by Mozart, Haydn, Beethoven, Danzi, Strauss (both), Weber, and more, alongside pieces of various lengths and sizes by Abt, Bödecker, Eichborn, Kudelski, Muzio, Spindler, and Zapff, among many others. Most are originally for horn and piano, but some transcriptions are also included – probably part of the collections from which some of these pieces were taken. The Methods section includes three types: exercises to play, by such composers as Maxime-Alphonse, Brahms, Kopprasch, Lambert, Gallay, Schantl, Franz Strauss, and Dauprat; duets and trios, by Kling, Rasmussen, Schubert, Türschmidt, Punto, and others; and full-blown methods by Gallay, Domnich, and Duvernoy in their original form (i.e., in French).

The Chamber Music volume is a wonderfully eclectic collection, featuring a large number of wind quintets, as well as horn ensembles of three to six, a few brass pieces, and a surprising number of mixed ensembles ranging from the familiar (trios by Brahms and Herzogenberg, piano quintets by Mozart and Rimsky-Korsakov, Schubert's *Auf dem Strom*) to the obscure (did anyone know the quintet for horn and strings by Emil Kreuz? The piano quintets of Franz Spindler, Fritz Volbach, or Hans Huber?). So much music has been written that we have never seen or heard of. This volume not only closes that gap a tiny bit but also makes me wonder just what else is out there, sitting in libraries or filing cabinets or boxes waiting to be discovered.

Admittedly, some of the scans are a bit fuzzy and may not be useable for performance, but they are all clear enough at least for study purposes. Out of curiosity, I compared the scanned edition of the Reinecke oboe trio with the new authoritative edition sent by Breitkopf & Härtel (reviewed below) and found it to look just like my old International edition – the score was similar and the parts had the same mistakes. Having these older versions does not, in my mind, preclude owning newer (and, in some cases, better) editions, but for trying them out, this is well worth the relatively minimal expense. For both volumes, access the Table of Contents on the Subito Music website. It is pretty amazing! An added bonus, in both cases, is the inclusion of entries from the 1911 *Grove Dictionary*, a wonderful snapshot of the composers and other related articles from that time. Check out the entry for "Horn" – very entertaining to see what people thought about the instrument





100 years ago. I think these CD-ROMs are well worth the investment—some pieces one would never use, but more I am certain we will play that would otherwise never have been known to us. JS



**The Horn Concerti by Wolfgang Amadeus Mozart, edited and cadenzas by Eric Ruske.** Cimarron Music Press, 15 Corrina Lane, Salem CT 06420; cimarronmusic.com. CM 1869, 2011, \$50.

This new edition of Mozart concertos (with piano accompaniment) by international soloist Eric Ruske has a unique combination of desirable features all in one place. First, it includes not only the four well-known works (K. 412, 417, 447, and 495) but also the “other” second movement of the D major concerto (K. 386b) and the two earlier stand-alone movements in E<sup>b</sup> that are now usually combined, K. 370 and 371. In his preface, Ruske describes the sources he consulted, as well as the rationale for some additional features: 1) the horn parts are presented only in their original keys to see them more accurately in their original form and allow for natural horn performance; 2) in general, the parts are free of editorial additions of dynamics, articulations, etc., so that performers can create their own versions in the same spirit Classical soloists did; 3) sample cadenzas are included, but performers are strongly encouraged to create their own; 4) judicious choices regarding page turns. To have a clean part to begin with is always refreshing. My resident pianist suggests that the comb-bound accompaniments are quite accessible and playable – not the easiest reduction available, but certainly more practical than the crazier ones we have seen (and shall remain nameless here). To have all of these works in one clean, playable edition is great, and Eric is to be commended for it. JS



From Editiondb, 7 Clarence Grove, Horsforth, Leeds UK LS18 4LA; editiondb.com.

**Pour une Perte for horn and piano by Christopher Gough.** edb 0702004, 2011, £6.50.

**La Bise for horn and piano by Chris Garland.** edb 0702003, 2010, £6.50.

These two short pieces for horn and piano are a nice contrasting pair. According to the edition db website, “Christopher Gough (b.1991) studies horn and composition at the Royal Scottish Academy of Music. Prizes which Christopher has won through his composition include the Music for Youth Composer’s prize, the RNCM Young Composer for Brass band, and most recently, runner-up for the Associated Board international young composer’s competition. *Pour Une Perte* [For a Loss] was written by Christopher as a salute to the loss of his twin brother...” This piece is poignant and expressive, and requires some careful pacing to bring out the professed sentiment. The overall range is c<sup>#</sup>-b<sup>b</sup>, and the range of dynamics is quite large, in keeping with the emotions involved, a mix of sadness and warm memories. I found the piece very striking, and look forward to performing it myself.

Chris Garland “began his studies on a battered Lidl instrument which sustained further damage when it fell off his bike. His playing improved when a new job allowed him to purchase a Holton H378 which seemed to play itself and inspired his works in this catalogue. A classical church music tradition underlies his joyful writing along with influences from bands such as the Beatles and Genesis. As a geologist, Chris has traveled widely in search of uranium, gold, and oil. Although he has not managed to find the lost chord, he has found happiness with his wife and two children...” *La Bise* (Breeze on the Lake) is light, even joyous, with a “robustamente” encouragement from the composer at the start. A slower, lyrical center section provides a calmer contrast, and a short recap of the opening material brings this piece to a rousing close. *La Bise* is a little easier technically, with narrower range and fewer overall technical challenges, but that only enhances its charm. Both of these would make nice recital pieces, even as a pair, to contrast larger, heavier works on a program. JS

**Oh No, John Variations for horn quartet by Chris Garland.** edb 0104021, 2010, £8.

Dedicated to his sister and her fiancé on the occasion of their wedding, this additional offering by Chris Garland is an enjoyable set of five variations based on the old folk song “Oh No, John!” The song is an old story of a fellow trying to win the hand of a maiden and the antics he goes through after he is told she will always answer him “No” – an interesting choice for a wedding present! Each variation has a little different mood, from straightforward to a minor mode, followed by a quicker mixed-meter variation, then a slower, quieter one, and a rollicking closer. The overall range and technical demands make this a very accessible arrangement for high school players and up. We found this fun to play, especially when we exaggerated the contrasts, made easier by reading the suggestive text of the original song (well, we had to look that up). JS



The Horn Call received a new installment of original works and arrangements from Musikverlag Uetz, part of two series the company produces, *Musik für Blechbläser*, and *Edition Peter Damm*. For more information, visit [uetz.de/music](http://uetz.de/music).

**8 Swinging Christmas Carols for Horn in F and Piano arranged by Keith Terrett.** BU 1258, ISMN M-50146-610-8. 2010, 13€.

British composer Keith Terrett has written several works for brass and accompaniment, many of which feature jazz rhythms and styles, including his work for horn and piano entitled *A Hornist Goes Ballroom Dancing* [Ed. Note: reviewed in our October 2009 issue]. Terrett has a unique ability to translate the inherent style qualities of many standard jazz styles to his writing for horn and piano.

His presentation here of eight traditional Christmas carols features a brand-new take on some old favorites. The set includes eight selections: “Ding Dong Merrily on High,” “Silent Night,” “We Three Kings,” “Away in a Manger,” “God Rest You Merry, Gentlemen,” “Deck the Halls,” “Good King Wenceslas,” and “Joy to the World.” Each movement features a



new and perhaps unfamiliar setting of the carol. The horn writing is in an accessible range, with some movements providing more challenge than others. The swing-style setting of "Deck the Halls" features b"s and c"s and some more rigorous technical demands (double-tonguing may be necessary), whereas the simple setting of "Silent Night" (featuring a muted horn part), relies upon the player to shape the melody with little alteration to the original tune outside of rhythm and brief ornamentation. "We Three Kings" and "God Rest You Merry, Gentlemen" are rhythmically trickier with their implied funk-rhythms. Terrett's writing is idiomatic for the horn and aids in the accessibility of the styles. The piano parts include chord changes and block voicings in the right hand with a more "walking" style in the left. This set offers something for everyone, whether you're a novice player or someone who is more advanced and looking for a fun read. HL

**Moritzburger Jagdfanfaren for four parforcehorns by Klaus Röder.** BU 1261, ISMN M-50146-651-1, 2011, 13€.

**Musik für Jagdhörner by Peter Damm and Tyndare Gruyer.** BU 1255, ISMN M-50146-588-0, 2010, 15€.

**Quintette for 4 horns and trombone (or fifth horn) by Weber and Mendelssohn, edited by Peter Damm.** BU 1252, ISMN M-50146-546-0, 2009, 14€.

**Tannhäusers Pilgerfahrt und Jagdmusik by Richard Wagner, arranged for 10 horns by Peter Damm.** BU 1251, ISMN M-50146-532-3, 2011, 22€.

Musikverlag Bruno Uetz, a German publisher continuing to add new releases to its line of Peter Damm editions, submitted four ensemble works for review, including two sets of music for *parforcehorns* (hunting horns) or horns. The *Moritzburger Jagdfanfaren* includes Begrüßung (Greeting) and four brief hunting fanfares originally composed by Klaus Röder (1934-2009) for four E<sup>b</sup> horns. The *Musik für Jagdhörner*, for four E<sup>b</sup> horns plus (ad lib.) B<sup>b</sup> *Fürst Pless Horn* and B<sup>b</sup> *parforcehorn*, includes "Pappenheimer Jägermarsch," by Peter Damm after a Kling duo for two horns and dedicated to the *Parforcehorngruppe der Hornengesellschaft Bayern*, plus three works originally composed by Tyndare Gruyer (1850-1936), noted for his complete method for hunting horn (*Méthode complète de trompe de chasse*). The Gruyer titles are "La Polka des Biches," "Le Grand Veneur," and "La Noël des Chasseurs," loosely translated as "The Polka of the Does," "The Great Huntsman," and "The Christmas Hunters."

A third collection, *Quintette for four horns and trombone/fifth horn*, includes three of Damm's arrangements: the "Hunters' Chorus" from the third act of Weber's *Der Freischütz* for horns I, II, and IV in D, horn III in A, and trombone or *ad lib.* fifth horn in F; the "Hunters' Chorus" from the third act of Weber's *Euryanthe* for two E<sup>b</sup> horns and two B<sup>b</sup> horns with trombone or *ad lib.* fifth horn in F; and a very brief *Con Moto* by Mendelssohn (the four horn parts are in D) from a manuscript at the Washington State University Library collection in Pullman, Washington, perhaps originally intended as an accompaniment to a choral setting.

The fourth edition is Damm's arrangement for ten F horns of the "Pilgrim's Journey and Hunting Music" from Wagner's *Tannhäuser*. Damm classifies it as an intermediate level. The demands of each horn part are evenly distributed; the individual parts at times combine with different voices or sections of the

ensemble, but also emerge with solo motives; horns VI through X shift briefly to Horn in E<sup>b</sup>; the top of the range of the high parts is g" and rest is ample; Horns VI and X include bass clef in old notation. This music requires tempo, meter, and style changes as well as a large dynamic range. I believe this large horn choir arrangement has great pedagogical value, providing students with interesting musical challenges while familiarizing them with this significant literature. I look forward to more of these valuable additions to our ensemble literature. Virginia Thompson, West Virginia University (VT)

**Erinnerungen an Wien for 4 horns by Anton Wunderer.** BU 1257, ISMN M-50146-603-0, 2010, 38€.

In his day, Anton Wunderer (1850-1906) was known as the Johann Strauss of the horn quartet. He played in a group with another iconic hornist, Joseph Schantl (1847-1902), and was part of the famous Vienna Horn Club that revived hunting horn and other horn ensemble music in the 1880s, setting all horn players on a path to socializing through music. The quartets in this collection, "Memories of Vienna," were written for that group. In this collection we find two marches, three polkas, two waltzes, one mazurka, and three other miscellaneous pieces (11 total) that exude warmth, nostalgia, and camaraderie (with a healthy dose of hunting calls). These are what playing in horn ensembles is all about – just add your favorite beverage in friendly surroundings. The melodies are wonderful, the parts are well-written, the workload is divided evenly (though a little top-heavy – trade parts!), and the overall range (F-g") is congenial. The "Spanish Stänchen" is a spicy treat! Get these for your weekly "horn-meetings." JS

**Feuerwerksmusik by Georg Friedrich Handel, arranged for 8 horns and tympani by Peter Damm.** BU 1250, ISMN M-50146-224-7, 2009, 28€.

**Marche, Der Nussknacker, op. 71a, by Peter Tchaikowsky, arranged for 8 horns by Peter Damm.** BU 1256, ISMN M-50146-602-3, 2010, 22€.

First is a nice new arrangement of Handel's famous *Music for the Royal Fireworks*. All six movements are present, transposed to F. The overall range is F to c", and strong high and low players will be needed. The workload is split 3 (high) + 3 (middle) + 2 (low), with the top three parts staying in the mid- to upper register, and the bottom two staying in "old" bass clef the whole time. If you have players that can handle the ranges, this arrangement will be very enjoyable and satisfying to play. My university students had a good time with these movements, but we did need to trade around a bit on the upper parts to save chops.

In a similar vein, we also liked this new arrangement of the March from Tchaikovsky's *Nutcracker*. Laid out in a similar way (3 + 3 + 2), the range is a little easier (G-g"), but the ensemble challenges are a little more fun, as the various sixteenth-note runs have been divided up among different parts. We also found this very playable, and had a good handle on it by the second reading. Both of these pieces lend themselves well to arrangements for ensembles of horns. Thank you, Peter! JS







*Progressive Duets, Volume 2: Medium to Advanced arranged or composed by Larry Clark.* Carl Fischer, 65 Bleecker Street, New York NY 10012; carlfischer.com. WF108, ISBN 0-8258-8376-8, 2011, \$12.95.

In his preface to this volume of duets, Larry Clark says "Volume 2 of *Progressive Duets for Winds* is a continuation of the ensemble playing method introduced in Volume 1 [WF65], containing graded duets from the intermediate to advanced level. These collections of duets are useful in a variety of performance situations and are a great way for students to build ensemble skills with fellow students or teachers. A valuable tool in the school classroom and perfect for recital." Clark's *Compatible Duets for Winds* was reviewed in the May 2011 issue of *The Horn Call*, but I have not seen Volume 1 mentioned above for comparison. Based on the two I have seen, however, I suspect Volume 1 is also a useful collection for beginning to intermediate players.

Clark's further goals for Volume 2 are to combine suitable works from well-known composers with pieces from lesser known composers or collections, and to present them in a format that makes them more useful in actual performance. The composers chosen include such familiar names as J. S. Bach, Mozart, Telemann, and Muzio Clementi, and lesser known figures such as Jacques Mazas (1782-1849), Domenico Gatti, and Oskar Blume. Clark himself contributes two original compositions. The Mazas duos are the most interesting to me – originally for two violins, they are multi-movement works that fit the performance goal. The Bach works are two-part keyboard inventions. The rest are a mix of arrangements and transcriptions of keyboard pieces and duets for instruments other than horns.

The pieces themselves are definitely for players of intermediate or advanced capabilities, with an overall range of e-b<sup>2</sup> and a healthy variety of keys, rhythms, styles, and challenges in endurance and technique. The workload is somewhat evenly distributed, but the top line does have an overall higher tessitura. My only real quibble is some awkward page turns, but none of the pieces is more than four pages, so this can be solved with two copies of the book (not unreasonable since both players will need to practice anyway). This volume of duets accomplishes its stated goals, with enjoyable, performable pieces that have nice variety and interesting challenges. JS

*Air on a G String by J. S. Bach, arranged for horn quartet by John Jay Hilfiger.* Kendor Music, 21 Grove Street, PO Box 278, Delevan NY 14042-0278; kendormusic.com. 17306, 2011.

The Kendor Ensemble Series presents *Air on the G String* from J.S. Bach's *Orchestral Suite No. 3*, arranged by John Jay Hilfiger for a Grade 4+ ("medium advanced" on a six-point scale) horn quartet. Hilfiger has transposed the original score to a written key of B<sup>b</sup> – so that the highest pitch in the first horn part is the single a<sup>2</sup> near the end. He has also doubled the note values (i.e., one measure in the original equals two in the arrangement) so that the fastest notes are sixteenths instead of thirty-seconds. The melody is entirely in the first part. The fourth part is written in treble clef with c as the lowest pitch, but with an optional upper octave indicated for every pitch below f<sup>2</sup>. The middle two parts feature the contrapuntal lines of the original second violin and viola parts with a few simpli-

fications. The entire range is two (or an optional two and a half) octaves, so perhaps the "medium advanced" difficulty grade reflects that there is no rest for the four minute and thirty-five second duration of the piece. VT



*Trio for Piano, Oboe, and Horn in A minor, op. 188, by Carl Reinecke.* Musica Rara editions, distributed by Breitkopf & Härtel, Walkmühlstrasse 52, D-65195 Wiesbaden, Germany; breitkopf.com. MR 2265, 2011, 20€.

This trio is a special one. Carl Reinecke (1824-1910) was a renowned concert pianist, conductor, teacher, and prolific composer, writing in a style very reminiscent of Brahms. I've played this trio many times with different oboists, so when I received this new edition, I was curious to see what could be done with a piece that has been in the standard chamber repertoire for some time and, assumedly, has been examined previously. The editor, Frank Reinisch, consulted the original published version (by Breitkopf & Härtel) which appeared in 1886 in Leipzig. The reprint of the piano score is very much like my old International version, but I recalled the parts needed fixing and, as a result, discovered the most noticeable difference of this edition – the piano score and parts actually match! This is great news for a wonderful piece that certainly deserves this upgrade. JS



*Dream Journal for brass quintet by Robert S. Cohen.* Available digitally from Leapfrog Productions, 303 Upper Mountain Avenue, Upper Montclair NJ 07043; robertscohen.com. 2011.

According to his website, New Jersey composer Robert S. Cohen "has written music for orchestra, chamber ensemble, dance, and theatre. He has been the recipient of many awards and commissions, including a New Jersey State Council on the Arts Fellowship, an American Music Center Grant, a Meet the Composer Award, several grants from the Geraldine R. Dodge Foundation, and was the selected winner of the 2008 NY Composer's Circle Award." His *String Quartet #2* won the New England String Quartet's 2011 International Composition Competition (and is a cool piece!).

Inspired by the dream analysis of Sigmund Freud, *Dream Journal* consists of four movements with evocative titles: "Hunted," "Just Out of Reach," "Into the Bottomless Pit," and "Floating on the Wind." "Hunted" begins with a pointillistic tiptoeing figure in the low brass that gradually increases in intensity, assisted by unpredictable meters and rhythms. Muted trumpets signal the hunt has begun, and a chase gradually ensues. This idea peaks loudly but ends abruptly and inconclusively. Then, it begins again. The tiptoeing is a bit more sparse the second time, but the chase is much more intense, with more urgent rhythmic activity. This time the hunter succeeds. "Just Out of Reach" moves slowly and quietly, rising above *mp* only twice and for just a moment each time. The feeling is elusive and somewhat disorienting, in keeping with the title. "Into the Bottomless Pit" is the most evocative of all the movements. Driving rhythms gradually drag the listener to the edge of the



pit with a long steady build of fearful sounds that peak just before the end, where the listener is pushed over the edge and falls into the pit, gradually disappearing into the dark. "Floating on the Wind" has a steady eighth-note rhythm, creating a calm, wind-like movement over which long, angular lines float. The wind effect is shared among all instruments, creating interesting textural and timbral effects. Once again, the music builds to a peak, creating a sense of resolution, and then fades into the distance.

Overall, I really like this quintet. Musically and technically, the piece will be managed well by college-level groups with sensitivity to the moods evoked by the titles (a little research into Freud's idea wouldn't hurt either). Cohen's style is rooted in tonality, with dramatic flair, interesting subtleties, and clear expressive intentions. *Dream Journal* has a somewhat movie-score feel to it, but it is not cliché, and is quite appealing and interesting to hear. JS



*New brass trios, transcribed and edited by James Boldin for Cimarron Music Press, 15 Corrina Lane, Salem CT 06420; cimarron-music.com.*

**Trio Sonata, op. 3, no. 2, by Arcangelo Corelli, CM 1782, 2011, \$12.**

**Trio Sonata, op. 2, no. 1, by Arcangelo Corelli, CM 1788, 2011, \$12.**

**Divertimento I from Five Divertimenti for Three Basset Horns, K. 439b by W. A. Mozart. CM 1787, 2011, \$14.**

**Divertimento III from Five Divertimenti for Three Basset Horns, K. 439b, by W. A. Mozart. CM 1778, 2011, \$15.00.**

**Allegro from Divertimento for Violin, Viola, and Cello, K. 563, by W. A. Mozart. CM 1783, 2011, \$12.**

The repertoire for brass trio (usually trumpet, horn, and trombone) has a few good original works (Poulenc, Sanders, and Marek come to mind immediately), but this combination also has a growing collection of arrangements. Fortunately, some style periods lend themselves to good transcriptions, and the Baroque is certainly a period that provides a wealth of sonatas and others types to draw on. James Boldin, horn teacher at the University of Louisiana at Monroe, has found some nice works from the Baroque and Classical periods that, taken together, provide a balanced diet for both younger and more experienced players.

Corelli was one of the greatest performers and composers of trio sonatas, and the two chosen by Boldin, from 1689 (op. 3) and 1685 (op. 2), are great examples of Baroque style in this genre. Both have been transposed to F from the original key of D, which reduces the number of octave adjustments needed, and a nice collection of stylish ornaments have been added. Originally, these pieces would also have included a chording instrument to fill out the continuo role, and sometimes it is missed – not here, though. Both pieces are also a little easier technically than some others of this type, so university-level students (and above) will have a satisfying time with them. I did miss the original movement titles for the op. 2, which I think would give a little more insight into the desired styles, even with the metronome markings included; for example, to know the latter two are a Corrente and a Gavotte is more help-

ful than two *Allegros*. Also, the *Largo* second movement is actually *Allegro* in the original—an easy fix by Cimarron in future printings.

The three Mozart arrangements are equally interesting in different ways. The two taken from K. 439b are from five sets of pieces for three basset horns, supposedly inspired by his friend clarinetist Anton Stadler, and which Mozart himself apparently transcribed for several additional combinations (see KV. Anh 229 for two clarinets and bassoon). There remains some controversy regarding the authenticity of the pieces because the original version of this set is as elusive as substantive references to it, but either way they are allegedly from the late 1780s. The pieces as a whole comprise 25 separate movements, five for each divertimento, all in B<sup>b</sup> major, though presented here in concert E<sup>b</sup> – good choice! Divertimenti are supposed to have a lighter character, and these pieces would be great for background music or a lighter contribution to a concert program. The overall horn range is e<sup>b</sup>-g<sup>''</sup> in I and b<sup>b</sup>-a<sup>'''</sup> in III, with trumpet parts topping out at f<sup>''</sup> and g<sup>''</sup> respectively, and trombone parts covering E<sup>b</sup>-e<sup>''</sup> and E<sup>b</sup>-d<sup>''</sup>. As a result, these charming pieces are very playable and enjoyable, with good melodies and mildly interesting supporting parts.

The first movement from K. 563, originally in E<sup>b</sup>, transposed here to concert A<sup>b</sup>, is the most mature work of the three by Mozart presented here and consequently the most challenging musically and technically for the brass trio. And, since it is Mozart, it is worth the work. This movement is much more chromatic than the basset horn pieces above, and the necessary adjustments for range, balance, and things like double-stops are handled deftly. This edition is definitely for advanced players, with the trumpet peaking at b<sup>'''</sup>, the horn responsible for c-a<sup>''</sup> and the trombone covering F-g<sup>''</sup>.

In the end, all five pieces chosen for arrangement by James Boldin are excellent for different reasons, whether for technical demands or musical challenges, and are highly recommended for both school and professional brass chamber libraries. JS.



*Five new brass ensemble pieces from Wiltshire Music Company and Cor Publishing, 204 Toronto Avenue, Massapequa NY 11758; wiltshiremusic.com.*

**What Do You Do With a Drunken Sailor? arranged for brass quintet by Joshua Britt. BE5, 2010, \$20.00.**

This take on the traditional Irish tune is a fun and fairly quick (i.e., just under four minutes in duration) romp that could be easily readable for a college level brass quintet. Elements in each of the parts might present challenges to high school level players, particularly the bass clef in the horn part, low range in the tuba part, and the ending section's high range in the first trumpet part. The range for the horn player is e-f<sup>''</sup>. After an introduction of the familiar melody, Britt adds some variations on the opening theme through key changes and rhythmic alterations, before returning to the opening material in the final section of the work. Rhythms are fairly non-taxing in each part. A fun and light-hearted arrangement, this could work well to add some contrast to a number of different concert and educational outreach programs. HL





***Petite Suite from The Anna Magdalena Notebook* by J. S. Bach, arranged for brass quintet by Albert Ligotti.** BE202, 2011, \$24.

The familiar melodies of “Musette in F,” “Bist du bei mir,” “Menuet in G,” and “March in C” by Johann Sebastian Bach from his *Anna Magdalena Notebook* are presented in a straightforward, detailed, and accessible format in this set of arrangements by Albert Ligotti. Plenty of information pertaining to expression, dynamics, and articulation is included in each part. Ligotti has chosen concert keys that are fairly brass quintet-friendly, such as concert F, E<sup>b</sup>, G, and C. Each part tends to utilize between one and two octaves of the player’s overall range and most of the movements include frequent rests. As an overall set, there is contrast between movements and each voice gets a moment to shine, which makes this a flexible programming choice in either its four-movement entirety, or as separate movements, especially due to the short duration of each. Some of the voicings and voice leading that Ligotti uses are different from the original and occasionally unexpected; this provides a fresh take on these standard classics.

Albert Ligotti is well known for his work as an arranger, conductor, teacher, and trumpeter. He has served for over 30 years as the conductor of the community-based Athens Symphony in Athens, Georgia. In addition, he served on the music faculty of the University of Georgia, teaching applied trumpet and conducting; he retired after more than 25 years of service and was appointed an Associate Professor Emeritus at that institution. As a trumpeter, Ligotti has a storied career, performing with the Metropolitan Opera Company, Boston Pops, New York City Opera and Ballet companies, and for over 10 years with the New York Philharmonic. HL

***Three Madrigal Fantasias* by John Ward, arranged for brass quintet by Roger Vogel.** BE201, 2010, \$24.

“Cor Mio,” “Dolce Languir,” and “La Rondinella” are the three madrigal fantasias included in this charming set of works by John Ward and arranged by Roger C. Vogel. Each of the madrigals is presented as a separate movement; playing time for each movement is roughly four minutes, depending upon interpretation. The arranger provides some notes about the composer of these pieces, noting:

Although originally written for viols, these fantasias, with their smooth and expressive lines, are very suitable for modern brass instruments. The original scores had no performance indications, and some suggestions have been provided. The beat remains constant throughout each work, and tempo changes are effected through the use of smaller or larger note values.

True to this, each movement is presented with very few suggestions as to interpretation. For example, in the first movement, “Cor Mio,” the opening direction given at the top of the score is “*Espressivo*, half note=60.” This suggestion is listed in parentheses, as are the expression markings given underneath the first phrase in each part. Each subsequent movement is presented in the same manner. Throughout each movement, the arranger gives occasional additional written suggestions (always in parentheses), such as “detached,” “*espressivo*,” etc.,

as opposed to adding expression markings (slurs, *staccati*, accents).

The three movements are very similar and not very distinctive from each other. For the most part, dynamic and phrase interpretation are left to the performer, which could make this set an excellent teaching tool. While range is generally not an issue for the trumpet parts, the horn part tends to lie in the mid-upper part of the staff. For the horn player, this could prove taxing, especially in the event of a performance featuring all three movements. The tuba part makes frequent trips to the top of the staff, which may require the tubist to use a smaller instrument. Perhaps the biggest disparity in the parts lies with the trombone part, which contains bass, tenor, and alto clefs. While many of the factors of this piece could make it accessible to an advanced high school or early college group, the clefs in the trombone part are a bit of an outlier.

The time signatures used include 4/2, 2/2, and 6/2; the parts might just have easily been written in more accessible time signatures for an easier initial read. The individual parts in each movement are presented using the key signature of concert B<sup>b</sup> major. However, the key signature seems to serve merely as a unifying point of departure since each part is rife with accidentals as the harmonies shift. All parts have few rests, a fact that combines with intonation to serve as the main potential challenges of this work.

Dr. Roger C. Vogel has been on the faculty of the University of Georgia’s Hugh Hodgson School of Music since 1976. A native of Cleveland, Ohio, Dr. Vogel has composed over 100 original works since his appointment to that post. He has been published by eleven different publishing firms and has several awards and honors to his credit. Performances of his works have taken place as part of recitals, conventions, and festivals throughout the United States, South America, and Europe. HL

***Three Fantasias* by John Ward, arranged for brass sextet by Roger Vogel.** BE197, 2010, \$24.

Similar in scope and direction to the *Three Madrigal Fantasias* reviewed above, Roger Vogel’s arrangement of *Three Fantasias* by John Ward presents many of the same challenges and benefits found in his other arrangement. Once again divided into three parts, each movement is an adaptation of one of the original fantasias written for viols by John Ward (*Fantasias* 1, 4, and 5). A notable difference in this case is the addition of a sixth voice to the group, a second trombone part.

From a visual standpoint, this arrangement looks very much like the *Three Madrigal Fantasias*. It features the same time signatures and two of the movements are presented using the concert B<sup>b</sup> key signature, though one movement is presented in concert C major. Again, the main challenges of these three movements are endurance and intonation. The addition of the sixth voice seems to act more as a boost to the breadth of the instrumentation than as a means to provide relief to the other voices. Like the *Three Madrigal Fantasias*, these arrangements serve a good purpose in expanding the brass repertoire, and through a bare minimum of information regarding the interpretation of each movement, encourage performers to make musical decisions and choices. HL



***The Wind Beneath My Wings* by Larry Henley and Jeff Silbar, arranged for brass quintet by Roger C. Vogel.** BE196, 2010, \$20.

Larry Henley and Jeff Silbar's classic song, "The Wind Beneath My Wings" is oft-requested at weddings and numerous other situations, making this chart an indispensable addition to any gig book. While other versions exist, Roger C. Vogel has provided an arrangement that is both interesting and fun for the performers. He includes several counter-melodic lines and shifts the melody between the parts, giving every voice an opportunity to be featured. Clear phrase endings at both bar lines and rehearsal numbers make it easy to denote sections for potential repeat or early conclusion on the fly in performance. None of the parts is particularly taxing in terms of range or endurance and the key is friendly for all, making this an easy read for the most part. One challenge may lie in notation; as is often the case of most transcriptions/arrangements of a well-known tune, there can be a disparity between the way one remembers how a tune is supposed to sound and the way it looks when printed on the page. Some of the rhythms presented here could possibly be reworked to be more sight-readable. Along the same lines, a few more dynamic contrasts between the parts may help to more clearly delineate the hierarchy of balance in the group at any given time. This would easily be remedied with rehearsal, but in the event of a pick-up gig, the lack of dynamic specificity won't make things easier during sight-reading. Regardless, these are small criticisms when compared with the many benefits this chart has to offer.

Thanks to the other members of the Southern Arts Brass Quintet (Jason Bergman, Anderson Romero, trumpets, Ben McIlwain, trombone, and Richard Perry, tuba) for providing feedback and a reading session for all of the brass quintet pieces reviewed in this issue. *HL*



***The Arrival of the Queen of Sheba* by George Frideric Handel, arranged for brass quintet by Howard Cable.** Canadian Brass Ensemble Series, Hal Leonard Corporation, 7777 W. Bluemound Road, PO Box 13819, Milwaukee WI 53213; canbrass.com. HL50490194, 1985/2010, \$25.

The Canadian Brass has reissued the 1985 edition of Howard Cable's arrangement of "The Arrival of the Queen of Sheba" from Handel's *Solomon*. This elegant four-minute work is scored for B<sup>b</sup> piccolo trumpet, B<sup>b</sup> trumpet, horn, trombone, and tuba, and can be heard on the album *Amazing Brass* (2003), which is available for download from a number of sources. It is a typically well-crafted arrangement: all voices (except for the tuba) receive a nice ration of sixteenths, plus ample rest – except for the horn, which has less rest but more melody – not a bad compromise! *VT*

***Canadian Brass Dixieland Classics* arranged by Luther Henderson,** as recorded by the Canadian Brass. Hal Leonard, 7777 W. Bluemound Road, PO Box 13819, Milwaukee WI 53213; halleonard.com. Horn part: HL50490365, ISBN 978-1-61774-235-4, 2010, \$8.99. Score: HL50490370, ISBN 978-1-61774-238-5, 2010, \$16.99.

Luther Henderson (1919-2003) and the Canadian Brass enjoyed a long partnership filled with numerous successful collaborations. As one the main arrangers for the group, Henderson was responsible for some of their best-known (and loved) interpretations of selections that spanned several genres. Henderson's name is perhaps most synonymous with jazz-oriented idioms. This collection of Dixieland standards features his signature knack for translating the typical characteristics of a variety of jazz styles into arrangements that are both catchy and audience-friendly, while offering a challenge to each player in an advanced group. The tunes presented here are probably best suited to an advanced group of players, or those looking for an opportunity to stretch and explore a new style. The horn parts are generally written in the mid-upper range; one or two of the charts include bass clef with notes down to f, while several others include b<sup>b</sup> and c<sup>b</sup>. Indeed, with classic Henderson aplomb, each voice gets a moment to shine, making these arrangements a nice option to feature the members of the group. Each tune could work as an individual offering on a program to add a distinctive flavor, or several movements could be selected to create an effective set. The six tunes included in this collection are: "Back Home in Indiana," "Goin' In–And Movin' On Out," "My Melancholy Baby," "St. Louis Blues," "Sugar Blues," and "12th Street Rag." These were all written for the Canadian Brass, who recorded them for their 2007 release *High Society*. *HL*

***A Mighty Joyful Celebration* for brass and organ by Sandra Gay.** Wehr's Music House, 3533 Baxter Drive, Winter Park FL 32792-1704; wehrs-music-house.com. WM #419, 2010, \$16.50.

In recent years the amount of music available for combinations of brass and organ has increased. This is undoubtedly due to the demand (largely in the church population) for works that feature additional players to commemorate the major events of the church calendar. Sandra Gay's *A Mighty Joyful Celebration* is a welcome addition to this still-burgeoning repertoire of original works for brass and organ. Written for five brass players and organ, the edition includes an alternate horn/3rd trumpet part, to allow for different instrumentations. The work was composed for the installation of a new pastor at a church in Webster, New York in 1993. The composer selected this instrumentation due to the fact that the new pastor was a trombonist and the church congregation had many excellent brass players.

The premise of the work is a delightful mix of familiar themes, including (as they are most familiarly known) Bach's "A Mighty Fortress Is Our God," Beethoven's "Ode to Joy," and Mouret's "Rondeau." Each theme is presented several times throughout the work, and at many points they interweave. The time signature changes several times, but the brass and organ parts function largely independently of each other. Range and endurance are of no general concern as the parts lie in a one- or two-octave span within the standard range for each instrument.

There are a few small editing issues in some of the parts, but overall, the effect of this work is one of majesty and occasion, making it a perfect fit for a prelude, offertory, or postlude. *HL*





***Gunther Schuller: A Life in Pursuit of Music and Beauty* by Gunther Schuller.** University of Rochester Press, 668 Mount Hope Avenue, Rochester NY 14620-2731; urpress.com. ISBN 978-1-58046-342-3, 2011, \$49.95.

Horn player, composer, conductor, teacher, author, administrator...in music, Gunther Schuller (b. 1925) has done it all – *literally*. And, whatever he decided to do, he did it at the highest levels – as a horn player, he became principal horn of the Metropolitan Opera Orchestra at a young age, and was an important advocate for the horn in jazz settings; as a composer, he rose to the forefront of contemporary styles in the volatile 1950s, especially in moves to combine jazz and classical styles in meaningful, artistic ways; as a conductor, he led major orchestras and advocated for new music concert repertoire; as a teacher, he gave lessons to orchestral and jazz musicians, including even Miles Davis; as an author, he wrote groundbreaking monographs on subjects ranging from early jazz to contemporary music theory to conducting techniques; as an administrator, he led schools of music, societies, festivals, and other organizations to national prominence.

As a result, a memoir from such a seminal figure in American music could contain an amazing amount of information and insight. *Gunther Schuller: A Life in Pursuit of Music and Beauty* is that memoir. Memoirs are sometimes self-indulgent, other times arrogant, still others sentimental, even maudlin. Most I have read are interesting from the standpoint of the person, but few actually contain substantive, useful information. This is one of the few. As I began, I wasn't sure what to expect, but I definitely did not expect such a detailed, genuine, and informative account of the first 35 years of his amazing life. This book is dedicated to his late wife, the rock of his life and one of two threads through the entire book. It is also a tribute to New York City in the 1940s and 1950s (the second thread), which presented him with so many opportunities to pursue his interests. Tracing his own life in incredible detail, Schuller is unhurried, frank, intimate, colorful, and rich in 570 pages (plus 100 pages of endnotes and index) of descriptions, reflections, and opinions.

Beginning with "Childhood," we learn about his family and its history, early musical experiences, both good and bad, and significant people and events that shaped his life, such as the loss of an eye, watching a ship rescue, and five years of schooling in Germany (sent by his parents), among many others. "Boyhood" (ages 11-16) brings more musical experiences and new inspirations, and increasing levels of activity ranging from sports to the school newspaper in addition to growing interests in all the arts, including the film that changed his life, *Fantasia* (1940), specifically *The Rite of Spring* sequence, the first time he had ever heard Stravinsky's music – "It completely bowled me over...I knew then and there that I had to be a composer."

After playing the flute for a few years, Schuller took up the horn at age 14, and made rapid progress. The fact that his father was a violinist in the New York Philharmonic meant he had significant exposure to classical music, including the artistry of Bruno Jänecke, principal horn of the Philharmonic at that time. During this period, he also discovered the fires to pursue excellence in everything he did, leading to intensive practice, listening to many live performances in person and on

the radio, studying numerous scores, reading books on a wide range of subjects, seeing films and other visual art, and collecting recordings for even more listening.

"Youth" begins with his first job, playing second horn at age 16 on a tour with the New York City Ballet Theater orchestra led by Antal Dorati, followed by a successful audition for principal horn of the Cincinnati Symphony (led by Eugene Goossens) at age 17. Cincinnati was not only a marvelous formative experience, but also important personally – it was in Cincinnati that he met the love of his life, Marjorie (Margie) Black. This was also the time of his first serious efforts at composing. "Discovering Jazz" begins with Schuller hearing the Duke Ellington band in concert in Cincinnati in 1943, followed by several accounts of personal interactions with Ellington and many other jazz musicians, reflecting on concerts, conversations, and transcribing recordings.

"First Years at the Met" describes the next phase of his career, moving back to New York to join the Metropolitan Opera orchestra. The return to New York was filled with excitement and a whirlwind of musical and non-musical experiences, new friends and colleagues, and a deepening relationship with Margie. "Plumbing the Depths of New York's Cultural Scene" expands on the previous chapter, describing the early stages of combining jazz and classical styles in 1946-1947, his increasing interest in atonal music, and an incredible number of meetings and events that shaped and augmented his life and music. "Collecting Friends and Mentors" takes us through the later 1940s and Schuller's increasing activity and influence in all musical fields. There are so many names of famous and not-so-famous performers, conductors, composers, and other musical types, it often reads like a who's who of contemporary music. Early in the book, Schuller says he learned how to get by on very little sleep – he certainly must have been awake for long periods of time to be able to visit so many different venues and meet so many different people.

"Third Stream" takes us into the 1950s where Schuller's interest and influence in combining jazz and classical styles grew and deepened. His interactions and collaborations with John Lewis, later founder of the Modern Jazz Quartet, would be very important, not just conceptually but in credibility with jazz musicians – it was Lewis above all who introduced Schuller to many jazz musicians to give him a good foot in the door to work with them; this support and accompanying friendship is gratefully acknowledged. We hear about Schuller's participation in Miles Davis's seminal *Birth of the Cool* recording, as well as his critical appraisal of the situation – the Nonet was simply "too far ahead of its time" to be popular. Of special interest (and perhaps almost too good to be true) is Schuller's brief description of a chance meeting with Charlie Parker just months before Parker's death. Then again, why would he make this up? It is fascinating! Schuller also takes time to discuss the inherent problems of merging these styles, and offers many accounts of conversations and interactions that impacted the movement, with healthy critical perspectives on people, musical pieces, and the music business at the time. It is amazing to think that he was in all these places to see these events (and even influence some of them), but the first-hand descriptions and reflections on them are very insightful and provide important information.

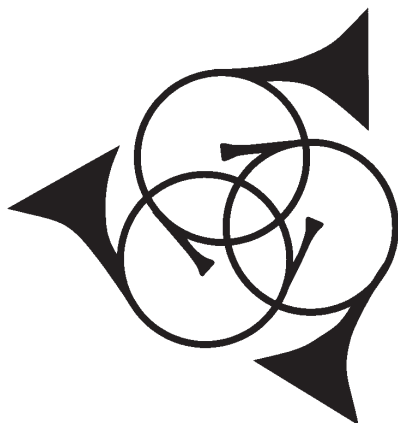


Finally, "Reencountering Europe" begins with his "arrival" as a composer in 1957. Throughout this chapter, he provides background on a number of his pieces, as well as detailing contacts with important composers and their works, reflecting on their places, influences, and the general directions of new music at the time. One of the more surprising statements of this book, however, appears on page 568: "As the decade of the 1950s drew to a close, my life and career reached a distinctive watershed. It was in many ways the end of an era for me, and as such provides the perfect breakpoint to bring to a close the first half of this narrative." I assume we are to infer that more is to come. After all, the very last words are: "I love language... I love words... And, as you have learned, I like writing long books and long sentences."

Those who have met Schuller or read any of his writings know that he is not shy about sharing his opinions about any subject, and this book is no exception. Throughout the book, sidebars or reflections flesh out or elaborate on a concept or deeper, more universal issue, or describe new friendships or personal experiences. Again, the amount of detail is incredible and occasionally intensely personal – Schuller is eager to share all aspects of his very full life, and obviously kept detailed diaries (to which he refers) in addition to simply having an extremely good memory. Frequently, these sidebars become critical, but Schuller is an equal opportunity critic of people, attitudes, behaviors, and circumstances. Most importantly, however, he takes the time to explain why or how his opinions have been formed. Even if one disagrees, one cannot accuse him of taking an irresponsible position or putting himself above reproach – on the contrary, his self-criticism is equally influential in how his opinions are received.

There is much to learn here, not just in the detailed first-hand accounting of musical life in New York from 1925-1960, but in his general attitude toward life – thrusting himself into it fully, passionately, daily. Like Schuller himself, this book is truly inspirational and worthy of close study. JS

*Editor's note: we plan to have copies of this book for sale at the May 2012 International Horn Symposium for Gunther Schuller (who is conducting the Symposium Orchestra) to sign.*



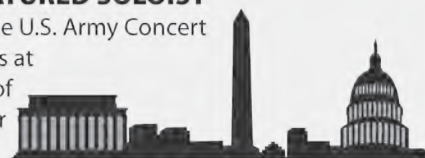
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# Recording Reviews

Lydia Van Dreel, Editor

**S**end 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 distributors or artists listed in the reviews.

**Danzi & Taffanel. Soni Ventorum Wind Quintet:** Felix Skowronik, flute; Laila Storch, oboe; William McColl, clarinet; Arthur Grassman, bassoon; **Christopher Leuba, horn.** Crystal Records CD 251.

Contents: Quintet in F Major, op. 68, no. 2 and Quintet in D Minor, op. 68, no. 3, Danzi; Wind Quintet in G Minor, Taffanel.

Crystal Records has been re-releasing recordings originally recorded and released on vinyl in the 1970s. This recording is well worth listening to for a number of reasons: the archival significance of hearing recording technology and performance practice from the 1970s, the staple repertoire of Taffanel and Danzi, and the wonderfully unified style and impeccable intonation of this incredible group of musicians, active as a performance ensemble from 1961 to 2001. According to the liner notes, the Soni Ventorum Wind Quintet was formed when Pablo Casals asked the players to become the wind faculty of his newly founded Conservatory of Music in Puerto Rico. The individuals in the group had been principal players in many major symphony orchestras, and for many years was the woodwind and horn faculty at the University of Washington.

The two Danzi quintets are likely the last two of his nine wind quintets. While Danzi may be justly considered a second rate composer by some, moments in these quintets are certainly surprising and delightful. The Taffanel is probably the most interesting and compositionally successful of the romantic era wind quintets (of which there are few). The Soni Ventorum Wind Quintet does a wonderful job of bringing to life the beauty of these pieces by playing with a wholly unified intent. It is such a joy to listen to the beautiful and refined playing of our own Chris Leuba, an IHS Honorary Member and still active in the horn community of the Pacific northwest. *LvD*

**The French Connection. Eldon Matlick, horn;** Kayla Paulk, piano. Mark Masters 9221-MCD, available at [markcustom.com](http://markcustom.com).

Contents: *Caprice*, Robert Planel; *Chanson Du Forestier*, Guillaume Balay; *Air de Chasse*, Louis Piantoni; Sonata for Horn and Piano, Xavier Leroux; *Pour Diane*, Jacques Charpentier; *Chassacore*, Roger Boutry; *La Chasse de Saint Hubert*, Henri Büsser; *Sur les Cimes*, Bozza; *Andante et Presto*, Gabriel Noël-Gallon; *Sarabande*, Marcel Poot; *Chant Lointain*, Bozza; *Cantilene et Divertissements*, Alfred Desenclos.

Dr. Eldon Matlick, Professor of Horn at the University of Oklahoma, has recorded a wonderful collection of undeservedly obscure French music. As he writes in his liner notes, Eldon's goal in championing these works is "to inspire others to program these delightful works on recital." Indeed, each piece has a unique flavor and charm, and Eldon, capably supported

by pianist Kayla Paulk, gets at the heart of each of these gems on each track of the recording.

The disc opens with Robert Planel's *Caprice*, opening with an heroic fanfare, the melody then moving through many moods in rhapsodic fashion. Guillaume Balay's *Chanson du Forestier* takes the listener on a surprisingly colorful and introspective journey. Swiss composer Louis Piantoni's *Air de Chasse* is already a familiar tune to many hornists. As Matlick writes in his liner notes, this piece explores the notoriously fickle mid-low range of the horn. This challenging feature, as well as the complexity of the dialogue between horn and piano, makes this piece deceptively difficult.

Xavier Leroux's Sonata for Horn and Piano is one continuous movement, a tour de force of dexterity and endurance. According to Matlick, the Chambers edition, published by International Music, indicates places the performer can opt to omit some of the notes. Jacques Charpentier's *Pour Diane* is a hauntingly beautiful, brooding piece; again, more familiar to hornists than some of the other works on this disc. In this track, Matlick's eloquent lyrical style is at its finest.

Roger Boutry's *Chassacore* is a rhythmically complex rollick through lush Hollywood-style harmonies. Henri Büsser's *La Chasse de Saint Hubert* is dedicated by the composer to Louis-Edouard Vuillermoz, principal hornist with the Paris opera and horn professor at the *Conservatoire di Musique* in Paris. Saint Hubert, the patron saint of the huntsman, is often the subject of horn character pieces, and any listener familiar with Eugene Bozza's *En Fôret*, will find similar tunes and character in this piece. The composer waits until the end of the piece to voice the traditional setting of the St. Hubert melody, rendering the whole piece more, as Matlick writes, of "a set of variations and a theme, rather than a statement of melody and spinning out of ideas from that origin."

The two tracks on the disc by Bozza, *Sur les Cimes* and *Chant Lointain*, are both pictorial essays, evocative of their titles. *Sur les Cimes* translates to "on the peaks (summit)" and *Chant Lointain* translates to "distant song." Both pieces require great lyricism and virtuosity from the soloist. As Matlick notes, Bozza quotes himself in the piece, as well as a few famous horn repertoire moments.

Gabriel Noël-Gallon's *Andante et Presto* opens with a stunning, dramatic fanfare, and gradually transitions into a hunting horn-inspired presto with a clever metric-modulation accelerando to the piece's happy conclusion. Belgian composer Marcel Poot's Sarabande is a simple, beautiful melody, with a sumptuous piano accompaniment. Alfred Desenclos's *Cantilène et Divertissements* is a darkly expressionist work with truly virtuosic elements, which Matlick negotiates with ease. Matlick will surely achieve his aim to inspire more performances of these richly varied and beautiful works from the French tradition. *LvD*





*from the beginning*. **da Capo Brass**; Luke Boudreault, Steve Sutton, trumpets; **Mary Pritchett Boudreault, horn**; Paul Pietrowski, trombone; Brent Harvey, tuba. Delos DE 3417.

Contents: Quintet, Rolf Wilhelm; Fugue in G Minor BWV 578 "The Little," J.S. Bach/Ronald Romm; *Music for Al's Breakfast*, David Baldwin; *Paravent*, Ingo Luis; *The Protagonist*, Justin D. Wright; *Appalachian Hymnsong*, R. Kevin Paul; *Rejouissance*, James Curnow.

*from the beginning* is the debut CD from North Carolina based brass quintet, da Capo Brass. Their admirable mission, as stated in the liner notes, is to deliver quality chamber music to diverse audiences, performing both standard repertoire and also commissioning new works for brass quintet. This CD is representative of that goal, as it contains some meat and potatoes standards such as the Bach "Little" Fugue in G minor, some less well known but accessible, tuneful pieces such as the David Baldwin *Music for Al's Breakfast*, and notably, three significant works commissioned by the da Capo brass: Justin D. Wright's *The Protagonist*, R. Kevin Paul's *Appalachian Hymnsong*, and James Curnow's *Rejouissance*.

Justin D. Wright is a Brooklyn-based composer, writer, and producer who collectively works on various concert commissions, film collaborations, and "countless labors of love" with artists in multiple media. *The Protagonist* is an abstract, descriptive four-movement work that could easily function as a film score. According to the liner notes, the piece seeks to explore – and to evoke to its audience – programmatic scenes that will strike a common chord, yet resonate differently for each listener. R. Kevin Paul's *Appalachian Hymnsong* uses Copland-esque harmonies to depict the landscape of the Appalachians. While it sounds as if it is derived from folk melodies, the material is wholly original. James Curnow's *Rejouissance*, scored for brass quintet, organ and percussion, is a stirring, colorful, and joyous piece based on the Lutheran hymn, "A Mighty Fortress is our God."

da Capo Brass has put together an intriguing debut CD filled with virtuosic performances of varied and well chosen pieces. *LvD*

**Mental Folk. The Golden Horns: Tuomo Ärikainen, Jukka Harju, Tommi Hyytinen, and Tero Toivonen, horns**, with Sami Koskela, percussion. Pilfink Records.

People all over the world play the horn and play it well. About five years ago, on a tour to the Lieksa Brass Week in Finland, I heard a young horn quartet that sounded fantastic. I can't remember the ensemble's name, but between pieces they emptied torrents of spit from their horns while making what I assumed were wry comments in Finnish about what they were doing, while the audience chuckled gently. I'm not sure if this group was The Golden Horns, or a precursor – I recognize at least one of the players from the photos in the booklet of their excellent new CD, *Mental Folk*. The music takes us on a trip around the world, with suites of folk-ish tunes from Sweden, Bulgaria, Finland, and Georgia (the one in Asia, not the one near Florida). In every piece, the ensemble is tight, the sound is exciting, and the arrangements are good.

Some highlights: screaming high notes in the Swedish suite, and some percussion accompaniments that left me wanting more (though the music is from Sweden, the percussion has a kind of Turkish feel to it, as does the odd meter

off-kilter bop). The Bulgarian suite perfectly captures the keen-ing vocal quality of the Bulgarian State Radio and Television Female Vocal Choir, from whose albums The Golden Horns have taken their material. The quartet plays the tight Bulgarian harmonies with superb intonation and exciting, driven sounds. The Finnish suite is the most "jazzed up" – with a bit of yelling and stomping and syncopation.

The Golden Horns clearly like to let their hair down (if you have seen their video *Space Taxi*, which is easily found online, you'll see that they are in hot pursuit of a commercial angle, and why not? The photos on *Mental Folk* portray them as a bunch of wild dudes). The Georgian music is great fun. On the second-to-last track, one horn plays a call that sounds like an Arabic chant, with shimmering piles of vibrato and delicious quarter tones. The ensemble responds with gorgeous harmonies that sound like Gabrieli if he had lived on the Silk Road. The final track of the album is a rollicking good time. I love the mix of styles on the CD, and these four gentlemen can really play. *Daniel Grabois, University of Wisconsin-Madison*

**Turbine. United States Air Force Band of the West**, Captain Cristina Moore Urrutia, Conductor; **Sr. Airman Melissa Crews Evans, Solo Hornist**. US Air Force (non-commercial recording) available at [airforce.com](http://airforce.com).

Contents: *Turbine*, John Mackey; Concerto for Horn, Winds, and Percussion, Kazimierz Machala; Symphony No. 2, Frank Ticheli; *Wings That Work: The Invention of Flight*, Steven Bryant; *Windsprints*, Richard Saucedo; *Folksongs Americana*, Clint Needham; *Cuban Overture*, George Gershwin/ Mark Rogers.

Upon listening to this interesting disc, it is evident that many fine musicians are electing to pursue musical careers in the military. The US Air Force Band of the West, located at Lackland Air Force Base in San Antonio TX, illustrates the high level of musicianship assembled at these regional centers.

Captain Cristina Moore Urrutia leads the ensemble through crisp performances of challenging literature. The band members prove themselves more than able, presenting commanding performances of interesting works. The featured soloists throughout render suave and sensual lines. Clearly all instrumentalists are at the top of their game.

Each of the compositions on this CD is unique and masterfully performed by the ensemble, with horn section unisons and soli passages that are fiery and stand up to the sonority of the ensemble. For readers of *The Horn Call*, however, I will focus this review only Machala's horn concerto.

Kazimierz Machala's Concerto for Horn, Winds, and Percussion is a delight. Concertos for horn accompanied by this medium prove tricky in balance and color. Some are more successful than others and Machala's Concerto is a welcome addition to the repertoire. The transparent opening of harp and flute sets up an effective tapestry for a beautiful English horn solo, which introduces Airman Crews's lovely opening *cantabile*.

Being familiar with the solo artistry of Machala, I am equally impressed with this interesting composition. Clearly he is in full command of his compositional skills. The horn is never in competition with the full sonority of the wind ensemble. Textures prior to the horn entrances are never so full that the entrance of the soloist seems to be lost due to the sudden drop in volume. Even when Airman Crews floats her sound above the accompanying voices, the texture does not challenge





for supremacy. This is due to the careful scoring, the masterful direction of Captain Moore Urrutia, and the pure sound and crisp articulations of soloist Crews. While sound engineers can help, it seems to me that most of the balancing was done by the astute conductor and soloist.

The second movement of this two-movement concerto is a driving, dance-oriented romp. I was delighted in listening to the multi-meter interplay between the ensemble and soloist. I hope this interesting work becomes commercially available. This sounds like it would be fun to perform, not only for the soloist, but for the ensemble, as well. Machala uses the full forces of the wind ensemble in an array of colors that do not interfere with the presence of the soloist, but adds varying colors effectively underlining the soloist.

Airman Crews proves she has an excellent acrobatic ability on the instrument in the second movement. Fast leaps and angular writing do not seem to pose a challenge for this young soloist. I appreciate the crisp, clean articulations and attention to a bouncy, dance-like, and good-humored approach to the concerto.

For younger hornists who are seeking professional careers, listening to discs such as this should pique interest in performing in one of our esteemed military ensembles. *Eldon Matlock, University of Oklahoma (EM)*

**Anton Reicha Woodwind Quintets, Vol. 12: Op. 100 Nos. 5 & 6. Westwood Wind Quintet (Calvin Smith, Horn).** Crystal Records CD272.

Contents: Quintet in A Minor, Op. 100, no. 5; Quintet in B<sup>b</sup> Major, Op. 100, no. 6

It is with mixed feelings that I review this disc. Though saddened by the passing of a revered colleague, I marvel of the lasting legacy and impact of Calvin Smith by his recordings, especially those with the Westwood Wind Quintet. These recordings are a celebration of Smith's artistry. He and his colleagues have done a tremendous service in providing dozens of exquisite reference recordings of standard wind quintet literature.

Anton Reicha is commonly thought of as the father of the wind quintet. He wrote a rich body of literature for the medium, four opera of wind quintets, Op. 88, 91, 99, 100 with six quintets in each. These quintets are masterworks and require modern performers to perform them with elegance, dexterity, and sensitivity to ensemble transparency. Recording all 24 of Reicha's wind quintets is a formidable task. Those quintets included in this volume are well over 30 minutes in length! Certainly these are more like quintet symphonies and require great performance stamina and mental acuity to constantly adapt to the ever-changing role of the individual within the ensemble presentation.

The soloists of the Westwood Quintet are magnificent performers, and it is a joy to hear such a long-standing ensemble present these marvelous works. The supple dexterity required by the upper winds is demonstrated flawlessly by John Barcellona (flute), Peter Christ (oboe), and William Helmers (clarinet). Hornist Calvin Smith and Patricia Nelson (bassoon) provide the ensemble with a golden blend that gives an elegant richness to the ensemble texture. In wind quintets, the bass function of the horn and bassoon frequently change and can be problematic. However, Smith and Nelson prove to be musical

chameleons in their ever-changing roles and demonstrate swift technical facility easily equaling their high treble counterparts.

Although I have been fortunate to have extensive wind quintet experience, I have not performed the majority of the Reicha quintets. It was a pleasure acquainting myself with these magnificent works. Demanding today, it gives one pause to consider the musical virtuosity of the original players, given the state of the individual instruments in the early 1800's.

According to producer Peter Christ, the impetus for this lengthy project was to give a serious credence to a thoughtful performance of this extensive body of work, not just a perfunctory rushing through a blizzard of passages. These are serious compositions and should be treated with like reverence and artistry. To that end, the ensemble desired that the final recorded project be devoid of tweaking with reverb, equalization, or other balance or volume limitation software. Thus, to fully appreciate these discs, the use of a high-end playback system will enhance the listening experience and ambience.

It is with deepest personal gratitude that I thank the members of the Westwood Wind Quintet for providing all wind players and teachers the complete recordings of Reicha's wind quintets. Equally, I thank Crystal Records for the foresight to make these recordings available to the listening public. I will eagerly await the release of the last installment, Quintets 1 and 2 from Op. 88. *EM*

**Horn Quintets. Nury Guarnaschelli, horn; Signum Quartet; Peter Erdei, horn (Beethoven).** Capriccio C5059.

Contents: Horn Quintet in E<sup>b</sup> Major, K. 407, Mozart; Horn Quintet in E<sup>b</sup> Major, Wilhelm Gottlieb Hauff; Horn Quintet in E<sup>b</sup> Major, Franz Anton Hoffmeister; Romance for Horn and String Quartet in A<sup>b</sup> Major, K. 447, Mozart/Michael Haydn; Sextet for Two Horns and String Quartet in E<sup>b</sup> Major, Op. 81, Beethoven.

It was an unexpected delight to receive this disc from the soloist. I had previously become familiar with Nury Guarnaschelli's playing through her collaboration on the Austrian Horns disc, *Colores del parana* (EMI EX542-2). Since then I had heard her recording of Mozart concerti with the Vienna Radio Symphony Orchestra, (of which she was the principal horn) and was impressed with her artistry. This disc reaffirms my admiration for this artist.

Guarnaschelli was born in Argentina, studied in New York and Berlin, and has had a distinguished orchestral and solo career. Presently, she and her husband, Rudi Korp, are members of the Vienna Brass and are on the brass faculty at Brass Academy Alicante (Spain).

This is an impressive disc and is a wonderful example of the richness of our musical heritage. The classical era has been referred to as the Golden Age of the horn, especially as a solo instrument, as affirmed by the chamber music on this disc. The fluidity of writing for the horn by all composers demonstrates the high regard with which the instrument was held. As a solo voice, the natural horn, in the hands of a competent performer, could be nimble and be performed with great expression.

The only minor drawback in this disc is the fact that most of the works are in E<sup>b</sup> major, which makes a straight listening harmonically tedious. However, the beauty of the music and the artistry of all the instrumentalists more than compensate for the monotony of key.



The Mozart Horn Quintet is a landmark work in chamber literature. The elegance of Guarnaschelli's style makes the inclusion of the horn into a string ensemble a natural extension. Her interpretation, featuring more of an adherence to slurred lines and the agile string-like articulations, epitomizes a wonderfully constructed classical approach that is totally in balance with her string companions. Those who aspire to program the Mozart Quintet could do no better than to emulate this refined performance.

The inclusion of the Hauff and Hoffmeister quintets is a pleasant surprise. Unfortunately, neither work has survived intact, missing the interior slow movements in both cases. With hornist Bruno Schneider, the Hoffmeister Quintet was performed at the IHS Workshop in Tuscaloosa. Upon hearing his performance I knew that this would be a selection I would someday also wish to perform. Though not as extensive on technical demands of the hornist, the Hoffmeister offers a good balance of lyricism and display. Guarnaschelli's ability in making the horn sing with the ensemble is a joy to experience. She is in total command of her artistry, and her fluid delivery and tonal consistency in sudden registration changes is impressive.

Having performed Wilhelm Hauff's entertaining Concerto, I was intrigued to learn about this Quintet. While information about the composer is scant, Hans Pizka has this work in his catalogue. The first movement offers arpeggiated acrobatics to keep the soloist occupied; however, there is enough *cantabile* to balance the technical demands. The second movement is an elegant *Allegretto* in 6/8 and the ending is reminiscent of the concluding triple meter finales of concerti by Michael Haydn, Kuhlau, and others. Guarnaschelli pulls out all the stops on her cadenza and demonstrates her entire range effortlessly.

It is interesting to hear Michael Haydn's version of the *Romanza* from Mozart's Concerto No. 3 on this disc. Speculation abounds as to the inspiration for Haydn's composition; however, it is a testament to the musicians of the period that they were able to listen to a selection, remember it, and then write it down nearly verbatim later.

The concluding work is another landmark chamber work for horn. Beethoven's Sextet for Two Horns and String Quartet is a *tour de force* for both hornists. While Guarnaschelli dazzles with her brilliant scale work and impeccable phrasing, her companion, Peter Erdei, is a perfect foil with his command of this notoriously difficult second horn part. Erdei's execution of clean articulation, flexibility, and overall dexterity matches that of the entire ensemble. Furthermore, the tone of both horns closely match, making for duet passages and dialogue interchanges virtually seamless.

It was an absolute pleasure listening to this recording and it will remain on my list of favorite recordings. *EM*

**Duvernoy. Gallay. Kellaway. Lemeland. Leze. Daniel Catalanotti (horn),** Bernard Lienard (tuba), Julien Guenebaut (piano), MARCAL Classics (091202)

Contents: *Sonoro* by Roger Kellaway, Sonata No. 1 in E<sup>b</sup> by Jacques-Francois Gallay, *Tango and Passo Doble* by Jean-Francois Leze, Sonata No. 2 in F by Frederic Duvernoy, *Faraway Fanfare and March* by Aubert Lemeland, Sonata No 2 in d minor by Gallay, *Lunar Songs* by Leze, Sonata No 3. in A by Gallay, *Dance of the Ocean Breeze* by Kellaway

Recorded in November 2008, this CD features three French musicians performing music composed both recently as well as 19th-century music written for natural horn and bassoon/cello. It was a pleasure to hear the sensitive treatment on the valve horn and tuba of the Romantic-era sonatas on this recording, as well as to hear another interpretation of some pieces already recorded for this combination of instruments.

The CD begins and ends with music written in 1979 by Roger Kellaway for horn, tuba, and piano. The fourteen-minute *Sonoro* has a certain American musical theatre appeal, with rhapsodic melodies passed between the tuba and horn which are placed over a constant pulse in the piano. *Dance of the Ocean Breeze*, with its light and breezy style, seems to be a five-minute musical personification of LA culture.

It was wonderful to see all three Gallay sonatas on this CD. Having recently performed them with a bassoonist, I was reminded of the goal of making the music appear simple and charming while secretly hoping that a measure of rest might appear like an oasis in the desert. Each in three movements, these sonatas are successful on this recording due to the sensitive playing of Catalanotti and Lienard. Special recognition must be given to Lienard for the execution of long lyrical lines as well as nailing the final eight measures of Sonata No. 3.

Also on this recording was a sonata by Frederic Duvernoy, also a natural horn professor at the Paris Conservatory. In three brief movements, this colorful work is more etude-like in structure than other sonatas of his day, such as Beethoven and Danzi.

Two pieces written in 2004 by timpanist Jean-Francois Leze appear on the recording. The flashy, three-minute *Tango and Passo Doble* makes an ideal encore piece, with the popular Argentinian dance meeting the traditional Spanish dance. The four *Lunar Songs*, each about one minute, move from the mournful Song 1 to the nimble Song 4. Liner notes about these pieces would have been appreciated.

Perhaps the highlight of the CD was *Faraway Fanfare and March* by Aubert Lemeland, a French composer with a large output of works. The opening horn call serves as a unifying motive for this five-minute piece. With muted horn, muted tuba, stopped horn, and interesting harmonic colors, this work will hold the interest of the audience. Of particular note was the effect of muted horn and muted tuba as a haunting duo.

To compare this CD with other horn/tuba recordings (such as Frøydis Ree Wekre/Roger Bobo of the late 1970s, and James Wilson/Jay Hunsberger of 2011), there is a concern regarding balance – in many moments the tuba overpowers the horn, especially on those works that included piano. Perhaps microphone placement or a less “boomy” recording venue would have helped. Artificial enhancement may have caused some lack of clarity – the liner notes credit a few individuals “for their fabulous system of acoustics treatment.” Listeners might also compare recordings of Wilder's Suite No. 1 for a more suitable balance between these instruments – David Jolley's CD from 1995 comes to mind.

While the CDs liner notes include interesting images of the musicians and biographical information for the composers and performers, some facts about the compositions would have been welcomed.

The artists are to be congratulated for their wonderful performances of these demanding pieces. *Paul Austin*



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**Gail Williams** is an internationally recognized hornist and brass pedagogue and has been the horn professor at Northwestern University since 1989. Ms. Williams was a member of the Chicago Symphony from 1978-1998. Gail Williams has commissioned and recorded many new works for Horn on Summit Records-including her latest album Horn Muse.

\*other artists to be announced soon!

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# Premieres at the 2012 IHS Symposium

## by Marilyn Bone Kloss

**F**our premieres will be performed at the 2012 International Horn Symposium at the University of North Texas in Denton in May: a horn concerto, a wind quintet, and two horn choir works. Three of the compositions have been commissioned through consortiums.

### Concerto by James Stephenson

Gail Williams will perform James Stephenson's Concerto with the Symposium Concert Orchestra, Gunther Schuller conducting. The work is supported by a consortium of Gail, Dan Grabois, Greg Miller, Seth Orgel, and Erich Peterson. Others are welcome to join; contact Jim at [ComposerJim@gmail.com](mailto:ComposerJim@gmail.com) or see [stephensonmusic.com](http://stephensonmusic.com).

Jim graduated from the New England Conservatory in Boston, then played trumpet in the Naples (FL) Philharmonic for 17 years. He is now based in Chicago and describes himself as a composer and arranger. His compositions and arrangements have been performed by virtually every major orchestra in the US, including Houston, Philadelphia, and Minnesota, and the Boston Pops and Cincinnati Pops. The Boston Herald describes his music as having "straightforward, unabashedly beautiful sounds."

Jim is excited to be working with Gail. "I have known of Gail for many years. I grew up in Chicago and heard her play live and on recordings (as a former trumpet player, I was always keyed into the brass!). Then when I was in my early 20s, I heard Gail at a master class in Colorado, when she talked about her struggles to win a job – something like thirty auditions before she finally landed the Chicago Symphony position. It was so refreshing and encouraging to hear an honest presentation of 'it's not always easy.' Still, I hadn't met her.

"I moved to Chicago almost 20 years later, after resigning my post in the Naples Philharmonic. Since my wife and I are both from the Chicago area and have family here, this was where we wanted to settle.

"Once back in the Windy City, I went to hear Gail perform many times, and was always stunned by her sound, her consistency, and her talent, and when I finally met her, I was stunned by her warm and genuine personality. Imagine how I felt when the idea came up of my writing a piece for her!

"I have written concertos and sonatas for every other brass instrument, including euphonium. To date, I have written very little for horn, so this is a good way to start! In addition, I plan to write a sonata, also dedicated to the consortium members.

"I want to capture the qualities of Gail that I described earlier, a piece that stays in the repertoire for good, and forever recognizes Gail and the others who helped make the work pos-

sible. It will be scored for a small orchestra, but with a lot of color.

"I'm also thrilled that Gunther Schuller will be conducting. What a fantastic opportunity this will be, and I look forward to it!"

### Hardwood by Lansing McLoskey

Lansing McLoskey won a wind quintet consortium commissioning competition that supported this work. The Joint Wind Project consortium comprises the IHS, the National Flute Association (NFA), the International Clarinet Association (ICA), and the International Double Reed Society (IDRS). The composition will be premiered at each of the societies' conventions in the summer of 2012; the IHS hosts the first premiere with the University of North Texas Wind Quintet, Bill Scharnberg hornist.

A panel of flutist Peter Bacchus, clarinetist Mariam Adam, bassoonist and composer John Steinmetz, and hornist Joseph Ognibene judged more than seventy submissions. On learning that he had won, Lansing said, "I am very excited about this project, which is my first for wind quintet. My goal is to compose a work that 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."

Lansing's music has been described as "compelling and fascinating ... with a bluesy edge and infectious punch." It has been performed to critical acclaim in thirteen countries on six continents, and has won more than two dozen national and international awards, most recently the 2011 Goddard Lieberman Fellowship from the American Academy of Arts and Letters. In 2009 he became the only composer in the 45 year history of the Illinois State University New Music Festival to win both the chamber music and orchestral composition awards. Lansing holds degrees from the University of California Santa Barbara, the University of Southern California Thornton School of Music, and Harvard University, and now teaches at the University of Miami Frost School of Music.

"The piece is five movements, built around a set of variations; each focusing on one of the instruments as a soloist; the third movement is a wild, quasi-improvisatory solo for horn. The title of the piece, *Hardwood*, is a multi-layered pun: first (and perhaps painfully obvious) is that it's a demanding work for woodwinds.

"But more interestingly, the title refers to the fact that the piece was composed while at the MacDowell Colony, located in the woods of New Hampshire. I was surrounded by hardwood trees for five weeks in the autumn, during the change from deep, lush greens through the explosion of colors of



James Stephenson



Lansing McLoskey





'peak' and then the dropping of the leaves. How could one not be moved and inspired by this transformation and the magnificent yellows, oranges, red, purples, and beautiful browns and earth-tones?

"I hasten to clarify, however, that the piece is in no way a traditional tone-poem attempting to portray this in sound, but rather a personal, musical refraction of my weeks in the hardwoods."

### Matinee Music by Kevin Walczyk

*Matinee Music* for horn choir is another premiere stemming from a consortium. The Northwest Horn Orchestra (Jen Harrison and William Stalnaker) is the lead consortium ensemble with premiere performance rights. Horn choirs from the Eastman School of Music (W. Peter Kurau), Central Washington University (Jeffrey Snedeker), Oregon State University (Larry Johnson), University of North Texas (William Scharnberg), University of Oklahoma (Eldon Matlick), and the University of South Carolina (Robert Pruzin) have committed to the consortium.

Kevin Walczyk is a native of Portland, Oregon and now teaches at Western Oregon University in Monmouth. In between, he earned degrees from Pacific Lutheran University and the University of North Texas. His composition instructors include Larry Austin, Jacob Avshalomov, Thomas Clark, Martin Mailman, and Cindy McTee. He teaches composition, orchestration, jazz arranging, and film scoring. His compositions have won awards and been featured across the country and around the world.

Kevin describes the process of composing this work. "It is cinematic in concept and scope, employing both jazz elements and concert music techniques to create a fun, dramatic, and energetic piece that the performers and audience members alike would enjoy. I grew up listening to Henry Mancini and Leonard Bernstein scores and have sought to capture that feel in parts of this work. The piece has five sections that have designations depicting the dramatic intent of each section. At first, my intent was to use these designations as working titles only while composing the work, then replace them with titles of nobler character. But I became attached to the temporary titles and have decided to keep them: 1. Main Title; 2. Enter the Bad Guy – Nefarious; 3. Enter the Good Guy – Hero; 4. Love Theme; and 5. The Pursuit and Finale. The titles add to the sophisticated amusement and campy nature of the work. The piece wends its way through jazz, traditional, and contemporary concert music styles while covering the entire spectrum of emotive moods required of dramatic film music."

The work is for 12 horns, divided into three quartets, plus a rhythm section of piano, string bass, drum set, and percussion. The Northwest Horn Orchestra members own a quartet of Wagner tubas, so one quartet is written for them; the parts for that quartet are also available for horns or for two euphoniums and two tubas so that future performances will not depend on finding Wagner tubas.



Kevin Walczyk

The official world premiere with the Northwest Horn Orchestra is May 31st, but the consortium agreed that a performance at the symposium at UNT could take place earlier and be designated a "consortium premiere." The fact that host Bill Scharnberg is a member of the consortium and that Kevin is a graduate of UNT connects the composition to this symposium. Horn choirs interested in joining the consortium can do so through June 2012. Contact the publisher, Kevelim Music, at [info@kevelimusic.com](mailto:info@kevelimusic.com).

### He Plays the Radio by Kim Scharnberg

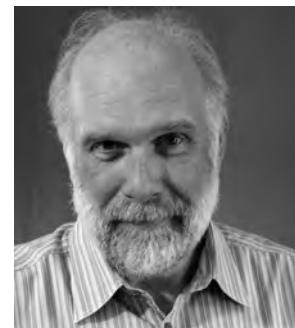
Kim Scharnberg grew up in Cedar Rapids IA in a home with music all around him. He started on trombone at age 10 with his mother accompanying him on piano. He was influenced by two older brothers, one pushing Mahler (that would be our host, Bill Scharnberg) and the other embracing Led Zeppelin. In addition, his parents preferred big band jazz, and Kim discovered Spike Jones and Pop music, so he was familiar with many styles. He started composing in seventh grade, writing for full concert band under the director's coaching.

A stint at Eastman School of Music honed his skills, then it was off to Los Angeles and New York to write, arrange, and produce music for film, television, commercials, and recordings. Kim is now based in Connecticut. In addition to arrangements performed by orchestras such as the Boston Pops, he has orchestrated Broadway musicals and arranged and conducted for events such as presidential galas at the Ford Theatre. His style is still an eclectic mix.

Kim has received several recent commissions: he has written trombone and trumpet concertos and will have two premiers in the summer of 2012, including a new work for the Norfolk Chamber Music Festival. He was commissioned by the Children's Kindness Network to compose two pieces for orchestra and narrator which were recorded on the Summit label and feature celebrity voices. One of the pieces – *Moozie's Orchestra Adventure* – is being performed by the Atlanta Symphony Orchestra in their 2011-2012 season. See [KimScharnberg.com](http://KimScharnberg.com).

"*He Plays the Radio* for horn choir is a tribute to our father, William L. Scharnberg, who has always been so supportive and proud of his three sons, although we're each quite different. My brother Bill and I both have careers in music, our brother Bob played sax, and our mother played piano. The joke around the house was that Dad wasn't musical in the least, but he could play the radio."

Bill Scharnberg commissioned this work from his brother. The University of North Texas Horn Choir (directed by Bill) will perform Kim's work.



Kim Scharnberg – photo by Katherine Griswold

Marilyn Bone Kloss is assistant editor of *The Horn Call*.



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# The Horn Music of Bernhard Heiden

by Joanne M. Filkins

As horn players, we are fortunate to have both a bountiful orchestral repertoire and many fine solo and chamber works by such luminaries as Mozart, Brahms, Strauss, and Hindemith. In addition to these well-known standards of the literature, we should acknowledge the contributions of less prominent composers who have taken a special interest in our instrument and provided us with many valuable additions to our repertoire. One of these composers is the late Bernhard Heiden, a relatively unstudied twentieth-century composer who made significant contributions to the horn literature, including a sonata, a concerto, a quintet for horn and strings, a piece for tuba and nine horns, a set of horn duets, a horn quartet, and most recently a work for horn, violin, cello, and piano.<sup>1</sup> The neoclassical approach of these works reflects both the foundation of his musical education in Germany and his later musicological training in the United States, but they also incorporate a number of modern techniques and innovative features.

Several of Heiden's works have become quite popular with hornists. Most have been recorded at least once, and several artists have recorded the Sonata, which also appears frequently on recital programs. Heiden's horn music covers a wide time span, starting with the Sonata in 1939 and ending with the Quartet for Piano, Violin, Cello, and Horn in 1985. All but that final piece are available from Associated Music Publishers, which is now a division of G. Schirmer. In addition to investigating the individual compositions, this article attempts to answer certain questions regarding the entire group of works: What prompted Heiden to write so many pieces for horn throughout his career? Did he have a special interest in the instrument, perhaps through close association with one or more players? Who were some of his primary influences? Because the published material on Heiden is limited, much of the research has been based on interviews with the composer himself and study of the music.

Heiden was born in Frankfurt, Germany on August 24, 1910 and received his first musical training there as a young child. From the beginning of his study, his musical activity took several forms, including Dalcroze exercises in ear training, dictation, and rhythm as well as piano lessons, and later study of the violin and the clarinet. Probably equally important to the composer's development was the musical environment provided by his mother, a fine violinist, pianist, and member of a quartet with Paul Hindemith's brother Rudolph on cello. Bernhard began composing short piano pieces and settings of songs at the age of six and progressed to more complex works, such as trios and quartets, while still in his teens. By that time he was studying piano with Emma Luebbecke-Job, who knew Hindemith and premiered some of Hindemith's piano works.



*Bernhard Heiden*

Heiden also did some conducting at the Gymnasium and took theory and harmony lessons from Bernhard Sekles, director of Hoch's Conservatory in Frankfurt. Sekles suggested that he also study the clarinet with Wilhelm Conrad.<sup>2</sup>

Heiden attended the Hochschule für Musik in Berlin from 1929 until 1933, where he studied composition with Hindemith, conducting with Julius Prüwer, piano with Max Trapp, and score reading with George Szell and Alexander von Zemlinsky. Success in his compositional studies came slowly at first, but Heiden overcame a number of obstacles and in 1933, his final year at the Hochschule, his Piano Concerto was the last to win the Mendelssohn Prize in Composition, Germany's most prestigious award at the time, before it was abolished by the

Nazis. Entries to the competition were judged by a committee which did not know the identities of the students who had submitted them, and Heiden, who was Jewish, considered it a "bureaucratic slip" that he won when the award was under Nazi control.<sup>3</sup>

Nevertheless, that year was not entirely pleasant for Heiden, who encountered anti-Semitism at the Hochschule after the Nazis came to power in 1933. One orchestra member refused to play during his conducting exam and a composition student did not want his name to appear on the same recital program with Heiden's.<sup>4</sup> Following his graduation, Heiden remained in Berlin where he played clarinet in the Jewish Kulturbund-Orchester, conducted by Joseph Rosenstock, and continued showing his music to Hindemith. In 1934 he married Cola de Joncheere, a Dutch pianist he had met at the Hochschule, and the couple immigrated to Detroit the following year. Heiden's sister, Margaret Sterne (1902-1977), who edited several periodicals before becoming a professor of history at Wayne State University, had been persuaded by her husband to emigrate in 1925 and they had settled in Detroit, leading Bernhard and Cola to later choose that city. Another sister, Ella Auerbach (1900-1999), the first woman lawyer to practice before Germany's high court, also followed Margaret to America. Last to arrive were their parents, Martha and Ernst Heiden, in 1940. Ernst (whose surname was originally Levi before he changed it to a shortened version of Martha's maiden name due to anti-Semitism) had been a juvenile judge in Germany and was both an avid art collector and a patron of Expressionist artists, some of whom were on retainer and some of whom lived in his house in Frankfurt at times. The most famous of these artists was Max Beckmann. Ernst and Martha managed to bring most of their extensive collection to the United States, probably by bribing officials with pieces from the collection according to Margaret's son, Karl Sterne. Martha continued to play the violin in New York, giving concerts at her retirement home.<sup>5</sup>





While in Detroit, Heiden participated in a variety of musical activities including teaching at the Art Center Music School; presenting harpsichord, piano, and chamber music recitals; supplying incidental music for theatrical productions at Wayne State University; serving as staff arranger for the local radio station WJR; and organizing and conducting the very successful Detroit Chamber Orchestra, which consisted mainly of musicians from the disbanded Detroit Symphony Orchestra. In 1941 he became a naturalized American citizen.

This phase of the composer's life ended in 1943, when he was inducted into the Armed Forces, where he held the position of Assistant Band Director of the 445th Army Band and arranged over 100 pieces for that ensemble. Soon after being released from the army in 1945, Heiden decided to leave Detroit and acquire a master's degree at Cornell University in order to qualify for a secure faculty position at an American university. Because no composition degree was offered by Cornell at the time, he majored in musicology and earned the esteem of his major professor, Donald J. Grout. In 1946, Heiden accepted a position at Indiana University, where he remained until his retirement as an emeritus professor in 1981, teaching courses in composition, counterpoint, score reading, and twentieth-century analytic techniques, and serving for many years as the head of the Composition Department. Following his retirement from teaching, he continued to compose and "remained an active figure in the IU and Bloomington music scene."<sup>6</sup> He died at the age of 89 on April 30, 2000, a year after the death of his wife.<sup>7</sup>

Heiden's contributions and legacy as a composer and teacher were assessed in a quote from the program of his Memorial Concert held at Auer Hall, Indiana University School of Music, in Bloomington, Indiana on September 18, 2000:

Strongly influenced by Hindemith's devotion to craft, Heiden's music is described by Nicolas Slonimsky in *Baker @ Biographical Dictionary of Music* and musicians as "neoclassical in its formal structure, and strongly polyphonic in texture; it is distinguished also by its impeccable formal balance and effective instrumentation." He was the recipient of many awards and prizes over the course of his long career, including two Fromm Foundation awards and a fellowship from the Guggenheim Foundation; and his works were performed by the symphony orchestras of Detroit, Pittsburgh, Indianapolis, Saint Louis, Rochester and Chicago, the New York Philharmonic, and by numerous chamber ensembles and eminent solo artists.

As a gifted teacher and advisor to his students, Bernhard Heiden encouraged experimentation in their work at the same time that he also searched for new and broader outlets for his own creative energies. In addition to the shaping of an active composition department at IU, Bernhard was also instrumental in establishing the Indiana University Early Music Institute, having influenced its founder, Thomas Binkley, to come to Bloomington.

Bernhard is remembered with devotion by his many students and colleagues, who will recall not only the high standards of his teaching and his deep knowl-

edge of the craft of composition, but also his affection, his concern for their well being and careers, and his unfailing equanimity, dry wit, and self-deprecating sense of humor. How fortunate we are that so many of those same qualities live on in his music.<sup>8</sup>

As the excerpt above mentions, in addition to the Mendelssohn Prize he won as a student, Heiden received numerous other awards. Among these were the Fine Arts Quartet Composition Award, which he received in 1951 for his String Quartet No. 2; the Guggenheim Fellowship in composition in 1966; the two Fromm Foundation awards; and a grant from the National Endowment of the Arts to write a tuba concerto dedicated to Harvey Phillips. The Guggenheim Fellowship allowed the Heidens to spend a year in Greece, where they later had a summer home for many years.

While conducting my research, I was fortunate to have the opportunity to speak with Professor Heiden himself on several occasions. These included a phone conversation, a visit to his home in Bloomington, and a weekend when he was in Lexington, Kentucky as the honored guest composer at the Twelfth Annual Southeast Horn Workshop in 1989. At that workshop all of Heiden's compositions featuring horn were performed and he also gave a lecture about them.

### Sonata for Horn and Piano

The first piece he wrote for the instrument was the Sonata for Horn and Piano, which dates from 1939, the year in which Hindemith wrote his own horn sonata. I asked Professor Heiden whether there was any reason that he and his former teacher had composed horn sonatas in the same year, and he said that it was purely coincidental. Hindemith was actually not entirely pleased with Heiden's work. In an undated letter to Heiden he said, "Many of the themes are attractive; especially in the Menuett there are nice things, but I really have doubts about both of the themes of the first movement – whether they have the appropriate content for the form of this movement. The last movement strikes me as too light ... that shouldn't be happening to you anymore."<sup>9</sup> These comments reveal that Heiden was moving away from the influence of his teacher. It is actually not surprising that Hindemith complained of lightness because Heiden's style is in general much lighter and more lyrical than that of his mentor.

The Sonata is dedicated to Theodore Seder, who played first horn in the Detroit Symphony when the work was composed, which was during the time that Heiden lived in Detroit. Heiden described Seder as a "wonderful player" who later left horn playing to become a librarian at the Fleischer Library in Philadelphia.<sup>10</sup> He was one of several horn players with whom Heiden was associated over the years. It was these connections that led the composer to write a number of works featuring the instrument, and Heiden emphasized that his associations with horn players were always happy.<sup>11</sup>

Partially because it is the oldest and most widely known of Heiden's works for horn, and probably also because of its conventional and readily available instrumentation, the sonata is the most frequently performed of the seven works to be discussed. In a survey of graduate and undergraduate recitals at 273 college and university music departments in the United



States during the 1971-72 academic year, Merrill Brown ranked the sonata ninth in a list of the most frequently performed horn solos.<sup>12</sup>

Heiden's sonata utilizes a variety of traditional and contemporary musical resources. Formally, all three movements are linked with the past: the first is in a modified sonata form, the second combines elements of several dance forms, and the third is a rondo. Still, such twentieth-century devices as subtle shifting of key centers and modes, quartal harmonies and melodies, rhythmic displacement, and changing meters place the work firmly in the modern era.

Example 1. Bernhard Heiden, *Sonata for Horn and Piano*, first movement, mm. 1-17. Associated Music Publishers: A Subsidiary of G. Schirmer, Inc.

The opening theme of the first movement contains all twelve pitches but is not a row because it repeats a number of notes before going through the complete sequence. Despite its chromaticism, the theme is tonal but includes both major and minor elements. In addition to this juxtaposition of modes, two more important generative features can be detected in the initial presentation of the theme. The first is a motive consisting of the main pitch followed by the notes a half step above and a whole step below, established by the first four notes of the horn part. A rhythmic motive introduced by the piano in the fourth measure also serves as a building block later in the movement.

Several characteristics common to Heiden's writing can be seen in these few measures. Rhythmic and intervallic patterns are structurally important, and keys and modes are often ambiguous. Sonata form is observed fairly closely in this movement; the second theme is in the dominant and the recapitulation begins in the tonic key but later becomes tonally ambiguous.

Although the second movement retains certain elements associated with the classical minuet, it diverges from the original concept of the Baroque minuet as a dance in the elegant and courtly galant style. Divergences from the dance's fundamental affect can, however, be found in the minuets of Franz Joseph Haydn and other Classical composers, as well as those of

even later composers who stylized the dance in new contexts. As Melanie Lowe says in reference to the minuets of Haydn's *Sturm und Drang* Symphonies nos. 44, 49, and 52, "Indeed the tragic associations of the minor mode neutralize at the least the pleasing and charming aspects of the minuet's character if not its elegance as well." Lowe characterizes these symphonic minuets as "Haydn's experimentation with a strict learned style in symphonic movements" because of their canonic and contrapuntal elements.<sup>13</sup> In the *Sonata*, Heiden also achieves a weighty effect but the complexities that he introduces are more rhythmic than contrapuntal. These features include meter changes (notably the measure of 2/4 in the opening theme) and rhythmic displacement resulting in metric ambiguity similar to that seen in certain classical minuets.<sup>14</sup>

Example 2. Heiden, *Sonata*, second movement, mm. 1-11.

Example 3. Heiden, *Sonata*, third movement, mm. 1-7.

The third movement begins with a light energetic rondo theme in B<sup>7</sup>, composed mainly of thirds and fourths. An important feature shared by the outer movements, the juxtaposition of material in different modes but with the same tonal center, is evident in the first phrase. Changing tonal centers, use of modes, mixed meters, and the combination of two themes are seen in this movement.

## Quintet for Horn and Strings

Heiden considered the quintet the best of his works for solo horn. It was the first of several pieces that resulted from the composer's friendship with the eminent hornist John Barrows. The two musicians met in New York City when Barrows was a member of the New York Woodwind Quintet, and Heiden wrote his *Sinfonia for Woodwind Quintet* in 1949 for a performance by that group in the first concert of the American Music Series on WNYC. The *Quintet for Horn and Strings* followed in 1952.

Barrows played the first performance with the Berkshire Quartet at Music Mountain in Connecticut in 1952 and also par-





anticipated in many subsequent performances with such groups as the Budapest Quartet and the Fine Arts Quartet. Both Mason Jones and Christopher Leuba have recorded the work.<sup>15</sup>

The first movement is one of only a few of Heiden's multi-movement works that feature an introduction. This one illustrates some generalized features that Langosch has found in Heiden's introductions: it is harmonically open and presents both a preview of the first theme and some motives that are used later.<sup>16</sup>

The horn opens the exposition with the theme already heard in the introduction, again starting on B<sup>b</sup>, but at the quicker Allegretto tempo that continues throughout most of the movement. Here the horn is not unaccompanied as it was at the beginning; it is supported by a slow bass line that spells out the BACH motive. (This four-note motive is based on the pitches represented by the German letters of the name Bach. In German, the B is understood to mean B<sup>b</sup> and the H represents B natural. The motive was first used by Johann Sebastian Bach himself and was later emulated by numerous other composers.) Meanwhile the viola plays a sinuous sixteenth-note accompanimental figure that will appear again later. A repeated-note motive introduced in the transition is used extensively in the development.

Example 4. Bernhard Heiden, *Quintet for Horn and Strings*, first movement, mm. 1-8. Associated Music Publishers: A Subsidiary of G. Schirmer, Inc.

The second theme passes through several key centers and utilizes the Dorian mode. Although the first theme first returns in the tonic key in the recapitulation, it is supported by a dominant pedal. Both themes are then presented in imitation at various pitch levels.

The second movement is a rondo incorporating some development of motives. Contrast between sections is dependent more on melodic material than on key because tonal implications are both ambiguous and constantly changing. The rondo theme, which features triplets and dotted rhythms, is associated with the stopped horn technique, illustrating Heiden's use of timbre to delineate form. A fugato section in the last episode builds excitement.

Heiden used the rather unusual sectional form ABAB for the third movement of the Quintet. Many of the composer's

slow movements are sectional, with the number of sections ranging from three (ABA) to seven (ABACABA). Langosch notes that true slow movements are uncommon in Heiden's output and are particularly rare in his early works: the Quintet is only the second of his compositions to contain one.<sup>17</sup> Both consonant and dissonant harmonic materials are utilized in the Quintet's third movement, with the former usually reserved for phrase endings. The melodies are tonally unstable and sometimes fragmented between various instruments. Motives are important in brief points of imitation.

Example 5. Heiden, *Quintet*, fourth movement, mm. 1-13.

The last movement of the Quintet is a modified nine-part rondo in F. Like most of Heiden's rondos, it is fast and humorous in character. As in the second and third movements of the Sonata, Heiden makes use of changing meters and conflicting metric implication in this movement. Measures 1-8, for example, are written in 2/4, but the structure of the horn line suggests three measures of 3/4 followed by two measures of 3/8 and one of 2/4. Other features are imitation and contrapuntal treatment of themes and motive, ostinato, and hemiola.

### Concerto for Horn and Orchestra

A long gap followed the quintet before Heiden wrote his next composition featuring the horn. The Concerto was composed in 1969 on a commission by the University of Wisconsin for John Barrows, who taught there. Barrows played the premiere but was suffering from cancer by that time. Heiden attended the first performance and later related that the famous hornist was so ill that he was not able to attend the dress rehearsal.

The only other performance of the Concerto that the composer knew of was one by Roland Pandolfi, then principal horn with the St. Louis Symphony. Walter Susskind, who was then the music director in St. Louis, had asked Pandolfi to play a concerto, and he had originally chosen one by Rosetti. Prior to taking the job in Saint Louis, Pandolfi had been principal horn in the Milwaukee Symphony and had taken some lessons from Barrows while they were both in Wisconsin. The second horn in St. Louis, Carl Scheibler, was a former Barrows student, and when the two men went to visit him, Barrows showed them the Heiden concerto. Pandolfi recalls, "It is a challenging piece



but I thought it was worth playing and decided to do it in place of the Rosetti." He played the Concerto on a Geyer four-valve single B<sup>b</sup> horn.<sup>18</sup> Regrettably, the composer knew of no other professional performances of the Concerto, and no commercial recordings are available.

As Heiden himself stated, this concerto is somewhat less conventional in form than his other works involving horn. It consists of two large sections, each of which is divided into two movements: "Prelude" and "Recitative and Aria" in the first section and "Theme and Variations" and "Finale" in the second. The "Recitative and Aria" are considered a single entity by virtue of Heiden's punctuation on the title page of the manuscript score.

Although these titles are not themselves unusual, their combination within a concerto is unique. In addition to incorporating operatic forms, Heiden linked the thematic material of the final two movements. Despite this innovative approach, however, the work as whole still bears a resemblance to traditional symphonic form with its weighty opening movement followed by a slow movement, a theme and variations, and a lively finale.

As one would expect, Heiden much preferred the full orchestra version of the concerto to the reduction for horn and piano, done by David Wooldridge. An examination of the composer's carefully controlled and brilliantly contrasted orchestration reveals the reason for this preference.

## Five Canons for Two Horns

Only two years later, in 1971, Heiden wrote the Five Canons for Two Horns. It was composed for John Barrows to play at the Third Annual Workshop of the International Horn Society in Bloomington, Indiana. Michael Hoeltzel, who was substituting for Indiana University horn professor Philip Farkas at that time, was the other performer. This first performance is preserved in a workshop recording. Two of the five canons have also been recorded by hornists Calvin Smith and William Zsemvery. These brief works exhibit both some of the most modern writing seen in Heiden's horn music (for example, the use of quarter tones), and his skilled application of various canonic techniques.

In the first canon, the imitation is at the fifth below. At first the second horn follows the first at a distance of two beats in a slow 6/8 meter, which puts the two voices in different metrical positions. Occasional hemiola further blurs the meter. Although tonal centers are not always readily discernable, certain phrases do have a key center. In these places, for example in the first four measures, the exact imitation of the second voice at such a close interval of time creates a bi-tonal effect. Everything in this canon derives from the material presented in the first eight measures. The intervallic distance between the voices remains constant, but the temporal distance varies. Developmental devices include phrase extension, rhythmic displacement, and free inversion.



Example 6. Bernhard Heiden, *Five Canons for Two Horns*, first canon, mm. 1-4. Associated Music Publishers (G. Schirmer, Inc.)

Heiden achieves an interesting effect in the second canon by utilizing a rhythmic cell suggesting a 3/8 meter within a notated 2/4 meter. The opening theme contains three instances of this cell, which consists of four repeated sixteenth notes followed by an eighth note. Again, the imitation is exact. In this canon the second horn is the leader and is at first followed one beat later by the first horn, a major second higher. Later the voices are sometimes two beats apart. In the second phrase the answer is inverted literally, a major third above the subject. The close interval of imitation coupled with the 3/8 pattern results in overlapping motives and lively syncopations. Another prominent feature of this canon is the dissonance created by frequent major and minor seconds between the voices. The form is ABA: the slurred passages of the middle section contrast with the agitation of the repeated notes in the outer sections.



Example 7. Heiden, *Five Canons*, second canon, mm. 1-14.



Example 8. Heiden, *Five Canons*, third canon, mm. 1-8.

In the third canon, at the unison, Heiden explores a number of timbral possibilities. Dynamics and varied methods of sound production play important roles. With the exception of measures 22-25, where the interval of imitation is increased by a beat, the second horn is always two beats behind the first. This relatively large time interval (at quarter note = 52), together with the slow tempo, Heiden's choice of the unison as the canonic interval, and his construction of melodic lines in such a way that one voice is generally passive while the other is active, creates a striking impression of responsiveness between the two voices.

The first four measures utilize only one pitch in both voices and derive their effect of constant change from the swelling and ebbing of first one voice and then the other. *Forte-piano* attacks in the third and fourth measures jolt the listener out of the serene mood produced by the soft dynamics of the opening. Other effects used in the third canon are *cui-ve* (brassy), quarter-tones (sometimes in glissandos) and stopped horn. The quarter-tone glissandi are produced either by closing the hand in the bell or by alternate fingerings.





Dotted rhythms play an important role in establishing the character of the fourth canon. They are the prevailing rhythmic device in the outer sections of the ternary form and create a sense of urgency which contrasts with the more fluid quality of the smoothly slurred middle section. This canon is in contrary motion, with the second horn entering in inversion two beats behind and a perfect fifth above the first. Both the temporal and spatial intervals vary with subsequent entrances. The process of inverting the canon at the fifth creates a juxtaposition of D major and D minor in the first two measures, but a mixture of sharps and flats soon obscures even this bi-modal frame of reference. Throughout the canon, transient key centers are suggested by melodic outlines and occasional chordal and scalar passages, but such implications are very brief and usually confined to a single voice.



Example 9. Heiden, *Five Canons*, fourth canon, mm. 1-8



Example 10. Heiden, *Five Canons*, fifth canon, mm. 1-6.

Changes in the spatial and temporal intervals between the voices, as well as reversals and overlapping of the roles of leader and follower, make the fifth canon far more complex than its predecessors. Double counterpoint opens this canon; both voices begin simultaneously on the same note, but with different material, and in measure 3 each imitates the material first presented by the other. Because the first horn imitates the second at the interval of a *minor* third higher, and the second imitates the first a *major* third higher, a minor second between the two voices results on the downbeat of measure 3. At certain points, one of the voices functions as leader and follower at the same time because bits of the answer are echoed again by the leading voice. Throughout the canon, the intervals of imitation vary, both intervallically, ranging from a minor third to a minor sixth, and temporally, usually either one or two measures. This last canon ends consonantly on a major third.

### Variations for Solo Tuba and Nine Horns

The *Variations for Solo Tuba and Nine Horns* were written in 1974 for a memorial concert in New York for John Barrows organized by tuba player Harvey Phillips. Barrows, who had died that year, was the original organizer of the Valhalla

Horn Choir in New York, and Phillips was an honorary member. This group performed the premiere with Heiden himself conducting. A recording was made a couple of months later. The work is the most complex and non-traditional of Heiden's compositions featuring the horn. Harmonically, it combines triadic and quartal structures with dissonant clusters. Layering, often in groups of three horns, produces polychordal sound masses. Connections between the theme and the variations are often subtle, relying more on melodic contour, rhythmically similar motives, and characteristic intervals than on thematic and harmonic material per se. Each variation is further afield than the last, until the final section literally recapitulates the first eleven measures of the theme. The tuba part is demanding and contains "chords" produced by singing and playing at the same time in the cadenza.

Written for Harvey Phillips and dedicated to the memory of John Barrows

**Variations**  
for Solo Tuba and Nine Horns

Bernhard Heiden  
(1974)

Moderato ♩ = 72

Example 11. Bernhard Heiden, *Variations for Solo Tuba and Nine Horns*, mm. 1-15. Associated Music Publishers: A Subsidiary of G. Schirmer, Inc.

Heiden's grouping of the horns is innovative, in part because of the unusual instrumentation of this work. Most music involving more than one horn is scored in accordance with a principle dating back to the eighteenth century distinction between high first horn (cor alto, corno primo) and the low second horn (cor basso, corno second). By extension of this old doctrine, the custom of assigning high parts to the odd numbered horns and low parts to those with even numbers evolved. Composers added additional pairs of horns as the size of the orchestra increased. Of course there were exceptions



such as Beethoven's Third Symphony and the Serenade and Cello Concerto by Dvorak that used trios of horns, but pairs were the general rule. Heiden's Variations is the only piece to come to mind that uses three horn trios.

Each group of three horns is a distinct layer of the texture. In general the first group, horns one through three, is the highest and each of the other groups is progressively lower, but overlapping between the groups occurs quite frequently. The three layers are indicated by braces in the score, and are clearly in evidence in the opening chord. Although this chord is aurally perceived as a dissonant cluster, analysis reveals that it is a polychord constructed of three minor triads. Horns 1-3 play an A minor triad (E minor written) while the second and third groups play C# minor (G# minor written) and first inversion F minor (C minor written) triads respectively. It is interesting to note that the roots of these triads form the enharmonic equivalent of an augmented triad, dividing the octave into three equal parts. These polychords provide a background to the wide-ranging, arch-shaped solo tuba line which begins on the second beat of the first measure. No clear tonal center can be discerned, but both the ascending and descending portions of the arch start on C and end on A. These two notes are also featured prominently in many of the variations. A half-note triplet and a quarter-note quintuplet inject an element of rhythmic fluidity. The pitches of the quintuplet are a series of major sixths plummeting to an F which precedes the concluding A of the phrase.

## Quartet for Horns

The Quartet for Horns was commissioned by the International Horn Society and dedicated to Michael Hölzel. The first performance was at the Fourteenth Annual Horn Workshop, held in Avignon, France in 1982. The performers were Douglas Hill, Frøydis Ree Wekre, Meir Rimón, and Michael Hölzel. Heiden recounted that this was an outdoor concert in the courtyard of the Palace of the Popes, where unfortunately a big wind came up and blew the music away. This occurred on the last night of the workshop, but he said that the players were "all terribly nice" and came together the next morning at 8:30, somewhat the worse for wear, to record it before they had to catch their planes.

Like many of Heiden's large works, the Quartet begins with a movement in modified sonata form. The movement opens with a five-measure unaccompanied first horn solo. Expressive leaps and extreme chromaticism are the salient features of the melodic line. The three sections of the exposition share much common material and are distinguished mainly by the syncopated accompaniment of the second theme. Many references to the first theme are made in the closing section. Although the second theme is relatively short in the exposition and barely recognizable in the recapitulation, it receives more attention in the development.

The second movement is an adagio in ternary form. For the first fourteen measures of the movement, the texture is thin, consisting of three solo phrases for first horn answered by two motives that are associated respectively with the second horn and with the third and fourth horns throughout the movement. The second horn motive is muted and consists of a pair of arch shaped slurs. Scalar eighth-note lines in oblique and contrary

motion comprise the third and fourth horn motive. The middle section is distinguished by a faster tempo and a more lyrical theme. The theme itself and the chordal quality of the horn writing bring to mind the Children's Prayer from Engelbert Humperdinck's opera *Hänsel und Gretel*.

Commissioned by the International Horn Society

## For Michael Hölzel QUARTET FOR HORNS

I

Bernhard Heiden  
(1981)

Moderato ♩ = 132-144

Example 12. Bernhard Heiden, *Quartet for Horns*, first movement, mm. 1-11. Associated Music Publishers (G. Schirmer, Inc.)

Adagio (♩ = 48)

Example 13. Heiden, *Quartet for Horns*, second movement, mm. 1-8.





All four horns participate in the hammered repeated chords at the start of the third movement, a vivace rondo with the form ABACABA. The initial chord, which functions as a relatively consonant point of rest within the rondo theme, is a C major triad in closed position with an internal major ninth added. Quick diversions from this triad, upward in horns one and three and downward in horns two and four, are at first tentative ventures to chromatic neighbors, but as the theme gains confidence, these excursions become more frequent and more distant. Modal and synthetic scales played by one horn at a time in measures 4-7 dissolve all tonal expectations before the repeated chords return a fifth higher in measure 8. The first episode features an expressive melody that is passed from one voice to another, but an undercurrent of repeated sixteenth notes recalls the rondo theme. A brief allusion to the theme quickly gives way to the second episode, which focuses on a new theme beginning with an octave leap. After a full return of the rondo theme, the first episode returns. The last rondo section ends with a vivace coda.

Example 14. Heiden, *Quartet for Horns*, third movement, mm. 1-8.

### Quartet for Piano, Violin, Cello, and Horn

The Quartet for Piano, Violin, Cello and Horn (1985) was commissioned by the Heritage Chamber Players with the help of the South Carolina Arts Commission and donations from patrons. Gayle Chesebro, the horn player in that group, arranged the commission. The work was premiered on April 10, 1986 at the Greenville County Museum of Art in South Carolina on a program celebrating the tenth anniversary season of the Heritage Chamber Players.

Despite its relatively recent date, the Quartet contains a number of traditional elements. Among these are use of triads and seventh chords (albeit in a non-functional context), fleeting

tonal implications, and approximations of traditional forms. The first movement, for example, reveals a structure that incorporates many of the features of sonata form. A new motive in the development approaches thematic importance. Ostinatos and pedal points are featured, but a high degree of chromaticism prevents them from really defining tonal centers.

Example 15. Bernhard Heiden, *Quartet for Piano, Violin, Cello and Horn*, first movement, mm. 1-20.

The second movement is a five-part rondo (ABABA). Hemiola is featured in this movement and the BACH motive, which was also seen in the Quintet, appears in both transposition and retrograde. Tempo changes as well as thematic material delineate the sections.

Repeated notes in the horn and strings at the outset of the third movement, another five part rondo, form mildly dissonant chords and provide a background for the sparkling piano line that enters in the second measure. Scalar passages and imitation are important in this movement.



Example 16. Heiden, *Quartet*, second movement, mm. 1-11.



Example 17. Heiden, *Quartet*, third movement, mm. 1-13

## Conclusion

Heiden said that in all of these works he always had the traditional sound of the horn in mind. As a conservative composer, he based his musical style on a combination of the disciplines of counterpoint, development, variational techniques, and formal integrity with such modern features as structural use of intervals and timbres, quartal and quintal harmony, tone clusters, use of quarter tones, and shifting meters. Never, though, did he enter the realm of the avant garde. He was not a pioneer, but what some critics call a summation composer, creating his own personal style by combining existing musical resources, as did such notable predecessors as J.S. Bach, Mozart, and Brahms. An overview of the stylistic features seen in the works analyzed in this article reveals that Heiden synthesized and modified various conventional and twentieth-century compositional techniques, confirming Nicholas Slonimsky's characterization of his music as "neoclassical in its formal structure, and strongly polyphonic in texture; it is distinguished also by its impeccable formal balance and effective instrumentation."<sup>19</sup>

We horn players are fortunate to have had a friend like Bernhard Heiden, who contributed so much to our literature. His music has been featured in various workshops and sym-

posia of the International Horn Society at least since the Third Annual Horn Workshop in 1971, when John Barrows and Michael Höltzel played the newly composed *Five Canons for Two Horns*. Professor Heiden said that all of his associations with horn players had been happy ones, and it is through these associations that these fine works were produced. Surely, as a composer who contributed so much to the horn repertoire, he deserves to join the ranks of such composers as Mozart and Strauss.

Dr. Joanne Filkins is third horn of the Lexington Philharmonic, an administrator at the University of Kentucky School of Music, and teacher of private students. She has also performed with the Kentuckiana Brass Choir, the University of Kentucky Brass Quintet, the McCracken Wind Quintet, the Owensboro Symphony, musical theater groups, chamber groups which include various instruments and voice, and popular artists such as Henry Mancini, Eddie Arnold, Melissa Manchester, Ray Charles, and Tommy Emmanuel. She has taught horn at the University of Kentucky, Transylvania University, Georgetown College, Asbury College, and Centre College.

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#### Notes

<sup>1</sup>My doctoral dissertation was a study of these works and contains more detailed analysis of them. The topic was suggested to me by former IHS President Randall Faust. The only previous extensive study done on Heiden's music is a dissertation written on his chamber music by Marlene Langosch.

Joanne Margaret Filkins, "The Horn Music of Bernhard Heiden" (Ann Arbor, Michigan: University Microfilms International, published on demand) (DMA Dissertation, University of Kentucky, 1994)

Marlene Langosch, "The Instrumental Chamber Music of Bernhard Heiden" (Ann Arbor, Michigan: University Microfilms International, published on demand) (Ph.D. dissertation, Indiana University, 1973).

<sup>2</sup>Hoch's Conservatory, not to be confused with the Hochschule für Musik in Berlin, was established in Frankfurt in 1878. Its name derives from an endowment bequeathed by J. Hoch. Hindemith also attended Hoch's Conservatory (1908-1917), which is sometimes referred to as the Hoch Conservatory.

<sup>3</sup>Langosch, *Heiden*, p. 8.

<sup>4</sup>Langosch, *Heiden*, p. 8.

<sup>5</sup>Many thanks to Heiden's nephew and executor, Karl Sterne, who provided information on the family history and the art collection via email on July 11-12, 2010.

<sup>6</sup>Quote from the program of his Memorial Concert held at Auer Hall, Indiana University School of Music in Bloomington, Indiana on September 18, 2000. As quoted by Julian Livingston on his website consulted 7-08-10: home.blumable.net/~julian/heiden.htm

<sup>7</sup>The couple left a number of paintings, including one by Paul Klee and several by Max Beckmann, to the Indiana University Art Museum. This bequest along with several to nieces and nephews on both sides of the family was the last disposition of the art collection that was started by Ernst Levi and continued by Bernhard and Cola. Many pieces had already been either sold by Martha following Ernst's death or auctioned at a later date. Karl Sterne via email on July 11-12, 2010.

<sup>8</sup>As quoted by Julian Livingston on his website consulted 7-08-10: home.blumable.net/~julian/heiden.htm

<sup>9</sup>Langosch, *Heiden*, pp. 136-137. My own loose translation from the German: "Manche Themen sind hübsch, besonders im Menuett sind nette Sachen. Aber schon bei beiden Themen des ersten Satzes habe ich gelinde Zweifel, ob sie der geeignete Inhalt für die Form dieses Stückes sind. Der letzte Satz wiegt mir gar zu leicht ... das dürfte Ihnen nicht mehr passieren."

<sup>10</sup>Interview with Bernhard Heiden, March 14, 1987.

<sup>11</sup>Interview with the author, March 14, 1987.

<sup>12</sup>Merrill Brown, "Trumpet and Horn Literature Most Often Performed by College Students," *The Brass World*, IX, No. 2, 1974

<sup>13</sup>Melanie Lowe, "Falling from Grace: Irony and Expressive Enrichment in Haydn's Symphonic Minuets," *The Journal of Musicology*, Vol. 19, No. 1 (Winter 2002), p. 200.

<sup>14</sup>Examples of rhythmic patterns which obscure the meter in minuets of Haydn, Mozart, and Beethoven are discussed in: Jonathan Berger, "Playing with 'Playing with Signs': A Critical Response to Kofi Agawu," *Journal of Music Theory*, Vol. 38, No. 2 (Autumn, 1994), pp. 293-313.

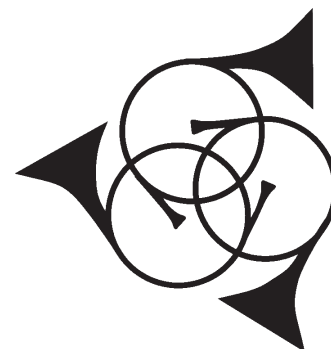
<sup>15</sup>See discography.

<sup>16</sup>Langosch, *Heiden*, pp. 61-63.

<sup>17</sup>Langosch, *Heiden*, pp. 56-58.

<sup>18</sup>Email from Roland Pandolfi, July 6, 2010. Unfortunately no recording of this fine performance is available, but I have heard it on a homemade cassette tape and can attest to the quality of the playing as well as the value of the work itself.

<sup>19</sup>Nicolas Slonimsky, ed. & Kuhn, Laura, Baker's Series Advisory Ed. *Baker's Biographical Dictionary of Music, Centennial Edition*. (New York: Schirmer, 2001) v.3, pp. 1510-11.





## IHS Awards and Performance Contests

The information below pertains to all IHS Award and Contest Programs. Please read this information before completing applications.

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 master class, 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 master class that will cover both the excerpts required and the expectations of the judging committees in performance and audition decorum. *At the 44th International Horn Symposium this masterclass will be held in the afternoon of May 14, with the competition May 15.* At the end of the masterclass, the rosters for the high and low horn auditions will be established. Anyone not attending the full master class 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:

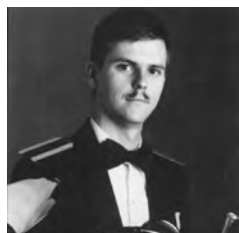
1. A completed Tuckwell Award application form, including two brief essays.
2. A recording of the applicant playing one movement of a concerto or sonata (with piano), one etude, and two orchestral excerpts.
3. Two letters of recommendation, submitted directly to the Executive Secretary by the recommending 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 age 24 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 International Horn 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. Financial assistance to attend the symposium is not included.

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# Out the Bell: The Care of the Horn Section: Tips to a Trouble-Free Experience with Your Horns

by Andrew Pelletier

*Editor's Note: The following was sent by Harriet Fierman who wrote "I'm a member of the Bloomington Symphony Orchestra (BSO - in Indiana!), and our music director, Charles Latshaw, gave the horn section this article to enjoy."*

*From the author: This was a companion hand-out for a lecture I gave at the 2007 Conductor's Guild Conference at BGSU. It was rather fun, as an orchestral performer, to lecture a room full of conductors on how to work with horn players (pay-back?). I had no idea this would get back to a horn section!*

## Legend of the Principal Horn and Horn Section

The horns tend to be the most critical, uptight and opinionated section of the orchestra with the principal player being the biggest personality, usually. Historically, the major unionizers, power brokers, and puppet masters of the orchestra come from the horn section. The reason for this is the humbling nature of the horn, which can only be overcome by a strong personality.

## Rehearsal Deportment

- The horn player cue – prep and *look away!*
- Better to address your horns by their seat ("third horn") than their first name. An air of slight formality does bring more respect and professionalism from the horns. Your first horn should feel like your musical partner, not your inferior or superior.
- Be prepared to see your horn players not playing major sections of the music if your dress rehearsal is the same day as the concert. Do not draw attention to it – just allow your horns to rest, trusting that they will be fine in the concert.
- Stage placement is incredibly important to the horns; more so than any other brass, and the section will exhibit *terrible* behavior if they are unhappy. Look for these no-no's: curtains behind the horns (sound absorption), bass drum or timpani behind the horns (shock wave through the horn makes it shake), trombones behind the horns (shock wave through the horn), less than three feet between horns (no sound development and projection), first horn too far away from first oboe and clarinet (will create pitch/ensemble problems).
- If a movement is to be *attacca* from the previous, be sure to announce it in rehearsal as early on as possible and repeat yourself at least once throughout the rehearsals – the horns will need to be able to gauge water drainage.

- Never tell your section they missed a note somewhere – they know better than anyone.

## Concert Etiquette

- Look for water drainage in the horns between movements and wait for it to be done before proceeding. In time, you will learn your horn player's draining style and will know what is the final movement they make before playing and will be able to know how long it will take.
- When someone misses a note ("clams"), and they *will* – do *not* react. Here is an opportunity to practice your poker face. Not reacting will create a heightened trust and respect from your section.

*Andrew Pelletier has been horn professor at Bowling Green State University since 2004. He is a Grammy Award-winning soloist and chamber musician who has performed as principal horn of The Michigan Opera Theatre, Ann Arbor Symphony, Santa Barbara Symphony, Columbus Bach Ensemble, Ann Arbor Ballet Theatre, Michigan Symphonietta, Long Beach Camerata, Maine Chamber Ensemble and Portland (Maine) Ballet, and San Luis Obispo Festival Mozart. He was first-prize winner of the 1997 and 2001 American Horn Competition and has appeared as a soloist at the International Horn Society Annual Symposia in 1997, 2003, 2005, and 2009. He has spent over seven years as an active freelance performer in Los Angeles and can be heard on film sound tracks for Lethal Weapon 4, X-Men, Against the Ropes, and Frequency. He holds a bachelor's degree from the University of Southern Maine and a master's and doctorate from the University of Southern California. His primary teachers were John Boden, James Decker, and trumpeter Roy Poper. He has recorded for Cambria Master Classics, Delos, and MSR Classics labels.*

