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May 2012

The Horn Call

Vol. XLII, No. 3

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# *The Horn Call*

Journal of the International Horn Society

Volume XLII, No. 3, May 2012



William Scharnberg, Editor

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*On the cover: "The American Horn" – photograph by Kathryn (Katie) Rincker*

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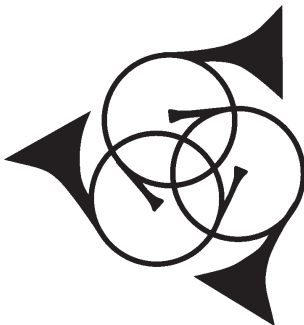
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[From the Minutes of the First IHS General Meeting, June 15, 1971, Tallahassee, Florida, USA]



## Contents

The International Horn Society .....	2
<i>The Horn Call</i> Staff and From the Editor – Bill Scharnberg .....	4
President's Message – Frank Lloyd .....	5
Correspondence .....	6
IHS News and Reports, Kate Pritchett, editor .....	22
<b>Articles</b>	
Quoniam from Bach's B Minor Mass by Olivier Huebscher .....	39
Caesar LaMonaca (1924-2012) .....	52
Inner Voices: The Alto or Tenor Horn by Mark Anderson .....	57
Clyde Miller (1917-2012) by William Scharnberg .....	63
Free-lancing Versus Teaching by Daniel Grabois .....	78
Weber's Concertino by Katherine Massa .....	80
Why Music? by Karl Paulnack .....	84
<b>Columns</b>	
Orchestral Notes: The Legacy of the Berv Brothers, Part I: Orchestral Performance, Teaching, and Traditions by Richard Chenoweth with added comments by Jeff Girdler .....	33
The Creative Hornist: You Play! – You Rock! by Jeffrey Agrell, Series Editor .....	45
Medical and Scientific Issues, Peter Iltis, Series Editor, A Horn Player's Battle with Cancer by Sarah Schmlalenberger .....	48
Technique Tips by Jeffrey Agrell, Series Editor: Style Scales by Andrew Pelletier .....	65
<b>Reviews</b>	
Music and Book Reviews, Jeffrey Snedeker, Editor .....	67
Recording Reviews, Lydia Van Dreel, Editor .....	75
<b>IHS Business</b>	
An Index to <i>The Horn Call</i> Volume XLI (October, 2010 – May, 2011) compiled by Harriet Fiermann .....	86
Recent Donors .....	87
List of Advertisers .....	88







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# From the Editor and IHS44 Host

## Bill Scharnberg

Dear Readers,

By the time this issue of *The Horn Call* arrives, many of you will be packing your horn and bags for the International Horn Symposium in Denton. At this writing, a month-and-a-half before the Symposium and well after the deadline for early registration, there are about 300 hornists and exhibitors registered. With a financial "break-even" number of 400 registrants, I believe we will be well over that number after registration on May 14. If we have a strong attendance, we would like to stream the evening concerts (7:30 pm – US central time zone) "live" but there are some hurdles to jump before this can be accomplished. If we are able to stream the concerts, it will be announced on both the IHS and Symposium websites.

*The Horn Call* is normally 108 pages, which maintains its weight (including the envelope) just under one pound, thereby allowing it to be sent via the rate for US bulk mail, saving the IHS about \$6000 per mailing! Since I have been editor (October 2003), this is the first *Horn Call* to be only 88 pages. The number of colored ads has increased and the number of advertisements has remained constant but the number of articles received for this issue was down. In a few cases, articles that were promised did not materialize.

Of course, the quality of our journal is measured by the quality of our articles, columns, and reviews. The columnists and reviewers have maintained a steady stream of excellent material. If a topic is interesting enough to you to take the time and effort to submit an article to *The Horn Call*, it is likely of interest to others. If you know someone who *should* contribute an article, please urge that person to do so or let me know and I will contact the person. Yes, articles are returned to the authors if they are deemed inappropriate for our journal, if they appear to be lacking information, or sources need to be cited. Some articles are placed on the IHS website rather than appearing in the journal. I work with every author who sends an article and most articles make it into the journal. Our editorial "team" (Marilyn Bone Kloss, Ed Glick, and I) spends a lot of time proofreading the submitted articles and we take pride in the quality of the finished product. So far, the most positive response we have received from an author upon rereading her edited article was, "Holy Moly."

An error in the February journal was noted. On page 32, retired hornist Rudolf Diebetsberger at one time played in the Vienna Symphony, not the Vienna Philharmonic.

Enjoy the May 2012 issue of *The Horn Call*!

*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

### Challenges

Our lives are full of challenges. Challenges can involve striving for improvement and betterment, in life or as musicians, and they are an important part of giving us incentives and goals to work towards. I have a particular challenge and a specific goal this year.

Challenges for young horn players involve mastering various exercises, studies, and technical problems, then orchestral excerpts, and finally the solo repertoire. Learning to live with the everyday challenges and stresses of playing as a professional, where high standards are constantly demanded, can sometimes prove too much, resulting in a breakdown of the fine motoric control of the embouchure, resulting in a collapse of the embouchure and inability to play.

Task-specific dystonia, or focal dystonia, is a condition that affects more than 1 in a 100 musicians. It can arise through pressure at work, or it can appear with no warning or apparent cause. The inexorable progress of this affliction can render a hitherto great player totally unable to play within a few weeks. Focal dystonia in horn (and other brass) players usually affects the fine muscles associated with forming and maintaining a stable embouchure. Some sufferers experience a "dead" area in a particular register of the instrument; others lose muscular control and start to shake uncontrollably, making it impossible to hold a straight note; still others experience pain and contortions that preclude any further playing.

After the initial onset of difficulties, many players imagine they need to practise more. Ironically, one of the recognised trigger points associated with provoking an attack can be lack of preparation; however, more practice only exacerbates the problem, a problem caused not by faulty or unprepared muscles, but a malfunction in areas of the brain (a structure in the brain known as the sensorimotor cortex and basal ganglia, together with the central nervous system).

The affected person does not suffer any outward signs of ill-health (other than the stress brought on by the advancing condition), which can add to the frustration, distress, and despair associated with this disorder. I do not suffer myself, but have had close contact with several people showing early signs of the condition, none closer than my own brother, whose professional career was curtailed as a result of this disorder.

Research into this condition and its possible treatment is needed. The condition is still little understood and has no known cure, although some forms of treatment have shown promising results in some sufferers. For more on dystonia, read the excellent article that appeared in the May 2011 issue of *The Horn Call*.

In recognising this problem within our profession and wanting to do something personally to help, I have set myself a challenge to raise awareness and funds for researching the possible causes and treatments for (musicians') focal dystonia. In August, I am setting off from John O'Groats, in the northeast corner of Scotland, to cycle the 1,000+ miles down the length of the mainland UK to Land's End in Cornwall.

The ride will take about 17 days, riding up to 60 miles a day against the prevailing winds.

Some people might ask why I don't do a playing type marathon. Well, I've done enough of those in my life, and I want this challenge to be enjoyable! People who know me are aware that I am a great outdoor person – love the mountains, birding, and getting out and about, in fact taking on challenges whatever the particular pastime. After a slipped disc some years ago put an end to my running hobby, jumping on a bicycle was the logical alternative. I am already several months into a training schedule and will have ridden well over a thousand miles in training by the time you read this.

It all started out as an idea to do something different and challenging for my 60th birthday, which falls on 26th August, the day I intend to arrive in my home county of Cornwall. For those of you who would like more information about this event, you can contact me directly at [cor.respond@me.com](mailto:cor.respond@me.com).

Challenges make life worth living. This is my current challenge. I hope you will join me in meeting it, and I hope you are rising to your own challenges.

*Frank Lloyd*

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## Correspondence

Hello from Austria.

I am a reader of *The Horn Call* since the early 1990s. I think that everything which is written in *The Horn Call* is important to me. Therefore I read all the articles.

Now I am very happy that this boring and badly written autobiography of Valeriy Polekh finally is finished.

I suggest, if there are that long and long-lasting articles in the future, that you summarize it for *The Horn Call* and upload it to the internet so that the few members who are interested can read it on [hornsociety.org](http://hornsociety.org).

I am sorry for complaining and my bad English. I thank you very much for the many times it was worth to read all the articles in the magazine. *Marco Trever*

Dear Bill,

Thank you so much for publishing the translation of Valerie Polekh's book. As you know, I had regular correspondence with him every year since 1970. He was a very dear friend, although I never met him in person. He was such a warm, friendly person, as well as a truly great artist and I cherish his

friendship so much. I heard from him every year at Christmas time all through the years, and now I am happy that we hear from Ludmilla, his daughter, as well. He gave me a copy of his book as soon as it was published, and of course, I have always been very proud of it, although I could not read it, since I don't speak Russian. So it was such a blessing that you published the translation, and I could read it. I always knew that he was such a great artist, but the book gave me a new realization of what a wonderful, caring human being he was. He loved his friends so much and loved the simple joys of doing ordinary, every-day things with his friends and reading the book just made him even closer to me and even increased my admiration for him – a truly great artist, but also an absolutely wonderful human being. I always knew this, but the book only emphasized it to me and I do appreciate your making such a great contribution to the horn world by giving us a chance to know him even better. Thank you again, and keep up the good work.

Cordially yours,  
*Bill Robinson*

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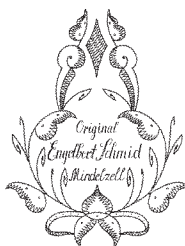
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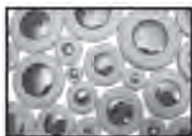
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# IHS News and Reports

Kate Pritchett, Editor

## Address Corrections and Lost Sheep

Send address corrections directly to IHS Executive Secretary **Heidi Vogel**. Mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): **Kenji Aiba, Brittany Binder, Marielle Catalanotti-Harri, Duane Duxbury, Jr., Nadia Greene, Lana Han, Ben Harris, Phillip Henson, Patrick Jankowski, Eric Thomas Johnson, Hervé Joulain, Furuno Jun, Jeff Leenhouts, Edward Leferink, Eric Lesch, Cathy Miller, Didac Monjo, Kozo Moriyama, Kristin Morrison, Michiyo Okamoto, Jancie Philippus, Irit Rimón, Roberto Rivera, Ryan Scott, Hyun-seok Shin, A L Simon, Alexander Steinitz, Eiko Taba, Candace Thomas, Michael Thomas, Karen Sutterer Thornton, and Sachiko Ueda.**

## News Deadline

The next deadline for news submissions is August 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 Rimón Commissioning Fund was founded in 1990 in memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, and it has assisted in the composition of more than fifty new works for the horn. All IHS members are invited to submit the name of a specific composer with whom you are collaborating on the creation of a new work featuring horn. Awards are granted by the AC, which has sole discretion in the administration of this fund. The AC reserves the right to offer less or more than the

designated amount depending upon the nature and merit of the projects.

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

## Job Information Site

Hornists with information about performance jobs should send the information to Jeffrey Agrell at [jeffrey-agrell@uiowa.edu](mailto:jeffrey-agrell@uiowa.edu). Professor Agrell posts the information on the IHS website – look under Networking -> Performance Jobs.

## Assistantships

To see a listing of available assistantships, go to the IHS website and look under Networking -> Assistantships. To post an announcement, send the information to Dan Phillips at [manager@hornsociety.org](mailto:manager@hornsociety.org).

## Area Representative News

I hope to see all the US Area Representatives at the symposium in Denton. Check the symposium schedule for our meeting time and place. – **Elaine Braun**, Coordinator.

## Coming Events

**Will Sanders** (Professor of Horn at the University of Music in Karlsruhe, Germany) will give a master class for horn and brass chamber music at the Academy of Music in Krakow, Poland, on May 7-8, 2012. Contact host **Wojciech Kamionka** at [kamionka-horn.com](http://kamionka-horn.com).

**Genghis Barbie**, an all-female horn quartet, announces the premiere of a new concerto for four horns by Elizabeth A. Kelly with the New York Youth Symphony in May. *Not an Old-Fashioned Love Song* was commissioned by the NYYS, and will be presented as part of the Roy and Shirley Durst Debut Series. Performances will be May 13 at Queens College and May 27 in Stern Auditorium at Carnegie Hall. See [nyys.org](http://nyys.org) and [genghisbarbie.com](http://genghisbarbie.com).

**Jeff Nelsen** will be hosting his sixth annual Fearless Performance for Musicians seminar at Indiana University-Bloomington from May 31 - June 3. See [music.indiana.edu/precollege/adult/fearless/apply.shtml](http://music.indiana.edu/precollege/adult/fearless/apply.shtml).

**Wojciech Kamionka** will premiere *Sequenza for Horn solo Hommage à Berio*, composed by Leszek Wojtal, on June 2 during the XXIV International Composers Festival in Krakow, Poland. The piece is dedicated to Wojciech.





**Wojciech Kamionka** will host a Horn Workshop from August 27 to September 2 at the Summer Academy of Music in Krakow, Poland. See [kamionka-horn.com](http://kamionka-horn.com) and [amuz.krakow.pl/pl/3/6/711/Letnia-Akademia-Muzyczna-Summer-Academy-of-Music](http://amuz.krakow.pl/pl/3/6/711/Letnia-Akademia-Muzyczna-Summer-Academy-of-Music).

**Black Forest Horndays 2012**, hosted by **Peter Arnold** and **Philipp Ahner**, will take place June 7-10 in Staufen/Breisgau, Germany. The faculty includes **Hermann Baumann**, **Erich Penzel**, **Christian Lampert**, **Nigel Downing**, **Peter Arnold**, **Philipp Ahner**, **Peter Hoefs**, **Fabienne Arnold**, **Laurance Mahady**, **Stefan Berrang**, **Heiner Krause**, **Hagen Bleleck**, **Stefan Ruf**, and **Stephan Rinklin**. See [bdb-horntage.de/de/schwarzwaelder\\_horntage\\_12.php](http://bdb-horntage.de/de/schwarzwaelder_horntage_12.php).

The **American Horn Quartet** (**Kerry Turner**, **Kristina Mascher**, **Geoffrey Winter**, and **Charles Putnam**) will perform on the Scheune Concert Series in Oberdollendorf (Königswinter) in Germany on June 3. They also plan a US tour for April 2013, as well as a tour to Asia (Korea, Japan, and Thailand).

The **Virtuoso Horn Duo** (**Kerry Turner** and **Kristina Mascher**) is scheduled to perform and teach in August at the Tsunobue Shudan Horn Camp in Choushi, Japan and at the School of Music at Mahidol University in Thailand, hosted by **Daren Robbins**. A concert featuring Kerry's works will be part of the **Hornclass** in Prague on August 8, hosted by **Zdenek Divoky**.

The 2012 **Calvin Smith Festival and Brass Quintet Competition** will take place July 6-7 at Oak Ridge TN. **Bernhard Scully** will be a judge and presenter at the festival. For more information see [calvinsmithfestival.org](http://calvinsmithfestival.org).

**Bernhard Scully** will be leading a horn seminar through the Illinois Summer Music Program at the University of Illinois Urbana Champaign this summer for pre-college-age students from June 24-30. See [bernhardscully.com](http://bernhardscully.com) or [music.illinois.edu](http://music.illinois.edu).

The 2013 **Western US Horn Symposium** (WUSHS) will take place from January 18-20, 2013 at the University of Nevada in Las Vegas, hosted by **Bill Bernatis**, UNLV, and the **High Desert Horns**. The symposium will feature **Julie Landsman** and premiere performances of new compositions and arrangements for horn choirs by Steven Mahpar and Anthony LaBounty. See [unlv.edu/faculty/unlvhorns](http://unlv.edu/faculty/unlvhorns). WUSHS has issued a call for session submissions with an emphasis on "Recognition of the Impact of Women Horn Players as Performers, Educators, and Composers for the Horn." Submit proposals by May 1, 2012 to [bill.bernatis@unlv.edu](mailto:bill.bernatis@unlv.edu).

The 2013 **Montréal Horn Day** will be held on February 16, 2013 at the Montréal Conservatoire, hosted by **Louis-Philippe Marsolais** ([lpmarsolais@gmail.com](mailto:lpmarsolais@gmail.com)).

The 2013 **Midwest Horn Workshop** will be held February 22-24, 2013 at the University of Wisconsin Oshkosh, hosted by **Bruce Atwell** ([atwell@uwosh.edu](mailto:atwell@uwosh.edu)).

The 2013 **Northeast Horn Workshop** will be held March 22-24, 2013 at the University of Connecticut in Storrs, hosted by **Robert Hoyle** ([robert.hoyle@uconn.edu](mailto:robert.hoyle@uconn.edu)).

## Member News

**Kerry Turner**, **Kristina Mascher**, **Geoffrey Winter**, and **Charles Putnam** (**American Horn Quartet**) toured France, in-

cluding Mulhouse (Conservatoire de Musique, **Virginie Mailard**, host), Clichy (Conservatoire de Musique Léo Délibes, **Nader Zeynali**, host), Sainte Hermine (Veillées Musicales Concert Series), and Cholet (Conservatoire à Rayonnement Départemental de Cholet, **Jerome Percher**, host). The **Virtuoso Horn Duo** (Turner and Mascher) has performed the Haydn Concerto for Two Horns in E<sup>b</sup> and the Telemann Suite in F with the Luxembourg Chamber Orchestra. The duo also presented a recital at the Foyer Européen in Luxembourg on Valentine's Day. The Ni Ensemble Brass Quintet (**Kristina Mascher**, horn) gave the World Premiere of Kerry Turner's new brass quintet *Cortejo* at the Royal Welsh Academy of Music. Kerry was commissioned by the Detroit Symphony to compose a new horn concerto for **Karl Pituch** that will be premiered in Detroit with conductor Leonard Slatkin during the 2012-2013 season.



*The Virtuoso Horn Duo performing with pianist Lauretta Bloomer*

**Szu-Yuan Chuang**, Professor of Horn at Taipei National University of the Arts, conducted a hundred horn players in two massed horn choir concerts, the first in November in Taroko National Park on the east coast of Taiwan in the Taroko Gorge Music Festival and the second on December 24 in the National Concert Hall in Taipei as a Christmas and New Year's celebration.



*Professor Szu-Yuan Chuang and 100 horn players in concert at the National Concert Hall in Taipei.*

**Jonas Thoms**, horn instructor at the University of Evansville, hosted Evansville Horn Day in January, featuring **Roger Kaza** and including a presentation by **Art Adye**. A recital featured Roger with pianist Patti Wolf and included performances by the Evansville Horn Choir and the Evansville Horn Day Participant Choir. Nearly forty horn players from Indiana, Kentucky, Illinois, Missouri, and Michigan participated in the workshop.

The Evansville Horn Choir, directed by **Jonas Thoms**, completed their third season of performing holiday concerts throughout Southwest Indiana. The horn choir was featured



prior to the Evansville Philharmonic Orchestra's "Peppermint Pops" Concert and also performed at a bookstore, homeless shelter, hospital, and center for developmentally disabled persons. The performers include **Art Adye, Art Adye III, Brian Reel, Caleb Gorrell, Darcie Becker, David Michael, David Wantland, Ethan Wilkinson, Faril Bunner, Harry Smith, Jason Salo, Jeff Heiger, Kristie Kirsch, Lauren Marshall, Mimi Craft, Rachel Bennett, and Tim Stoughton.**

**Karl Pituch** was one of the principal brass players of the Detroit Symphony to be featured in Western Michigan University's DSO Brass Day in February, which included a horn clinic and a solo recital. Karl was also one of the featured artists at the 2012 Southeast Horn Workshop in March at Tennessee Tech University in Cookeville. He was soloist with the Detroit Symphony in Mozart's Concerto No. 4 in January and a guest principal horn with the Dallas Symphony in March. He can be heard on the new Detroit Symphony Rachmaninoff recordings and DSO live webcasts, available for free at [dso.org/live](http://dso.org/live).

The Philadelphia Orchestra enjoyed performing Mahler's Sixth Symphony in January with newly appointed musical director Yannick Nezet-Seguin.



The West Point Chamber Winds (**Nicole Caluori, Troy Messner, Nicholas Caluori, and Matthew Smith**, horns), a detachment of the West Point Band, played concerts at the University of Cincinnati, Indiana University, the University of Louisville, and the University of Kentucky in January. The program included two chamber works by Richard Strauss: the *Serenade in E<sup>b</sup>*, Op.7 and the *Sonatina No.1* in F, "From an Invalid's Workshop." Nicole handled the difficult first part in the *Sonatina* with great virtuosity, accuracy, endurance, and bravura.



*The West Point Band Horn Section (l-r) Staff Sgt. Matthew Smith, Staff Sgt. Nicholas Caluori, Staff Sgt. Nicole Caluori and Master Sgt. Troy Messner.*

The Air Force Band of Liberty, stationed at Hanscom AFB in Lexington MA, is to be disbanded by June 2013. The band and its chamber groups have entertained audiences in the region since 1978. Supporters of the band are trying to stop the disbandment. See [savethebandofliberty.com](http://savethebandofliberty.com).

**Frøydís Ree Wekre** was in Portugal in February to lead a master class at the annual Escola Profissional Artística do Vale do Ave (ARTAVE). The master class ended with works by Rossini and Strauss. Another workshop took place at the Academia de Música de Costa Cabral (AMCC) in Oporto. More than eighty horn players from all over Portugal, ranging from six-year old students to professionals, attended these two master classes.



*A master class in Oporto with Frøydís Ree Wekre.*

**Dale Clevenger** visited the University of Arizona campus in February, taking the trip to Tucson from the Chicago Symphony Orchestra's West Coast tour. Dale presented master classes to all the brass students at the School of Music, with a Sunday evening concert of all the brass groups. Local hornist **Stephen Nicolosi** reviewed the visit in an essay at [ravensbyre.net](http://ravensbyre.net) or [nicolosi.home.mindspring.com/sln.html](http://nicolosi.home.mindspring.com/sln.html).

**Jeff Nelsen** has performed with the National Symphony (Bruckner 9 and *Ein Heldenleben*) and St. Louis Symphony (Scythian Suite), solo performances of Strauss Concerto No. 2 with Winston-Salem Symphony, Fearless Performance lecturing at University of Western Michigan's Entrepreneurial Day, and teaching at Rice, Roosevelt, Oklahoma, Texas A&M, and University of Texas at Austin. Jeff will be performing and teaching at the National Brass Symposium in Atlanta from June 8-11, performing Strauss 1 and Brahms Trio at Brevard in early June, on faculty at the Haus Marteau Brass festival in Germany from July 31-Aug 5, and playing in orchestral concerts with Indiana University's Festival Orchestra throughout the summer.

**Bernhard Scully** has been appointed Assistant Professor of Horn at the University of Illinois at Urbana-Champaign, following two years as Visiting Professor. Bernhard has recently performed with the San Francisco Symphony, Chicago Symphony, Violon du Roy, North Country Chamber Players, and others. In 2012 he will be a featured artist at the Southeast Horn





Workshop, Northwest Horn Workshop, and the International Horn Symposium, as well as the Kendall Betts Horn Camp and the Rafael Mendez Brass Institute as a member of Summit Brass. He performed Mozart's Sinfonia Concertante for Winds with the Sinfonia da Camera, the Brahms Trio with Ian Hobson and Andres Cardenes of the Pittsburgh Symphony, and the Mozart Concerto No. 3 with the UIUC Philharmonia Orchestra. His new CD, *Dialogues en Francais* (French Music for Horn and Piano) was released in April on Albany Records and was given a feature broadcast on NPR. His publication, the G. Schirmer *Horn Library Volumes 1-3* (Hal Leonard), was reviewed in *The Instrumentalist Magazine*.

**Steve Gross** had a residency at the horn studio of Baylor University in February. Steve and host **Jeff Powers** collaborated in a recital for solo and duo horn works. Double works included Horn Songs of Brahms, Rosetti's Concerto No. 3 for two horns and piano, and a Gordon Schuster arrangement of "My Faith Has Found a Resting Place." A unique feature of the residency was an open performance seminar, discussing stress, self-esteem, and acceptance, and their spiritual implications.



*Steve Gross, Jeff Powers, and the Baylor University horn studio.*

**Bruce Bonnell**, Associate Professor of horn at Central Michigan University, gave two performances of Concerto for Horn and Symphonic Band by David Gillingham with the Symphonic Wind Ensemble at the university in February, John Williamson, conducting, with an additional performance during the North Central Division Conference of the College Band Directors National Association, also at the university.



*Bruce Bonnell performing with the CMU Wind Ensemble, photo by Kennan White.*

**James Boldin**, Louisiana IHS Area Representative, reports that Thomas Hundemer performed **Jeffrey Snedeker's** *Goodbye to a Friend* at the beginning of the Marshall Symphony (TX) concert on February 20. The performance was in memory of Shirley Handler, a longtime Marshall Symphony board member.

**Black Bayou Brass** (Alex Noppe, trumpet, **James Boldin**, horn, and Micah Everett, trombone), resident faculty brass ensemble at the University of Louisiana at Monroe, will perform at Mahidol University (Bangkok, Thailand) in June 2012, and at the National Association of College Wind and Percussion Instructors National Conference in November 2012.

**Kristine Coreil** hosted the annual Horn Day at Northwestern State University of Louisiana in January with guest artist **Karl Kemm**. **Mnozil Brass** performed at Louisiana State University at the LSU Union Theater in March.

**Seth Orgel**, Associate Professor at Louisiana State University, will tour with the **Atlantic Brass Quintet** to the University of Wisconsin, Eau Claire, and Livermore CA. Seth was also part of a joint project with **Gail Williams**, **Dan Grabois**, **Greg Miller**, and **Erich Peterson** to commission a horn concerto by James Stephenson. Gail Williams will premiere the concerto at the symposium in Denton TX.

**Philip Myers** will start teaching at the Haute École de Musique de Lausanne in Fribourg, Switzerland during the 2012-2013 school year, the first horn class at the school. See [hemu.ch](http://hemu.ch) or email [laurence.jeaningros@hemu-cl.ch](mailto:laurence.jeaningros@hemu-cl.ch).

**Robert Hoyle** premiered a horn concerto by Gary Tomasetti with the Farmington Valley (CT) Symphony Orchestra in December. Gary has taught at the Hartt School of Music in



Hartford and was Bob's horn student at one time. Bob has been principal horn of the Hartford Symphony and teaches at the University of Connecticut. Bob also performed Last Scenes for Horn and Wind Ensemble by **Verne Reynolds** with the University of Connecticut Wind Ensemble, Jeffrey Renshaw conducting. He will host the Northeast Horn Workshop in 2013.

**Lydia Busler-Blais** (Montpelier VT) and **John Little** (Louisville KY) have formed the **Starlight Duo**. The Duo premiered Lydia's *Mysterium* at the 2012 Northeast Horn Workshop and has recorded this and duo improvisations for the Starlight website. Lydia also performed and had her *Frost Cycle* performed at Faces of Eve 2 in New York City in March.



*Lydia Busler-Blais*



*John Little*

**Laura Klock**, horn professor at the University of Massachusetts in Amherst, performed Dana Wilson's Concerto for Horn and Wind Ensemble in April with the University of Massachusetts Amherst Wind Ensemble under the direction of James Patrick Miller.

**Anne Howarth**, horn professor at Tufts University in Boston, performed a program of new works for tenor, horn, and piano at the university with faculty colleagues Thomas Gregg (tenor) and John McDonald (piano). The concert featured the



premiere of Andy Vores's complete *Wasserabsteiglieder*, a song cycle for voice and piano; premiers of trio cycles by Thomas Gregg, John McDonald (Associate Professor of Composition), and William Kenlon (MA candidate); and *Tracings*, a work for horn and piano by composer and (sometime) horn player **Peter Gilbert**.

Anne Howarth



**Gail Williams** is the featured and cover artist in the 42nd issue of *The Brass Herald* (thebrassherald.com). Gail is also a featured artist at the IHS symposium, where she will premiere a concerto by James Stephenson.

*Gail Williams on the cover of The Brass Herald*

**Bill Bernatis**, University of Nevada Las Vegas, was the featured soloist at a concert, backed by the **High Desert Horns**, where he performed on his "HD Model 2011" Alphorn (as in Home Depot!). See the photo – he's taking orders! Hand position is optional!



*Bill Bernatis with his HD Model 2011 Alphorn.*

The University of Colorado Horn Studio has been on the move, both literally and figuratively. Horn students and Assistant Professor of Horn **Michael Thornton** participated in the Colder Bolder, a 5K race held in December in Boulder, Colorado. The temperature at start time was 21°F, and it was snowing. After unlacing their running shoes, the studio hosted a residency with **Genghis Barbie**. Michael Thornton gave master

classes at the Curtis Institute and Peabody Conservatory and performed the Mozart Horn Quintet K. 407 with the Grammy-winning Takacs Quartet. Graduate student **Thomas Ferrin** was appointed second horn with Opera Colorado, and senior performance major **Malcolm McLean** (fourth horn, Greeley Philharmonic) won the substitute pool audition for the Colorado Symphony Orchestra.



*Michael Thornton and University of Colorado horn students at the Colder Boulder.*

## Obituary

### William McKee (1924-2011)

William McKee was active in music and music education in Oklahoma, serving as principal horn in the Tulsa Philharmonic and as later Director of the School of Music at Tulsa University while also teaching graduate classes, playing in the faculty brass quintet, composing music, and conducting the orchestra.

McKee was born in Bay Shore, Long Island NY. He enlisted in the Marine Band in 1945 at the age of 18 and served in the Pacific. On his return, he attended Syracuse University in horn and music education on the GI Bill. While playing in the Syracuse Symphony, he met and married oboist Margaret Ruby.







McKee attended Eastman School of Music for his master's degree in horn and music history and became assistant principal horn of the Rochester Philharmonic, directed by Howard Hanson.

Both McKee and his wife were invited in 1950 to audition for principal horn and English horn positions in the Tulsa Philharmonic. This half-time position was supplemented by teaching Horn, Music History, and "team teaching" music in a Humanities class with Art and Literature professors. He also wrote the program notes for the orchestra for several years. He earned his PhD in 1958 at North Texas State University (now University of North Texas) in Denton.

After his retirement, McKee continued teaching horn and playing in the faculty brass quintet for a total of 50 years. He was an authority of the life of composer Florentio Maschera (1540-84), the first composer to write church music for instruments other than the organ, and his biography of the composer appears in volume 20 of *New Grove's Dictionary of Music and Musicians*.

## Reports

### Southwest Horn Conference reported by Bobbie Litzinger Ginsberg and Barbara Chinworth

**Rose French** hosted and was exhibits coordinator for the 2012 Southwest Horn Conference at Paradise Valley Community College in Phoenix, Arizona in January. **Bill Bernatis** of the University of Nevada Las Vegas performed the *Study for Horn and Tape* by Jan Segers and *Homage to Manuel De Falla* by Bela Kovacs and participated in an octet by Randall Faust. **Bruno Schneider**, professor in Switzerland, premiered Eric Chasalow's Concerto for Horn and Orchestra with the Mill Avenue Chamber Players and the Phoenix Chamber Brass. Other artists included **J.D. Shaw** (University of New Mexico), **Lawrence Lowe** (Brigham Young University), **John Ericson** (Arizona State University), **Daniel Katzen** (University of Arizona), **Nancy Joy** (New Mexico State University, Las Cruces), and **Susan McCullough** (University of Denver). Horn choirs from many of these music schools, plus the Utah Valley University (**Jeb Wallace**), performed.

Other highlights included the mass horn choir in *Campbell Fanfare* by **Thomas Jöstlein**, Sarabande from the *Holberg Suite* by Grieg arranged by **Marvin Howe**, and *Memoirs and Souvenirs, Prelude and Variations for Multiple Horn Ensemble* by **Randall Faust**; JD Shaw in *Catalpa for Didgeridoo* for Horn, Piano and Percussion by William Pitts and with Nate Ukens in Concerto for Two Horns in E<sup>b</sup> by Josef Fiala; and Nehlybel's *Scherzo Concertante*.

**Annie Bosler** showed her documentary film *1M1* about the Hollywood Horns of the Golden Years, receiving a standing ovation.

### Flemish Horn Festival Hoorndag reported by Jeroen Billiet

The Fifth Flemish Horn Festival Hoorndag 2012, organized by the Mengal Ensemble (**Jeroen Billiet**, **Frank Clarysse**, and

**Bart Indevuyst**), was held in Roeselare, Western Flanders, Belgium in February and was attended by over 170 players of all ages and abilities. Events included master classes, two concerts of chamber music and horn ensembles, four workshops, a hunting horn concert, and an exposition of historical instruments.

A special feature was an audition for university-level players, judged by the principals of four major Belgian orchestras (Brussels Philharmonic, National Orchestra of Belgium, orchestra of the Flemish Opera, and the Royal Liège Philharmonic Orchestra.) Three horn ensemble pieces were written especially for the festival: *Three Sketches* by Peter Lejaeghere and *Intrada* and *les Eperons d'Or* by Pascal Proust. The festival ended with a festive concert with over 160 players on the stage of the city's concert hall.

For a more detailed account, see [living-the-dream.posterous.com/hoorndag-2012-roeselare-belgium#](http://living-the-dream.posterous.com/hoorndag-2012-roeselare-belgium#), the blog of Bruce Richards.



*Hoorndag 2012 in Belgium.*

### Montréal Horn Day reported by Louis-Philippe Marsolais

Montréal Horn Day was held in February at the Montréal Conservatoire, and was attended by over 100 horn players. Students enjoyed master classes given by **John Zirbel**, **Louis-Philippe Marsolais**, and **Jean-Pierre Dassonville**, and a three-hour concert. The high level of playing and the mixed ensembles between students and professionals was a true success.



*Student Emile Langlois-Vallières in a master class by Jean-Pierre Dassonville.*



## International Horn Day reported by George Lloyd

The Sixth International Horn Day was held in February at York University in Toronto. The featured artist was **Jacquelyn Adams**, who gave a master class and played an impressive recital. Many ensembles performed, including a mostly professional group led by the **Toronto Symphony horn section** that played Handel's *The Arrival of the Queen of Sheba*.

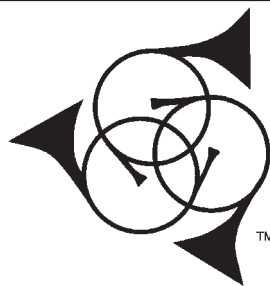
## Northeast Horn Workshop 2012 reported by Marilyn Bone Kloss

**Ann Ellsworth** and **Donna Yoo** hosted the 2012 Northeast Horn Workshop at SUNY Plattsburg with the assistance of the horn studio of SUNY Stony Brook. The featured artists were **William Purvis**, **Laurel Ohlson**, and **Genghis Barbie**, with sessions on Wagner tuba (Laurel and **John Gattis**), natural horn (**Elizabeth Martignetti**), alphorn (Ann), improvising cadenzas (**Leslie Hart**), pedagogy (panel moderated by **Andrew Copper**), and horn choir (**Danielle Kuhlmann**). A tribute to the late **Verne Reynolds** concluded with a premiere by the Starlight Duo (**Lydia Busler-Blais** and **John Little**) of *Mysterium* by Lydia.

Solo competition winners were eighth-grader **Lee Cyphers** (high school division) and **Amr Selim** (master's student at Stony Brook, originally from Egypt). Their prize was to perform Mozart with the Burlington Chamber Orchestra, Bill Purvis conducting. Among others performing with the orchestra were **Ann** and **Rachel Drehmann** on soprano horns and **Donna** on natural horn.



Northeast Horn Workshop: Laurel Ohlson, William Purvis, and host Ann Ellsworth.



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Amr Selim, Northeast Horn Workshop solo competition winner.

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# Orchestral Notes

## The Legacy of the Berv Brothers

### Part I: Orchestral Performance, Teaching, and Traditions

by Richard Chenoweth with added comments by Jeff Girdler

The level of proficiency of orchestral and solo in horn-playing is accelerating at a rapid pace due to the construction of world-class instruments, highly effective pedagogy, and the dissemination of virtuoso performances heard throughout the world via internet and social media. However, it is important to remember and reflect on how we arrived at this point, and recall the contributions of those ground-breaking and trail-blazing artists who established many of the standards for contemporary artistry and styles.

Although many young horn players might not recognize his name, Arthur Berv, along with his two brothers, Harry and Jack, was a dominant figure from the 1930s to the early 1970s in establishing the orchestral horn style, tone concepts, and professional standards that are now prevalent in our orchestras.

As a successful and in-demand principal horn of three major symphony orchestras, Arthur Berv also was a key figure in the design and wide usage of one of the most popular professional horns, the Conn 8D, and was renowned for his virtuosity, ease of playing, disciplined approach to practicing, and comprehensive knowledge about the horn and horn repertoire. When I posted a comment on an internet horn chat site that I was planning on writing some recollections about Arthur Berv, I was astonished by the level of interest, the stories, and the shared memories that I received from family members, former students, and friends of Berv. One former classmate of mine in particular, Jeff Girdler, had many comments. I also received valuable anecdotal material from Louis Denaro. Arthur Berv's nephew, Kenneth Berv (Jack Berv's son), and I agreed that this article should be in two parts: (1) a discussion of Arthur Berv's approach to playing and teaching, and (2) a biographical account of all three brothers.

#### A Student in New York City

When I was a student at Manhattan School of Music in the late 1960s and early 1970s, the school had a large horn studio with a diverse and ambitious student population, and the learning atmosphere was made even more interesting by the prominent and gifted brass faculty, including horn teachers Arthur Berv, Clarendon Van Norman, and Richard Moore. At that time, Berv was the former principal horn of the NBC Symphony, while Van Norman and Moore were co-principal horns at the Metropolitan Opera.



Arthur Berv (1906-1988)

Arriving in New York City from a less-than-sophisticated background in a small Midwestern city, I was both excited and somewhat overwhelmed by the size and activity of the city, the music scene, and the high standards and professional competence of the horn players. As an enthusiastic aficionado of the New York musical scene – including devouring every issue of the Arts section of the *Sunday New York Times* – I was aware of the prominent horn players who were working in the city, as chamber music artists, recording artists, and orchestral performers. So I felt fortunate to be assigned to Berv's studio. His gentle but business-like mode of instruction and his unfailing encouragement resonated with a young player who had stars in his eyes about the music profession and the opportunities available for making a living as a horn player in the Big Apple.

#### Arthur Berv's Career

The lessons that Berv taught were a weekly clinic in professionalism and consistency. Berv had enjoyed early success in his career as assistant principal horn in the Philadelphia orchestra, sitting next to his teacher, Anton Horner. The conductor of the orchestra at that time was Leopold Stokowski, so Berv was exposed to both the standard (at the time) orchestral repertoire, as well as newer and more experimental repertoire. He also played briefly as principal horn with the Cleveland Orchestra, but was recruited by Arthur Rodzinski to be the principal horn of the newly-formed NBC Symphony, an orchestra created to serve as the principal resident ensemble for Arturo Toscanini.

When it was organized, this orchestra was unique in the US in that its performance schedule consisted mostly of weekly radio broadcast concerts. As Berv once said, "The red light was always on..." meaning that he felt compelled to treat every rehearsal as a performance, because they were constantly being recorded and many of those recordings wound up on record shelves across the country. Although Toscanini was at times considered a controversial character because of his fiery temperament and dictatorial leadership, many of his interpretations became the accepted style and conventional way of performing often-played orchestral music. At one point, Toscanini actually was a rival of Gustav Mahler, when Mahler was the Music Director of the New York Philharmonic, and Toscanini eventually emerged as one of the dominant musical figures of his time, as he was well aware of the accepted interpretations



and musical tastes associated with the standard repertoire, which in the 1930s through the late 1950s consisted mostly of European Romantic music and operatic repertoire.

## Recordings

As a result of this, when we studied orchestral excerpts, Berv would often ask, "Have you listened to my recording of this?" An eager student, I devoured every recording of the NBC Symphony that I could find. Fortunately, RCA was in the process of re-releasing many of the Toscanini recordings, so I collected those and memorized the horn parts and the stylistic idioms and phrasing that he employed. Part of the reason for this was that Berv insisted that we play our excerpts from memory. He often said, "The last thing that you want to worry about in a concert is reading the notes. You should be watching the conductor like a hawk, ready to adjust your playing based on the musical moment and any changes in tempi..." And, "The last thing you want to worry about at an audition is the notes; you should be concentrating on making music." He always enjoyed recounting the story of his audition for conductor Walter Damrosch, in which he played the entire first horn part of Brahms Symphony No. 1 from memory, while Damrosch accompanied him on the piano. So, at our end-of-semester brass juries, the expectation was that we would play our excerpts from memory.

My colleague Jeff Girdler recalls:

Berv told me many times that he thought listening to recordings was invaluable to one's development as a serious musician. My friend the late Walter Lawson told me that he had learned how to play the orchestra repertoire by listening to Arthur Berv on NBC broadcasts. One of my favorite memories is of sitting next to Berv in the Manhattan School of Music auditorium to listen to a recital/clinic by the marvelous French trumpet player, Maurice Andre [who died February 25, 2012]. It should not have surprised me that Berv did not miss one aspect of the performance or the repertoire. He and I discussed certain aspects for the next few weeks. I learned firsthand how to be a good concert listener and the incredible value of listening to my growth as a musician. My younger colleagues have often lovingly teased me at recording sessions or in the orchestra I play in because I am able to play so many orchestral excerpts, the four Mozart Concerti, Strauss Concerto No. 1, and various Kopprasch, Kling, and Gallay etudes from memory. I'm not bragging; it is just something Berv required of us.

## Traditions and Memorization

One of the concepts that Berv used in almost every lesson was that of the established traditions in the performance of standard orchestral repertoire. He was proud of his lineage as a student of Anton Horner's teaching, with the strong connection to the European traditions, as well as his influence on the development of the Conn 8D, which at this time in New York was the preferred instrument (although Tony Miranda was also introducing the Paxman descant horn in New York City and having a strong influence its use in the recording in-

dustry there). One of Berv's familiar phrases was, "This is how the Old Man wanted this played..." meaning that this was the interpretation taught to the NBC Symphony by Toscanini.

I recall an overheard conversation between Berv and Van Norman; they were discussing an exposed and difficult excerpt from Wagner's opera, *Die Meistersinger*.

The image shows a musical score for Horn 1, 3 in G & F. The score is written for two staves, with the first staff in G major and the second in F major. The tempo is marked 'stacc. marc.' and the dynamics include 'poco f', 'f', 'poco f', and 'piu f'. The score features a complex passage with many sixteenth and thirty-second notes, and various articulations like staccato and marcato. The key signature changes from one sharp (F#) to no sharps or flats (F major).

### Die Meistersinger excerpt with a transposition for F horn

When Van Norman asked Berv if he had any advice about this excerpt, Berv replied, "Yeah, memorize it!" What seemed to be a flippant answer actually had a strong measure of practicality, as this excerpt occurs at such a fast tempo that trying to figure out every note and interval can be confusing, especially in the heat of a performance.

Jeff also comments on this story:

I know the above story well and I learned from it. Berv told Van Norman not to mess around trying to memorize the passage straight from the written horn music. He told Van Norman to eliminate the speed bumps one by one, to write out the passage, transposing it into F horn, and then memorize it. The method Berv recommended actually won for me the audition for the US Navy Band. A premiere military band job requires a lot of sight-reading. It was at the end of a grueling 45-minute audition when the conductor said, "OK! Just one last excerpt.: He pulled up the third horn solo from the Dance of the Seven Veils in *Salome*. It is in E<sup>b</sup> transposition and with accidentals on almost every note. It is a visual nightmare to attempt to sight-read. I had studied that excerpt with Berv. He made me write





out the excerpt for Horn in F and then memorize it. I played it on the audition flawlessly with correct dynamics and style the first time, because it was in my head, thanks to Berv. I won the job and spent a wonderful career with an incredible musical organization.

Most of the focus in our lessons was spent on orchestral excerpts and etude repertoire such as Kopprasch, Kling, and Belloli, although occasionally we would study important and significant chamber music, such as the Mozart Quintet, the Brahms Horn Trio, and difficult passages from the woodwind quintet repertoire. Since the Manhattan School had no recital requirement when I was there (Berv: "What, you think you can make a living playing solos?"), little time was spent on solo repertoire, and at that, the time that was spent on solo works was focused on making sure that we could play the major repertoire, such as Strauss No. 1 and Mozart Concerti 2, 3 and 4 as part of an orchestral audition. However, Manhattan School also offered a wide variety of ensemble performance experiences; in addition to the two orchestras, all brass players played in at least one brass choir every week, and I also played in a brass quintet and a woodwind quintet, coached by the master teacher and wind pedagogue, Stephen Maxym, who played principal bassoon at the Metropolitan Opera.

Berv insisted that we have a plan and architecture for every excerpt, because his experience taught him that if a player performs with authority and confidence, conductors were less likely to feel that they had to instruct or coach the players in a less-than-standard interpretation, or ask them to play it in an uncomfortable manner. For example, we were taught to play this excerpt in the following style and phrasing:

Horn 1 in F Andante sostenuto. (Berv Phrasing)

*Tchaikowsky Symphony No 4, Opening*  
(with suggested phrasing from Arthur Berv)

Imagine my chagrin and that of members of my horn section when in a not-too-long-ago series of orchestra concerts, a young conductor asked our horn section to play it with the following phrasing, at an mf dynamic level:

Horn 1 in F Andante sostenuto. (Conductor Phrasing)

*Tchaikowsky with phrasing requested by conductor*

In another example, Berv taught us to play the Scherzo-Trio from Beethoven Symphony No. 3 with a *luft pausa* on the pick-up note. From my experience both as a performer and student of other orchestral interpretations, this is a fairly standard rhythmic convention, one that is taught by most teachers and used in many if not most performances of this work, as it signals the beginning of a new phrase, as well as adding excitement, variety, and musicality:

TRIO Allegro vivace  $\text{♩} = 116$  Horns 1, 2, 3 in Eb  
(Luft pausa - slight delay)

*Beethoven Symphony No. 3 – Scherzo-Trio*

During a past performance in which I was involved, the conductor insisted on "No Luft!" which caused considerable timing issues, not to mention grumbling and general unrest from the members of the horn section. (And a bit of a train wreck the first few times we played it, as the critical timing for the "luft" was so ingrained in our approach to playing it.)

Jeff comments:

One thing Berv stressed was eliminating variables or potential trouble spots. He said that horn playing was difficult enough without adding to the burden by doing things we did not need to do. That's why, in studying excerpts, etudes, or solos, he would painstakingly work out with you the phrasing that worked the best and make sure you had all the information marked in your part. Once that was done, you were to memorize it exactly as you and he had mapped it out, and then perform it that way every single time. He said to me many times, "Look Jeff. If you are going on a car trip across the country, you plan it, don't you? You go to AAA and get trip maps. You plan how far



you're going to travel in a day. Where are you going to eat and sleep, and most importantly, get gas for the car? What sights are available for you to see? When are you going to leave town? When do you need to be home?" It works as well in performing as it does on taking a vacation! His plan was to help you develop consistency that greatly added to a confident performance.

Berv also had a very practical side to his teaching. When the NBC Symphony was disbanded following Toscanini's death (it continued briefly as The Symphony of the Air, a conductor-less orchestra that broadcast faithful recreations of Toscanini's interpretations of the standard and familiar popular orchestral repertoire), Berv was appointed as the staff horn player for the NBC Television Studio. His own career took a major shift into the commercial (non-orchestral) field, and he regularly appeared with orchestras that were featured on NBC broadcasts, as well as performing in the pit for various Broadway productions. One evening, when Berv was appearing as the horn player in Skitch Henderson's Tonight Show Band, Johnny Carson asked, "Who is that guy with the French Horn, and what does he do?" Skitch replied that, "This is Arthur Berv, the world-famous horn player," to which Carson said, "Oh yeah? World famous? What can he do?" At that point, Berv began playing a series of highly technical orchestral excerpts, with the last note of one excerpt serving as the first note of another in different keys (including the last note of *Till Eulenspiegel* becoming the first note of *Ein Heldenleben*, with Berv transposing the entire excerpt so that the last and first pitches matched...). As a sixteen-year-old aspiring hornist, hearing this *tour de force* of horn playing and virtuosity was a major influence in my own desire to be an orchestral player. Carson's reaction: "Wow!"

## Conn 8D

Jeff Girdler comments:

I was reading an article on James Boldin's Horn World Blog (Thoughts on teaching and playing the horn), posted on 7/10/10. He presented an article from a UMI (Conn) advertising publication that quoted the great Hollywood horn player Vincent DeRosa. In the article, it describes how the Conn 8D became the instrument in demand and of choice in the Hollywood studios. The article states: DeRosa can be credited with bringing the Conn 8D into the studio. When asked about this time period, Vince recalled, "We were all playing European horns. There always seemed to be a lot of intonation problems with these horns. It wasn't until the 1930s when Arthur Berv was in Los Angeles, on tour with the Philadelphia Orchestra, that I heard a Conn 8D. I bought one and began to fool around with it at home. Eventually I brought it to work and have been playing a Conn 8D ever since. And the rest, as they say, is history!"

Kenneth Berv however states that,

...it is unlikely that Vince DeRosa heard Arthur on the 8D in the Philly [Philadelphia Orchestra] on tour, as I believe he used a nickel silver Kruspe he

purchased in Erfurt in the 30s throughout his career with Philadelphia. The NBC toured the USA in 1950, and I think that date better suits when DeRosa heard the 8D. I don't think the 8D was developed till 1938-39, based on the Kruspes the Bervs had purchased in Erfurt. I also seem to remember they used Kruspes the first year in the NBC, and played them in the Haydn Horn Signal in October 1938. In fact, the Kruspe Arthur used in Philadelphia was my first double horn, which Jennifer Montone bought a few years ago and has come full circle back to the City of (Berv) Brotherly Love. It has his name, A. I. Berv, engraved on the bell."

## B<sup>b</sup> Horn

Partially as a result of his work in the recording studios, Berv insisted on one hundred percent accuracy in playing. He strongly urged his students to use the B<sup>b</sup> side of the horn to facilitate ease of fingering and achieve more clarity in articulation. He also asked for a quite percussive articulation, especially in staccato passages. He was fond of reminding his students that since the horn faced backwards, articulated passages had to be exaggerated in order to project, and not sound legato to the audience. During the first lesson that I took with him, he asked me to play Kopprasch No. 3. After I played it, he asked, "Is that marked legato?" When I replied, "No," he said, "You have to play what's on the page if you want to get and keep a job." It took several repetitions through that etude until I had reached an acceptable length and staccato style for him, at which time I felt like I was really hammering the notes in an exaggerated manner. When I mentioned this, he said, "Give me your horn and listen to this!" He put the bell close to my right ear and played the etude, which sounded very heavy and percussive (and loud!). Then, he turned around and walked away from me, and, with his bell pointing away from me played the same passage again; the sound was considerably more focused and less percussive. Finally, he opened the door of his studio and walked down the hall, and played the same excerpt a final time, which had a lovely, light, buoyant and projecting quality to it.

Jeff comments,

I find that many other players and teachers are unaware that Berv played almost exclusively on the B<sup>b</sup> side of the double horn. Almost all of them are totally oblivious to the fact that I play almost exclusively on the B<sup>b</sup> side as well. I always get a real laugh when I am talking to a colleague and they find out my secret. Of course, comments about the brightness of the sound quality, the out of tune notes, awkwardness of fingering patterns, inability to blend, etc. are brought up. Yet, I have worked alongside of these horn players for years and they never noticed! For the Berv brothers, the natural sound of the F-horn was the ideal. After all, they were students of Anton Horner. They were able to play on the B<sup>b</sup> side and get the same sound as on the F side. How? A lot of practice! Why? The accuracy, security, and lightness of "touch" that resulted from playing the double horn on the B<sup>b</sup> side afforded the player who was committed to using those fingerings. The concept is really simple: the bell of the big silver





horn is placed on the leg with the bell edge closest to the body actually touching the player's side. That contact takes some of the "highs" away from the sound. Then, playing on the smaller, brighter B $\flat$  side with the hand in the bell held in the traditional vertical position (not palm-up on the bottom of the bell), the method evens itself out so you have the beautiful veiled, dark sound that has lightness of articulation and a greater chance for accuracy and confidence. It actually removes more of those "variables." When questioned about it, Berv would pick up his horn or borrow my horn, turn his back to me and play a game of, "Guess which side of the horn I'm playing on?" Believe me, it was impossible to tell. He sounded beautifully the same with or without the thumb valve.

## Rhythm

His other musical emphasis was on rhythm. He requested that most of the Kopprasch etudes be played subdivided, in order to instill a sense of perfect rhythm during performance. He would often say, "It doesn't matter how high, fast, low, loud or soft the note is, if it's in the wrong place, it's a wrong note." Excerpts also had to be performed with a very strict rhythmic pulse, although he always pointed out those places in the passages where there could be artistic license or dramatic distortions of the rhythm for expressive purposes.

Jeff reinforces Berv's insistence of rhythm:

Subdividing all rhythm was a big part of eliminating variables. I have spent a big part of my career in the recording studio. Since I retired from the Navy Band in 1998, studio playing has been my main area of performance. It is my habit of subdividing whatever I have to play, usually at sight, drilled into my head so many years ago, that has made me a confident and consistent studio player. Berv was very excited when, in my first year in the Navy, I had the opportunity to play in a jazz band. I was a member of a four-man horn section, placed into a standard jazz ensemble to do Mancini, Lalo Shiffrin, Quincy Jones material. I told Berv how tedious it was to be spending almost every lunch hour with the horn section and drummer from the band so we could learn to read the jazz rhythms and stay up on the beat. I was getting frustrated. He encouraged me to hang-in and learn as much as I could. He said, "It will be money in the bank someday, Jeff!" Boy, was he right!

## Dedication

Berv also emphasized the dedication needed to be successful. One of the first questions of every lesson was, "How much have you practiced?" If the answer was not to his liking, he would remark that, "Horn playing is like a priesthood. To be successful and achieve your goals, you have to be willing to make some sacrifices, so lay off the socializing and spend more time working out the details." If he became frustrated because of a lack of comprehension on my part, he would usually take my horn and play the excerpt in question, as an example of the proper style or tempo. And, in spite of his years of experience,

I know that he was still enthusiastic about playing the horn, and enjoyed playing the excerpts. I was always dazzled by his beautiful sound, elegant phrasing, capacious musical memory, and uncanny accuracy.

Jeff relates that Berv taught similar concepts about practicing to him:

He always emphasized "smart" practicing. He said that, while music was an art, horn playing needed to be practiced like an athlete – with complete dedication and a willingness to go the extra mile. If the term had been in common usage in the late 1960s, he would have said, "Horn playing isn't for wimps!" He often said that for practice to be effective, it needed to be efficient, practical, and logical. It wasn't how long you practiced – it was how efficiently you practiced.

## Love of Teaching

His love of teaching, courtesy and generosity towards his students was apparent when I first started my lessons with him. By the time that I found out about the lesson sign-up procedure, the only time left for me was at 8 a.m. When my first lesson was over, the student signed up for 9 a.m. wasn't there as he had overslept. Berv said, "What the heck, let's keep going." So my first lesson was two hours long! After a few weeks of the same thing happening, the 9 a.m. student moved his lesson to a later time on a different day. Berv said, "If you want to keep coming at 8 o'clock, we can just have two hour lessons every week." So I continued to sign up for an 8 a.m. lesson, and received an extra hour of instruction from Berv (I'm sure that I needed it...). Because of that, I was able to cover an immense amount of repertoire, at times teaming up with other horn playing classmates to play excerpts as a section, something Berv always seemed to enjoy.

## First Horn Symposium

During my third year of study, Berv was asked to participate in the first Horn Symposium, organized by William Robinson at Florida State University. He returned energized and excited to have had the opportunity to see his teacher, Anton Horner, as well as other colleagues, such as James Chambers, and to hear about a "new" phenomenal player named Barry Tuckwell. He was quite excited about the future of horn playing, and greatly enjoyed having had the opportunity to meet with former colleagues and other prominent players. He remarked that a plan was being discussed to form some type of Horn Society, and he was all in favor of the possibilities of information sharing, not to mention learning about what other players were doing to advance the art of horn playing.

## Broadway

While I was studying with him, Berv was playing the Broadway show 1776 as well as performing recording dates and the occasional public concert. However, he seldom played orchestral concerts or pick-up free-lance jobs at that point in his career; he preferred to leave those types of opportunities to his students, and he was always quite proud of the accomplishments of the students in his horn studio. Whenever I would tell him about a particular job I was playing, he would ask



who else was playing and if I knew the repertoire or needed help with it. However, he insisted that I maintained progress on horn playing fundamentals and practicing. After I returned to school following a national tour with a New York ensemble, in my first lesson he said, "What happened to your playing? I'll bet that you just played the music that you had to play on the tour, and didn't practice, right?" At that point he said that we would go back to square one and spend time focusing on brass basics until my playing was back to his standards. From that point on, whenever I have been involved in playing an extended run of a show or a tour, daily practice of fundamentals has become part of my routine.

Berv's performances in the Broadway pit also were a valuable lesson to me because he demonstrated that, in order to be successful as a musician in New York, a player had to be flexible and willing to work in a wide variety of performance venues, another lesson that has remained with me throughout my own career. Berv felt that being a horn player in any musical situation demanded the same high standards of preparation and competence, no matter what type of music was being performed. This included his standard advice to show up on time (by which he meant to be there early.... "If you're on time, you're late!"), know what you were playing, or, if it was a sight-reading situation, be ready to play anything, and finally, learn to keep your mouth shut and do your job without adding drama or drawing attention to yourself.

### Teaching to Review Fundamentals

Arthur Berv's enthusiasm for playing the horn and sharing his passion led to his prominent position as a teacher at Manhattan School of Music, where he taught several generations of horn students. Jeff:

Berv encouraged me to take on young horn students at the earliest opportunity. He said that teaching, especially a young player or a beginner, would always help me to be a better player by making me constantly go back to the A-B-C's and learn how to explain them. I started teaching when I was 18 years old. I have had the privilege of teaching at every age and every ability level. At the moment, I have a 10 year old and an 83-year-old student. Berv was right on! Teaching the fundamentals always forces me to go back and review my own playing and practicing. It never fails that practicing scales, arpeggios, and long tones must be part of any successful player's routine, regardless of who you are or where you are performing. Berv instilled that into me, and I am doing my best to pass that on to my students. As I teach my students, I always hear

Arthur Berv's voice echoing through my comments as I draw verbal pictures for my students to help them with learning a concept, as I say the same thing about short playing that Richard described in his story about Kopprasch #3, or about pushing on a note a split second before you slur upward for a liquid legato style, and so many other techniques. And, I guess, that is the greatest tribute I can offer to a man who had such a profound effect on my performing career as well as my personal life. Arthur Berv was not only a master of the horn, an artist par excellence, and an extraordinary teacher, he was a gentleman – a man of incredible character who a young guy of 18 years old looked up to, admired, and wanted to emulate in every way.

### Conclusion

There are many great players in the orchestral field now; horn students have opportunities to study with masters of the craft who have established highly successful careers as well as created distinct schools of playing and performance practice. I imagine that most of these well-established players would acknowledge the heritage of players from earlier generations such as Arthur Berv and the legacy of professionalism, competence, and musical standards that he practiced in his own career and instilled in his students. In my own playing, teaching, and approach as a professional, much of what I learned from him is still a very important part of my personal ethos about the profession of music.

I have been fortunate in that I have had excellent teachers; any successes that I have experienced are a direct result of the lessons, manners, and knowledge that I have learned from all of them. I hope that contributions by outstanding performers such as Arthur Berv are not forgotten and that young students of the horn especially take time to learn about these important and innovative teachers, players, and artists who contributed greatly to establishing the standards for our profession.

*Jeffrey Girdler spent most of his 30-year naval career performing with The U.S. Navy Band and the Navy Band Brass Quintet in Washington, DC. He studied with both Harry and Arthur Berv, Forrest Standley, and Phil Myers. He currently serves as the administrator of the Omega Studios' School of Applied Recording Arts & Sciences in Rockville, Maryland and joined the Columbia Orchestra (Maryland) in 2008.*

*Richard Chenoweth is professor of music at the University of Dayton, principal horn of the Dayton Philharmonic Orchestra, and second horn with the Santa Fe Opera.*

*The excerpts were created by Mitchell McCrady, a junior majoring in Horn Performance at the University of Dayton.*

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# Quoniam from Bach's B Minor Mass

by Olivier Huebscher

As performers and teachers we use historical and theoretical knowledge to enhance our performances. By analyzing the *Quoniam* from Bach's B Minor Mass, we can answer questions regarding balance and the relative importance of parts. Is this movement a vocal aria with horn accompaniment or a horn solo with vocal interludes? I believe that the answer is in between these extremes and the parts are intertwined to such an extent that the most sensible solution is to treat them as two parts of a whole. It is because of this that I believe that the common label of "aria" is misleading at best. Bach's music is tied into the doctrine of affections. Composers were expected to move their listener's affects, which can be thought of as broad emotional states or passions. Each movement or section of a work represents a single *affekt*, which could be determined by the text, although certain musical gestures stand alone. A typical example would be a slow, chromatic bass line, which identifies a lamentation. At the opposite end of the spectrum, trumpet and timpani fanfare is reserved for celebratory moments.

The *Quoniam* comes at the conclusion of the *Gloria* and serves as an exultation of God and the Trinity. This is a very specific connotation, which anyone working on the movement should keep in mind. In the opening to the *Quoniam*, Bach uses non-quoting ritornello form to frame the dialogue between the horn and bass. (A ritornello is an orchestral passage between vocal statements in an aria. A non-quoting ritornello is one that does not use thematic material sung by the voice.)

The theological affect of the movement is conveyed in myriad ways. The most obvious is the selection of the bass voice, which had become a traditional way of portraying Jesus. The choice of horn, and the fact that it is reserved for only this movement, is noteworthy. In the Baroque era, for several reasons, brass instruments tended to have connotations with grandeur. Here the horn represents God, the part of the Trinity with a close relationship to Jesus. This relationship is also reflected in the minute differences between the horn and voice motives. The two solo lines are so similar that they are combined at the end of the movement. This points to a degree of symbolic interdependence – a reflection of the Trinity. Translated from the Latin, the text for this movement reads:

For Thou alone art the Holy One  
Thou alone art the Lord  
Thou alone art the Most High, Jesus Christ

The non-quoting ritornello at the opening provides two distinct musical ideas, which use similar material and represent the intertwined nature of God and Jesus. Both the horn and voice solo lines are built on perfect interval leaps in quarter notes, an octave in the horn and a fifth in the bass. It is important that the horn uses a larger perfect interval than the bass. This marks the horn as representing something similar to, yet "more than" the bass. The horn prepares the entry of the bass voice – the common theological interpretation of God preparing the world for the arrival of Jesus.

For the most of movement, the interaction is straightforward with the horn and voice alternating statements. There are occasional overlaps or horn interjections, but the two parts are nominally independent. This begins to change in m. 33 when the bass sings the opening horn motive.

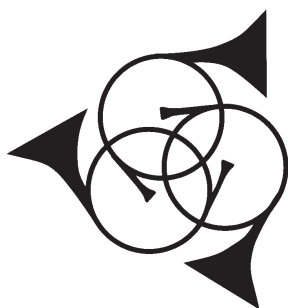




## J. S. Bach's Quoniam

The performance implications of this background information include dynamics and phrasing. The horn's opening motive, representing God, should be played majestically, perhaps powerfully. The passagework that follows, which is melded with the voice towards the end of the movement, should be performed more gently as a vocal line. The two voices begin separately and gradually begin to unite as the movement progresses.

*Olivier Huebscher is currently pursuing a master's degree in horn performance at Indiana University. He was born in Biel, Switzerland and is currently a student of Jeff Nelsen and Dale Clevenger. He also studied with Laura Brenes, Annie Bosler, and Thomas Mueller.*



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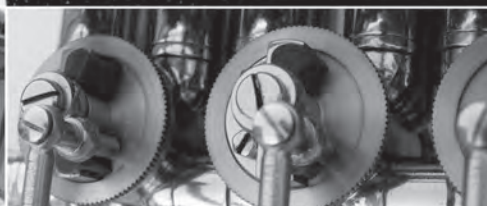
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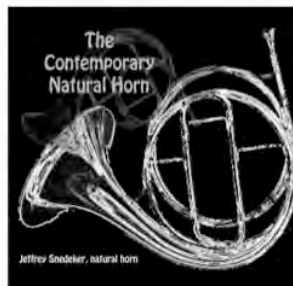
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# The Creative Hornist You Play! – You Rock!

by Jeffrey Agrell, Series Editor

**W**e here at Creative Horn Central are always trawling for new ideas and approaches that come along in the world of the horn. When recently we opened our nets and examined the latest catch, we were delighted to find *something completely different*: *The Golden Horns of Finland* (thegoldenhorns.com). *Editor's note: see page 72 for a review of their CD – You Play! 16 Play-Along Pieces for 1 to 4 Horns.*

What originally got our attention was their book *You Play!*, a play-along book (text + CD) for 1 to 16 horns (youplay.fi). You put on the CD and your jaw dislocates. This is some Very Different Stuff! Disco. New Age. African. Syncopation. Motown. Aliens Landing. Bollywood. Latin. Funk. Klezmer. Ballads. High octane driving synth, bass, and percussion lines. Raucous laughter. Livestock snorting. Intercom announcements (in Finnish). Lots of cowbell. The horn parts range from Really Simple to Really Hard (difficulty level is labeled on each). By St. Hubertus! Who are these guys?

TGH is a quartet made up of professional horn players whose day jobs happen to be in Helsinki symphony orchestras, but whose resemblance to almost any other classical players stops at the exits of the concert halls. The band (works better than “horn quartet”) has been together for five years, and busy years they have been. TGH has been on concert tours in Germany and Finland, as well as many club gigs and staging its own concerts. They also give workshops for young players around the country.

People yell and scream and jump up and down and wave their arms at TGH concerts. These guys are rock stars with horns! Don't believe me? Check out their video “Space Taxi” on YouTube (youtu.be/7ou4FjOYuvA). Well, OK, the video is a clever montage. But TGH is on to something that you don't learn in conservatory. Buy the book and check it out. Their approach/style and how they share it with the rest of us in this book is the freshest, most innovative music by horn players and for horn players in many a moon. The arrangements are brilliant. The video is especially fun – irresistible beats under virtuosic playing alloyed with wacky humor and whimsical graphics – think Led Zeppelin meets Monty Python but with horns. This is infectious, fun, toe-tapping stuff, and all we can say is 1) thank you, thank you, 2) more, more! and 3) how did you do it? And why did it take so long for someone in the horn world to come up with something like this?

You can use the book + CD with your students, and play the tunes over and over. “Ruttuvaara School Disco” is mostly half and whole notes in the horn parts (it's written for four players, but you can play it with one or two horns leaving out some tracks. Or double all the parts and do with eight players. The sizzling backup tracks make it completely engaging just to count rests, and anyone can manage the lead lines. And after a little practice, you (and, e.g., your seventh grade student) can start jazzing up the half notes and take things to the next level. Another great feature is that each tune is preceded by explana-

tory material and several mini-etudes to work on technical aspects of the piece.

From the book: “*You Play!* ...aims to empower the young player by enabling fun and positive interaction with the audience, even with humour. Positive experiences in performances help to reduce young players' performance anxiety in the future.” Great stuff. We had to know more. So we asked.

**Jeffrey Agrell (JA):** What was your classical music education?

**The Golden Horns (TGH):** Jukka [Harju] and Tuomo [Eerikäinen] have masters of music degrees. Tommi [Hyytinen] has a doctorate and Tero [Toivonen] is finishing his soon. We all studied at the Sibelius Academy in Helsinki and have done additional studies in Central Europe.

**JA:** What are your day jobs?

**TGH:** Jukka and Tommi are in the Finnish Radio Symphony Orchestra, Tero plays in the Tapiola Sinfonietta, and Tuomo is in the Finnish National Opera Orchestra. We all play in the Avanti! chamber orchestra and also play gigs with the UMO Jazz Orchestra.

**JA:** What are your non-classical (jazz, pop, electronic, etc.) backgrounds?

**TGH:** Tuomo: I don't really have other background than classical. I've taken a closer look at pop music when fooling around in the quartet. Of course I've always listened to pop music.

**Jukka:** It's just a hobby. I've composed music for short films and for theater and played FX percussion and trumpet in some therapy bands.

**Tero:** I've played electric bass in a rock band. We all do studio gigs with major rock bands in Finland as well as film music recording sessions.

**JA:** What, when, and how did you all get together and create a non-classical band? Whose idea was it?

**TGH:** The dream was first said out loud in the opera pit of the Sibelius Academy in 1995, when Jukka and Tero were performing Mozart's *Così fan tutte*. We wanted to play some catchy rhythmic stuff; we'd already done that at the Nordic Horn Seminar in 1998, playing a piece called “Calypso Joe” for two horns, piano, three percussionists, and electric bass.

The real start of TGH was an appearance on the TV show “W-tyyli” in 2005 (although Tuomo was not on that gig). Later on we were participating in the Funky Elephant Festival with vocalist and multi-instrumentalist Zarkus Poussa and his band. We didn't have even a name, so Zarkus improvised it for us by telling the audience that we are “THE Golden Horns.” Probably that was the real start of the band and where the name comes from. At first we mostly played just our horns, but rock band instruments have come along little by little.



**JA:** Do you always perform with the electronic backgrounds? How did you learn that stuff?

**TGH:** Actually we use them quite rarely. Only Tero and Tommi did pieces before the YouPlay! book using electronic backgrounds and horns. We've fooled around a lot with Garage Band and Apple Logic Studio. It's very easy to begin experimenting with Garage Band and we strongly encourage everyone to do it if you have a Mac computer! The music software programs are as easy to use as any other computer programs. If you don't understand something, the internet is full of tips and manuals. Just take some time to get deeper into what you are trying to do. Of course, understanding melody, structure, etc. comes from listening to a lot of different music styles, but then again, the internet is a virtually endless source of knowledge and inspiration.

Mostly, The Golden Horns performs non-classical, unamplified with a real drummer, guitar player, and singer. Recently the tapes have become part of the performances, but still play a minor role. We use them only when there is no percussionist available, for example.

**JA:** What software and hardware do you use in your recordings and band concerts?

**THG:** As mentioned earlier, we use Apple Garage band and Logic Studio to do loads of stuff. Also some of the background tracks have a live band on them. Those tracks were recorded in a studio with a sound engineer. Tero has lots of pads and effect boxes for his bass.

**JA:** Who does the arranging?

**TGH:** We all do our share of arranging and composing. It only depends on who has the inspiration and time for it.

**JA:** What's it like to perform as a band in a non-classical setting? How do you compare that to classical performing?

**TGH – Tuomo:** I feel that a non-classical performance has more room for feeling and atmosphere compared to a classical concert where performers are supposed to perform flawlessly and without error. A certain roughness is a virtue in pop/rock/jazz music compared to the perfectionism sought after in a classical concert.

**Tommi:** It's good to loosen up now and then. In non-classical pieces we can go wilder than is usual with our classical playing. Playing non-classical pieces has developed our rhythmic accuracy, which carries over to classical playing.

**Jukka:** We are a classical band because of our instruments. When performing a non-classical set, it just means the interaction with the audience should be more relaxed and the program more easy to listen to. Anyway, we have adapted things from non-classical to classical and vice-versa. Fusion works surprisingly well.

**JA:** Would you quit the orchestra if you could make it full time as a band or in non-classical?

**TGH – Tuomo:** Yes and no! Impossible to say...

**Jukka:** I wouldn't, but it might be interesting to take a year or two off to do that.

**Tero:** Maybe, but that would be a difficult choice.

**Tommi:** Tempting question. Maybe. Working with your own group is very rewarding, as is, of course, playing in an orchestra.

**JA:** Do you teach your students any kind of non-classical approach? What is their reaction to using your book?

**TGH – Tuomo:** Many people are very interested in finding new approaches to our historical instrument. Younger players especially enjoy our new approach.

**Jukka:** I personally like the idea of teaching partly without [sheet] music, just by imitating. It's a thing no book can give to the student. It requires the student to listen and react, and from there it is just a short step from imitating to improvising. That's what making music is: listen, react, imitate and elaborate by following your own intuition. The intuition has to be educated. That is the challenge of teaching! The non-classical approach also works with student concerts. Students are less tense, and the music also brings smiles to the faces of the audience.

**Tero:** This is a book that the students want to play without any suggestions from the teacher.

**JA:** How would you teach someone your non-classical approach to making music?

**TGH:** We could begin with a rock/pop/jazz piece the players are familiar with and try to figure out what would be a suitable thing for them to play along with a recording. In other words, come up with a horn part for them depending on their skills. If technical issues come along on the process, we could try to find solutions within the context (exercises derived from the piece in question, for example).

In general, the technical part of playing horn is usually separated too much from the interpretation and performance. Especially for people who want to make music as a hobby, doing too much of that is not a good thing. Not everybody is interested on what special fingerings we use or how the back of our tongue works during a crescendo. They want to play the tunes and enjoy playing! And when they succeed, they become more eager to play better. It is at that point that it's much easier to give them more detailed information; e.g., how to produce more precise attacks or whatever.

People learn faster when they have an inner need for that information. In the classical world, we easily start backwards by introducing technique and all the complexity of the art of horn playing right away. Students get bored because they don't see any need for all that, just a huge amount of work.

**JA:** Tell us about how you created the book. Who wrote the tunes? Who did the backup track?

**TGH:** All of us did the composing. We each work separately to avoid similarities and too much influence from the others to get a wide range of different styles of music. We get together to decide who's doing what genre and so on. Everybody's methods also differ a lot. Tero even went to the train station with a microphone to record train departure announcements for one of his pieces.

**JA:** Didn't anyone ever tell you that music is serious? No having fun! When did you discover you could have fun making music?

**TGH:** Humour is a strong part of our crazy group! It probably came along with our "experiments" in the non-classical field.

When your non-musician friends go to a concert, they just enjoy the music and admire the performers and how easy per-





forming looks. It's just us professionals who are obsessed with how difficult playing can be. Let's change that! Or at least let's not teach the next generation to think in such a limited way!

**JA:** Tell us about audience reaction to your music and performance.

**TGH:** The audience usually loves us but we have also heard comments like: "Stop doing that crap, you are destroying the idea of a noble instrument."

The audience enjoys our diverse programs. We play mostly our own arrangements and compositions, so the concerts are very personal. They seem to enjoy the classical material as well as the non-classical. They even laugh at our bad jokes!

**JA:** What kind of horns do you play?

**TGH:** Two of us play Alex 103's and two play Schmidts. But remember that the instrument is just a piece of metal, The player is the key factor.

**JA:** Who do you like to listen to?

**TGH – Tuomo:** Jamiroquai, Bach, Nick Drake, Wagner, Mew, Debussy, Sigur Rós, Ligeti, Gillespie... W.A. Mozart is not bad either.

**Jukka:** Jamiroquai's older hits, but also all kind of acid jazz, fusion jazz, progressive stuff, etc., almost everything. But to be honest, I don't listen much to music at all.

**Tero:** Everything, a lot of mainstream pop.

**Tommi:** I always enjoy listening to my old teacher Rado-van Vlatkovic. There are excellent brass groups around, for example, the Mnozil Brass.

**JA:** Do you have plans to do more books and CDs?

**TGH:** Yes, but it's a secret. Don't tell anyone that there will be a second edition of *YouPlay!* as well as a CD with modern Finnish horn music.

**JA:** Can you leave us with a tip to become better players?

**TGH – Tommi:** Sure. My tip comes from the Pilates method. Apart from being a horn player, I'm also a certified Pilates instructor.

We all know how it's difficult to keep the shoulders relaxed during playing. The tension in the shoulders affects breathing and also our sound. These small tips can be very helpful.

Before lifting the instrument to playing position, activate shoulder stabilization muscles by sliding the shoulder blades downward from between the shoulder blades. This activates lower part of trapezius muscle, which stabilizes the scapula. At the same time lengthen the neck. Imagine there's a small, soft ball under the chin. By pressing lightly the soft ball, you'll activate muscles at the top of the cervical spine, which stabilize the head. It's important to activate the stabilizing muscles before lifting the instrument so that we stay in a good position.

Also practice lifting the instrument to playing position with as little work as possible. We usually use too much force for every movement and are thus too tense. Think of lifting the horn only with your bones. In that way the muscles stay more relaxed. And when you have the horn in playing position, to increase the relaxation further, think of dropping the elbows to the floor. This imagery relaxes the neck and the shoulders even more.

Enjoy playing relaxed!

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# Medical and Scientific Issues

Peter Iltis, Series Editor

## A Horn Player's Battle with Cancer

by Sarah Schmlalenger

**G**ive us six months and we'll give you back your life." I will remember forever these words uttered by my surgeon two days before my first surgery for breast cancer. Ever thankful to be among the cured (six years and counting), I am nevertheless changed forever from the journey. In my quest to regain the life my surgeon had promised, I veered onto a new path of research that connects music and medicine.

Two years ago, I launched the Life and Livelihood Study with Jean Giebenhain, Ph.D., St. Thomas Psychology Department, and two medical colleagues at St. Mary's Duluth Clinic: Charles Gessert, M.D., M.P.H. and Lisa Starr, M.S.N., C.N.P. Our research was funded through grants from the University of St Thomas, the Miller Dwan Foundation, St. Mary's Duluth Clinic Foundation and the SMDC Research Committee. We have been collecting both quantitative and qualitative data on how breast cancer affects the occupational, medical and overall well-being of women musicians across the country.

The catalyst for our inquiry admittedly was personal. Three years after my successful cancer treatment, increasing chronic pain and weakness on my left side and a diminishing capacity to pull in a full breath rendered me nearly useless as a musician. During a concert with a chamber orchestra in Duluth (in which I am the principal chair), I nearly passed out from pain and breathlessness after playing an easy solo passage. I have been playing the horn since seventh grade, and my career as a hornist began long before I became a musicologist. My doctors and I searched in vain for information or research on cancer and occupational health; thus, when my oncologist encouraged, "We'll learn along with you," I knew I was on to something.

### **Musicians: A special category of athletes**

Breast cancer affects a significant portion of the population in our country, but fortunately this cancer has a high rate of survivorship. Along with the rising number of survivors is a growing realization that treatments can cause severe and often chronic disabling conditions. Women in athletic professions – sports, of course, but also dance and music or really any career that depends on physical performance – must plan beyond survival if treatments will impede their ability to return to work. For musicians, nearly all of the procedures necessary to eradicate breast cancer target parts of the body most crucial to producing music. The intensely physical nature of their work ranks them as athletes, and yet this goes largely unacknowledged by the medical practitioners who treat them. Musicians rarely think about this when they receive the diagnosis, because they just want the cancer gone.

Musicians comprise a special category of athletes. Our athletic development focuses on finely tuning small muscle groups

in the torso, arms and hands – all of which can be weakened or injured from surgical incisions, intravenous punctures and chemicals, and irradiated tissue. Like any athlete, it takes years of preparation to build and tone the body as a career professional in music. Our vocational training mirrors that of sports in terms of the long-term investment from childhood onward into private instruction, specialized equipment, travels to competitions, higher education, etc. As one woman described it, "I don't even know how many years I've been a musician.... That's what I do; it's in my blood. And you know, to suddenly not have that, it's ... that ... I don't know who I am without it."

Injuries are the bane of all athletic-based careers. It isn't easy to take time off, nor is it a simple matter to launch a new career if injury jeopardizes a livelihood built upon years of training. Not surprisingly, sports medicine as the foundation of performing arts medicine, has revolutionized the pedagogy of musical training to include healthy mind and body conditioning. However, the repeated traumas to the body from breast cancer treatments (and the resulting emotional trauma) are far more invasive and potentially debilitating than what any specialization in occupational medicine covers in its current practices.

### **The Life and Livelihood Study**

Toward linking the physicality of music and breast cancer, the first phase of the Life and Livelihood Study is documenting how specific medical treatments affect a woman's ability to make music. More than 300 women musicians have logged onto the study website to report their symptoms by means of an anonymous online survey; those who finished treatment one-to-five years ago with no recurrence are eligible to fill out an extensive questionnaire; all others can contribute whatever comments they wish at the end of the survey. In all, 172 either completed the questionnaire or contributed comments at the end. In the second phase of the study, nearly 50 women who completed the questionnaire volunteered for a telephone interview with us, and we have conducted 38. Here are a few examples of their common, ongoing afflictions:

Lymph node removal under the arm can cause lymphedema, an often irreversible condition that makes the arm swell. Several of our study subjects reported that using a compression sleeve to restrain the swelling became constricting or painful after a couple hours of playing music.

Chemotherapy, surgery, or radiation can cause neuropathy; i.e., sensations of numbness or pain at surgical sites or in the fingers, arms, or toes. If your fingers hurt or feel numb, you can't work your instrument keys or strings. You also are apt to develop com-





pensatory movements to shield yourself from feeling pain while you perform, which creates an added layer of motor dysfunction (if not also psychic numbing to suppress pain).

Contracture and fibrosis from surgery and/or radiation often progress after treatment is finished. If your breathing is constricted, you can't play a wind instrument or sing. If your arms don't extend fully, you can't pull a bow across your string instrument or reach across your piano, timpani, or marimba, or raise your arms to conduct.

Survey and interview respondents reveal both musicians and doctors are unprepared for long-term problems. Nearly all of the musicians in our study felt extremely confident that their doctors could treat their breast cancer. But afterward, they felt frustrated that their health care system provided only limited rehabilitative services, most commonly lymphedema prevention and massage therapy. One of the violinists in our study had the foresight to bring her instrument to help the surgeon insert a chemo port away from instrument contact points at the collarbone. My surgeon was careful during my lymph node biopsy to avoid cutting nerves in the upper arm that would damage my horn-playing left hand. But we could not have anticipated the cumulative effects of surgery and radiation on my ribs, shoulder, and arm.

### **The "new normal" after breast cancer**

It is impossible to predict who will sustain ongoing symptoms that disable them, or whose coping skills will be sufficient if they encounter problems. The dearth of strategic planning for occupational well-being seems especially glaring in the area of mental health. All survivors struggle to define the "new normal" after breast cancer, and social work and psychotherapy resources help patients address a life-threatening illness. Nevertheless, surviving (or feeling gratitude for having survived) is not a panacea for chronic conditions that undermine the quality of life. Returning to work or life as it was before cancer is not always a straightforward process of simply taking up where you left off.

Survey and interview participants have expressed appreciation for the chance to disclose their struggles to us. Interviewees often register surprise, then relief, to learn that others have occupational problems similar to theirs. Although I am pleased that our project provides a forum for these women, I also am troubled that so many feel that they are on their own in confronting the challenges of survivorship. I suspect that this experience is not unique to musicians.

Despite the challenges musicians have described to us, very few have abandoned music. Their resilience and creativity in finding their way back are critical components of our research goal to describe and understand the experience of a specific survivor population. In fact, results from the interviews have taken us way beyond our original hope to identify a few salient themes of survivorship.

Conventional uses of music therapy – for example, playing recorded music to facilitate calm feelings during medical treatments – do not seem effective for this patient group. Musicians generally have a hard time shutting off their ingrained

tendency to analyze and classify whatever they are hearing. Listening to music can be deeply distressing for a musician who is out of commission, because they are reminded of what they cannot do (or might not ever do again). Musicians must choose carefully how they engage with music during treatment and afterward. Performing and listening may elicit pain (physical and otherwise), but avoiding music altogether may not provide relief either.

### **Motivated to take greater musical risks**

The musicians who participated in our study have described eloquently this conundrum. Some were determined to continue performing, claiming it helped them confront both the physical and existential changes wrought by breast cancer. Others felt compelled to challenge their workaholic attitude and resolved to lighten up on their perfectionism and develop healthier work and lifestyle habits. Several reported a budding interest to learn new repertoire that, previous to having breast cancer, seemed too challenging or elusive. Their capacities for taking greater risks was heightened as they explored new works or a new facet of their musical voices. Those profoundly incapacitated are grieving the loss of their musical selves, and often are angry and fearful, sometimes reaching gingerly toward hope to engage with music again someday.

Many musician survivors shared with us that, upon deep reflection, they became aware of a sense of legacy they felt to their audience, children, or students. One study participant recorded an album of cello duets with her daughters who also are musicians. She realized that she had no recordings of music from her own mother, who had died from breast cancer. A vocalist-guitarist embraced her physical changes as marking a new era of her artistic persona; she recorded an album of original songs with an accompanying booklet of her watercolors and writings, chronicling her breast cancer experience as a healing spiritual journey.

Some musician survivors give voice to their breast cancer experiences through service to their communities. The daughter of two Holocaust survivors emerged from breast cancer so transformed that she founded a community choir of fellow survivors and their loved ones. This ensemble is celebrating its fifth year of providing an annual concert series in a major metropolitan area. Another survivor, a rock guitarist, puts on a "Cancer Stinks Road Show." Many bring a new entrepreneurial spirit to their freelance work, as with the oboist who lobbied orchestral musicians from three eastern coastal states to volunteer for a concert benefiting local hospitals and research. Invoking the shared gallows-humor among cancer patients, a retired music professor and pianist recorded an album of "Chemo-Karaoke" sing-along songs. Her new role in rousting chemotherapy patients to sing with her "Glory, glory, radiation!" brings laughter to an otherwise gloomy treatment room.

### **A rehabilitation plan for musicians**

As we begin to process the ocean of data collected over two years, I can share a solid take-away message so far. The quality of life for people who lead active physical lives is a vital factor in treating them for breast cancer. For musician patients, health care practitioners must help them approach their use of an altered physical body in new ways, so that they can func-



tion in a manner healthy and appropriate to their occupations. At the Piper Breast Center in Minneapolis, patients can receive a pre-surgical assessment of how they move so their doctors can design a rehabilitation plan for them. Therapists and physiatrists at the Sister Kenney Institute routinely treat musician survivors from Piper and elsewhere. They note that musician patients know what they need to do to perform, but often are at a loss as to how to restore their peak physical condition after breast cancer. Appropriate mental-health counseling also can help patients navigate effectively through post-treatment challenges, including career rehabilitation.

My own diligence to thrive as a musician cured of breast cancer led me to various practitioners, not only those at Sister Kenny but also to a hospice doctor in Duluth who concocted a topical cream to deaden neuropathic pain. In addition, Rolf and other massage therapists have untangled, slowly and carefully, the mass of hardened muscle fibers, scars, and myofascial tissue around my rib cage. I am working with a teacher of Alexander Technique to restore my balance and poise so that I may move and play the horn with ease again. I never really stopped performing; it was just so painful to play. I was determined not to let my chronic symptoms prevent me from continuing to perform with two chamber orchestras in Duluth, but constant pain made me reluctant to cultivate new performing opportunities here in the Twin Cities.

Although the occupational needs of musician survivors launched our research project, my colleagues and I designed our study to generate hypotheses for additional inquiry, including topics beyond the exclusive concerns of performers. Within these musicians' stories are themes relevant to a much wider constituency of patients and their doctors. From the insightful perspectives into the healing role of music, for example, we can affirm the creative spirit that can be nurtured within all patients. We hope that our findings will engage the medical community in new research initiatives that will improve the quality of life for all cancer patients and survivors, regardless of their level of activity.

In facing cancer and other life-altering circumstances, people need support to preserve their physical, emotional, mental, creative, and spiritual health. Musicians who thrive beyond their own times of crises can, in turn, "make a joyful noise" as they share their experiences, strengths and hopes with others. Such returns are possible to cultivate in all walks of life and livelihoods.

### 2011 Study Update

For this study, I assembled a team of colleagues to conduct the research with me so that our methods would be cross-disciplinary. We spent two years collecting data from women musicians across the United States who were breast cancer survivors. An online survey asked about specific symptoms and side effects. We also asked survey respondents to volunteer for telephone interviews to provide additional details. Seeking to describe and understand the breast cancer experience through the lens of a musician, we asked subjects about their engagement with, during, and after breast cancer, whether they noticed changes in tone/and or artistry, and if their doctors considered the career demands of a musician in determining their treatment plan.

The majority of women who participated in the study experienced one or more side effects from their breast cancer treatments. This confirms some well-established research on the impact of chemotherapy, radiation, and surgery. However, ours is the first study to connect these side effects with a specific occupation. Given the athleticism required for maintaining a career in music, we wanted to document how the duration and severity of symptoms affected a woman's ability to function as a musician.

I was completely surprised at one particular finding of the survey data. Over 90% of the participants noted that the onset or persistence of their side effects had occurred after their treatment for breast cancer ended. For me, this illuminated a huge problem of what resources musician survivors had for resolving long-term issues that undermined their optimum physical fitness.

### Recommendations

I am pleased that the Life and Livelihood Study has contributed to the growing field of research in cancer rehabilitation, survivorship, and quality-of-life. My colleagues and I have begun to share our data at conferences, and I recently submitted an article for consideration in the journal *Medical Problems of Performing Artists*. At this writing, I can offer the following recommendations (gleaned from the study data) toward helping musicians and their doctors plan to thrive in survivorship:

1. Tell your doctors, nurses, and members of your cancer care team that you are a musician. Request time to explain to them exactly how you use your body to function as a musician. If possible, schedule a pre-surgical assessment of your occupational functionality with a physiatrist or occupational therapist so they can guide you through recovery of your torso and limbs affected by surgical incisions, radiation, chemo ports, etc.
2. Schedule regular assessments with a lymph edema specialist, beginning soon after your first surgery. New research on lymph edema shows that early detection of any swelling in hands and arms can be treated effectively.
3. Discuss with your oncologist all chemotherapy drugs (including post-treatment hormone therapy) available for your particular breast cancer type/stage, in order to assess which ones have side effects that pose the least impediment to your instrument.
4. Discuss with your doctors the role of complementary/integrative treatments that support your occupational as well as general health. Acupuncture, for example, can help minimize nausea from chemotherapy. Certain types of yoga can strengthen the lungs. Using an incentive spirometer for daily breathing exercises can help vocalists and wind/brass players maintain their breath support.
5. Work closely with a physiatrist and/or physical therapist who understands your specific occupational needs. Be mindful that your previous routines in strength training, aerobics, or whatever fitness pursuits you engaged in could actually harm you, espe-





cially if you have tendencies to push through pain and weakness. "On with the show" has backfired for many musician survivors!

6. Seek out mental health support services that are available for breast cancer patients. Support groups or individual counseling can provide a healthy outlet for expressing not only your feelings about having cancer but also help you prepare for your new identity as a "survivor." Music has a huge role in this process, one that is poignantly unique for musicians.

7. Find advocates among your musician colleagues. Depending on the kind of music you perform and the nature of your employment as a musician, your relationship with peers (and for many, with music itself) may be transformed. Having even one colleague who will walk beside you is priceless.

### New Initiative

Now I wish to explore the experience of health care practitioners in treating women musicians diagnosed with breast cancer. In the fall of 2011, I launched a new initiative to gather information from doctors, nurses, physical and occupational therapists, counselors, alternative medicine practitioners – anyone who has treated a woman musician diagnosed with breast cancer. The website [musiciansurvivors.com](http://musiciansurvivors.com) contains links to some published essays on the study and a link to an

online survey for health practitioners to take. Survey respondents can also volunteer to provide additional information through an interview. I encourage readers here, and various healers (including MDs and nurses) who have worked with musician survivors, to share their experience with us through the study website.

My goal is to gather data that will describe "best practices" in preventing and rehabilitating side effects that impair a musician's ability to function in her livelihood. If you know of anyone who is currently treating (or has treated) a musician for breast cancer, I encourage you to share with them the study site link to take the survey. Together, I am certain that we can provide a holistic scenario of optimum care for our sisters fighting this battle.

*Sarah Schmalenberger, a hornist and musicologist, is an Associate Professor of Music at the University of St. Thomas in St. Paul MN. She created the Life and Livelihood Study in 2007 in search of solutions for musician survivors of breast cancer. This article is re-printed with the expressed permission of Sarah, the University of St. Thomas magazine, St. Paul MN, and with the consent of the International Women's Brass Conference, which published the article in the IWBC Newsletter.*



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# Caesar LaMonaca (1924-2012)

Jay Andrus said, "I never met anyone who did not like Caesar or did not enjoy his company." "He was an entertaining storyteller with a wealth of knowledge and an unending supply of anecdotes, especially about musicians and the music scene."

Jay also relates: "Leopold Stokowski (conductor of the Houston Symphony 1956-1961) remarked on one occasion that Caesar was the best low horn player he had ever heard; he is also the best I have ever heard."

Even though Caesar did not teach full-time at a major conservatory, he produced more than his share of professional horn players, including Jay Andrus, retired from the Houston Symphony Orchestra; Martin Hackleman, principal Horn of the National Symphony Orchestra; Mike Wall, retired from the Vancouver Symphony; and David Wakefield of the American Brass Quintet.

He was born Cesare Vito LaMonaca in Providence, Rhode Island, the second child in a musically prominent family. The family moved to Miami, Florida in the late 1920s. Caesar grew up playing in his father's Drum and Bugle Corp and Bay Front Park Orchestra.

Caesar enlisted in the Army Air Corps as a high school senior and served overseas during World War II as a member of the 337th Bomb Squadron. He was a radioman and waist gunner for B17 crews. His bomber group suffered some of the highest casualty rates of any outfit in the American Armed Forces.

Caesar received numerous commendations for valor and had many of his planes shot up. On one occasion he was forced to bail out in the English Channel. Even though Caesar came through unscathed, many of his fellow crew members did not. Caesar once remarked that after his war experience, he was not inclined to get nervous about playing music.

After the war, he attended the University of Florida in Gainesville and was a member of the Florida Gator's football team. After a year, he transferred to the Juilliard School of Music, where he completed his degree, studying with James Chambers and Arthur Berv, and served as an extra or substitute horn player with the New



York Philharmonic on occasion. He also tested horns for Lorenzo Sansone.

Caesar played with the New Orleans Symphony for two years before joining the Houston Symphony, where he played for 25 years. He frequently served as the players' committee chairman, served a term as the Houston Musicians Union President, and was the horn instructor at the University of Houston.

Upon retirement from the Houston Symphony, Caesar moved to Billings, Montana, his wife Mary's hometown, where he ran his own piano and organ store, LaMonaca's Music Center, for 15 years. He also served as the horn instructor for a number of years at Montana State University in Bozeman and

had private students until months before his death. He eventually sold the music store, but continued his piano tuning business until his death.

It was my great privilege to be a student of Caesar LaMonaca at the University of Houston and also a colleague as a member of the Houston Symphony horn section during the last ten years of Caesar's service.

Caesar was primarily the student of James Chambers and Arthur Berv and embodied the best of the Horner tradition. Caesar's tone production in all dynamics and registers was amazing. He also had the uncanny ability to always produce the correct note. Even on rare occasions when he would miss-finger a note, he would nevertheless produce the correct pitch, albeit of greatly reduced quality, much to his amusement. This is, of course, acoustically impossible. I remember as a student learning orchestral excerpts with Caesar playing the second horn part. The experience was like floating on a cloud, being buoyed up and carried along by a supernatural wonder.

Caesar developed a technique which became one of his central ideas about horn playing. In the low register, the air and its support mechanism is held low in the abdomen, and in the high register, the air is to be lifted by the strong abdominal support. This is like riding an elevator to the level you want then going straight into the note, not reaching up or down. Caesar developed an entire method for teaching this technique. When I have run across players that have a weak low register and make this suggestion, they are invariably amazed at the resulting improvement.

Jay Andrus

I was lucky to have Caesar as my main teacher. His natural, relaxed approach and beautiful warm sound was imbedded into my sense of what the horn is to this day.

But in many ways I value his personality even more than this acoustic stamping. He always had a calm grace of listening and speaking that made me feel relaxed. His gentle enthusiasm always had a sense of humor not far away. I asked him once years after I got my first professional job why he constantly tried to talk me out of playing horn for a living when I studied



Caesar LaMonaca with his uncle Joe LaMonaca, who played piccolo with the Philadelphia Orchestra for over 30 years - at the Bay Front Park Bandshell in Miami, where Caesar's father conducted.





with him. He said, in very matter of fact way, that if I could keep my drive in spite of that regular diet of despair that at least I would survive even if I did not succeed.

His appreciation of what the horn brought to his life never waned and he would tell his great stories with unwavering enthusiasm to the end. I know he was proud of my success but probably never knew how much his personality as a horn player and as a person created the matrix that has been my foundation to this day.

*Martin Hackleman*

Caesar LaMonaca was my horn teacher my freshman year at the University of Houston, which I attended because my father knew the band director there. I didn't know Caesar before I arrived, but had heard good things about his teaching.

Caesar had studied with James Chambers and his approach was rather well within the New York style of horn playing. I am sure that the approach helped me to get admitted to Juilliard the following spring. So although my time with Caesar was limited to one year, he had enormous influence on my playing.

The thing that dominates my memory about that year with Caesar is his warm-up routine. I recall he would play through it with us students every lesson in unison, teaching the fundamentals of sound quality, even flow of air, better low register by "pressing my belly against my belt," and a lovely legato style. He would intersperse encouragement and instruction throughout the routine. Also included was an exercise that was great at building stamina and improving louder dynamics. He advocated the opening passage of *Ein Heldenleben* as a part of daily warm-up to help connect the registers. I loved his personable, but demanding demeanor at lessons. He was friendly and sometimes even shared a story or two. His laugh came easily.

I also recall a dinner at his house. He was great at kicking back and talking about his dreams for retiring to Montana, where he would continue his retirement tuning pianos. A few years later, after I had joined the American Brass Quintet, I met him in Montana while on tour, where he was retired. Although that time was brief, I felt that I was lucky to know Caesar LaMonaca – a lovely man and wonderful teacher.

*David Wakefield*

I studied horn with Caesar LaMonaca from 1963, when I was in high school, until 1970, when I graduated from the University of Houston. He was a great teacher, not just for the horn, but also for preparing young students for life and more specifically for an orchestra career.

During the years I studied with Caesar, the Houston Symphony musicians were struggling to improve their wages and working conditions. Caesar was right in the middle of this effort. He was the Players' Committee chairman and negotiated several of the union contracts. He would often tell me what was going on, some of which was appalling. For me, it was a real eye opener. I had been smitten by all the great music and the sound of the horn, but I had not given any thought to what it would be like to pursue an orchestra career and make a living as a professional musician. He stressed that if a student wanted to have a career as an orchestra player, he had better be prepared for this struggle and the psychological effect it would have on his attitude towards his work. While he was

always encouraging as a teacher, he had a reserved skepticism about students becoming professionals. I believe that this attitude prepared those of us who were determined to become horn players to have a realistic perspective on what we were getting ourselves into. He also served as a great role model for those of his students who later became involved in improving the orchestra musicians' lot.

As a horn teacher, Caesar's emphasis on quality air support was his technical *modus operandi*. He would have students practice starting notes in all registers just with the air and without the tongue. He taught that relying on proper air support was even more important than the proper placement of the embouchure. He would even have students set the embouchure incorrectly but tell them to rely on how it feels to start the note with the proper air support. He reasoned then that if the embouchure was properly set, you had no excuse for missing a note! He also emphasized the vocal nature or singing quality of the horn. I don't remember him singing in the lessons much, but he had his students sing passages and then play them. He once played for me an old 78 rpm phonograph recording of Jussi Bjerling (one of his favorites) singing some aria to emphasize that we too should be singers on the horn.

After I returned to Houston from graduate studies at Juilliard, I was to play the Brahms Horn Trio. I arranged a coaching lesson with Caesar. At Juilliard I had worked on getting a clean, crisp staccato with my teacher, Joseph Singer. I had incorporated my improved staccato technique into the second movement scherzo, but Caesar felt that it sounded too harsh and not very musical. He had me play it less staccato, more *leggiero*, and afterward said that it sounded more vocal and much more natural. To further convince me that most musicians would agree, he had his wife Mary, a violinist, listen to me play a few of the passages both ways and asked her which style she preferred. She, of course, chose the vocal style. While I had always appreciated his emphasis on this vocal approach, this was an "ah ha" moment for me, one which I will never forget.

Caesar was a wellspring of great horn and musician stories, and I never tired of them. One of my favorites involves Caesar's piano tuning. Tom Newell (later of the Boston Symphony) became the new first horn of the HSO in the early 1950s. Tom was not only a fine horn player, but also a piano technician. In those days, the HSO season was short – 30 weeks or so. Musicians supplemented their income by doing other things. Tom helped Caesar get started as a piano technician. Together they bought old pianos, restored them and sold them for a profit. Caesar had played two seasons as second horn in the New Orleans Symphony before moving to Houston. The fourth horn and personnel manager in New Orleans was Vince Orso. In 1957 Vince also became the personnel manager of the newly formed Santa Fe Opera Orchestra. For many summers Vince hired Tom and Caesar to play horn and also tune all the rehearsal pianos for the opera company. On days they did not have orchestra work, they would get a list of pianos that needed tuning. Most of these pianos were located in patron's homes where guest artists would reside while in Santa Fe.

One summer in the early 1960s, the opera company featured Stravinsky operas conducted by the composer himself. Caesar received his piano list one day and went to a beautiful



mansion-like home to tune the piano. Someone let him in, directed him to the piano and said "Mr. Stravinsky will join you in a few minutes!" Caesar had not had any idea that this was the residence where Stravinsky was staying. He said his anxiety level went up about 400%. "Imagine tuning a piano with an ear like that in the room!" He quickly proceeded to the piano and set his basic octave as quickly as possible. After a few minutes Stravinsky strode in and they began a lively conversation about tuning pianos and tuning in general. When Caesar told Stravinsky he played horn in the orchestra, Stravinsky asked him what he thought about his horn writing!

Caesar liked Stravinsky's music, but I heard him express on more than one occasion that he felt some of his writing for horn was overly tiring (*Dumbarton Oaks*, for example). As Caesar explained, it was

one thing to play a repetitive theme in one register on the piano. It was quite another to orchestrate it in the high register of the horn, have the player play it over and over again, with very little rest between the passages. I don't know how he answered Stravinsky, but I am sure that if he offered anything critical, it would have been in a constructive manner and in the best of taste. In the end Caesar said that they had



LaMonaca with Stravinsky when the composer conducted the Houston Symphony

a wonderful conversation and that this once in a lifetime opportunity to visit with one of the world's greatest composers was a moment to remember.

Caesar was an unforgettable person who came into my life and affected it forever in ways I am still learning to appreciate. It's unfortunate that it takes his passing to make us all reflect on his influence on us. I know that we shall forever miss him, but we will also always hear his voice – especially before those darned first note attacks!

*Mike Wall*

Caesar La Monaca was not only my colleague, but my best friend and mentor from the time I arrived in Houston. I was privileged to sit next to him on third horn for twelve years. He was the rock that held the section together, the most experienced and solid player among us, the major teacher in town, and a fearless first choice as head of every Player's Committee during his time in the orchestra; and he was responsible for every gain made for the musicians during that period. Notable was his great courage, never backing down, whether to management lawyers or redneck bullies at a bar.

Caesar's stories and anecdotes were wonderfully entertaining, and even to this day, I find myself remembering and even repeating them. He was best man at our wedding, and advised us in buying our first home. I feel really fortunate that he played such a large part in my life.

*Leo Sacchi*



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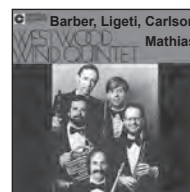
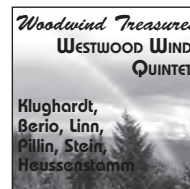
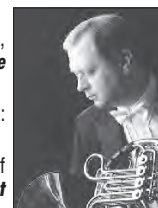
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Bach and Einstein were seen  
eating lunch together.  
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# Inner Voices: The Alto or Tenor Horn

by Mark Anderson

Valved horns have two traditions: those of brass bands and those of orchestras. Brass players in brass bands believe that horns are usually made with three piston valves, configured as “upright” instruments that look something like a baby euphonium, fingered with the right hand, and usually pitched in E<sup>b</sup>. Brass players in orchestras and bands with mixed winds usually believe that horns are made with four rotary valves, configured in a circular pattern looking like no other brass instrument, fingered with the left hand, and usually pitched in F and B<sup>b</sup>. I refer to these instruments as “alt-horn” and “waldhorn,” respectively, as explained below.

In the process of doing the research for this article, I ranged all over the world and back again via letters, telephone, and the Internet. I was amazed by the passion of some players when it came to making qualitative distinctions between these instruments.

## The Horn

In the United States, most of the literature is about the horn typically used in an orchestra. That instrument is known in some languages as cor, corno, or Waldhorn. Most Americans refer to it as a French horn. That term raises objections from members of the International Horn Society. In each issue of *The Horn Call*, the masthead states: “The International Horn Society recommends that Horn be recognized as the correct name for our instrument in the English language.” Members subscribing to the horn list on the Internet almost came to electronic blows recently over one person’s insistence on using the term “French Horn” for a list title to avoid confusion.

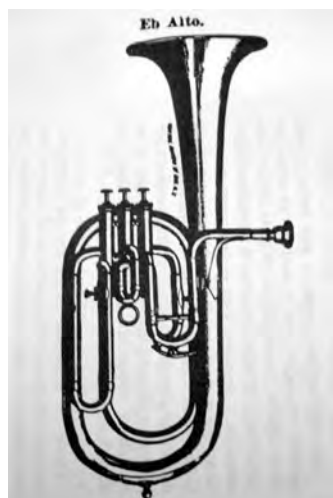
## Adolph Sax

Horn players in brass bands find friction about the name, too. The instrument was conceived in Brussels and brought to fruition in Paris by the Belgian inventor Adolphe Sax. Contemporaneous advertisements for his instruments have captions showing the instrument as either a saxotromba or a saxhorn: alto (sometimes tenor) in E<sup>b</sup> (Mi<sup>b</sup>). Germans may call it Altkorno, and in the Netherlands it is an Althorn. In the United States it is an alto horn; in Britain, a tenor horn. Among the rules for subscribers to the Brass Band List on the Internet (based in the UK) is found this exhortation: “...please keep to the following names for the instruments:... Tenor Horn... not Alto Horn...” The new list briefly acknowledges the term “alto horn” as being used in the United States.

## Alto Instruments

The word “alto” is frequently used in other instrumental contexts as an adjective for instruments pitched a fourth or a fifth below the “soprano” instrument of the same family. Thus we know of the alto clarinet, alto saxophone, alto oboe (cor anglais or English horn!), alto flute, alto trombone, etc. This is probably the tradition Sax was following when he called his instrument the alto Saxhorn. It is also possible that he referred

to it as a tenor saxhorn when he was considering the three-foot long E<sup>b</sup> instrument as the soprano. In that event, he seems to have called the 51 inch long B<sup>b</sup> instrument a “contralto” with the 79 inch long E<sup>b</sup> instrument as the tenor. (These are approximate lengths of the instruments.) The E<sup>b</sup> saxhorn retained that name in British brass bands until about the time of the First World War; after that it was known as “tenor horn” and now is designated generally as “E<sup>b</sup> horn.” In almost every other country, it is regarded as an alto instrument, which is more appropriate with regard to its tone and pitch.<sup>1</sup>



Alto from Arban's Complete Method for Cornet

## Tenor Horn

The Norton/Grove *Concise Encyclopedia of Music* follows the entry in the full-length Grove's by Anthony Baines in defining the tenor horn as “A valved brass instrument of alto (!) pitch.... Historically it is the modern form of the E<sup>b</sup> alto saxhorn, also termed ‘tenor.’...” In Baines's own book<sup>2</sup>, his discussion of the upright Saxhorns lists the “E<sup>b</sup> alto, at first also called tenor....” While doing the research for this article, I could not help but observe that the usual American usage was alto horn or just horn. British correspondents were most insistent that, if an adjective were used, it must be tenor horn. However, almost all the English-speaking brass band members seem to be comfortable in referring to the instrument as the horn (with no adjective), as are players in other countries.

## Non-horn Horns

The difficulty is that other instrumentalists like the word horn also. Not just those who play on the circular-patterned and rotary-valved instruments but also those who play trombones, saxophones, trumpets, guitars, and stringed instruments with bass voices, especially jazz players. It might be interesting to have the inner voices in orchestras and bands played by Fender basses (i.e., “horns”), but this is probably not what the composers and arrangers intend.

## Waldhorn and Althorn

No solution will satisfy everyone. I agreed to write this article about the horn. Herein I will refer to the roundish thing with rotary valves played by lefties as a waldhorn (from the German, thereby avoiding the French horn controversy in the US). The upright thing with piston valves played by righties I will refer to as an althorn (from the Dutch, thereby avoiding the English “tenor horn”). They are both lip-vibrated aerophones.



Frequently, each of these horns provides the inner voicing for the various ensembles and, on occasion, emerges as a leading and even solo voice.

From the 1830s until about 1900, the most common voice in both the brass bands and the ensembles of mixed winds were the althorns; after the turn of the century, the althorn continued to be the instrument of choice for brass bands, but mixed wind ensembles began to depend more and more on the waldhorn. Orchestras continued their reliance on valveless waldhorns (i.e., natural horns) despite the development of fairly reliable valve systems to replace the old and awkward system of crooking the horns in the tonality of each piece of music. Many stories are told about composers like Brahms who wrote for the natural horn because they favored that sound. Thus many orchestral players clung to their natural waldhorns.

### Concert Bands

The influential bandmasters Patrick Gilmore (1829-1892) and John Philip Sousa (1854-1932) believed that the band of mixed brasses and woodwinds sounded better than the typical brass band. The mixed instrumentation of their groups seemed to demand the timbre of a waldhorn to bridge the gap between the brasses and the woodwinds. Sousa's long association with symphony orchestras (he was a violinist) made him a strong proponent for "symphonic" bands. Especially after the enormous popularity of Sousa's bands from the 1890s to the 1920s, the valved waldhorn has been the alto voice of choice for American concert bands.

### Marching Bands

In the United States, the typical pattern in the twentieth century has been to train school-aged musicians to play the waldhorn rather than the althorn so they can participate in both mixed wind ensembles and orchestras. Sometimes these young players are required to switch to an althorn (or, more often, a poorly made "mellophone," "marching French horn," or "frumpet") when the bands march. Never having played an althorn of particularly good quality, this experience tends to produce waldhorn players who sincerely hope that they will never again have to play an althorn of any kind.

### Valves and Double Horns

Before the successful addition of valves to the waldhorn by Heinrich Stölzel in the early 19th century, the valveless instrument was played chromatically by manipulation of the hand in the bell. The instruments were made in a wide variety of keys and often had crooks to permit key changes. One of the frequently used tonalities was E $\flat$ ; for instance, many of Mozart's works for hand horn are written in E $\flat$ . It wasn't until the era of valves was well under way (long after the death of Mozart) that the waldhorn players began to prefer the instrument tonality of F and, for higher parts, B $\flat$ .

At the end of the century, the company Ed Kruspe (established by Johann Eduard Kruspe, son of Franz Carl Kruspe) in Erfurt began the successful experimentation that combined two horns (F and B $\flat$ ) into one. Finally, the horn player Edmund Gumpert and maker Fritz Kruspe (son of Johann Edmund) produced the Gumpert-Kruspe double horn. The fully functional "Waldhorn in B mit F-maschine" was exhibited in Markneu-

kirchen (an instrument-making center in what became East Germany) in 1897. Anton Horner, a student of Gumpert, collaborated with Kruspe to make the Horner model double horn introduced in 1904. It was the pattern that was the basis for the Conn 8D.<sup>3</sup>

Note that early orchestral horn parts in E $\flat$  were composed for the hand horn while E $\flat$  horn parts in band scores were written for the althorn.

### Althorns

Althorns, however, have been pitched in E $\flat$  at least since Sax began producing his horns in the 1840s. One of the major differences between althorns and waldhorns is that the althorn in E $\flat$  sounds the fundamental a seventh higher than the waldhorn in F and a fourth higher than the waldhorn in B $\flat$ . This is because the F waldhorn is about twelve feet (369 cm) long and the E $\flat$  althorn is about six and a half feet (200 cm) long.

Music for the althorn is traditionally written in E $\flat$ . Combined with the printing conventions designating these as "horn" parts, it is no wonder that band directors and waldhorn players have often thought that the parts were intended for the waldhorn. However, compare the range of the old parts written for E $\flat$  waldhorns (again, see the Mozart concertos) and the range of the band parts written for althorns, and it is clear that different instruments are intended.

### Timbre

The timbre of the althorns and waldhorns is quite different. Although they share an overall conical tube shape, the taper is not the same (although this certainly depends on the manufacturer and date of construction). Furthermore, the previously mentioned difference in length puts the lower partials of the althorn almost an octave higher than those of the waldhorn. The often acute difficulty in centering tones on a waldhorn is directly related to the closeness of the partials being negotiated through its most frequently used range.

### Mouthpieces

The mouthpieces of both instruments tend more toward a funnel shape than toward the cup shape of the trumpets and trombones, although the althorn has a much wider and deeper mouthpiece than the waldhorn. This, too, is subject to a great deal of variation. Sometimes waldhorn players who are asked to substitute on althorns find that they are able to make the transition most easily by using a shank adapter to accommodate their smaller waldhorn mouthpieces. Althorn players usually feel that this modification changes the timbre of the horn too much.

### Sound Quality

The most important variable is the player and the kind of sound quality the player attempts. It is probably in this essential element where althorn players in the United States are at the greatest disadvantage. The distinctive sound of the althorn, while varying from player to player, has been valued and developed in Britain and in other countries where the brass band tradition of the 19th century has remained vigorous for more than one hundred and fifty years.





In the United States, the ensembles of mixed winds using waldhorns have become the pattern while the brass band tradition has been dormant until recent years. The exception lies in the bands of the Salvation Army. Yet in the United States, the Salvation Army bands have frequently depended on a public music education system to supplement their own training of young players. Unfortunately, most music educators have been mainly ignorant of the existence and value of the althorn. Many althorn players in the United States are players whose chief instrument was not originally the althorn. These players confess that their greatest difficulty is often in finding a distinctive voice. They believe that the ideal timbre was more apparent for their other instruments.

According to contemporary skilled althorn players, one of the unique advantages of their instrument lies in the flexibility of the quality of timbre. As required, they can blend easily with cornets, flugelhorns, trombones, baritones, euphoniums, tubas and, yes, even waldhorns. Yet in the hands of an artist, the althorn has a unique quality that would be difficult for any of the other brasses to match. A few years ago in *The Horn Call*,<sup>4</sup> Jim Decker advocated acquiring and learning to play both the althorn (he was writing specifically about a “contralto” horn which seems to be an althorn manufactured in the oval shape preferred in German brass bands) and its close cousin, the Wagner tuba. His observations were made from the point of view of the frequent use of these instruments in the recording studios and the potential use with marching bands.

### Acceptability

A highly skilled althorn performer, enrolled in a DMA program, was informed that the instrument would not be acceptable. A different instrument needed to be used for fulfilling the performance requirements. If our traditions of acoustic music-making survive, it will be interesting to see if the growing numbers of brass bands in the United States will have any effect on the lack of esteem presently accorded the althorn in our secondary schools and universities.

### Configurations

I have been writing about the E<sup>b</sup> althorn in its upright configuration, which continues to be the most common style for quality instruments. In the nineteenth century, it was just as common to find althorns manufactured as bell-front or bell-rear (over-the-shoulder) instruments, the latter being especially favored for marching bands. Many of the famous military bands of the civil war era used bell-rear



Bell-rear (over-the-shoulder) alto from a 19th-century catalog



Bell-front alto, also from a 19th-century catalog

instruments. Instrument catalogs of the 19th century are replete with all of these configurations as well as a circular pattern somewhat equivalent to a 20th-century mellophone.

### Althorn Recordings and Soloists

How are these horns supposed to sound? No althorn player that I've talked to wants the instrument to sound like a waldhorn. In general, they tend to disdain the sound of the waldhorn. Thomas Mack, a composer of band music for the Salvation Army, says if he ever needs a waldhorn kind of sound from a brass band, he can get it by combining the althorns with the trombones. (It's true: I heard the sound very distinctly in a rehearsal of the New York Staff Band).

Most of the players listen to Sandy Smith for a great alto sound. (“Gareth Wood” on the CD *Concerto*, Chandos 4523. “Variations On A Welsh Theme” from *Double Champions*, Polyphonic CD QPRL 065D.) Gordon Higginbottom is often mentioned (*Sonata*, Kirklees CD KRCD 1016 - he does some remarkable ALPhorn playing here, too.)

I have also enjoyed hearing less prominent players like Lauren Garell with the New York Staff Band of the Salvation Army, Wim Naujoks (“All Your Anxiety” on *Treasures From Heaven* CD RM9507 available from Simply Brass in Canada), and John Thomas (“Goodbye to Love” from *Australian Brass*, BG Music Productions - no number).

Arranger Mark Freeh (and other correspondents) mentions a young British player named Sheona White as being an absolutely superb althorn soloist. In addition, YouTube examples of her playing, a good recording is available from Just Music in Scotland. Mark also mentions Billy Rushworth for his astounding technique. Another writer gives special mention to David Altman and Claire Allen.

The Mason Jones recording of the Hindemith Sonata for Alto Horn in E<sup>b</sup> and Piano with Glenn Gould on the Sony collection of the Hindemith sonatas for brass and piano (Sony, SM2K 52671) should be mentioned. These two are certainly great musicians. An apocryphal story says Mason Jones was handed an althorn the day he was to make the recording – apparently he assumed that he would be playing his waldhorn! The tonal quality on the recording makes me think that he is probably using his regular mouthpiece with an adapter bit.

Paul Anderer wrote that his associate in the New York Metropolitan Opera Orchestra, Michelle Reed Baker, has recently recorded the Hindemith on an althorn. I have had the chance to listen to a tape of a live performance of Michelle playing the Sonata, and it is quite lovely. However, as with the Mason Jones recording, I believe the althornists are correct in saying that the use of an adapter for a waldhorn mouthpiece does tend to “thin out” the true sound capacity of the althorn.<sup>5</sup>

### The Music and the Writers Hindemith

Awareness of the Hindemith Sonata was one of the things that moved me toward learning more about the althorn. After all, in doing his cycle of sonatas for brass, he considered the althorn important enough as a solo voice to have its own solo sonata, and the range of the solo part is limited to the althorn range. Few other composers “outside” the brass band tradition have done this, at least in the 20th century.



In the Sonata (as in the Concerto for Horn), Hindemith includes a poem intended to be recited prior to the last movement, a dialogue for the pianist and hornist. It seems to me that the poetry in both of these works is intended to present an image of the sound of horns as the sound of horns of long ago, in an autumnal forest. For me, at least, this conjures up neither the sound of the waldhorn nor the althorn – rather, it makes me hear sounds of the natural horn. This possibility was reinforced for me by correspondence with John Chapin, who was playing the Sonata and trying to work it out. Willie Ruff also wrote about the poetry in an article for *The Horn Call*.<sup>6</sup>

Ruff pointed out that Hindemith had sanctioned the Sonata's performance on waldhorn and alto sax as well. In that regard, one of the premier composers for band (brass and mixed winds), Steve Bulla wrote to say, "You mention the Hindemith Sonata. This is not a great example of the [alt]horn style I have referred to. Hindemith, one of my favorite orchestral composers, wrote this for the horn as a solo instrument. The piece also works well for Alto Saxophone, if you get my point."

### Leidzen

For great althorn writing, Steve cites Eric Leidzen (as do many other composers and players) as being especially good in his scoring for the instrument. (An oft-mentioned solo work is Leidzen's "The Old Rustic Bridge," found on YouTube). Steve writes,

You ask how I write for the instrument. Yes, I do hear the distinct sound in my mind as I score. I've been listening to brass band recordings all of my life. As I studied the scores of Leidzen in particular, I learned how to score for the brights (cornets and trombones) and mellows (everything else) as separate choirs for maximum color effect. Leidzen would even take the brights into a "sharp" key while muted (an extremely thin sounding texture) and then change into a dark "flat" key with the entrance of all the mellow instruments. Check out his piece entitled *The Children's Friend*. Horns featured prominently along with Baritone in rich, mellow textures.

### Ball

Eric Ball is another frequently cited composer who made effective use of althorns. In a biography of Ball,<sup>7</sup> Peter Cooke quotes Ball:

There they are – just three of them, surrounded on all sides by cornets, euphoniums, basses and the rest, and hidden from public view by the conductor and his rostrum and music stand. Nor is their placing on the platform their only sign of humility. Given a full-band fortissimo, can they be heard amidst the din? They add their quota, it is true, but the cornet-tone shrieks, the trombone-tone hardens, the tuba-tone spreads – and the horns are almost lost in the sound and fury. Of course, in the best bands the conductor sees that the horns are given a fair chance. Their harmony, so valuable in piano or mezzo-forte, is allowed to colour and refine the whole ensemble. At these levels the general tone of the band is pleasing, balanced; and as the wise

conductor builds up to a fortissimo he keeps it that way.... The fact is, horn players have to work so hard in the brass band. There ought to be six of them, not three; two on each of the three parts, giving scope for a little relaxation now and again in quiet work, and for a satisfying bank of sound in forte or fortissimo. Most horn parts keep a-goin' with little rest, and the wonder is that the players do not become less sensitive than they do. Those who retain virtuoso standards in spite of the physical demands made upon them are greatly to be admired.

### Six horns then!

Some waldhorn players would like to increase their numbers in the orchestras and mixed bands for similar reasons! Mark Freeh writes that he has arranged about 350 pieces for various brass ensembles including parts for waldhorns and althorns. He insists that it makes great sense to call the althorn the "E<sup>b</sup>horn" because both alto and tenor are "misnomers." He goes on:

The E<sup>b</sup> Horn... is a beautifully lyrical instrument that blends well with all of the other brass band instruments. I can't say the same for French Horns i[n] the brass band. Horns also have a good range and technical ability (depending on the player). Without the E<sup>b</sup> horn you could not have a brass band. They link the top of the band with the bottom.... Unfortunately, the E<sup>b</sup> Horn as a solo voice has been sadly neglected....

An anonymous correspondent writes,

I have played a good bit of traditional German Band music. Our "book" is made up ... from [a] stay in Germany... It's a fairly large collection of music and the arrangements seem consistent in their use of the... [alt]Horn. The part is marked... Tenorhorn 1 and 2.... The... parts are high; they hang around the (written) upper half of the treble clef staff. Typical voicings have the tenorhorn playing arpeggiated counterlines (a lot of this!), and other melodic counterlines, or doubling the trumpet melodies an octave down. When two... parts are written, they are usually harmonized in thirds, with a lot of unison passages. Occasionally, horns team up with trombones, euphonias, and tubas for big low brass tutti sections.

### Instrument Manufacturers

It seems as though most of the althorn players in the British and Salvation Army Brass bands play Besson instruments, with many of them preferring the Sovereign model. I ran into the Boosey and Hawkes (manufacturer of the Besson) representative at Steve Dillon's shop (Woodbridge NJ USA) and had a chance to look at their new horns. Wim Naujoks, principal solo horn with the Amsterdam Staff band, really likes his Boosey and says it has the "warmest sound plus(!)... its own identity."





In contrast to this, Fred Harvey in the Imperial Brass Band (NJ USA) wrote,

I play a B&H Sovereign, a lousy instrument. It has a hard upper register and the valves are terrible.... My cousin has a Yamaha... and I played that horn for a while. What a horn! It's about fifteen years old, but I have never played on an instrument that spoke as well as that one.... I think the thing that made the difference is the fact that Yamaha is about 8" longer which gives an "open wrapped" situation compared to the B&H which is more compact and "tighter wrapped."

Paul Alvarez, who plays althorn in the Canadian Staff Band, would like to play a Yamaha Maestro. I have heard that Yamaha has a representative in the western US who is an althorn virtuoso, but I have been unsuccessful in locating him. Bob Baier of Orpheus Music (San Antonio TX USA) wrote, "The traditional German [alto] horn is oval shaped, like a Wagner tuba. It is conical in bore and pitched in...E<sup>b</sup> (often with a slide to F)." Bob's company imports horns manufactured in Germany by VMI.

Richard Dundas, author of the book *Twentieth Century Brass Musical Instruments* writes:

The oval contralto horn on the covers of my book was a modern Bohland & Fuchs that I enjoyed for its unusual appearance and beautiful tone.... I replaced it with an antique V.F. Cervený (Czech tuba makers) that plays ok.... The... Miraphone catalog... shows their selection of oval rotary horns. Unfortunately, Miraphone is almost out of business and not represented in the US currently.

On a visit to Richard's place a few years back, he let me try that old B&F, and I can attest to its superb sound. Jim Decker wrote to say that the Miraphone contraltos that were being used by the University of Southern California are now for sale.

Other than second hand horns, it seems as though the Boosey, Yamaha, and VMI horns are the ones most readily available in the US if one is interested in a high-quality upright model. Any number of so-called "marching" horns in a variety of configurations are available from Holton, Blessing, Getzen, Dynasty, Amati, DEG, and others. These tend to have the tone quality and

intonation difficulties associated with the inexpensive mellophones of an earlier generation.

One of the oft-mentioned practices in schools, according to my correspondents, is that of using trumpet or trumpet-like cornet mouthpieces or waldhorn mouthpieces with adapter shanks for the "substitute" or "marching" horns (mellophones, etc.). Since

those instruments are often inferior versions of the althorn, using the wrong mouthpiece, especially a cup-shaped mouthpiece, is a guarantee that any potential althorn tone quality will be lost. If the players then try to imitate the sound of their "real" instrument (e.g., trumpet, cornet, or waldhorn), then there is never any possibility for achieving a good tone quality.

At a meeting with the horn section from the New York Staff Band, I learned that they all use Denis Wick mouthpieces. The solo horn player uses a #2 and the others use a #4 and a #5. These are all funnel shaped with a slight recurve where it meets the backbore.

## Conclusion

The brass band tradition has been finding its way back into America, through the Salvation Army but also with historically oriented ensembles, looking back to Civil War or even colonial times. These bands typically employ alto/tenor horns (althorns) for their inner voices. With increased exposure, perhaps these instruments will regain acceptance and respect.

Horn players (waldhorn, althorn, or any such) should be able to recognize the intent of all who write for the wide variety of horns and understand the differences. I would not want to argue with Paul Hindemith or Willie Ruff about the suitability of using an alto sax for the alto horn sonata, but I do think that players should come to the music with an awareness of the original intent of the color intended by the composer or arranger in the conception of a work.

Lastly, I think it can be quite useful for horn players to include an althorn among their equipment.

## Acknowledgments

In the two years it has taken me to collect this information, I have become indebted to people for their help and encouragement. Among the many are Ron Holz, composer, conductor, trumpet player, clinician, teacher, and Chairman of the Division of Fine Arts at Asbury College in Wilmore, Kentucky. Ron is also the former editor of the *Brass Band Bridge* (newsletter of the North American Brass Band Association) and now president of the association. Also helpful was Steef Klepke, solo cornet player with the Amsterdam Staff Band and the Vlaardingse Band in the Netherlands.

Ron Waiksnorris, the bandmaster of the New York Staff Band got me together in a session with Lauren Garell, Herb



*Mid-20th century Reynolds mellophone with an E<sup>b</sup>/F change valve*



*Early 20th-century Schirmer import alto*



## Inner Voices: The Alto Horn

Rader, Donna Green, Thomas Mack, and Jim Knaggs of that band along with Fred Pearson from the Montclair NJ Staff Band. Steve Dillon of Dillon music put the whole subject in perspective with a simple, offhand remark that there had been a tension between groups of mixed instrumentation and brass bands in the 19th century and that in the United States, the mixed groups WON. In Europe, coexistence is still uneasy.

Other entrepreneurs who were helpful even with little in the way of commercial gain included Paul Alvarez of Simply Brass, Bert Wiley of Bernel Music, and Charlie Clements of TAP music. Joseph Anderer of the Metropolitan Opera Orchestra was very helpful, and so was Wim Naujoks of the Amsterdam Staff Band.

### Notes

1. Wally Horwood, *Adolphe Sax*, Egon Publishers, 1983, 1992, p. 153.
2. Anthony Baines, *Brass Instruments*, Faber & Faber, 1976, 1978, 1980
3. John Ericson, "The Double Horn and Its Invention in 1897," *The Horn Call*, February 1998.
4. James Decker, "Double or Nothing: How tight money in Hollywood is popularizing Deskants and Tuba," *The Horn Call*, Vol. 2 No. 2, May 1972, pp. 37-41.
5. My sources for most of the CDs I have mentioned have been *Simply Brass and Bernel Music* (Cullowhee NC USA, 704-293-9312). Another helpful source is TAP Music Sales (Newton IA USA.)
6. Willie Ruff, "Paul Hindemith and the Sound of the Horn," *The Horn Call*, Vol. 27 No. 1, October 1986, p. 52.
7. Peter M. Cooke, *Eric Ball: The Man and His Music*, Egon Publishers, 1991.

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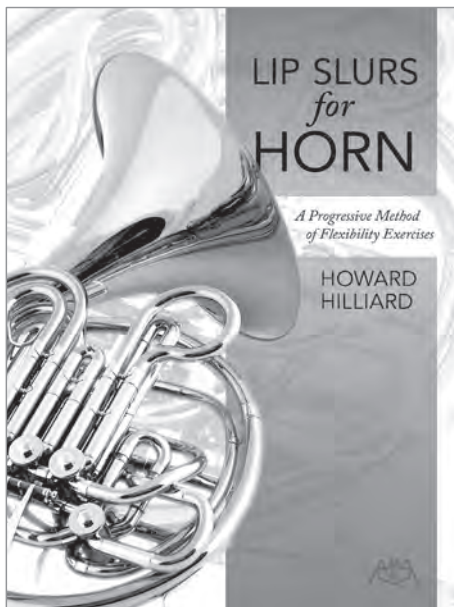
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Mark Anderson is retired and lives in Rifton NY. He plays horn and trumpet. An earlier version of this article appeared in 1996 in *The Brass Band Bridge*, the journal of the North American Brass Band Association.

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# Clyde Miller (1917-2012)

by William Scharnberg

Clyde Miller died peacefully at home on March 31, 2012. His life was full, combining a 40-year playing career in Dallas and Fort Worth, Texas, with a 30-year teaching career at North Texas State University (1954-1983), now the University of North Texas, and 28 years of retirement activities. It was only during the past two years that Clyde was forced to slow down due to heart and digestive conditions.

Clyde was born in 1917 to Cora (Mertz) and Roy Miller in Downers Grove, a suburb of Chicago. His music training began with the piano, and in sixth grade he started playing horn – he “wanted something to blow.” He progressed from a mellophone, then to a Conn single F horn. In high school he consistently won honors as a soloist for four years at the state level and two years at the national level, and as a member of a woodwind quintet for three years at the state level and two years at the national level.

Clyde’s greatest early influence was Louis Dufrasne, with whom he studied for six years, from his second year of high school through a BME degree at Northwestern University. Dufrasne, from Belgium and principal horn in the Chicago Opera, taught only a few students; another of his students at that time was Philip Farkas. The warm-up routine that they both learned is published as *Dufrasne Routine*, edited by Thomas Bacon. Clyde attributed his love for a singing, flowing style of playing and his method of teaching to Dufrasne. In 1934, Carl Geyer made a matching pair of silver-plated double horns with detachable leadpipes – Dufrasne bought one and Clyde the other. Clyde played this horn his entire career, selling it only after he gave up warming up every day at age 80. When Dufrasne died in 1941, Clyde purchased the matching horn from his widow.

Clyde played his first professional job after his sophomore year at college as principal horn in a Grant Park Symphony concert with Max Pottag on second. In his senior year, Clyde performed the Strauss Concerto No. 1 with the university orchestra. Milan Yancich heard Clyde perform that concerto on his senior recital and reported that he did not miss a note.

Clyde joined the Indianapolis Symphony immediately after graduation in 1940, where he was assistant principal to Frank Brouk, and later third, then co-principal. While in Indianapolis, he also taught horn at Butler University (1940-41). In the summer he played with the Chicago Grant Park Orchestra until he was drafted into the military. For most of the war, he was stationed in Fort Meyer, Virginia, playing in the US Army Band. As part of the honors detachment, he played in the cortege for FDR’s funeral. Upon discharge, he earned a



master’s degree from Columbia University’s Teacher’s College, completing it in 1947.

While in New York, Clyde played with the NYC Ballet, the National Opera Association, and was an extra horn for the Metropolitan Opera Orchestra. With the connections he made through Richard Moore, principal horn in the Met Orchestra, and conductor Leon Barzin, he performed on tour with Met Orchestra for years. During his time in New York, he also toured with a brass quintet and in a trio, performing the Brahms Trio, and started a long association with the Asbury Park Municipal Band, returning during summers until he became principal in the

Central City (CO) Opera, and later played in Dallas and Fort Worth summer musicals. In 1947 Clyde auditioned for the co-principal horn position of the Boston Symphony and believed that he lost to James Stagliano only because he missed the high “e” in Strauss’s *Sinfonia Domestica*.

Clyde auditioned in 1948 for Antal Dorati, conductor of the Dallas Symphony, and won the principal horn position, where he played until 1963. He started teaching at North Texas State University (now the University of North Texas) in 1954, becoming their first a full-time horn teacher in 1963. Although he resigned as principal horn in Dallas at that time, he continued to perform as principal horn of the Fort Worth Symphony for another nine years. At NTSU he was a member of the faculty wind quintet and performed solos with the band. Clyde was justifiably proud of his teaching career – his students won IHS competitions and are playing in major orchestras and teaching at universities. He taught at UNT until his retirement in August 1983. Clyde was honored with the Punto Award at the 1991 IHS symposium in Denton TX, and his profile appears on the IHS website and in the April 1984 issue of *The Horn Call*.

In 1949 he married violinist Peggy Fraser, with whom he had two daughters. In 1968 he married Patricia Swiercinsky; they recently celebrated their 44th anniversary. After his retirement, he and Pat had two years of active travel on Eastern Airline’s “Get-Up-And-Go” package. Pat and Clyde, if they were not traveling to visit one of the daughters, attended every horn recital and almost every orchestra and band concert at UNT until the past two years ago, when he became too weak to ascend the hill into the performance hall. At that time he was suffering from a heart condition that was operable but, at then 92, the operation and recovery were deemed more dangerous than the heart problem. Since 1993 Clyde and Pat walked laps daily in the Golden Triangle Mall, gradually reducing the number of laps until the day he was admitted to the hospital.



*Bill Scharnberg, Clyde Miller, and UNT College of Music Dean James Scott at Clyde's 90th birthday celebration*

Clyde and Pat were always active in the Denton community and their church, which he joined in 1965. For several years Clyde was a church caregiver, enjoying visits to shut-ins. He was a life member of the International Horn Society and the Musicians Union in Chicago (74 years) and Dallas/Fort Worth.

On a personal note, Clyde Miller was a role model for anyone who met him. He had a quiet, friendly demeanor, a gentle sense of humor, and he genuinely loved music. I could not have followed a better person as the horn faculty at the University of North Texas. He was always supportive, attending more concerts than the students, and never uttering a word of criticism. He annually judged an undergraduate scholarship competition in his name, preferring accurate, musically sensitive performances. His accuracy, ability to play softly, and his tone are still legendary in the Dallas area. With some digging one can find reel-to-reel tapes stored in the UNT music library demonstrating his skill. Among the music and horn-related items he left to the UNT horn studio, most valuable to me are his three handwritten excerpt books, compiled before the Max Pottag series, his box of Geyer mouthpieces in all sorts of interesting configurations, a couple of odd mutes, and a Geyer adjustable stopping mute.

Clyde Miller was an outstanding human being and a dedicated teacher. Very few could match his ability as a musician and hornist.



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# Technique Tips

by Jeffrey Agrell, Series Editor

## Style Scales

by Andrew Pelletier

**A**h, yes....scales! Those lovely, simple, and highly important collections of notes that all of music is derived from. It is vital, one might say, that we horn players, like all musicians, should develop mastery of all of them. The problem is, honestly, that they are dull, dull, dull to practice. In the interest of full disclosure, I have always been a truly horrid practicer of scales. Not interested, not disciplined in developing them, not really caring about mastering them.

Sound familiar? If so, read on, because I'm going to discuss one possible way to get over this learning hump and develop some real mastery of scales through style!

### The Problem

It seems to me, based on my own experience as a student, and certainly in my experience as an educator, that scales are mostly very dull to work on. Oh, sure, we have the usual ways to spice their practice up; from alternating major, minor, diminished, etc., to playing them in thirds, fourths, fifths, etc. Even with all of these possibilities, they rarely seem to grab the interest or attention, even though their importance is evident to all. Perhaps the difficulty in working diligently on our scales is that we rarely practice them in a way that we actually play music – with style and characterization and emotional content.

### Practice suggestions

#### 1. Simplify and go for the obvious

Pick your favorite rhythm for your scales and how many octaves you would like to work on. Set the metronome at a comfortable pace and go for the obvious styles for these scales: major scales happy and light, minor scales sad and a bit more legato. Play around with dynamics or the addition of crescendi and decrescendi in different places in the scale. The most important thing, though, is to focus on the style and musical intent of the scale, not just the mastery of the finger patterns and range. Have fun and play around!

#### 2. Reverse the style

Once you feel comfortable with happy major and sad minors, it's time to change things around. Experiment with sad major keys, much like the nostalgic writing that Mahler uses in the symphonies and song cycles. Really play with fun, peppy minor keys, like how Shostakovich and Hindemith use humor in the minor keys of their symphonic music, often creating a sense of sarcasm. Play around with the style and your desire to communicate, regardless of the key.

#### 3. Mix up the articulations and dynamics

Now that you've developed control of the scales in varying styles, it's time to mess around with dynamics and articulations. My suggestion here would be to choose a certain dynamic/articulation pattern for the day, and change daily. So, for example, one day all of the scales will be soft and legato, then the next day will be of a stronger dynamic and more articulate, then moving to more mixed patterns, like softer dynamics with clear, almost staccato articulations.

#### 4. Go for broke and randomize the process!

This is my favorite part, and what finally got me hooked on working my scales to where they are less of a headache and now a part of my technique where I feel a certain sense of mastery (with a few exceptions...).

Cut slips of paper and write a scale (like C Major, B minor, F augmented, etc.) on each one and place the slips in a small bag. Cut more slips and write down style suggestions: angry, happy, sad, passionate, silly, funny, morose, etc. Make as many as you'd like and then place in a second small bag. Cut some more slips and write down dynamics and place these in another bag, and finally do the same for articulations (slurred, legato tongue, accented, staccato, two slurred-two tongued pattern, etc.).

Now get your horn and metronome and pick one slip from each bag and get playing! Imagine trying F minor, played pianissimo, accented, and happy? Or C Major, all slurred, forte, and depressed?! The possibilities are endless and all challenging.

For even more of a challenge, record yourself doing a small selection of style scales and listen to the playback to determine if you accomplished the stylistic goals set forth by the slips you picked.

### Conclusion

For me, this was a mind-bending exercise that freed me up considerably. Not only that, it is a real facet of performance that we are faced with constantly in the music. We are always making musical decisions about style and colors, yet we neglect this aspect of our craft when practicing scales. Why not add them in as an integral part of your work and see what develops?

Happy practicing!

*Andrew Pelletier is the associate professor of horn at Bowling Green State University in Ohio, and is active as a soloist, chamber musician and clinician. He is also the principal horn of the Michigan Opera Theater in Detroit, and the Ann Arbor (Michigan) Symphony. He still has a difficult time with F# Major and all diminished scales.*

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# Music and Book Reviews

Jeffrey Snedeker, Editor

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**Blow Your OWN Horn! Horn Heresies by Fergus McWilliam.** ISBN 978-0-88962-927-1. Mosaic Press, 1252 Speers Road, Units 1 & 2, Oakville, Ontario L6L 5N9, Canada; [mosaic-press.com](http://mosaic-press.com). 2012, \$20.

If the subtitle “horn heresies” is not a strong enough indication, the publisher’s extended description – “an anti horn-method method” – spells out the direction of Fergus McWilliam’s ambition in this unusual contribution to horn pedagogy. His experience over years of teaching is that “the way the horn is taught is too frequently not the way the horn actually needs to be played.” For the student in all of us, he reminds us that there is no alternative to taking ownership of the process of achieving mastery.

*Blow Your OWN Horn* is not a book for beginners. McWilliam makes clear that he is speaking to advanced students and teachers – players who can look at their experience “from the other side” of having studied and taught through one or more of our several popular methods. As a perpetual student myself, I can sympathize with his view that “It is not amateurish, flawed theories and unqualified teaching that ruin young hornists. Ultimately it is the students themselves who permit it to happen!” McWilliam encourages both teachers and students to center on music making as the touchstone of the pedagogical project.

For those not familiar with his career, Fergus McWilliam is a 27-year member of the highly regarded Berlin Philharmonic horn section. Born in Scotland, raised largely in Canada, a past member of the Detroit Symphony, he brings an international perspective to playing the horn. He is recognized worldwide as a teacher and clinician, soloist, and chamber musician.

*Blow Your OWN Horn* is structured in two major sections, one on “Philosophical and Political Stuff” and one on “Practical Stuff.” Within each section, McWilliam creates a wealth of little essays on points he wants to address. With titles like “The Horn as a Car,” “Eggs,” “Word Game,” and “Piano Playing – on the Horn!” these essays, often humorous or irreverent, help

telegraph his arguments and make for a fast-reading small volume.

We have to acknowledge, as McWilliam does, that finding your way through the “how-to’s” for the horn is daunting. Dennis Brain never wrote down how what he appeared to do so naturally could set the performance standard for his instrument and his century. Barry Tuckwell’s excellent contributions are now out of print. Gunther Schuller’s technique book has passed out of fashion. The exception that proves the rule is of course Philip Farkas’s *The Art of Horn Playing*, whose overwhelming popularity has played the ambiguous role of setting standards in some areas while stoking lasting controversies in others.

McWilliam’s “anti-method method” takes on most of these controversies, and many of the perceived verities as well. His short essay format enables the author to keep readers on their toes with anecdotes, galleries of mental images to consider, lists of ambitions to prioritize, probing questions to ponder, physical exercises to try out. The two major chapters in the practical section, on embouchure and breathing, are insightful additions to the literature. The same is true of a section on auditions and one taking on high-horn, low-horn mythology. His treatment of misconceptions about the diaphragm, the multiple kinds of inhalations possible, and “air in motion” should be required reading, even for Arnold Jacobs aficionados.

For those looking for pages of exercises in support of his method, McWilliam will disappoint at first glance. In 158 pages, there are exactly 11 staves of exercise material, plus a half-page of the Bach *Air* from the Third Orchestral Suite. The section “Really Useful and Effective Exercises,” however, is exactly that in the end – it is a case of less is more, and truly mastering this little group will represent a major accomplishment for any student.

McWilliam is almost certainly the only professional playing at the highest level today who was in attendance at Dennis Brain’s final concert in Edinburgh, just hours before his tragic early death in 1957. As one of so many players who have grown up with Brain’s effortless musicianship in their ear, McWilliam has now passed on a guide for more of us to use to help bring that example to life in our own playing. *Hadley Reynolds, Bay Colony Brass, Boston MA*



David Vining, professor of trombone at Northern Arizona University in Flagstaff, Arizona, has launched a new publishing venture, Mountain Peak Music, whose motto is “helping you achieve peak performance,” featuring “innovative method books for musicians who wish to stay healthy and become more efficient.” The website states, “We have materials for beginners through professionals including ‘how to’ music books, practice guides and reference books.” Mountain Peak Music, 2700 Woodlands Village Blvd. #300-124, Flagstaff AZ 86001; [mountainpeakmusic.com](http://mountainpeakmusic.com).



***The Breathing Book: Horn Edition* by David Nesmith.** ISBN 978-1-935510-48-2. MPM-11-001, 2011, \$19.95.

David Nesmith is a horn player and certified Alexander Technique instructor who teaches at Denison University and maintains a private practice in Columbus, Ohio. He has played in numerous symphony orchestras and is a licensed member of Andover Educators, "a not for profit organization of music educators committed to saving, securing, and enhancing musical careers by providing accurate information about the body in movement," focused on a technique known as Body Mapping (bodymap.org). David has written several articles on Alexander Technique, Body Mapping, and their applications to horn playing, and has recently developed Constructive Rest, which is explained in *The Breathing Book*. One of the primary activities of Andover Educators is to promote books, workshops, and sessions on the subject (and spin-offs) of "What Every Musician Needs to Know about the Body." *The Breathing Book: Horn Edition* combines these concepts with others and applies them directly to horn playing; in a sense, this is a culmination of David's work thus far in applying these interrelated subjects to the horn.

*The Breathing Book* has specific goals: to "help you move free of tension and maximize your resonance;...improve your articulation; ...improve your range and endurance; ...improve your tone quality." The inspiration for addressing breathing in this way is expressed in the Introduction: "There are three main reasons that our breathing is not free: a misunderstanding of the structures of breathing, a misunderstanding of the movement of breathing, and neck tension." To address these reasons, the structure of the book includes detailed chapters on Constructive Rest, Whole Body Balance, Essential Head-Spine Balance, On the Leg or Off?, Embouchure: mouth (as in "of a river"), Where Does Air Go?, Ribs Are Not a Cage, Truth About the Diaphragm, Our Spine Gathers, Deepens, Lengthens, Rebounding Support: Abs and Pelvic Floor, and The Movement of Breathing.

Those who are familiar with Barbara Conable's book *What Every Musician Needs to Know about the Body* (Andover Press, 2000) will observe many similarities in descriptions, diagrams, etc. – this is not a surprise since Conable is a colleague of Nesmith and, as the person who introduced him to Alexander Technique, is one of the most influential people in his life. What is different, however, is the depth of specialized application to horn players and the horn. His chapter on Constructive Rest is provocative. He states five intentions, the first of which is most important – to Cultivate an Overall Integrated Body Awareness. The rest flow from the first: Encourage Muscular Freedom Now; Facilitate Breathing Integrity; Promote an Accurate, Adequate Body Map; and Renew a Healthy Relationship with Space. Thus, Constructive Rest purposefully promotes releasing muscle tension, recovering natural breathing, enhancing the conception of the body, organizing attention toward openness and receptivity, and integrating and applying all of these to horn playing.

From this foundation, the remaining chapters flow quite naturally, describing the different elements of physical balance and activity, offering specific strategies for body mapping the various body structures and systems involved in horn playing (as seen in the chapter headings), and providing exercises

for visualizing and engaging these systems and structures effectively. The combinations of detailed written descriptions and clear pictures are very useful and meaningful, and connect purposefully with the book reviewed next, *Flow Studies* by Nancy Sullivan. Many of the concepts were already familiar to me, including some of the exercises, yet I still found this book to be extremely insightful. I believe the last paragraph of his conclusion says it all:

However, we do not seek totally effortless playing. Rather we seek appropriate effort, appropriate energy. We seek a gathering of all our resources of body, mind, and intention in balance. In the presence of balance and an adequate, accurate body map, we breathe easy and the music breathes.

Works for me! This book gives us a lot to work with and is definitely worth having. JS

***Flow Studies* by Nancy Sullivan.** ISBN 978-1-935510-47-5. MPM-11-005, 2011, \$19.95.

With nods by author Nancy Sullivan to trumpeter Vincent Cichowicz and by Douglas Hill, in his Preface, to Mihaly Csikszentmihalyi, *Flow Studies* is "designed to help you learn how to effectively use your air flow to play horn. As you play the studies, consider the following questions: How fast is my air moving? How much air am I using? How much air is left in my tank? Will I make the phrase? And most importantly, am I getting the sound I want?"

And, after a few more logistical instructions, we are presented with three groups of studies to work on exactly these issues: Slow Flow Studies, Medium Flow Studies, and Fast Flow Studies. The differences are obvious to the eye – slow studies use slower note durations, while medium and fast studies use increasingly faster rhythmic values. Each study consists of phrases that are usually 2-4 measures long, which are then repeated at different pitch levels. This structure is conducive to trading phrases with a teacher (i.e., modeling), which Sullivan encourages.

The special features of this volume for me include: a mix of technical challenges like different meters, arpeggios, trills, ascending and descending phrases, intervals, and, in the Fast studies, a variety of sixteenth-note passages in all major keys. These are all distractions for us from creating a musical flow, and thus present a nice combination of focused activities to work on them. Especially valuable is the Suggested Etude Rotation, which provides a plan to use all 42 studies per week, averaging about 10 minutes a day. Throughout this book, Sullivan's considerable experience as a teacher and player is apparent.

At every musical level, horn players need resources to promote, as the promotional materials for this book state, "healthy breath support to enhance tone quality, smoothness of phrasing, generous air flow through the ends of phrases, and a singing style of playing." This is one of those resources that will be useful for beginners and professionals, as much for the attitude it promotes as for the materials it presents. JS





**Daily Routines for the Student Horn Player by Marian Hesse.** ISBN 978-1-935510-27-7. MPM-11-015, 2011, \$19.95.

**Daily Routines for the Horn Player by Marian Hesse.** ISBN 978-1-935510-26-0. MPM-11-010, 2011, \$29.95.

Marian Hesse's two new releases, *Daily Routines for the Horn Player* and *Daily Routines for the Student Horn Player*, are both outstanding additions to our published drill materials and have already received rave reviews from John Q. Ericson (online) and Lowell Greer, who wrote the preface. These high quality publications not only reflect Hesse's "exceptional teaching experience and analytical mind," as noted by Greer, but also her genuine passion for pedagogy and contagious enthusiasm for practicing the horn!

In each book, Hesse provides eight different routines: one for each day of the week plus an extra. Each impeccably designed routine covers seven skill categories. [Insert your visualization of a matrix here!] This organization also affords the option of mixing and matching different skill drills from different routines. The student edition routines are of 20-25 minutes duration, and the more advanced edition provides 30-40 minutes of drill. The range of the student book is F to b<sup>b</sup> (of which there are just a couple). Some of Hesse's most original offerings in that volume include some unique breathing/blowing exercises and the incorporation of singing in ear training drills. Each volume includes an interesting "Duet/Intonation" routine, and all of her overtone exercises are fresh and fun. Additional information and sample pages may be viewed at [hornroutines.com](http://hornroutines.com). I think that everyone who uses these routines will find them to be thorough, helpful, and immensely enjoyable as well! *Virginia Thompson, West Virginia University (VT)*

**12 Jazzy Etudes for Horn by Richard Matosinhos.** Phoenix Music Publications, [phoenixmusic.nl](http://phoenixmusic.nl). ISBN 97-890-5552-061-9, 921003, 2010, 14.95€.

On his website, [ricardomatosinhos.com](http://ricardomatosinhos.com), the composer says, "Usually advanced studies for French Horn tend to be too difficult. This is the first of three etude books for Horn on modal scales not very usual in horn studies, as well as some extended techniques and special effects." Further, in the Preface, Matosinhos adds, "In these etudes I used different scales and modes with some extended techniques, but always in an easy and funny way; if an etude is difficult or even very difficult in one aspect, it will be easy or even very easy in others." It is not surprising that these etudes are dedicated to Arkady Shilkloper. They are designed, however, not to practice jazz but to become more familiar with jazzy harmonies and rhythms, as well as Arkady-inspired extended techniques.

Over the course of these twelve etudes, players will encounter rhythmic challenges, less familiar scales and modes, quarter-tones, stopped technique, multiphonics, and a variety of interval combinations that make them seem really difficult at first. In his introductory notes, the author describes these challenges individually, along with a Glossary of notations. He also describes the aspects in each etude that are "easy and even very easy;" for example, using a limited range of notes or how some etudes can be played entirely with only two fingerings... and it's true! Even advanced players will have to be patient as they negotiate these etudes, but I like not only the range

of challenges but also the problem-solving skills they encourage. There are some jazzy elements, particularly in some of the scales and modes chosen, but the challenges apply to all styles of music. To legitimize his goals, Matosinhos has posted a few video examples on Youtube, linked from his website – they are possible! The inspirations from Arkady in these etudes are easy to hear, and fun to work on, whether studied systematically or individually. *JS*

**Elegy for horn and piano by Ryan Nowlin.** McGinty Music; [mcgintymusic.com](http://mcgintymusic.com). Available only by electronic download, 2004, \$20.

**Forbidden for horn and piano by Ryan Nowlin.** McGinty Music; [mcgintymusic.com](http://mcgintymusic.com). Available only by electronic download, 2006, \$20.

IHS member John Schreckengost sent these two pieces for review, and I am grateful to have received them. Since 2010, Ryan Nowlin has been a staff arranger for "The President's Own" United States Marine Band. His bio includes the following:

A native of Cleveland, Ohio, Nowlin holds both his Bachelor of Music and Master of Music degrees from Bowling Green State University (Ohio). He taught instrumental music for over ten years...[and was] also an instructor in conducting and band scoring at Bowling Green State University and was recently recognized as one of the university's Accomplished Graduates. In addition to his many works for concert band and chamber groups, Mr. Nowlin co-authored *Tradition of Excellence Comprehensive Band Method*, *Teaching Band with Excellence*, and *Excellence in Theory: Music Theory, Ear Training, and History Workbooks* with noted author, composer, and educator, Bruce Pearson. ...Mr. Nowlin presently lives with his wife, Danielle, and their family in Northern Virginia.

*Elegy* was composed in memory of BGSU horn professor Herbert A. Spencer and expresses both the loss and the happy memories Nowlin had as one of Spencer's last students (Herb died of ALS in 2000). Written as a gift to Spencer's widow, *Elegy* was premiered in 2005 at the 37th International Horn Symposium by Andrew Pelletier, the current professor of horn at Bowling Green State University.

I find *Elegy* to be a very poignant, expressive 8-9-minute experience. The sorrow at the beginning is palpable, and the horn melody when it enters is simple and absolutely beautiful. The emotions unfold gradually and powerfully, with a very intense peak about halfway through. The sorrow then retreats and begins to build again, more angrily this time, once again peaking in frustration. What follows is a unique resolution – in the words of the composer,

When hopelessness and darkness seem all encompassing, an off-stage horn enters. This voice, the voice of Herb Spencer, offers serenity and reassurance to those living in his absence. Upon the on-stage horn's re-entry, only an accompaniment without melody is heard. The voicing of the last chord in the piano crosses the accompanist's thumbs, signaling my reluctant acceptance of his passing, with hands folded.



The technical demands are considerable for both performers, with long phrases that build in speed, volume, and range, including several high c''s for the horn. Still, it will be worth the work and I look forward to performing it myself very soon. All of the composer's royalties are being donated to The Herbert Spencer Student Horn Fund at Bowling Green State University in Ohio.

Commissioned and premiered by Andrew Pelletier in 2006, *Forbidden* is a distinct contrast to *Elegy*. It is a fast and intense piece that was inspired by Johann Wolfgang von Goethe's fly in his poem *The Death of the Fly* (1810).

With eagerness he drinks the treach'rous potion,  
Nor stops to rest, by the first taste misled;  
Sweet is the draught, but soon all power of motion  
He finds has from his tender members fled;  
No longer has he strength to plume his wing,  
No longer strength to raise his head, poor thing!  
E'en in enjoyment's hour his life he loses,  
His little foot to bear his weight refuses;  
So on he sips, and ere his draught is o'er,  
Death veils his thousand eyes for evermore.

In the composer's words, "this piece begins as the fly takes his first sip of the forbidden potion. The simultaneous euphoria and terror is explored as the fly realizes his fate. With one final hurrah, he finishes his drink and 'death veils his thousand eyes for evermore.'" The urgent rhythmic drive of this piece is constant, even during the calmer, euphoric moments, resembling a sort of dance-to-the-death, even if the "dance" is really internal, the realization of the mistake that the fly could not resist. The urgency is also fed by angular melodic figures, extreme dynamic contrasts, glissandos, and a variety of accents and articulations. The fascinating horror of Goethe's poem is captured. The technical demands are similar to the *Elegy*, though the musical side is quite different. *Forbidden* will be a fun piece to work on, and I look forward to it (too). 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, see [uetz.de/music](http://uetz.de/music).

**Werke für Horn und Orgel von Bach, Mozart, Telemann, Liszt arranged by Peter Damm.** BU 1259, ISMN M-50146-626-9. 2011, 18€.

This modest collection of six short pieces for horn and organ includes two well-known works by JS Bach (*Jesus bleibet meine Freude* from BWV 147 and the Air on a G-String from the Suite BWV 1068), one by Telemann (an organ chorale-prelude *Komm, heiliger Geist, Herre Gott*), an Adagio by Mozart (KV Anh. 94 originally for two clarinets and basset horn), and two pieces by Liszt (the Offertorium from his *Coronation Mass* and an arrangement of *Consolation No. 4*, originally for piano). In two of the works, Bach's *Jesus* and Telemann's *Komm*, the horn plays a chorale melody in long notes over the more active organ part, while in the other four, the horn has the primary melody. Despite some faster activity in two of the pieces, all six are essentially slow and contemplative, and would be useful in church services that prefer traditional sacred music. These are

lovely pieces with (at times) transcendent beauty, and as such they would also work well as pieces of appropriate contrast in style and color on a recital. The horn can easily become a wonderful extension of the organ sound, and these demonstrate this as well as any other, particularly since the tessitura of the horn is generally pretty high (several a"s and b"s, and one c'''). As a result, they could be a little tiring in more sustained passages. Each of these works has appeared in other arrangements, so they will be somewhat (if not obviously) familiar. And, at three Euros per piece, they are a reasonable bargain. JS

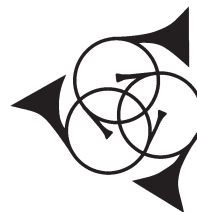
**Sonaten für piccolohorn in F oder Trompete in C und Orgel by Gottfried Finger and Giovanni Buonaventura Viviani.** BU 1247, ISMN M-50146-507-1. 2009, 12€.

I remember very clearly a recital at the 1996 IHS symposium in Eugene, Oregon where Peter Damm played several pieces on piccolo horn (in high f) with organ. The sound was distinctive, because of both the performer and the instrument. The Finger sonata in this edition was a part of that program (I checked!) and both works included here were recorded and released by Damm on the Berlin Classics label some years ago. Originally for recorder, the sonata by Finger has five short, contrasting movements totaling about five minutes, including repeats, written-out in this case with added ornamentation. Generally the horn part stays on or just above the treble clef staff, with one passage ascending to d'''. There are a few octave displacements from the original, but all are done tastefully.

The sonata by Viviani for trumpet in C has been transposed down a fifth for horn (to concert G, horn in D major) so the highest pitch is only d'''. The movement sequence varies from the original, but no harm is done – the combination and sequence makes sense. The range is essentially the same as the Finger sonata, providing another good excuse to work on one's high range or to try out a descant (or piccolo!) horn. Otherwise, the music is Baroque through and through – florid lines in the fast movements, nice arching melodies in the slow ones. The publisher has also included an alternate part for valved trumpet in C (still in concert G). JS

**Czardas by Vittorio Monti, arranged for horn and piano by Keith Terret.** BU 1219, ISMN M-50146-287-2. 2008, 10€.

Here is a useful piece in a useful key, especially as an encore. Monti's famous *Czardas* has been arranged for virtually every instrument from accordion to zither (Youtube alone will make you a believer). I've played this piece myself several times in a couple of different keys, and this one (concert C minor) is by far the most congenial to the horn. The piano part is nicely crafted, and the edition is clean and easy to read. The middle section (which I fondly call the "underwater section") gets a fun stopped treatment. Otherwise, work up your multiple tonguing and your "ham" content, and enjoy. I know I'll be using this one! JS







**Adagio und Allegro, op. 70, für Klavier und Horn by Robert Schumann.** ISMN 979-0-2018-1023-2. Urtext Edition edited by Ernst Herttrich. G. Henle Verlag, distributed by Hal Leonard Corporation, Henle 1023; HL 51481023, 2011, \$21.95.

I confess I like Urtext editions as much for the background information and learning about the sources as for the feeling of having something “authoritative.” This edition does not disappoint, at all. Drawing on a surprising number of sources, yet depending mostly on the first printed edition (Friedrich Kistner, Leipzig, July 1849), Ernst Herttrich and Henle Verlag have done this piece a good service. The research associated with the piece, its conception, and this edition is outstanding. The engraving and paper are both of high quality. There are some obvious differences in articulation and phrasing, but all are intentional and those that might be controversial are explained. The piano part has some different clef configurations than my older International edition, but I find them all to be much clearer and easier to read (so does my resident pianist). The three-page foldout horn part is also much appreciated. This standard of our repertoire deserves this level of care and attention, and is well worth the investment. JS

**Solos for the Horn Player with CD piano accompaniment, selected and edited by Mason Jones.** G. Schirmer, distributed by Hal Leonard; schirmer.com, halleonard.com. ISBN 978-1-61780-623-0, HL 50490438/ED 2462-B, 2011, \$24.99.

I have used this collection with my students for years, and once Gregory Miller released a CD of the entire volume a few years ago (MSR Classics), I knew a play-along was not far behind...and I am so happy to see not only the play-along, but this new edition with it! To have the recorded accompaniments for pieces like these invariably helps the learning process and saves rehearsal time with the live accompanist when the time comes to put things together for performance.

I am especially happy about two aspects of this new volume: 1) the recorded accompaniments are by live pianists, Jeannie Yu and Vincent Fuh, both renowned performers, and 2) the inclusion of the Amazing Slow Downer (ASD) software (Lite version). For those who don't know this software, I was informed of it by my tuba colleague at my school several years ago, and at first thought it too good to be true. It really works – with just a few clicks, one can adjust the tempo and even pitch of the recorded accompaniment to fit the player's needs. Since I already own a version of ASD, I knew what was up, and the Lite version given simply makes itself available while the CD is loaded into the computer, and then ejects with it. Also, the pieces where the horn starts (e.g., the Rondo from Mozart's Horn Quintet) are given short introductions to bring the soloist in correctly – tastefully done! Otherwise, this is the same collection we've seen for many years. I am very glad to have it, and the recorded accompaniments with ASD make it worth buying even if you already own the old edition. JS

**Three Pieces for Horn, for horn and piano, by various composers.** Cimarron Music Press, cimarronmusic.com. CM 1908, \$14. **Solitary Quest by John Jay Hilfiger, Romanze by Max Reger** (arr. Hilfiger), **Little Waltz, op. 25, no. 2, by Isaac Albeniz** (arr. Hilfiger).

John Jay Hilfiger has had many works reviewed in *The Horn Call* over the past few years, mostly arrangements, and

his *Solitary Quest* is a melancholy, almost Medieval sounding solo. It is the longest of the three in this collection, in a substantive ABA structure, with a range from a-a". Next is Max Reger's famous *Romanze*, originally in G major for violin and piano (1902), presented here a half-step higher. This beautiful melody works well on the horn (covering b<sup>b</sup> to g<sup>b</sup>), much like it works well on most instruments. Albeniz's melancholy *Waltz*, composed for piano in 1884, is arranged effectively here with just a hint of Spanish spice. This collection is a nice mix of moods for intermediate hornists. JS

*Fabrice Chollet, performer and composer, sent some recent compositions and editions published by Editions Fertile Plaine, 11 rue de Rosny, 94120 Fontenay sous Bois, France; fertile-plaine.com.*

**Solo de Cor avec accompagnement de violoncelle by Luigi Cherubini, revised and edited by Fabrice Chollet.** FP 642, 2007.

**Récréations musicales sur motifs italiens pour cor solo, op. 44, nos. 1 and 2, by Jacques-François Gallay, ed. Chollet.** FP 646, 647, 2007.

**Andine pour cor et piano (ou harpe) by Fabrice Chollet.** FP 639, 2007.

**Habañera pour cor et piano by Fabrice Chollet.** FP 640, 2007.

**Leni Funky pour cor et piano by Fabrice Chollet.** FP 641, 2007.

*Solo de cor* for horn accompanied by cello is a charming little ditty originally composed for the 1825 Paris Conservatory concours for horn (first prize won by Jean-Baptiste Querrie 1800-1840). As a successful opera composer, Cherubini understood the value of a good melody, and this short piece has a nice one, with a modest chromatic range from f<sup>#</sup> to g". The cello is relatively equal in participation, and probably provided harmonic reinforcement for the natural hornist faced with several chromatic passages that require developed hand technique to play in tune – perhaps this was a sight-reading piece. No matter what the original intent, the result is very pleasant.

*Récréations musicales* are wonderful etudes based on melodies borrowed from opera. For these volumes, Gallay chose tunes he must have heard while playing in the pit at the Théâtre Italien, by famous composers like Donizetti, Bellini, Mercadante, and a few others less known (at least today) like Tadolini, Marliani, Pacini, and Vaccay, as well as a few of his own compositions. Some sound familiar, some don't, but all are tuneful, enjoyable to play, and useful for lyrical, soloistic playing. Chollet has provided us with a new, clean digitized version, much easier to read than the Pizka reprint published many years ago. It is set to look just like the original, just brand-new. These are great alternatives to Kopprasch or even Rochut/Bordogni, especially on natural horn!

The three original compositions included here are designed for younger players. *Andine*, as the name suggests, is clearly inspired by the Andes mountains, with a gentle Latin rhythm and simple, straightforward melody. With a range of g-g' and very simple rhythms, this would make a great first solo experience for beginning hornists. The use of harp would deepen the Andean feel. *Habañera* is a little more overt in its style and mood, and the young hornist is faced with a slightly higher range (c'-c") – also a great first solo. *Leni Funky* is a little more involved, with an opening “Meditative” cadenza that includes some simple multiphonics, an “Incantation,” a “Cha-



loupe" ("Launch"), and finally "Funky?...c'est ici!" (Funky?...it's here!). This last part is the most fun, with the piano laying down the funk rhythms, and the horn playing a floating melody, some funk rhythms of its own, and then a return to the floating melody, ending with a flourish. The rhythms and range (g-a") are definitely more challenging, but I think young intermediate hornists will like the challenges. It appears M. Chollet is quite active as a composer and arranger, and I look forward to seeing more from him. JS



***Play a Song of Christmas: 35 Favorite Christmas Songs and Carols in Easy Arrangements for Variable Mixed Ensemble or Soloist with Accompaniment by Ruth L. Zimmerman.*** Theodore Presser Company, 588 North Gulph Road, King of Prussia, PA 19406-2800; presser.com. F horn (parts A and C): ISBN 1-59806-363-4, 416-41029, 1956/2011, \$7.95. CD-ROM with recorded piano accompaniments and lyric sheets: ISBN 1-59806-370-7, 418-41022, 2011, \$7.95.

Here is an edition of considerable use for the Christmas season. The format is a good one, and has been used a few times over the years – take a four-part arrangement and distribute both the melody and a suitable accompanying part to each instrument, all in the same concert key so any combination can play, even if all four parts are not present. The horn part, for example, has both the melody and the tenor line, presented in two-part score. This way, when playing several verses, all instruments can take a verse on the melody and then go back to their usual role – instant variety in orchestration! In the end, any mixed group can give a credible performance of multiple verses at the mall, in church, or at home.

The 35 tunes included cover most of the "hits" from both church and community, ranging from "O Holy Night" to "The Wassail Song." The overall range for the horn is g-g", with two a"s, and all ages and levels should find something they can handle comfortably. The mp3 piano accompaniments cover all four parts, but are one verse only, so they are of limited use beyond the obvious opportunity to practice with fixed pitches and tempos. If one wants the actual piano accompaniments, they are published in a separate volume (416-411024, not included for review). The lyric sheets are as advertised, with anywhere from 2-5 verses given for sing-alongs. The editor has provided some useful advice for using all of the available resources, even including suggestions for suites of songs. Separate parts for all traditional band and orchestra instruments are available, as well as SATB chorus and leadsheets.

No matter how they are used, these publications will add to the warmth and enjoyment of the Christmas season. JS



***You Play! 16 Play-Along Pieces for 1 to 4 Horns by The Golden Horns (Tuomo Eerkäinen, Jukka Harju, Tommi Hyytinen, Tero Toivonen).*** ISMN 979-0-803355-00-1. Blossari-Kustannus Edition, P.O. Box 10 00251 Helsinki, Finland; you-play.fi. 2011, 30€.

According to its website (thegoldenhorns.com), The Golden Horns is a "modern horn quartet." TGH's members

are full-time musicians in the Helsinki metropolitan area symphony orchestras, but "playing in a four-person band is for all members a creative escape from the harsh world of classical music." They released their first album [*Mental Folk* on Pilfink Records] in 2009, and recent appearances include music festivals, a 13-concert tour in Germany, workshops for young people around Finland, and numerous club nights as well as their own concerts and gigs. "The force behind the band's activity comes from their own arrangements and compositions... as well as immediate and warm contact with the audience, and, of course, a bottomless love for music..."

Okay, now, before reading further, if you are near a computer, search for "TGH Space Taxi" on Youtube (either directly or link from their website). Still interested or even just curious? Read on. This book with play-along CD gives direct insight into this group and its goals. Designed for use by 1-4 horns, the sixteen tunes have horn parts for various levels of difficulty, from absolute beginner to advanced, using the group's original compositions as the repertoire. Each tune has a different style, including rock, funk, Latin, African call and response, and several other popular types, even Motown and humpapa (they recommend "wearing a seatbelt when playing humpapa music!"). Each tune has a written description of the challenges it presents, with recommended exercises (in most cases) that prepare hornists for playing the tunes with the CD. The challenges include not only different style articulations and phrasing, but also a range of rhythmic issues that translate nicely to any style, along with the other benefits of playing with fixed pitch/rhythm. Only one tune has actual improvisation as a part of its presentation, though it is obvious that any recording/tune could be used for that purpose. Some of these recordings/tunes could be used for performance, if desired.

Those who know me will understand why I get so excited about stuff like this – I support anything that expands the possibilities of what any instrument (or more accurately the player) can do. This will open up some very interesting possibilities for the horn to younger players who, like The Golden Horns, are looking for wider and/or more current means of self-expression. This is great – go for it! JS

***Ride of the Valkyries by Richard Wagner, arranged for horn quartet by John Jay Hilfiger.*** Kendor Music, 21 Grove Street, Delevan NY 14042-0278; kendormusic.com. 17366, 2011, \$10.95.

The publisher's website describes this arrangement as follows: "From the beginning of Act III of Richard Wagner's opera *Die Walküre*, this great warhorse of the orchestral repertoire has been used extensively as a dramatic encore. Not intended for timid players, this arrangement will prove to be a rewarding challenge for capable horn quartets." Rated by Kendor as Grade 5+ and lasting about three minutes, I agree that some of the challenges will require individual and ensemble practice, but the result is worth the work, particularly the ensemble challenges, in coordinating first the constant sixteenth notes in the opening phrases and then the angular dotted figures that travel through all four parts. Set in the horn key of A minor and then A major, the overall range covers A-f' for Horn 4 to a-f#" in Horn 1. The issue is not range but flexibility, and the aforementioned angular dotted figures present consistent octave leaps in all parts. While the primary melody is passed around among





all parts, it is Horn 4 that is really the featured performer, requiring a strong low range to establish and maintain the exciting intensity of this famous piece. Endurance may also be a bit of a factor since no part rests for more than a couple of beats. I look forward to foisting this on one of my student quartets for a variety of short- and long-term reasons. JS

**Overture for 8 Horns, op. 2, by Sean Brown.** Self-published, available from the composer, seanbrownmusic.weebly.com. 2005, \$12.

I am pleased to recommend *Overture for 8 Horns* by Sean A. Brown, who is an ambitious young composer and horn player with a great website and blog. I believe the overture has much pedagogical value for a student horn choir as well as being an audience-pleasing piece.

The opening fanfare theme consists of triplets and dotted eighth and sixteenth note rhythms, no doubt inspired by the hunting horn calls of Mahler's Symphony No. 1, but in a broad, regal tempo. This section is followed by a fast march with appealing dynamic and texture contrasts. The third section is a brief, quiet, and relatively static chorale with a few harmonic surprises, followed by a recurrence of the first fanfare with many subtle little differences that add intensity as well as interest for the players. This section abruptly returns to material from the march section, which is then very cleverly juxtaposed against some of the chorale before a rousing fortissimo fanfare coda.

Students will be particularly impressed by how well-crafted the horn parts are, especially for a work that features fortissimo fanfares in a composition of approximately six minutes. The overall range is from F to b<sup>b</sup>, but the top voices seldom climb above g<sup>2</sup>, and the lowest horns (4 and 8, both in treble and "new notation" bass clef) seldom go below B<sup>b</sup>, and for the most part remain in their bottom two octaves. The level of rhythmic activity is very well balanced throughout all eight parts and everyone receives a nice ration of rest through a good use of texture changes. The style and dynamic contrasts also alleviate some of the endurance challenges of this type of work in addition to providing musical interest. The traditional harmonic language, the independence and voicing of the individual parts, and the unison rhythmic passages provide great material for working on ensemble issues, as well as providing a good opening overture for a horn choir concert or even a nice horn choir feature for other programs and occasions.

The score (with plastic comb binding) and parts are printed from easy-to-read music software on card stock. Brown's excellent website offers purchase through PayPal as well as other options. I find it very exciting to see how the internet has truly enhanced the ability of young artists such as Sean to connect with their potential supporters and promoters in such a convenient and professional manner. VT



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

**Dialogues for Six Horns by Douglas Hill.** 1964/2011, \$25.  
**Quintet for Horns by Douglas Hill.** 1970/2011, \$25.

**Dreams and Variations for brass trio by Douglas Hill.** 1972/2011, \$20.

Since his 2011 retirement from the University of Wisconsin, Professor Emeritus Douglas Hill has been revisiting and issuing some of his earliest compositions. The earliest of these three, *Dialogues for Six Horns*, was his second "serious" work, composed in 1964 when he was a senior in high school. (In his introduction, he notes that the first work "remains in a box in the basement.") Hill describes *Dialogues* as "a single movement, motive-oriented work that allows each part to participate in the activity . . . written with Lincoln [NE] Youth Symphony friends in mind, who were, at the time, certainly above average high school horn players." What a fascinating insight into the beginning of Hill's life as a composer! Most interesting is the harmonic language, the details of dynamics and articulations, the independence of the parts, and the number of tempo and meter changes. The Allegro motive, the most demanding of technical facility, is fast and features a disjunct melodic line and a few sixteenth notes. Most of the time, all parts are within two octaves, g to g<sup>2</sup>, but the Horn I part has a few a<sup>2</sup>s and ends on a b<sup>2</sup>, and Horn VI descends to c. Several parts include "new notation" bass clef and some hand-stopping. This is a sophisticated and charming work of a little over four minutes duration, which is both musically challenging and rewarding. I am delighted that Hill brought this gem up from the basement!

In 1970, during his second year of full-time college teaching, Hill wrote *Quintet for Horns* "to challenge the five college-level horn students each to varied tessituras," thus every part includes at least a little bass clef and uses a large range (overall from G to c<sup>3</sup>). This is a substantial work (one movement of over twelve minutes duration) that features yet more demanding musical and technical challenges such as those introduced in *Dialogues*: disjunct but "accessible melodies and melodic fragments, tertian, quartal, and polytonal harmonies, . . . and numerous metric changes." In the hands of other composers, such varied meter music can sometimes seem rather cold and esoteric, but again, Hill has carefully notated details of dynamics, articulations, and style that ensure communicative expression.

The brass trio *Dreams and Variations* represents yet another stage in Hill's early years as a composer, because it was written in 1972, while he was a student at Yale University, studying with Yehudi Wyner. Hill made some minor modifications to this work when he revisited it in 2011. He writes, "The two separate movements contrast, but are complimentary, freely incorporating a mix of quartal and tertian harmonies with extensive use of mixed meters. Together these concentrated pieces total approximately eight and a half minutes." In this work, homophonic motifs contrasted with cascading or pyramiding motifs highlight not only the interesting harmonies and texture changes, but also the colors of the three brass. The already characteristic careful notation of expression is further enhanced by a new and colorful vocabulary of directives indicating mood or style such as *searching*, *emotionless*, *angry*, *sadly*, *insistent*, and *rambunctious*. The mixed meters appear yet more complex simply because he adds 5/16, 6/16, and 9/16 to the meters based on 4 or 8. I think this is an exciting addition to the brass trio repertoire, and I look forward to any and all future issues from this new project! VT

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**Jeff Nelsen** is best known as the hornist of the world famous Canadian Brass, with whom he toured and recorded for 8 years. As a professor at Indiana University, Jeff teaches horn, coaches chamber music, and mentors people in his "Fearless Performance" approaches and techniques—a subject upon which he recently gave a TEDx Talk.



**Gail Williams** is an internationally recognized hornist and brass pedagogue and professor at Northwestern University. 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.



**James Sommerville** is Principal Horn of the Boston Symphony Orchestra, and Music Director of the Hamilton Philharmonic. Jamie has also performed and recorded internationally as a chamber musician and soloist and teaches currently at the Longy School of Music and the New England Conservatory of Music. He is heard on recordings on CBC, Marquis, Deutsche Grammophon, and Decca labels.

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# Recording Reviews

Lydia Van Dreel, Editor

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**Horn Muse.** Gail Williams, Tomas Bacon, William Barnewitz, William Caballero, horns; Alan Chow, Jennifer Hayge, piano; Larry Combs, clarinet; Joseph Genualdi, violin; Peter Lloyd, double bass; She-E-Wu, percussion. Gail Williams label; [gailwilliamshorn.com](http://gailwilliamshorn.com).

Contents: *Shallow Streams, Deep Rivers*, Dana Wilson; *A Set of Songs and Dances*, Douglas Hill; *Musings*, Dana Wilson; Horn Quartet No. 1, Anthony Plog.

Horn virtuoso Gail Williams has released a new CD of chamber music pieces for horn that are exquisitely crafted, performed, and recorded.

Dana Wilson's *Shallow Streams, Deep Rivers* for horn, violin, and piano is a three-movement work exploring in depth the combined timbre potential of the instruments in lush and astonishing new ways. Wilson writes that the "rapid movement from one sound world to the other suggested...the rippled vitality of water in a shallow stream versus the gentle meandering of a deep river, and how the course of a body of water can change rather suddenly from one to another, depending on the underlying terrain." The piece is deeply engaging, filled at times with great drama, at other times, the subtlest nuance, and a wonderful pleasure to hear. It also contains the almost obligatory nod to Brahms, given the instrumentation.

Douglas Hill's *A Set of Songs and Dances* is, like many of his compositions, filled with great joy, humor, and whimsy. This set was composed specifically for Gail Williams and Larry Combs, in response to a request for something "jazz-like."

Wilson's *Musings* is a set of nine short movements for horn and piano based on ancient Greek muses. Each movement has an essential quality evoking the named muse and its domain.

Anthony Plog's Horn Quartet No. 1 is a four movement work commissioned by Thomas Bacon and a consortium. Plog, a veteran composer of brass chamber music, deftly exploits the ambient nature of the horn quartet, allowing the four horn voices alternately to blend together in sound clusters, and to emerge in dramatic solo lines. This quartet will no doubt become a repertoire staple.

All of the performances on this CD are top-notch. Gail Williams's playing, in particular, is exemplary, as she manages to negotiate incredibly difficult, virtuosic music and somehow make playing the horn sound effortless. *LvD*

**The Goddess Trilogy.** Gail Williams, horn; Michael Burritt, percussion; Mary Ann Covert, piano. Northwestern University 8-99/KD-KSG/8458b.

Contents: *The Goddess Trilogy*, John McCabe; Sonata for Horn and Marimba, Charles Taylor; Solo Suite for Horn and Improvisatory Percussion, Alec Wilder.

*The Goddess Trilogy*, recorded in 1999 for the "Music from Northwestern University" series, is a heady collection of challenging works for horn. Gail Williams displays her incredible versatility and athleticism on the horn throughout the CD.

McCabe's trilogy is intended to be heard interspersed with other works on a program. Staying true to this intention, the three movements of the piece begin, interrupt, and complete the CD. The movements are based on three Celtic goddess figures: Arianhrod, goddess of birth and initiation; Blodeuwedd, goddess of love; and Ceridwen, goddess of death. McCabe, once a child prodigy in composition, was also a renowned concert pianist and has written a challenging piece for both pianist and hornist. "The Castle of Arianhrod" movement used the decay and birth of musical ideas to illustrate the legend that chieftains and heroes go to the castle to await rebirth and reincarnation. "Floraison" is a passacaglia with nine variations. McCabe describes the movement as "...a flower gradually opening and closing." The third movement, "Shapeshifter," is named after a characteristic of the goddess Ceridwen, and lends a different, dramatic lens to the idea of death, as it is explored musically.

Charles Taylor's Sonata for horn and marimba is a three-movement work commissioned in 1986 by Chris and Leslie Norton and premiered in 1989 at Western Kentucky University. The piece exploits the different timbres of horn and marimba, using the voices in contrasting ways.

Alec Wilder's Solo Suite for Horn and Improvisatory Percussion is an exploration of jazz and popular American idioms in three movements. Wilder was fascinated by popular music and improvisation, and this piece is a delightful romp around the horn, exploiting extremes of range and articulation. Gail Williams's performance on these tracks is robust and entertaining, with Michael Burritt's improvised percussion seamlessly supporting the lines that Williams plays.

This entire CD is intriguing and delightful. *LvD*

**Chamber Music for Horn.** Richard King, Jesse McCormick, horns; Jung-Min Amy Lee, Mari Sato, violins; Lynne Ramsey, Stanley Konopka, violas; Julie Myers King, cello; Orli Shaham, piano; Jung Eun Oh, soprano. Albany Records, Sonarc Music TROY1325.

Contents: Trio, Op. 40, Brahms; Horn Quintet in E $\flat$  Major, K. 407, Mozart; Sextet for Two Horns and String Quartet, Op. 81b, Beethoven; *Auf dem Strom*, Op. post 119, D943, Schubert.

This is a fantastic CD. If you think you have already heard the Brahms, the Mozart, the Beethoven, and the Schubert enough times and/or you already own the definitive recording, think again. Richard King, principal horn of the Cleveland Orchestra, and friends have created a truly remarkable recording of our most celebrated pieces of chamber music. King draws from an immense palate of tone color and subtle phrasing always in service to drawing out the most from these masterpieces. His collaborative musicians are all top-notch.

The Brahms trio is completely magnificent in terms of timing and interpretation. In the Beethoven sextet, Jesse McCormick and Richard King are obviously comfortable with each



other's musical personas, as their performance is perfectly matched.

Richard King's sound on the Schubert is wonderfully vocal, and his pacing gently supports and augments Jung Eun Oh's achingly beautiful soprano voice.

King does something utterly ridiculous in the third movement of the Mozart quintet, but alas, dear reader, I will not disclose what that is. You'll have to get the CD and find out for yourself. Go on – treat yourself. *LvD*

**The Horn in Song. Tod Bowermaster, horn;** James Howsman, piano. Tod Bowermaster (available on iTunes, CD Baby, Amazon)

Contents: *Melody*, Gluck/Wekre; *Siciliano*, Bach/Wekre; *An die Musik*, Schubert/Machala; *Widmung*, Schumann/Yancich; *Du bist wie eine Blume*, Schumann/Bowermaster; *Romance without Words*, Davidov/Wekre; *Nocturne*, Intermezzo, and *Romance*, Gliere; *O del mio amato ben*, Donaudy/Bowermaster; *I Attempt from Love's Sickness to Fly*, Purcell/Jones; *Four Serious Songs* (1,2), Brahms/Kerekes; *The Swan*, Saint-Saëns/Sam; *Del cabello mas sutil*, Obradors/Bowermaster; *Romance in E*, Saint-Saëns; *Fleurs*, Poulenc/Bowermaster; *The Salley Gardens*, Britten/Bowermaster; *Ständchen*, Schubert/Yancich; *Andante* from Symphony No. 5, Mendelssohn/Jones; *Liebst du um Schönheit*, Mahler/Bowermaster; *No one to Love*, Foster/Bowermaster; *Allerseelen*, Strauss/Brussel.

Tod Bowermaster, third horn in the St. Louis Symphony, has put together a beautiful CD of lyrical tunes for horn and piano. This recording is a sheer listening pleasure. Bowermaster plays with elegant and graceful lyricism and a gorgeous, golden tone. In the liner notes, Bowermaster describes his children as inspiration, and his influences include the great singers Dame Janet Baker and Arlene Auger.

The original works for horn and piano include three Gliere pieces, wherein one can really enjoy Bowermaster's mastery of the instrument and breadth of sound and dynamic range. Many of the arrangements will be familiar to hornists: selections arranged by Frøydis Ree Wekre, Milan Yancich, and Kazimierz Machala. Additionally, Tod Bowermaster has transcribed and arranged seven of the songs. One hopes he plans to publish them.

This unique and lovely CD would be a great addition to any song lover's collection. *LvD*

**Four Corners! Berlin Philharmonic Horn Quartet: Stefan Dohr, Fergus McWilliam, Klaus Wallendorf, Sarah Willis, horns.** Gebr. Alexander, Mainz [gebr-alexander.de/fourcorners](http://gebr-alexander.de/fourcorners).

Contents: *Best of the West – 4 Hits from Western Movies*, arr. Andreas Kowalewitz; *Ol' Man River*, Jerome Kern/Klaus Wallendorf; *Besame Mucho*, Consuelo Velazques/Arturo Pantaleon/Gabriel Soto; *El Condor Pasa*, Traditional Peru/Jean-Francois Michel; *Cornalera* (Corralera), *Anselmo Aiety*, arr. Wallendorf; *Aria Cantilena*, Villa-Lobos/Benjamin Garzia; *Faruca*, Manuel de Falla/Wallendorf; *Sous le Ciel de Paris*, Hubert Giraud/Wallendorf; Traditional English, Irish, Welsh, Scottish Songs, Four Corners, arr. Michael Barnett; *Solveig's Song*, Grieg/Wallendorf; *In the Hall of the Mountain King*, Grieg/Wallendorf; *Pizzicato Polka*, Joseph & Johann Strauss/Leigh Martinet; *Funiculi Funicula*, Luigi Denza/Michel; *Nessun Dorma*,

Giacomo Puccini/Florian Janezic; *Kalinka*, Iwan Petrowitsch Larionow/Michel; *The Lion Sleeps Tonight*, Solomon Linda/Wallendorf; *Wanton Horns* (*Chinese Kitchen Dreams*), Klaus Wallendorf; *Zui Zui Zukkorobashi*, Traditional Japan/Masaru Kashiwahara; *Tokyo Subway Polka* or *Nishi-Takashimadaira* (*Bilben aus dem Yenseits*), Wallendorf; *Waltzing Matilda*, Traditional Australian/Joshua Davis; *Guten Abend, gut' Nacht*, Brahms/Wallendorf.

The Berlin Philharmonic horn section takes us on a tour of the world in this *tour de force* recording of folk music, popular tunes and cultural musical mainstays of many of the places they have visited with the Berlin Philharmonic. The immensely talented Klaus Wallendorf did many of the arrangements. Clearly aware of the impressive musical breadth of his colleagues in the horn section, he does everything possible to exploit their technical skill, range, and musical panache. Throughout the recording, great fun is had with the orchestral music genre, as orchestral quotes are offered out of context, and the occasional barbaric yawp, collective crooning, aural theater, or foot stomping irreverently and joyously punctuates the music.

The recording is fun to listen to, and it comes with an elaborate fold out booklet reminiscent of a scrapbook or travelogue. Polyglots will be particularly pleased, as poems, vignettes, and photo captions are written in German, English, Norwegian, and Chinese. If you don't already own a photo of a kangaroo peering curiously into a horn bell, you should definitely get this CD. *LvD*

**Tubby's Revenge. New York Tuba Quartet** (Toby Hanks, Stephen Johns, Herbert 'Tony' Price, Sam Pilafian); **New York Brass Quintet** (Robert Nagle and Allan Dean, trumpets, **Paul Ingraham, horn**, John Swallow, trombone, Toby Hanks, tuba). Crystal Records CD221.

Contents: *Five Moods for Tuba Quartet*, Gunther Schuller; *Tubafour*, George Heussenstamm; *Allegro and Air*, Henry Purcell; *Fancy Dances for Three Tubas*, Walter Ross; *Music 4 Tubas*, John Stevens; *Au Privave*, Charlie Parker; *Parable for Brass Quintet*, Vincent Persichetti; *Laudes*, Jan Bach.

The prominence of a tuba quartet on the cover led me to believe that this disc was intended for review in the ITEA Journal. Closer inspection revealed performances of the New York Brass Quintet. This group pioneered the brass quintet to become a standard chamber ensemble format throughout the world. This disc is a re-release of early vinyl recordings from the late 1970's.

While the tuba quartet performances are outstanding, I will focus on the New York Brass Quintet. A critical listening of the ensemble reveals that the artistry and ensemble detail is equally impressive today as it was when the group was in its heyday. The works presented are landmark works for the medium.

The New York Brass Quintet has been responsible for many works for brass quintet, such as the *Parable* for brass quintet by Vincent Persichetti, which was cutting-edge and their ease of performance made such works accessible to concert audiences.

The ensemble handles Jan Bach's *Laudes* brilliantly. The ease with which the ensemble presents this work belies its extreme difficulty. Of the recorded versions I have heard, this is my favorite. Eldon Matlock, *University of Oklahoma* (EM)





**Music from the Americas. Lieurance Woodwind Quintet** (Frances Shelly, flute; Andrea E. Banke, oboe; Suzanne Tirk, clarinet; **Nicholas Smith, horn**; Scott Oakes, bassoon; Nicolasa Kunster, bassoon). Summit Records DCD 578

Contents: *Suite Hermetia*, Pitomberia; Quintet for Winds, Muczynski; Quintet No. 2, Wilder; *Dance Suite*, Valjean; Quintet for Winds, Harbison.

The Lieurance Woodwind Quintet, resident chamber ensemble at Wichita State University, has issued an entertaining and well-engineered disc of contemporary wind quintet music. The ensemble displays a rich ambience and full-bodied sound. I especially like the unified sonority of the bassoon and horn. Nicholas Smith's rich sound is matched by the dark, warm tone of bassoonist Scott Oakes. This is the basis of a unified ensemble blend.

Pitomberia's *Suite Hermetia* is a delightful work full of rhythmic diversity from Latin and Caribbean cultures. The ensemble is put through its paces with stylistically diverse movements. A beautifully rendered oboe cadenza introduces the brisk finale that is deftly performed.

Muczynski Quintet for Winds is somber and darkly scored, but an effective addition to any program. The sunnier third movement is performed with a clarity and finesse that give a welcome respite from the predominantly placid and thick textures of the other movements. This is an accessible work for college ensembles, and students should appreciate having a fine reference recording.

Alec Wilder's music is sometimes hard to describe – transient in nature, not really belonging to any one defined style. His Quintet No. 2, like much of his other music, seems serious, then breaks out into jazz and pop idioms, creating a pastiche effect. I find this quintet one of his more successful works, creating interest through its changing transitions and moods. The group recorded a masterful performance.

Paul Valjean's *Dance Suite* offers much variety within a relatively short span. The Gavotte is a short, sparkling movement that demonstrates the clarity of the treble winds who provide a dancing trio for the underpinning of the bassoon and horn. The Sarabande is a hauntingly beautiful melody that once again features parings of the upper winds in duet playing before hornist Nicholas Smith floats a glorious cantabile melody. Tango is the longest movement, in which all instruments have a melody. The Pas de Deux features the double reeds. The Waltz is brisk with surprising hemiola elements. The good-humored nature of the finale is a perfect conclusion to a charming work.

John Harbison's Quintet for Winds is recognized as one of the most significant and challenging wind quintets of the 20th century; the high tessitura and endurance requirements of the horn part, for example, are legendary. However, it is worth the effort, and the ensemble gives a credible performance. Unisons are well balanced, as are long melodies that are passed from one voice to another. A drier venue, or engineering ambience, resulting in a transparent texture, aids in ensemble clarity. This is especially true in the Scherzo where the ensemble shines. The brisk tempo and the timing and balance in this difficult movement are spectacular. The balance and blend in the opening to the Finale should be a model for all wind quintets, and the sonority in homophonic moments is memorable.

This disc is an achievement of the highest order and is highly recommended to those in professional, collegiate, or amateur quintets. You will not be disappointed! *EM*

**Quatuor de Cors de Paris (Paris Horn Quartet). Daniel Catalanotti, Gilles Bertocchi, Yves Delannoy, Philippe Durand.** MARCAL Classics (100302)

Contents: Horn Quartet by Franz Strauss, Six Pieces by Nikolai Tcherepnine, *Sologne – Concerted Pieces* by Georges Barboteu, *Tetracor* by Roger Boutry, *Alphorner Suite* by Jean-Michel Defaye, *Chords from the Alps* and *Vercingetorix* by Philippe Durand.

This 2009 recording showcases the Paris Horn Quartet in literature ranging from traditional to modern. The final 25 minutes are dedicated to the alphorn in an old bottle/new wine approach. Almost all of the pieces are premiere recordings.

The two six-movement pieces should be staples of the horn quartet literature. The Horn Quartet by Franz Strauss presents the horn in a hunting melody. Its six movements are Rondino to Hunt, Oberbaierische Gebirgsweise (upper Bavarian mountain way), Gavotte, Menuetto, Adagio, and Andante.

The Six Pieces for Four Horns of Nikolai Tcherepnine are Nocturnal, German Song, Hunt, Danced Choir, Russian Popular Song, and Choral. Although a composition student of the brilliant Russian orchestrator Rimsky-Korsakov, here he skimps on adventurous harmonic color.

With Barboteu's *Sologne*, the CD takes an interesting turn into the colorful possibilities of the horn quartet. *Prelude – In The Morning* (Andante maestoso and Allegro vivo) puts the performers through their paces. Horn professor at the Paris Conservatory for several decades, Georges Barboteu's writing style is demanding and reminiscent of Eugene Bozza.

*Tetracor* by French composer Roger Boutry is in three brief movements. The outer movements are spirited and high energy, and the lyrical middle movement has interesting dissonances.

A fifteen-minute suite of four "sequences" for four alphorns by Jean-Michel Defaye displays the possibilities of this folk instrument. The inclusion of this piece on this recording mixes the natural appeal of the alphorn with contemporary playing techniques. Beginning with Sequence I for one player, each Sequence adds another performer – without adequate program notes, this is surmised.

*Chords from the Alps* (for four alphorns) by Quartet member Philippe Durand approaches the instrument traditionally, including a cowbell for an authentic pastoral touch. *Vercingetorix*, begins with a bang – it calls for percussion, solo post horn and alphorn, and three horns. With its interesting use of antiphonal calls, this is the most successful alphorn piece on the recording.

The liner notes include information about the composers and performers, but facts about the compositions would be appreciated. In addition, the English version could have been improved by an English-speaking proofreader.

Founded in 1980 by Daniel Catalanotti, the Paris Horn Quartet is an excellent example of well-balanced ensemble playing. Their performance is full of color and character, capturing the spirit of all of the pieces on this recording. The inclusion of the alphorn music may be considered a bonus – don't expect your Opa's traditional sleepy melodies! *Paul Austin*

# Free-lancing Versus Teaching

## by Daniel Grabois

Free-lancing to teaching – is that a good move? From my experience, yes, a very good move. I had been free-lancing in New York City, and now I am the horn professor at the University of Wisconsin-Madison, a job occupied for the past 37 years with great distinction by Douglas Hill. Since the beginning of the school year, I have been discovering the advantages of this move.

### Free-lancing Life

I had gone to New York after college with the notion that the phone would start to ring with freelance work – that turned out not to happen. By the time I had earned my Master's degree at the Manhattan School of Music in 1989, however, I had made enough connections to begin playing gigs in New York. A new brass quintet called Meridian Arts Ensemble was looking for a horn player, and (after an audition) they asked me to join. My early days in New York were filled with Meridian rehearsals, occasional gigs, and a part time job doing musicians' busy work (for instance, answering radio personal-ity Karl Haas's fan mail).

Meridian won the Concert Artists Guild competition in 1990, and our schedule became busier. My teacher, David Jolley, had told me that I had to join Meridian when the opportunity arose, explaining that if I didn't, I would just be some guy who played the horn, and there were lots of those. If I did, I would be the guy in that group. Thank you, David, for the good advice. Having a successful chamber ensemble was not only wonderful, but I think it boosted my freelancing career as well. Freelancers all have stories about how they started to get more work. Mine had to do with getting lucky, meeting a few people who helped me, and doing a decent job when I was hired for a gig.

I got my first small teaching job in around 1991, again through lucky circumstances, teaching anyone who wanted horn lessons at Princeton University in New Jersey. I have no memory of what I told my students in my first year or two, but an apology is undoubtedly in order. At any rate, I enjoyed teaching, and, to put the job into a freelancer's perspective, I now had one day of the week covered. When I started at The Hartt School in Hartford, Connecticut in 1997, I had two days covered (plus a whole lot of freelance work), and I was now teaching serious horn students.

The character of New York freelance work has changed over the years. By the time I started freelancing, the commercial work that had left a lot of players financially comfortable was largely gone, and I did almost no jingles or movie dates. Broadway was beginning its ascent as the job of choice for musicians, and I did a lot of that. A typical week would have me teaching at Hartt on Mondays, rehearsing with Meridian three or four times, Princeton on Fridays, maybe a freelance orches-



tra concert (three rehearsals during the week and a performance on Saturday), and filling in the gaps playing *Beauty and the Beast* Wednesday and Thursday nights and *Phantom* on Saturday afternoon. It was a frenzy, but the part time non-playing jobs were long gone, and I felt comfortable that I would always be working, even in the long month of September when freelancers get scared (*nothing* happens in September).

Fast forward. Four years ago, I became the chair of Manhattan School of Music's Contemporary Performance Program. This was a good thing. Many classical groups had cut way back on their schedules. When a freelance orchestra goes from eight full symphonic programs a year to three, of which two are for chamber orchestra, the effect on the musicians in the freelance pool is massive. If you didn't play in the Met or the Philharmonic, Broadway was your plum. Broadway jobs are great, but the work is not all that exciting. In Meridian, we had a big year in 1996, but all our traveling had resulted in lots of travel expenses (not surprisingly) but not that much income, and we scaled the schedule back in the interest of sanity. The job at Manhattan was a great way to focus on my role as an educator, and my freelance week was filled – Hartt had become a two-day-a-week position, Manhattan took most of the remaining time, and I could still wedge in some shows or concerts as they came up. In 2009 and 2010, I had a steady chair at Lincoln Center's production of *South Pacific*.

One night last year, I arrived home at 9 o'clock and announced to my wife: "This is great: I have the night off!" We agreed that a change was in order. I had applied for a few teaching jobs in the previous years, and been runner-up a few times. Now the opening at UW-Madison, a really big job, seemed like a good answer to the frenzy of playing in New York, raising a kid, and teaching at two schools 130 miles apart from each other.

Skipping the gory details, I was offered the job and accepted it gladly. Before we knew it, we had moved to Wisconsin and were adjusting to a new way of life.

### University Life

UW Madison is the flagship of the UW system. My students are wonderful players, and eager to learn. As an adjunct professor in my past life, I was able to give each student one lesson per week, but that was the limit of my commitment since I had to be elsewhere the rest of the week. Here in Wisconsin, my students can come in to play a few excerpts for me, or have me sign a form, or ask a question about anything. We have two studio classes a week, in which they can play for each other and for me, or play horn ensemble music, or talk about their futures and how to prepare, or have a mock audition.

UW is a research university, which means the faculty is expected to turn out original work. For musicians, that can mean playing concerts, writing music, writing articles or books, mak-





ing recordings, and so on. Part of my job is to do these things – things for which I struggled to find time in my past life. Part of my job is to play with a faculty chamber group, the Wisconsin Brass quintet, which I love. And part is to teach my students. Everything that I was doing in New York has been consolidated under one roof, with support from the university. I have a research budget! When I want to bring in a guest for my students (we had a class with New York breathing guru Keith Underwood last semester, for example), I ask for some funding and it likely will happen.

And regarding that research budget, I'm trying to figure out how to incorporate electronics into horn playing. Some great software programs – Ableton Live, Pro Tools – let you be creative, making loops, altering sounds, and so on. Hardware equipment lets you play your horn and have the computer "hear" it. I have acquired all this stuff. I have formed a band with the trombone professor and have started writing tunes for us. I am at the beginning of a steep learning curve in all this, and enjoying the ride.

I am about to play a recital, and I commissioned a new piece for it by Leah Asher, a graphic score: a series of pictures to be interpreted by the player. If you think of the difference between written out music (a Mozart concerto, say) and improvised music, this piece lies somewhere in between. Plus, the images are beautiful and I will project them onto a screen at the concert.

I have also joined a consortium commission for a new horn concerto by Jim Stephenson. He is a wonderful composer in

Chicago, who plays the trumpet as well and so has a great feel for brass writing. Gail Williams will perform the premiere at the International Horn Symposium in Denton in May, and I will perform the "regional premiere" here. The orchestra conductor at UW agreed to perform it with me and the student orchestra. At a university, all the parts of the puzzle are there, ready to be assembled – I can't imagine having done a project like this as a free-lancer.

I have written my first CD review for *The Horn Call*, and, as I write this, I am producing my first article for *The Horn Call*! Again, things I had no time for as a free-lancer.

I continue to be a member of the Meridian Arts Ensemble, which has recorded three new CDs in the past year. We will be releasing them one by one in the next couple of years. We also gave the world premiere of an opera we commissioned from composer Su Lian Tan. It is for two singing roles, with us as the orchestra and sometime-actors.

### The Verdict

I never imagined I would be a professor, but a teaching job was exactly what I needed to be a happy hornist. When I consider that Doug began this job when I was in fourth grade and was the teacher of one of my teachers, I am amazed to be here. Thanks to my university job, I can now live a project-driven life, with the freedom to explore and have musical fun.

I miss my wonderful colleagues in New York, but I'm having a blast with my new crew in Wisconsin.

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# Weber's Concertino

by Katherine Massa

While the greatest composers are renowned and venerated for their ability to transcend time and give voice to a common humanity, Carl Maria von Weber's significance as a composer lies in that he is so intimately tied within his time and culture that he expresses it completely. His genius for dramatizing experience into music makes him inseparable from it. In a letter to Weber's lifelong friend, Hinrich Lichtenstein, he acknowledged, "I can write nothing about my works. Hear them played! In my music, you will find myself."<sup>1</sup>

Weber's horn concertino is no less revealing than his more prominent works, and a profound understanding of Weber as an individual and the time in which he lived enhances the piece's charm.

## Weber's Life

Just three months before Weber's birth in 1786, Frederick the Great, King of Prussia and a symbol of German unity and independence, died in the study of his palace, Sanssouci. The confederation of several hundred independent sovereignties, ecclesiastical states, and free cities that made up the Holy Roman Empire weakened with the loss of his leadership, and Prussia embarked on a political decline. Meanwhile, the threat of Napoleon-inspired nationalistic feelings and a fervent longing for unity reached its peak at the turn of the nineteenth century. The writings of Rousseau, the American Revolutionary War, and the French Revolution further stirred the spirit of a Germany incapable of acting on its own aspirations.<sup>2</sup> It was up to the poets, philosophers, intellectuals, and musicians to give voice to and color the coming age, a major part of the movement of we call Romanticism. Warrack notes, "There could be no more exciting time into which might be born a composer with an inherited love of the theatre, a mutually acute sensibility, and an instinct for his country's scenery, legends, and hopes, and a distinct personal flamboyance."<sup>3</sup>

Weber was trained in musical studies under the great ambitions of his father, Franz Anton, almost before he could speak.<sup>4</sup> His father was an engaging man who was a musician and artist at heart, but had little discipline and responsibility to hold a job and adequately provide for his family. However, Franz Anton desperately wanted a son who would become a second musical prodigy in the family to Mozart (Weber's cousin by marriage) and set about organizing a theater company.

The Weber Theatre Company was founded in 1787, drawing on the talent and services of much of Weber's family. The company traveled from Vienna to Cassel, to Meiningen, to Nuremberg while Weber received irregular musical instruction along the way. The company did not stand out among other similar amateur traveling groups, but it influenced Weber's character as a composer, for it was among the painted scenes and props that he first learned to play; the drama of the theatre was instilled in his musicianship from the first years of his development.

It wasn't until ten years later that Weber wrote his first piece under the instruction of Michael Haydn in Salzburg.

Shortly after, Weber moved to Munich with his father, who had finally exhibited concern about Weber's intermittent education. Under the justification that no composer could write for voice who could not sing well himself, Franz Anton arranged for regular instruction from Johann Evangelist Wallishauser, who had trained over 200 singers by that time.<sup>5</sup>

Numerous compositions, several professional appointments, and a near-death poisoning experience brought Weber to Carlsruhe in 1806.<sup>6</sup> Here, Weber conducted the orchestra at the small "cultural kingdom" of Duke Eugen Friedrich Heinrich von Württemberg-Öls, an oboist and vigorous supporter of the arts.<sup>7</sup> The residence was an embodiment of Romantic landscape set deep in the swampy woods and built at the center of a star of alleys that led to a beautiful hunting lodge.<sup>8</sup> Surrounding it were temples, grottoes, and hideaways that lay alongside sparkling canals where swans and gondolas drifted gracefully. This setting was especially inspirational to Weber, who so deeply loved nature. His close pupil, Sir Julius Benedict, explains just how significant Weber's delight was in his long walks several years later at Hosterwitz:

Had he composed one of his best songs or instrumental pieces, his joy and satisfaction could not have been greater than when watching the delight and admiration of his friends on beholding this charming scene. This love of nature and principally of forest life may explain his predilection, in the majority of his operas, for hunting choruses and romantic scenery. Nowhere did he display the simplicity of his character and the charms for his cultivated spirit so well as in these walks through the wood.<sup>9</sup>

## Concertino

It is no surprise that it was in this setting that Weber wrote his first instrumental concerto for the natural horn, the orchestral instrument most closely tied with nature and forest life through its hunting associations. The piece was originally written in 1806 for Dautrevaux, a horn player in the duke's orchestra, and was revised in 1815 for Rauch, a local horn player Weber met while in Munich.<sup>10</sup>

Of the eight works Weber termed "concerto," "concertino," or *Konzertstück*, three are for piano, three for clarinet, one for bassoon, and one for horn. It is clear that Weber considered "concerto" a work that most adheres to a strict format, for all of his concertos consist of three movements: an Allegro written in double exposition form, a middle slow movement, and often a rondo finale.<sup>11</sup> On the other hand, the works entitled "concertino" or *Konzertstück* reveal a dramatic instinct concerned more with color and expression and the means by which they can be accommodated rather than the presentation and development of themes and the introduction and resolution of tension within a measured formula.<sup>12</sup> This dramatic instinct is unusually actualized in the horn concertino through four major sections: an Adagio-Andante introduction (mm. 1-27), a theme





and variations (mm.28-148), a recitative (mm.149-176), and a *polacca* (mm. 177-317).

Weber casts the horn virtually as an operatic protagonist from the outset of the piece. The Adagio forecasts the overture to *Der Freischütz* (which premiered fifteen years later) in the orchestra's sustained tonic and dominant pitches anticipating the opening horn call:

*Horn Concertino, mm. 1-6*<sup>13</sup>

*Der Freischütz, mm. 1-11*<sup>14</sup>

The traditional hunting horn call fifths are maintained in both excerpts, although obscured in *Der Freischütz*. Weber's use of this idea in the overture to his opera indicates the spirit in which the introductory section to the concertino was written. The contrast between higher register and low register within successive pitches, between piano and forte within phrases, between dolce and heavy articulations within successive phrases is reflective of the dualist thinking characteristic in much of Weber's writing.

## Introduction

The introduction comprises essentially four bar phrases with mm. 11-12 acting as a phrase extension and mm. 22-27 acting as a prolongation of the cadence on the downbeat of m. 22. This codetta serves to diminish the drama with its ever decreasing volume and lowering of pitch. The introduction finally dwindles away to a pedal B concert in the horn, the fifth of the tonic chord, which facilitates an abrupt modulation to E major in the next section and a marked uplifting in mood and texture.

The next section begins with the statement of a theme in m. 28 and continues with increasingly brilliant variations through m. 141.

## Theme

The theme is made up of two eight-measure phrases. The first phrase (phrase *a*) is made up of two four measure sub-phrases. The first ends in an inauthentic cadence in m. 31, and the second ends in a perfect authentic cadence in m. 35, creating a parallel period. The second phrase (phrase *b*) of the theme is one long eight-measure phrase of four measures of new material acting as the presentation and four measures of phrase *a* acting as the continuation in phrase sentence structure.

Phrase *b* is characterized by an increase in chromatic harmony in the orchestra and a soaring, arch-shaped contour in the horn. Each phrase of the theme is immediately repeated.

An eight-measure orchestral interlude follows the two phrases and repeats phrase *a*.

## Variations

1. The first variation begins in m. 52 with a slight melodic elaboration of the theme. The texture of this variation is much more legato in the accompaniment than in the theme. The orchestral interlude differs slightly from the Phrase *a* in mm. 69 and 73 in that the melody continues its descent in order to end in a half cadence in m. 71. This allows for the melody to begin on a dominant seventh chord in m. 72 instead of a tonic chord, which progresses to a secondary seven diminished seventh chord. This chromatic chord creates forward motion through the end of the first variation into the second, only reaching its resolution in the dominant chord in m. 78.

2. This is a dramatic contrast to Variation One with a much more punctuated texture in the melody consisting of arpeggios spanning two octaves in faster triplet figures. The new tempo marking, *Con fuoco*, describes the lively, passionate character, and the accompanying forte dynamic marking contrasts with the piano marking in the previous variation. The material for the orchestral interlude is a more fully harmonized version of phrase *a*. An abrupt change in dynamic from fortissimo to piano in the seventh measure of the phrase allows the tonic chord of the perfect authentic cadence to serve as an elision for the sweeter and more subdued Variation Three. This is the first instance in which Weber deviates from his balanced eight measure phrases.

3. Variation Three presents the theme in a more obscure manner than the previous variations. Although it is more difficult to hear the theme melodically, the harmony follows the same progression up to the orchestral interlude. Again, Weber uses the orchestral interlude to add contrast to the structural foundation he has built by incorporating material from the ending of the first phrase of Variation Three (m. 106), and developing it throughout the entire eight measure interlude sequentially. This is a deviation from his original pattern of using material from phrase *a*. The interlude in Variation Three incorporates modal borrowing with minor tonic chords instead of major and adds a dimension of suspense and foreboding to an otherwise uplifting and sweet theme.

4. This variation expresses the theme through a dialogue between the horn and the orchestra instead of depending solely on the horn's solo melodic line. The ascending melody in the second measure of each subphrase of phrase *a* is found in the orchestral accompaniment in mm. 123 and 127. The grace note flourish in the last measure of each sub-phrase is distinctly communicated in the orchestral accompaniment rather than the horn line. This dialogue maintains interest with the introduction of a new format and allows for the orchestra and horn to interact more intimately. Instead of using phrase *a* material for the orchestral interlude, Weber develops the *b* phrase material to function as a transition into the third section of the piece: the recitative.

## Recitative

While the theme and variations demonstrate the technical facility of the horn, Weber uses the recitative as a means to



## Weber's Concertino

treat the horn as a vocalizing instrument of great breadth of color, utilizing all of the shades achievable in a recitativo secco format with great sweeping lines. Once again, the anticipation of *Der Freischütz* permeates the beginning of the section:



*Horn Concertino, m. 149<sup>15</sup>*



(Hush! Hush! That none may warn you. Hush, that none may warn you.)

*Der Freischütz, Fifth Scene, mm. 1-10<sup>16</sup>*

The opening leap, the general contour, and the disposition found in the Act I, No. 5 Aria, "Hush, Hush! That None May Warn You," indicates Weber's understanding of the relationship between an operatic character acting within a drama and an instrumentalist acting as a protagonist in collaboration or confrontation with an orchestra. The extent of the horn's capabilities to color and express are pushed to the limit with the inclusion of the multiphonics technique. This technique both adds to the virtuosic element of the concertino, and its alternating tonic and dominant chords serve to transition the recitative from the key of E minor into the final section of the piece written in E major.

### Polacca

The final polacca adheres to the style of the Polish dance, maintaining a triple meter, moderate tempo, and emphasis on the second half of the first beat throughout. The melody originates from the theme presented in the second section of the piece:



*Horn Concertino, mm. 28 - 35<sup>17</sup>*



*Horn Concertino, mm. 177 - 184<sup>18</sup>*

Weber capitalizes on the horn's facility by inverting the first interval of the theme. The rising second measure leads into the ornamental third measure. The final measure of the first sub-phrase both mirrors the half cadence in the original theme and characterizes the polacca's tendency to conclude phrases on the third beat of the measure.

The synthesis of the traditional instrumental form of theme and variations and the operatic quality to the piece becomes apparent in m. 209 with the driving arpeggiation of the tonic concert E-Major chord, a figure common in virtuosic vocal passages. The ornamental figures beginning in m. 226 can actually be found in the second act of *Der Freischütz* in the No. 7 Arietta, "Comes a Pretty Boy This Path" (which is also written in the style of a polacca).<sup>19</sup> Finally, the arpeggios spanning repeatedly up to the high b's throughout the conclusion of the piece can be interpreted with the same soloistic quality a leading soprano might use to display her extensive range.

### Weber's Influence

Weber's combination of form and drama as well as idiomatic writing for the natural horn proves a timeless challenge to hornists even today. Though perhaps not considered a standard amongst the four horn concertos by Mozart and the two concertos by Strauss, Weber's horn Concertino is important to us through its influence on the progression of music history. His intention was to endow a distinct sense of German nationality in his compositions.<sup>20</sup> In so doing, Weber helped establish the foundation of Romanticism. "Meyerbeer's *Robert le Diable* would not have been written but for *Der Freischütz*, and Richard Wagner's *Tannhäuser* and *Lohengrin* can be traced to *Euryanthe*."<sup>21</sup> Certainly *Der Freischütz* and *Euryanthe* would not be what they are today without the horn concertino.

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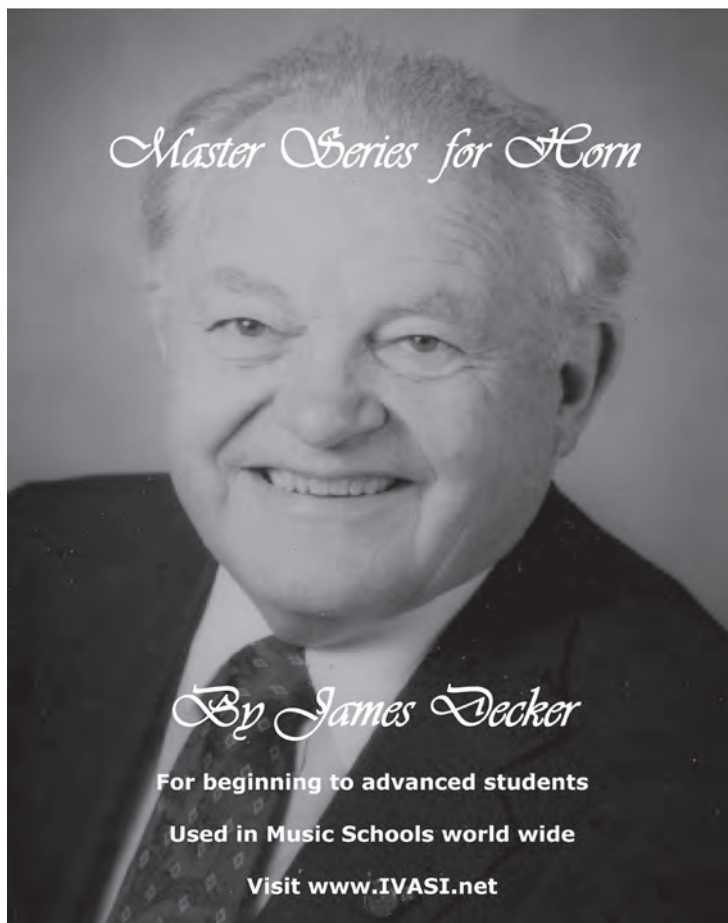
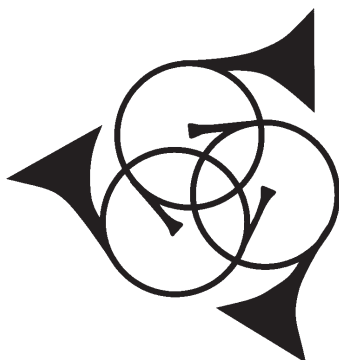
## Notes

- <sup>1</sup>J. Paulgrave Simpson, *Carl Maria von Weber: The Life of an Artist* (London: Chapman and Hall, 1865), iv.  
<sup>2</sup>John Warrack, *Carl Maria von Weber*, Second edition. (Cambridge: Cambridge University Press, 1978), 21  
<sup>3</sup>*Ibid.*, 22.  
<sup>4</sup>Sir Julius Benedict, *Carl Maria von Weber* (1894; repr., New York: AMS Press), 4.  
<sup>5</sup>Warrack, 32.  
<sup>6</sup>Refer to Warrack, Ch. 2-3 for more information on this time period.  
<sup>7</sup>Warrack, 57.  
<sup>8</sup>*Ibid.*  
<sup>9</sup>Benedict, 83.  
<sup>10</sup>Stephan Lindeman, *Structural Novelty and Tradition in the Early Romantic Piano Concerto* (New York: Pendragon Press, 1999), 60.  
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<sup>12</sup>*Ibid.*, 54.  
<sup>13</sup>Carl Maria von Weber, *Concertino for Horn and Orchestra*, arr. Henri Kling (Leipzig: Breitkopf & Härtel), 1.  
<sup>14</sup>Carl Maria von Weber, *Der Freischütz* (repr., Mineola: Dover Publications), 1-2.  
<sup>15</sup>von Weber, *Concertino for Horn and Orchestra*, 6.  
<sup>16</sup>von Weber, *Der Freischütz*, 66.  
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# Why Music?

**Welcome address to entering freshmen at the Boston Conservatory, given by Karl Paulnack, pianist and director of the music division.**

One of my parents' deepest fears, I suspect, is that society would not properly value me as a musician, that I wouldn't be appreciated. I had very good grades in high school, I was good in science and math, and they imagined that as a doctor or a research chemist or an engineer, I might be more appreciated than I would be as a musician. I still remember my mother's remark when I announced my decision to apply to music school – she said, "You're *wasting* your SAT scores." On some level, I think, my parents were not sure themselves what the value of music was, what its purpose was. And they *loved* music, they listened to classical music all the time. They just weren't really clear about its function. So let me talk about that a little bit, because we live in a society that puts music in the "arts and entertainment" section of the newspaper, and serious music, the kind your kids are about to engage in, has absolutely nothing whatsoever to do with entertainment; in fact, it's the opposite of entertainment. Let me talk a little bit about music, and how it works.

The first people to understand how music really works were the ancient Greeks. And this is going to fascinate you; the Greeks said that music and astronomy were two sides of the same coin. Astronomy was seen as the study of relationships between observable, permanent, external objects, and music was seen as the study of relationships between invisible, internal, hidden objects. Music has a way of finding the big, invisible moving pieces inside our hearts and souls and helping us figure out the position of things inside us. Let me give you some examples of how this works.

One of the most profound musical compositions of all time is the *Quartet for the End of Time* written by French composer Olivier Messiaen in 1940. Messiaen was 31 years old when France entered the war against Nazi Germany. He was captured by the Germans in June of 1940, sent across Germany in a cattle car and imprisoned in a concentration camp.

He was fortunate to find a sympathetic prison guard who gave him paper and a place to compose. There were three other musicians in the camp, a cellist, a violinist, and a clarinetist, and Messiaen wrote his quartet with these specific players in mind. It was performed in January 1941 for four thousand prisoners and guards in the prison camp. Today it is one of the most famous masterworks in the repertoire.

Given what we have since learned about life in the concentration camps, why would anyone in his right mind waste time and energy writing or playing music? There was barely enough energy on a good day to find food and water, to avoid a beating, to stay warm, to escape torture – why would anyone bother with music? And yet – from the camps, we have poetry, we have music, we have visual art; it wasn't just this one fanatic Messiaen; many, many people created art. Why? Well, in a place where people are only focused on survival, on the bare necessities, the obvious conclusion is that art must be, somehow, essential for life. The camps were without money, without hope, without commerce, without recreation, without basic respect, but they were not without art. Art is part of sur-

vival; art is part of the human spirit, an unquenchable expression of who we are. Art is one of the ways in which we say, "I am alive, and my life has meaning."

On September 12, 2001 I was a resident of Manhattan. That morning I reached a new understanding of my art and its relationship to the world. I sat down at the piano that morning at 10 am to practice as was my daily routine; I did it by force of habit, without thinking about it. I lifted the cover on the keyboard, and opened my music, and put my hands on the keys and took my hands off the keys. And I sat there and thought, does this even matter? Isn't this completely irrelevant? Playing the piano right now, given what happened in this city yesterday, seems silly, absurd, irreverent, pointless. Why am I here? What place has a musician in this moment in time? Who needs a piano player right now? I was completely lost.

And then I, along with the rest of New York, went through the journey of getting through that week. I did not play the piano that day, and in fact I contemplated briefly whether I would ever want to play the piano again. And then I observed how we got through the day.

At least in my neighborhood, we didn't shoot hoops or play Scrabble. We didn't play cards to pass the time, we didn't watch TV, we didn't shop, we most certainly did not go to the mall. The first organized activity that I saw in New York, that same day, was singing. People sang. People sang around fire houses, people sang "We Shall Overcome." Lots of people sang "America the Beautiful." The first organized public event that I remember was the Brahms *Requiem*, later that week, at Lincoln Center, with the New York Philharmonic. The first organized public expression of grief, our first communal response to that historic event, was a concert. That was the beginning of a sense that life might go on. The US Military secured the airspace, but recovery was led by the arts, and by music in particular, that very night.

From these two experiences, I have come to understand that music is not part of "arts and entertainment" as the newspaper section would have us believe. It's not a luxury, a lavish thing that we fund from leftovers of our budgets, not a plaything or an amusement or a pass time. Music is a basic need of human survival. Music is one of the ways we make sense of our lives, one of the ways in which we express feelings when we have no words, a way for us to understand things with our hearts when we cannot with our minds.

Some of you may know Samuel Barber's heartwrenchingly beautiful piece *Adagio for Strings*. If you don't know it by that name, then some of you may know it as the background music which accompanied the Oliver Stone movie *Platoon*, a film about the Vietnam War. If you know that piece of music either way, you know it has the ability to crack your heart open like a walnut; it can make you cry over sadness you didn't know you had. Music can slip beneath our conscious reality to get at what's really going on inside us the way a good therapist does.

I bet that you have never been to a wedding where there was absolutely no music. There might have been only a little





music, there might have been some really bad music, but I bet you there was some music. And something very predictable happens at weddings – people get all pent up with all kinds of emotions, and then there's some musical moment where the action of the wedding stops and someone sings or plays the flute or something. And even if the music is lame, even if the quality isn't good, predictably 30 or 40 percent of the people who are going to cry at a wedding cry a couple of moments after the music starts. Why? The Greeks. Music allows us to move around those big invisible pieces of ourselves and rearrange our insides so that we can express what we feel even when we can't talk about it. Can you imagine watching *Indiana Jones* or *Superman* or *Star Wars* with the dialogue but no music? What is it about the music swelling up at just the right moment in *ET* so that all the softies in the audience start crying at exactly the same moment? I guarantee you if you showed the movie with the music stripped out, it wouldn't happen that way. The Greeks: Music is the understanding of the relationship between invisible internal objects.

I'll give you one more example, the story of the most important concert of my life. I must tell you I have played a little less than a thousand concerts in my life so far. I have played in places that I thought were important. I like playing in Carnegie Hall; I enjoyed playing in Paris; it made me very happy to please the critics in St. Petersburg. I have played for people I thought were important: music critics of major newspapers, foreign heads of state. The most important concert of my entire life took place in a nursing home in Fargo ND, about four years ago.

I was playing with a very dear friend of mine who is a violinist. We began, as we often do, with Aaron Copland's Sonata, which was written during World War II and dedicated to a young friend of Copland's, a young pilot who was shot down during the war. Now we often talk to our audiences about the pieces we are going to play rather than providing them with written program notes. But in this case, because we began the concert with this piece, we decided to talk about the piece later in the program and to just come out and play the music without explanation.

Midway through the piece, an elderly man seated in a wheelchair near the front of the concert hall began to weep. This man, whom I later met, was clearly a soldier – even in his 70s, it was clear from his buzz-cut hair, square jaw, and general demeanor that he had spent a good deal of his life in the military. I thought it a little bit odd that someone would be moved to tears by that particular movement of that particular piece, but it wasn't the first time I've heard crying in a concert and we went on with the concert and finished the piece.

When we came out to play the next piece on the program, we decided to talk about both the first and second pieces, and we described the circumstances in which the Copland was written and mentioned its dedication to a downed pilot. The man in the front of the audience became so disturbed that he had to leave the auditorium. I honestly figured that we would not see him again, but he did come backstage afterwards, tears and all, to explain himself.

What he told us was this: "During World War II, I was a pilot, and I was in an aerial combat situation where one of my team's planes was hit. I watched my friend bail out, and watched his parachute open, but the Japanese planes which

had engaged us returned and machine gunned across the parachute chords so as to separate the parachute from the pilot, and I watched my friend drop away into the ocean, realizing that he was lost. I have not thought about this for many years, but during that first piece of music you played, this memory returned to me so vividly that it was as though I was reliving it. I didn't understand why this was happening, why now, but then when you came out to explain that this piece of music was written to commemorate a lost pilot, it was a little more than I could handle. How does the music do that? How did it find those feelings and those memories in me?"

Remember the Greeks: music is the study of invisible relationships between internal objects. This concert in Fargo was the most important work I have ever done. For me to play for this old soldier and help him connect, somehow, with Aaron Copland, and to connect their memories of their lost friends, to help him remember and mourn his friend, this is my work. This is why music matters.

What follows is part of the talk I will give to this year's freshman class when I welcome them a few days from now. The responsibility I will charge your sons and daughters with is this:

"If we were a medical school, and you were here as a med student practicing appendectomies, you'd take your work very seriously because you would imagine that some night at 2 am someone is going to waltz into your emergency room and you're going to have to save their life. Well, my friends, someday at 8 pm someone is going to walk into your concert hall and bring you a mind that is confused, a heart that is overwhelmed, a soul that is weary. Whether they go out whole again will depend partly on how well you do your craft.

You're not here to become an entertainer, and you don't have to sell yourself. The truth is you don't have anything to sell; being a musician isn't about dispensing a product, like selling used Chevies. I'm not an entertainer; I'm a lot closer to a paramedic, a firefighter, a rescue worker. You're here to become a sort of therapist for the human soul, a spiritual version of a chiropractor, physical therapist, someone who works with our insides to see if they get things to line up, to see if we can come into harmony with ourselves and be healthy and happy and well.

Frankly, ladies and gentlemen, I expect you not only to master music; I expect you to save the planet. If there is a future wave of wellness on this planet, of harmony, of peace, of an end to war, of mutual understanding, of equality, of fairness, I don't expect it will come from a government, a military force or a corporation. I no longer even expect it to come from the religions of the world, which together seem to have brought us as much war as they have peace. If there is a future of peace for humankind, if there is to be an understanding of how these invisible, internal things should fit together, I expect it will come from the artists, because that's what we do. As in the concentration camp and the evening of 9/11, the artists are the ones who might be able to help us with our internal, invisible lives."

Do not try to convince me there is something I could possibly do with my life more rewarding than this.

# An Index to *The Horn Call* Volume XLI (October, 2010 – May, 2011) compiled by Harriet Fiermann

## Feature Articles

### Volume XLI, No. 1 (October, 2010)

- "Reports from Brisbane: The 42nd IHS Symposium." 30-33.  
Nesmith, David. "Nick Perrini's 51 Years at Capital University." 47-50.  
Melton, William. "Lott's Angeles: The Life and Times of Sinclair Rogers Lott, Part 2: The 1950's." 58-65.  
Lloyd, Frank. "An Interview with Greg Cass: Life after Horn Playing." 68-71.  
Lamb, Charles. "Hearing Protection for Hornists." 71-73.  
Menkhaus, Renée. "In the Mind's Eye: A Konzertstück for the New Millennium." 108.

### Obituaries:

- Jay Wadenpfuhl (1950-2010). 34.  
Nona Gainsforth (1950-2010). 34.  
Bill Capps (1941-2010). 35.  
Frederick Schmitt (1922-2009), reported by Gene Berger. 35.

### Volume XLI, No. 2 (February, 2011)

- Kloss, Marilyn Bone. "Australian Composers for the Horn." 30-34.  
Boldin, James. "Teacher Talk: An Interview with Douglas Hill." 47-54.  
Melton, William. "Lott's Angeles: The Life and Times of Sinclair Rogers Lott, Part 3: 1960-1995." 58-67.  
Harraman, Elizabeth. "Des canyons aux étoiles..." 71-74.  
Vegter, Alana. "A Different Take on the Horn Quartet." 75-76.  
Robertson, Karen. "Comparing Experiences: US Trained Horn Players in Germany." 92-96.

### Tributes:

- Allen, Peggy. "Morris Secon (1923-2010)." 29.  
Gladen, David, Translator. "Your Valeriy Polekh: Part VII." 97-103.

### Volume XLI, No. 3 (May, 2011)

- Boldin, James. "A Guide to Daily Routines." 47-52.  
Hilliard, Howard. "On or Off the Leg?" 56-60.  
Tatum, Bradley. "Incorporating Classical Hand Horn Aesthetics into Modern Horn Playing." 62-64.  
Lomas, Charles. "Playing the Horn in Church." 64-65.  
Kloss, Marilyn Bone. "Straddling the Fence: An Interview with Richard Todd." 72-74.  
Robertson, Karen. "Comparing Experiences: US Trained Horn Players in Germany, Part II." 86-91.  
McAfee, Andrew M. "Five Basics for a Horn Embouchure." 92-93.

### Tributes:

- Swanson, Regena. "Robert E. Marsh (1929-2011)." 29.  
Thayer, Heather. "Helen Kotas (1916-2000): A Pioneer." 30-37.  
Gladen, David, Translator. "Your Valeriy Polekh: Part IX." 94-106.

## Columns

### Volume XLI, No. 1 (October, 2010)

- Chenoweth, Richard, Series Editor. "Orchestral Notes: Performing on Natural Horn for Valve Horn Players, An Interview with Paul Austin." 41-45.  
Agrell, Jeffrey, Series Editor. "The Creative Hornist: Off the Beaten Path: Tales of Creative Hornists, Part I." 54-57.  
Agrell, Jeffrey, Series Editor. "Technique Tips: Accuracy." 92-94.

### Volume XLI, No. 2 (February, 2011)

- Scharnberg, William. (Chenoweth, Richard, Series Editor. "Orchestral Notes.") "Ravel's Pavane pour une infante défunte." 41-42.  
Agrell, Jeffrey, Series Editor. "The Creative Hornist – Off the Beaten Path: Tales of Creative Hornists, Part II." 55-57.  
Iltis, Peter W., Series Editor. "Medical and Scientific Issues: Real-Time Computerized Feedback for Horn Instruction." 68-70.  
Grulke, Evan. (Agrell, Jeffrey, Series Editor. "Technique Tips.") "Stumbling Your Way to Better Rhythm and Multiple Tonguing." 90-91.

### Volume XLI, No. 3 (May, 2011)

- Chenoweth, Richard, Series Editor. "Orchestral Notes: A Midsummer Night's Dream by Felix Mendelssohn (1809-1847)." 41-42.  
Spencer, Dan. (Agrell, Jeffrey, Series Editor. "The Creative Hornist.") "Creative Horn Lessons." 55.  
Iltis, Peter W., Series Editor. "Medical and Scientific Issues: Embouchure Dystonia: Hope for the Future?" 66-69.  
Faust, Randall. (Agrell, Jeffrey, Series Editor. "Technique Tips.") "What? Why? How(e)? Questions about Warm-ups and Scales." 70-71.

## Reviews

### Volume XLI, No. 1 (October, 2010)

- Snedeker, Jeffrey, ed. "Music and Book Reviews." 77-84.  
Smith, Calvin, ed. "Recording Reviews." 87-89.

### Volume XLI, No. 2 (February, 2011)

- Snedeker, Jeffrey, ed. "Music and Book Reviews." 77-82.  
Smith, Calvin, ed. "Recording Reviews." 87-89.

### Volume XLI, No. 3 (May, 2011)

- Snedeker, Jeffrey, ed. "Music and Book Reviews." 75-79.  
Smith, Calvin, ed. "Recording Reviews." 81-84.





## IHS Business

### Volume XLI, No. 1 (October, 2010)

"Recent IHS Donors." 5.  
 Basler, Paul, Coordinator. "2009 IHS Composition Contest." 96-98.  
 Stoneman, Jonathan, IHS Secretary / Treasurer. "Minutes of the  
 2010 General Meeting, Friday, July 23, 2010." 98-99.  
 Fierman, Harriet. "Index to The Horn Call, Volume XL  
 (October 2009 – May 2010)." 100.  
 "IHS Scholarships and Performance Contests." 101-103.  
 Thelander, Kristin, Coordinator. "IHS Thesis Lending Library  
 Report." 103.  
 Vogel, Heidi. "International Horn Society Statements of  
 Financial Position." 104.

### Volume XLI, No. 2 (February, 2011)

"Recent IHS Donors." 5.  
 "IHS Scholarships and Performance Contests." 104-105.  
 DeGrazia, Emilio. "Out the Bell: Horn Lore." 107-108.

### Volume XLI, No. 3 (May, 2011)

"Recent IHS Donors." 5.  
 Scharnberg, Bill. "Out the Bell: Chamber Music Awareness  
 101: Our 'Defaults' and Where's the Beat?" 108.

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# List of Advertisers

AAIIRR Power Acousticoils .....	54	HornStuff .....	47
Gebr Alexander Mainz .....	back cover	Houghton Horns, LLC .....	12 and 21
Atkinson Brass & Company .....	17	Illinois Summer Youth Music .....	41
Audition Mode .....	42	Join the International Horn Society.....	28
Baltimore Brass Company .....	31	Ricco Kühn .....	44
Balu Inc. ....	10	Lawrence University .....	56
Barry Tuckwell Institute.....	15	Lawson Horns .....	79
Beck Brass Works .....	29	S. W. Lewis Orchestral Horns .....	inside front cover
Berps & Bags .....	40	Mamco Musical Accessory.....	28 and 38
Kendall Betts Horn Camp .....	31	Meredith Music Publications .....	62
Birdalone Music .....	32	Mountain Peak Music .....	17
Tod Bowermaster .....	10	National Brass Symposium .....	74
Brass Journals .....	64	Osmun Music .....	13
Brotons & Mercadal Musical Editions .....	5	Dieter Otto .....	7
Cardocases .....	14	Paxman Musical Instruments .....	9
ChopSaver.....	13	Pope Instrument Repair.....	8 and 16
Chop-Sticks™.....	29	Rimskys-Horns .....	10
Clebsch Strap .....	13	Engelbert Schmid GmbH .....	12
The Colburn School Horn Camp.....	40	Select-a-Press .....	42
Crystal Records, Inc.....	55	Richard Seraphinoff .....	32
James Decker .....	83	Siegfried's Call.....	21
Duquesne University – Mary Pappert School of Music .....	44	J. Bernardo Silva .....	42
Dürk Horns .....	51	Jeffrey Snedeker .....	44
faustmusic.com .....	54	Solid Wood Publishing .....	14
Femenella BELLREST®.....	30	Southern Methodist University.....	64
Ferree's Tools.....	20	Stork Custom Mouthpieces .....	66
Finke Horns .....	43	TrumCor.....	inside back cover
George Mason University School of Music .....	30	University of Memphis Rudi E Scheidt School of Music.....	40
GigBag .....	83	Chuck Ward Brass Instrument Restoration .....	41 and 66
David Griffin .....	29	Wichita Band Instrument Co., Inc. ....	20
Horn Harmonics Enterprises .....	47	Wind Music, Inc.....	31
Horn Music Agency Prague.....	17	WindSong Press Ltd.....	20
Horncamps! .....	15	Woodstop Mutes .....	21
hornsAplenty.com .....	18 and 19	The Woodwind & Brasswind .....	6
Hornsmith Publishing .....	15	Yamaha Corporation of America .....	11

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