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October 2012

The Horn Call

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Vol. XLIII, No. 1



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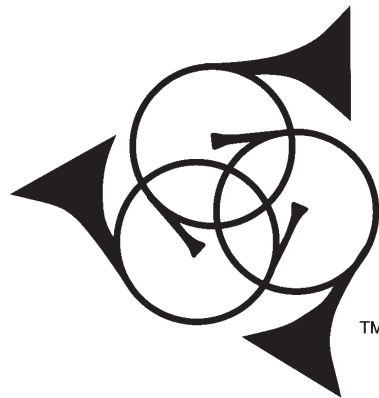
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# *The Horn Call*

Journal of the International Horn Society

Volume XLIII, No. 1, October 2012



William Scharnberg, Editor

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*On the cover: a natural horn on the campus of Montana State University*



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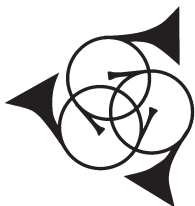
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[From the Minutes of the First IHS General Meeting, June 15, 1971, Tallahassee, Florida, USA]



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# From the Editor

Bill Scharnberg

Dear Readers,

Traditionally, the October *Hall Call*, the first in its "volume" (this is volume 43) includes the Minutes of the General IHS meeting, the IHS financial report, Awards and Contests information, the Thesis Lending Library report, Symposium Reports, and an Index to the previous year's *Horn Calls*. Being both the Editor of the journal and the host of the 44th International Horn Symposium gives me some latitude in what is published. I had already decided, due to a plethora of excellent articles and a record number of advertisements, to include an abbreviated Symposium Report and photos in the News column. Then came a very important article concerning the 125th anniversary edition of Richard Strauss's Concerto, Op. 11, written by one of the foremost hornists and scholars of our time, Peter Damm – translated from the German by Cecilia Cloughly. I have formally apologized to most of those who sent articles – which I will include in forthcoming journals. For the May journal, with both fewer advertisements and far fewer articles, the journal was reduced by 20 pages – "When it rains, it pours!"

For those of you who were not able to attend the 44th International Horn Symposium, the program booklet is posted on the Symposium website ([music.unt.edu/ihs44](http://music.unt.edu/ihs44)) along with CD and T-shirt order forms. I sincerely hope that those who attended the Symposium had a life-changing experience. It was a great pleasure to host the Symposium, although there were times when I had to make lemonade out of the lemons that were handed to me. I am sure that Dan Phillips will have an equally impressive 45th International Horn Symposium at the University of Memphis in late July 2013 – see the Symposium advertisement on page 21.

I have now been the editor of your journal for nine years and it has been a "labor of love." Having attended many International Horn Workshops/Symposia as a participant, Workshop Coordinator, Advisory Council member, featured artist, contributing artist, IHS President, and now Publications Editor, I believe that, in very many ways, my playing and teaching have grown from what I have learned both at international, regional, and local horn events, and from the written contributions to *The Horn Call*. I am now "giving back" to the International Horn Society. If you also feel that you have become a better player or teacher through what you have learned from the International Horn Society, please consider making some sort of contribution in one or more of the many possible ways, from scholarships and other financial gifts to writing articles for the journal. *The Horn Call* often appears to be written by university horn teachers only because they reliably contribute articles, reviews, and columns. Join them – make *The Horn Call* *your* journal.

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 left 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/business 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

Finishing riding a bicycle the 1,088 miles from John O'Groats in Scotland to Land's End in Cornwall was a mixture of satisfaction and profound relief – finally completing the challenge as planned – and in doing so maybe also helping myself scale the somewhat large hurdle of a 60th Birthday!

Hours in the saddle gave many an opportunity to reflect on life, and especially on how many of the disciplines required to embark on such a challenge also relate to horn playing and life in general. Building up the strength and endurance to get through such a marathon is not dissimilar to building stamina and strength to get through difficult pieces in the repertoire – or playing difficult concerts day after day, especially on tour – as an orchestral player.

By repeated performances, the endurance improves, and although individual days will still be challenging, one's overall condition improves through playing. The training days (actually months) of riding are exactly the days we need to put into our daily workout routines on the horn, in working towards our specific goals. The last President's message talked about personal challenges and how important it is to have your own goals and challenges. Having a commitment to a goal, whether specific to a particular technical problem, or development in certain areas of performance and playing, are good starting points in developing a positive and motivating challenge to embark on.

The personal attributes of discipline, determination, commitment, and resolve are a few of the qualities that assist in achieving one's goal, and help focus on the task at hand. Discipline could be the daily requirement to work out on the horn and do your practise! Determination is the will to get better, and to solve certain problems. Commitment is exactly that, the commitment to do the work required, as in all walks of life, in order to improve. Resolve is the drive to work through thick and thin, and not to be put off by setbacks and difficulties on the road. It is sometimes not an easy road, but however one that offers a reward at the end – satisfaction, progress to the next level, self-awareness in learning where one's strengths lie, and a certain amount of pride in that all the work has, in the end, paid off.

Maybe it was through these very disciplines developed through my own experiences as a horn player and teacher that prepared me for my challenge and helped me achieve my goal. It wasn't realised without an enormous amount of hard work, commitment, and determination – exactly what will help you progress and achieve your desired goals, both in life and as a horn player.

*Frank Lloyd*

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To the Editor of *The Horn Call*:

I was pleasantly surprised to read in the last issue of *The Horn Call* the bio of Arthur Berv and grateful that another story of the unique Berv brothers will be in your next issue. I'd like to add my thoughts of someone who was very close and instrumental in my young life; a giving man that went out of his way to be a mentor, besides being my first horn instructor.

I met Arthur in 1965, just out of high school after being introduced to him by a mutual acquaintance. At this time in his post orchestral career, he was playing in a Broadway pit orchestra and I was to meet him outside the stage door of the Mark Hellinger Theatre on 51st and Broadway where Carol Burnett headlined the musical, *Fade Out-Fade In*. (I still have her autograph on the cover page of my Mozart 3rd concerto.) I had no idea how he looked or actually who he was, other than what was described to me as he being one of the best. With each man walking closer to the theatre, I was hoping it would be him and then hoping it would not be him until a gentle man just came right up to me, I guess he realized it was me with my old Wunderlich horn besides me, and opened up with a big smile, a welcoming and cheerful voice which began the start of a unique and dear relationship.

A late bloomer to the French Horn, I began my private horn lessons with a trumpet teacher in my junior year of high school, so transposing and the various nuances of horn playing was still new and became an unusual predicament for Arthur, as he was accustomed to seasoned students not a novice to the instrument like me. But, he was so kind, understanding and had great patience. For a few weeks, my lessons would be in the back stage of the theatre, then we'd meet in Manhattan where he'd acquire a place to study, often in a drum studio on 45th or 46th St and at times in the Carnegie Hall practice studios. My funds were very limited, which he soon realized, so I never paid for these rehearsal halls and I forget if after awhile, I even paid for lessons. My Wunderlich horn was so inferior that even he had a difficult time making a go of it, so one week, he shows up with a brand new Conn 8D, the model he had a hand in developing, and this is the horn I play today. He was truly a mensch.

After a few months, I was close to being drafted and decided to join the army to secure a place in an army band, and after my three years of service auditioned for Manhattan School of Music where Arthur was teaching. Even as a student in Manhattan, I hardly studied in school instead traveling to Great Neck, Long Island to study at his home where he'd tell great stories of concerts and recordings with Toscanini and the NBC Symphony along with his two brothers, all great stories about great people one of which was truly Arthur Berv.

I appreciate this opportunity to share this with you. I presently play with an Atlanta community orchestra, The Dekalb Symphony: [dekalbsymphony.com](http://dekalbsymphony.com).

Have a Great Day,

Joel E. Margolies

Thank you for your diligence, generosity, and insight in publishing all the articles on the life of Valeriy Polekh. I read Mr. Trevor's criticism of these articles, and thought I should be sure you hear from someone who *loved* these articles! Mr. Trevor rightly identifies the language style as unusual. I'll

admit, the cheerful tone of the Polekh articles could be called relentless. But I found the tone and style to exhibit naïveté that I think characterizes certain translations from non-western cultures. I'm speaking over my head. I know nothing about other cultures or the art of translation. But I liked it, not least of all because I found it in such stark contrast to the life story of another great Soviet era artist, Schostakovitch, in the profoundly disturbing book, "Testimony." I appreciate the articles on the life of Polekh as a healthy, thought provoking, and necessary alternative window on life in Soviet Russia, compared to so much of the media and information about Soviet Russia that is more typically available in the US. I wish such series were available on more of the IHS honorary members! I hope I haven't jumped off too many cliffs or rambled too much. And I mean no disrespect or criticism of Mr. Trevor's honest opinion. I just thought I would go ahead and express my opinion too.

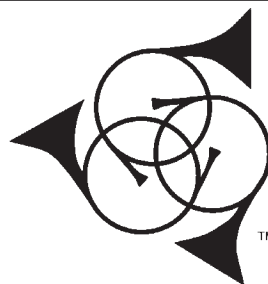
Thanks again!

Molly White

I realize that as I type this you are deeply embroiled in the workshop.

I got my *Horn Call* yesterday and read the two letters to the editor about Polekh's autobiography. Please put me squarely in the camp of those who are glad you published it. Polekh was a major player. Publishing this translation made his story more widely available than it otherwise would be. It was fascinating to learn about a professional musician's life in the Soviet Union, and his comments about Ivan Kozlovsky and Sergei Lemeshev, names that probably no one in the IHS has ever heard of other than me, were of particular interest.

Howard Sanner



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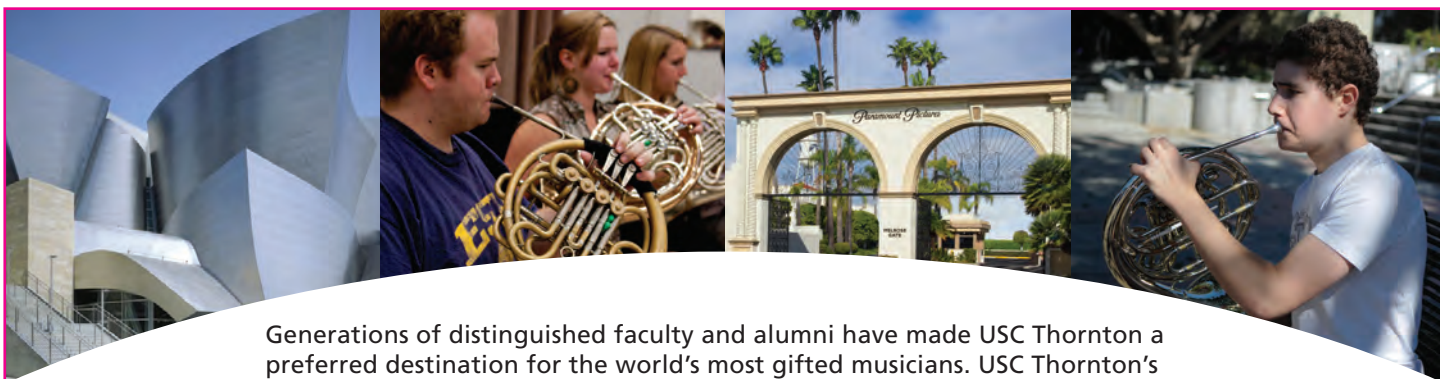
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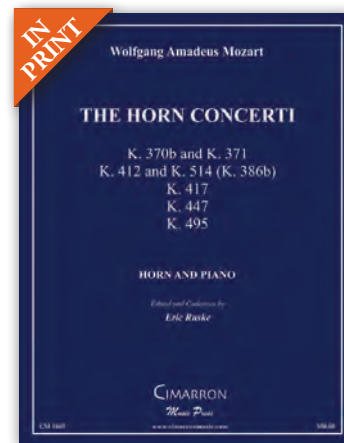
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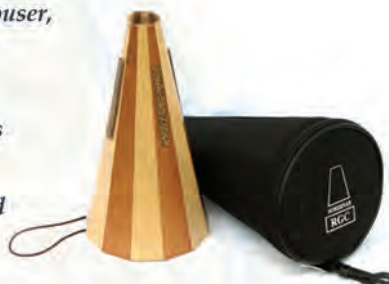
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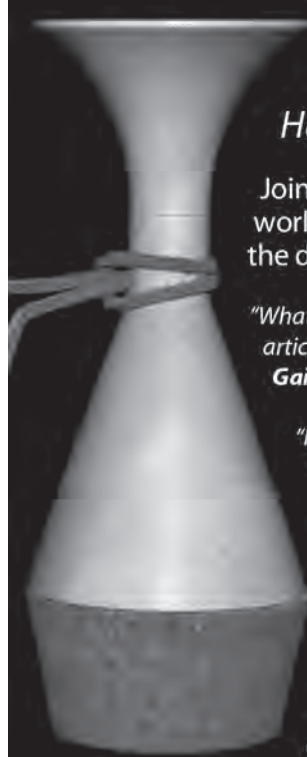
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# IHS News and Reports

Kate Pritchett, Editor

## Call for Advisory Council Nominations

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

Nominations for election to the Advisory Council three-year term of office, beginning of the 2013 Symposium, must be received by Executive Secretary **Heidi Vogel** before *December 1, 2012*. Nominees must be members of the IHS and willing to accept the responsibilities of the position. Nominations must include the nominee's name, address, telephone number, email address, written consent, and a biographical sketch of not more than 150 words. Nominations by fax and email are acceptable; consent must originate from the nominee.

Terms of the following AC members expire in July 2013: **John Ericson** and **Geoffrey Winter** are completing their second terms and are therefore ineligible for reelection this year. **Peter Luff** is completing his first term in office and is eligible for nomination.

## Address Corrections and Lost Sheep

Send address corrections directly to IHS Executive Secretary Heidi Vogel. Mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): **Kenji Aiba, Donald Bell, Adam Calus, Patrick Carlson, Marielle Catalanotti-Harri, Marc Cerri, Peter DelGrosso, Elsy Gallardo-Diaz, Nadia Greene, Phillip Henson, Sarah Holder, Patrick Jankowski, Eric Thomas Johnson, Hervé Joulain, Furuno Jun, Jeff Leenhouts, Edward Leferink, Eric Lesch, Cathy Miller, Kozo Moriyama, Kristin Morrison, Michiyo Okamoto, Marc Ostertag, Jancie Philippus, Irit Rimon, Roberto Rivera, Ryan Scott, Hyun-seok Shin, A L Simon, Alexander Steinitz, Eiko Taba, Candace Thomas, Karen Sutterer Thornton, and Sachiko Ueda.**

## News Deadline

The next deadline for news submissions is December 1, 2013. 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 \$7000 to encourage new compositions for the horn. The Meir Rimon Commissioning Fund was founded in 1990 in memory of Meir Rimon (IHS vice president, principal hornist of the Israel Philharmonic, and respected colleague), and it has assisted in the composition of more than fifty new works for the horn. All IHS members are invited to submit the name of a specific composer with whom you are collaborating on the creation of a new work featuring horn. Awards are granted by the AC, which has sole discretion in the administration of this fund. The AC reserves the right to offer less or more than the designated amount depending upon the nature and merit of the projects.

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

## IHS Website

The IHS Online Service Directory is getting a new look and new features, courtesy of much improved underlying software. Along with a new name which better reflects its contents, the new Community Directory will have more flexibility in the creation of listings and radius search by postal code worldwide for all listings. Members will be able to create multiple listings, personalizing each one for the category in which it resides and including images and limited html formatting.

At the same time that the existing listings are updated, the Teacher Database will be moved back into the Community Directory, which will allow members more freedom to format their listings and for prospective students to take advantage of the radius search function.

All of these improvements should be in place this fall. The new directory will be found on the IHS website ([hornsociety.org](http://hornsociety.org)) at Networking -> Community Directory.

- **Dan Phillips**, Website Manager







## Job Information Site

Hornists with information about professional 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. To view the listing, 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

This year the IHS recognized nine Area Representatives for their long-standing service. At the IHS General Meeting in Denton TX, award certificates were given to **Barbara Chinworth** (Arizona), **David Elliot** (Kentucky), **Dan Heynen** (Alaska), **Marilyn Bone Kloss** (Massachusetts), **Jacqueline Mattingly** (Nebraska), **Jean Martin-Williams** (Georgia), **Patrick Miles** (Wisconsin), **Alan Parshley** (Vermont), and **Brent Shires** (Arkansas). Congratulations to all for their dedication to the IHS and to the horn communities in their states.

Area Representatives are now able to email their members without having their individual email addresses, thanks to website manager Dan Phillips. Addresses are still confidential, but Area Representatives can send out messages without seeing them. For those who have not given their email addresses to our Executive Secretary, you may want to reconsider so that you can keep up with happenings in your area. In the past, Area Representatives had to send a letter to members asking for email information in order to contact them by email – but this won't be necessary as long as you have advised the IHS of your current email address. We hope that this will advance contact between members and encourage everyone to help grow the membership.

Welcome to two new Area Representatives **Jeremy Cucco** for Virginia and **Annie Bosler** for Southern California. Several states have no Area Representative at present, and we hope that some of you may be willing to take on this rewarding position. See the states designated OPEN in the list on page 2 of *The Horn Call* or on the website (People -> Area Reps - US). If you are interested or know someone who might be interested, contact me at [usa-coordinator@hornsociety.org](mailto:usa-coordinator@hornsociety.org)

– **Elaine Braun**, *Coordinator*

## Coming Events

The **Western US Horn Symposium** will be held January 18–20, 2013 at the University of Nevada, Las Vegas. Guest artists include **Julie Landsman**, **MirrorImage**, **Genghis Bar-**

**bie**, and **Annie Bosler**. A focus of this symposium will be on women who have made a difference in the horn world. Host **Bill Bernatis** has commissioned three new works to be premiered during the Symposium. **High Desert Horns**, made up of Las Vegas high school, college, professional, and community players, will introduce the new works. See [faculty.unlv.edu/unlvhorns](http://faculty.unlv.edu/unlvhorns).

The **Midwest Horn Workshop** will be held at the University of Wisconsin Oshkosh on February 22–24, 2013. The featured guest artist will be studio artist **Richard Todd**. We will also have additional guest artists, regional artists, instrument and music vendors, and competitions. See [uwosh.edu/music](http://uwosh.edu/music); click on "Festivals and Camps." Contact **Bruce Atwell** at [atwell@uwosh.edu](mailto:atwell@uwosh.edu).

The **French Music Confederation** will hold its International Competition for Brass Quartet in Ville-d'Avray, a suburb of Paris, in March 2013. See [ensembledécouvres.asso-web.com](http://ensembledécouvres.asso-web.com) or email **Jean-Louis Petit** at [concours@jeanlouispetit.com](mailto:concours@jeanlouispetit.com). The Southeast Horn Workshop will be held March 8–10, 2013, hosted by Dr. **Patrick Smith** at Virginia Commonwealth University in Richmond. Featured guest artists will include **Rick Todd**, **Annamia Larsson**, and an All-Military Horn Ensemble. James Naigus will be composer in residence. Email [psmith7@vcu.edu](mailto:psmith7@vcu.edu)

The **Northeast Horn Workshop** will be held March 22–24, 2013 at the University of Connecticut in Storrs, hosted by **Robert Hoyle**. Featured artists: **Eli Epstein**, **Randy Gardner**, **Michael Gast**, **John Clark**, **West Point** and **Coast Guard Quartets**, and the **Hartford Symphony Quartet**. Email [robert.hoyle@uconn.edu](mailto:robert.hoyle@uconn.edu).

**Jeff Snedeker** will perform Mozart's Concerto No. 4 (K. 495) with the Bremerton WA Symphony on November 17.

**Kendall Betts** will host the 19th annual **Kendall Betts Horn Camp** June 7–30, 2013 at Camp Ogontz in Lyman NH under the auspices of Cormont Music, a New Hampshire non-profit corporation. Hornists ages 14 and above and of all abilities are invited to study, perform, and have fun in the beautiful White Mountains under the guidance of a world-class faculty. Enrollment is limited. Participants may attend any or all weeks at reasonable cost. See [horncamp.org](http://horncamp.org) or contact Kendall Betts at PO Box 613, Sugar Hill NH 03586, 603-444-0299, [kendallbetts@horncamp.org](mailto:kendallbetts@horncamp.org).

The **Horncamps!** 7th Horn Ensemble Workshop at Daytona Beach, Florida will be held at Daytona State College in July 2013. Participants will cover solo and ensemble playing in master classes, lessons, and horn ensembles. The workshop is open to all hornists, and ensembles will be formed based on experience and abilities. Faculty artists include Horncamps! founder **David Johnson**, **Dan Phillips**, **Michelle Stebleton**, and **Martin Hackleman**. See [horncamps.com](http://horncamps.com).

## Member News

**Robert Ward** was the featured artist at the Fresno State Horn Workshop in February, performing a recital with pianist Lenore Voth Hiebert that included works of Koetsier, Poot, Gabaye, Berghmans, and F. Strauss. **Thomas Hiebert**, horn





professor at California State University, Fresno hosted the workshop, conducted the Fresno State Horn Ensemble, and performed with the Fresno State Alumni Horn Ensemble. Fresno State horn students performed works of Schumann and Weber with the Fresno State Men's Choir.

Nearly forty hornists from California's Central Valley participated.



*Robert Ward conducting the mass horn ensemble at the Fresno State Horn Workshop*



*Julie Landsman performs with the 2012 mass Horn Day Choir at USM*

**Heidi Lucas** and the University of Southern Mississippi (Hattiesburg) horn studio hosted their 4th annual Horn Day in February. **Julie Landsman** held the 50+ participants in rapt attention throughout her informative master-class and inspired performance! Horn Day 2013 will take place on February 23, 2013 and feature **Tom Varner**.

**James Thatcher** visited the University of Southern Mississippi in March and showed students what it would be like to play in the horn section for a studio recording session. His presentation, which included recorded clips and actual sheet music from film scores, enabled the students to be part of a mock recording process, wherein he acted as the director, asking for various edits on the fly.



*James Thatcher leads USM students in a mock recording session.*

**Jeremy Hansen**, horn professor at Tennessee Tech University (Cookeville) and Tennessee's IHS representative, hosted the 2012 Southeast Horn Workshop in March. Approximately 300 hornists attended recitals and presentations by **Karl Pituch**, **Douglas Hill**, **Bernhard Scully**, and **Dan Spencer** (who discussed improvisation and creative musicianship). Visiting lecturers delivered fourteen topical sessions, and twenty regional artists and fifteen collegiate horn choirs performed.

**Victor Valenzuela**, third horn in Tucson Symphony Orchestra, presented a recital at Philip's in the Hills Episcopal Church in Tucson in March, performing works by Nelhybel, Defaye, Bach, and Lecuona. Victor is a member of Paloma Winds, a woodwind quintet that performs at Music from Greer in the White Mountains of northeastern Arizona, which runs from mid-June through July.

**David Johnson** spent a week this spring in Budapest, Hungary at the Ferenc Liszt Academy on an Erasmus exchange with Professor **Imre Magyari**. David worked with the Hungarian students, and later Professor Magyari visited Lugano to work with the students of the Conservatorio della Svizzera Italiana.

**QUADRE - The Voice of Four Horns'** educational foundation sponsored the first annual South Bay Horn Day in Mountain View CA in April. Featuring San Francisco Opera co-principal horn **Kevin Rivard**, the day included master classes,

workshops, horn choirs, exhibitors, IVASI, and an evening concert featuring **Kevin and Mathew Croft**, **Leslie Hart**, and **Daniel Wood**. The over 70 horn players in attendance included adult amateurs, professionals, and middle, high school, and college students. With a similarly diverse group, Symphony Silicon Valley based in San Jose CA presented a flash mob horn event in August. Playing an arrangement of Ride of the Valkyries while hundreds of skate boarders burst on the scene, the experience was one for the ages. See [norcal.hornsociety.org](http://norcal.hornsociety.org).

**Margaret McGillivray**, a doctoral student of **Daniel Katzen** at the University of Arizona, presented a doctoral ensemble recital in April that included *Duncan Trio* by David Sampson, Poulenc's Sextet, and the Brahms's Horn Trio.

**Richard Burdick** performed a retrospective of his over 30 recordings in April in Regina, Saskatchewan. The recital included demonstrations of his new horn, pieces on natural horns, and premieres of a couple of his own *Vistas for Horn and Videotape*.

**Bernhard Scully** released his new CD, *Dialogues en Français*, in April. He was interviewed on NPR with his mother and his producer that same month. The CD is available on iTunes, Amazon, and [bernhardscully.com](http://bernhardscully.com).

The Williamsport Symphony Orchestra performed Mahler's Symphony No. 1 in Williamsport PA in May.



*Williamsport Symphony horn section (l-r): Christiana Smith, Daniel Schwanger, Rebecca Clark, Martha Anderson, Valerie Whyman, Rebecca Dodson-Webster, and William Kenny*

Carnegie Mellon University students performed at Carnegie Hall in April.

*(l-r) Christina Garmon, Deborah McDowell, Hermann Paw, Mark Addleman, Jaclyn Perez*



The Juneau Symphony Orchestra was on tour in Sitka, Alaska in April, playing Brahms Symphony No. 1.

*The Juneau Symphony horn section (r-l) Bill Paulick, principal, John Schumann, Amy Bibb, and Kristina Paulick; conductor Kyle Pickett in the front and assistant conductor Todd Hunt in the back*

Arcadia Chamber Artists (**Mary Knepper**, horn, Jonathan Ng, tenor, and Suzanne Eanes, piano) presented "Music by Beethoven and His Contemporaries" in Tucson in April. Mary's horn studio presented its annual May concert in Tucson. **Emily Murphy**, **Nathan Davis**, **Chloe Gardner**, **Georges Chavez**, **Quinn Jarecki**, and **Chloe Morgan** performed works by Mendelssohn, Beethoven, Mozart, Saint-Saëns, and Dukas.





In the audience were former students **Brianna Nay**, a student of **Lawrence Lowe** at Brigham Young University, and **Brian Johannesburg**, a University of Arizona engineering student. See Mary's obituary on page 44.

**Phil Hooks's** horn studio performed their spring recital in Maryland in May.

*Phil Hooks' studio (l-r) (bottom row): Caitlynn Buckalew, Peggy Brengle (accompanist), Shannon Lilly, David Pape, Jason Brodbeck, Andrew Colangelo, Phil Hooks, Amy Grossnickle (alumni guest soloist); (top row): Garrett Stair, Scott Taylor, and Alex Wedekind*



The Zinkali Trio (Elise Carter, flute, **Susan LaFever**, horn, and Laura Ravotti, piano) performed the world premiere of Adrienne Albert's first movement of War Stories entitled "Un-Civil Wars" at the International Horn Symposium in Denton with the composer in attendance.



*(l-r) Adrienne Albert, Elise Carter, Susan LaFever, and Laura Ravotti at the premiere of Albert's UnCivil Wars*

The Montana State University Horns! Ensemble, under the direction of faculty member **Sherry Linnerooth**, presented its eleventh annual Spring Recital on April 18. The concert included small and large horn ensembles performing works by Ewazen, Bach, Lo Presti, and Shaw.



*Row 1 (l-r) Diana DiMarco, Cindy DiMarco, Tiffany Allen, Sallee Nelson, Roxanne Risse, Melissa Smith; Row 2 (l-r) Anne Howard, Sharon Loftsgaarden, Garrett Pauls, Kayleigh Coffman, Karla Visser, Katlyn Hacke, Sherry Linnerooth*

**Brent Shires** led the University of Central Arkansas Horn Ensemble at the IHS Symposium in Denton. The lunchtime performance might have been cancelled due to the illness of two members had not Virginia Commonwealth University student **Marcus Redden** and IHS President **Frank Lloyd** stepped in to sight-read a challenging program. Brent gave a performance at the symposium of his recently commissioned song cycle *Monuments* by composer Karen Griebeling with UCA colleagues Christine Donahue, soprano and Terrie Shires, piano. Brent travelled with colleagues from UCA to perform at the World Saxophone Congress at St. Andrews, Scotland in July. The program consisted of two works for wind quintet plus brass quintet (with a saxophone replacing the second horn): Walter Hartley's *Divertimento*, and a newly commissioned work, *Highland Spirits* by Charles Booker.

**Serena Baker** and Fran Moskovitz, flute, performed *Esquisse* for horn and flute by Georges Barboteu with the Arizona Symphonic Winds in June at Udall Park in Tucson. The selection was carefully amplified to accommodate the large venue.

**Bill Winkelman** presented a recital in June at St. Michael & All Angels Episcopal Church in Tucson, playing works by John

Barrow, Forrest Buchtel, and Alan Schultz. Nehemiah Powers accompanied on piano and Alan Schultz on organ.

**James Boldin** (University of Louisiana at Monroe) traveled to Thailand in June with the Black Bayou Brass Trio (faculty brass ensemble at ULM). The trio performed concerts and held master classes at Mahidol University, Silpakorn University, and the Royal Thai Navy Music School. Later James served on the faculty of Cannon Music Camp at Appalachian State University in Boone NC.

*The Black Bayou Brass in front of a Buddhist temple at the Grand Palace in Bangkok, Thailand (l-r) Alex Noppe, Micah Everett, James Boldin*



**Travis Bennett** (Western Carolina University) toured Jamaica with the Smoky Mountain Brass Quintet in May playing for more than 7,000 schoolchildren in grades 1-12 and serving as ambassadors of WCU's Teacher Education Program. The highlight of the trip was hearing 1,500 students from the all-

girls Immaculate Conception High School scream and applaud after an impromptu performance of the Titanic theme!

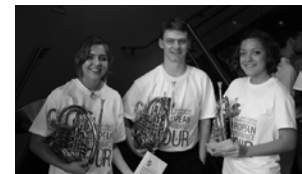


*The Smoky Mountain Brass Quintet hanging out in Montego Bay*

**Peter Arnold** hosted his Black Forest Horn Days in Staufen, Germany in June. Faculty members included **Hermann Baumann**, **Christian Lampert**, **Erich Penzel**, **Nigel Downing**, **Fabian Arnold**, **Stefan Berrang**, **Hagen Bleeck**, **Peter Hoefs**, **Heiner Krause**, **Laurance Mahady**, **Stefan Ruf**, and **Rolf Schweizer**.

The West Virginia Youth Symphony completed its third European tour in June, which took the orchestra to Budapest, Banska Bystrica in Slovakia, Krakow, Brno in the Czech Republic, and Vienna. **Julia Dombek**, a student at the New England Conservatory, performed Saint-Saëns's *Morceau de Concert* with the orchestra on this tour.

*(l-r) Julia Dombek, Mikayla Hovis, and Elliot Mihelic of the West Virginia Youth Symphony at a Budapest performance*



Neither rain nor snow, etc., etc. can keep the intrepid hornist from playing his notes superbly. Such was the story recently at the outdoor Chautauqua Symphony Orchestra concert, with **Bill Bernatis**, horn professor at the University of Nevada, Las Vegas, playing his summer gig at Chautauqua. The rain fell throughout the concert, sometimes with "defiant force," and even though the artists were in the Amphitheater, it served as an appropriate backdrop to Mendelssohn's *The Hebrides* and Sibelius's Symphony No. 2. Bill's input was "superb" in Shostakovich's Cello Concerto No. 1, as noted by guest reviewer Donald Rosenberg of the *Cleveland Plain Dealer*.

**Esprit de Cor** performed at the First Parish in Lexington MA in June. **Pamela Marshall** wrote *Labyrinth* for the ensemble: "It came from an improvisation, a 'meditation' over a drone for four horns, with two additional parts insidiously





dissonant that represent distraction and frustration, like dead ends in a labyrinth." Conductor David Archibald arranged two pieces for eight horns: Randall Thompson's *Alleluia* (originally for a cappella chorus to open the Berkshire Music Center in 1940) and *Dutchman*, based on Wagner's *Flying Dutchman Overture*.



*Esprit de Cor (l-r): Sandra O'Connor, Pamela Marshall, Cameron Owen, Patricia Lake, Robert Moffett, Nanette Foley, Lucy Colwell, Jeanne Paella, Marilyn Bone Kloss, with conductor David Archibald in front*

Abby Mayer hosted a Horn Bash in Cornwall NY in June with students and former students. Abby gave a lecture on the history of the horn, and his students performed solos. **Mary McKeon**, a New York free-lancer, played an Irish flute. **Howard Wall** (New York Philharmonic) performed a solo piece by **David Amram**. Pianist **Tomoko Kanumaru** talked about the "terrors" of accompanying horn players.

*Mayer Horn Bash (l-r): Howard Wall, Jacob Factor 18, Marina Krol 17, Mary McKeon (adult), Tom Keller 12, Serena Bailey 17, Keianna Wen 11, and Abby Mayer. Not shown: Elizabeth Waye 18*



**James Sommerville**, principal horn of the Boston Symphony Orchestra, performed the Brahms Trio at the Rockport MA Chamber Music Festival in June with BSO concertmaster Malcolm Lowe and Rockport Artistic Director David Deveau as part of a concert by the Boston Symphony Chamber Players at the Shalin Liu Performance Center. Also on the program were *Mládá* for wind sextet by Leoš Janáček and Sextet for piano and wind instruments by Bohuslav Martinů.



*Boston Symphony Chamber Players (l-r): David Deveau, James Sommerville, and Malcolm Lowe at Rockport.*

**Julie Landsman** taught at the Summer Music Festival of the West in Santa Barbara for the first time this summer.

*(l-r) Brett Hodge, Anthony Delivanis, Lauren Hunt, Julie Landsman, Jessica Santiago, Trevor Nuckols, and David Raschella at the Summer Music Festival of the West*



**John Dodge** is acting principal this coming season in the Santiago Philharmonic Orchestra (Chile), which recently performed the South American premiere of Daniel Catan's opera *Il Postino* with Plácido Domingo.

**Ricardo Matosinhos** of Portugal announces that he has completed his dissertation at the Universidade Católica Portuguesa. Entitled "Selected and Annotated Bibliography of Horn Etudes Published Between 1950 and 2011," this document is

now available in both Portuguese and English at [hornetudes.com](http://hornetudes.com). A link to the site on the IHS website is found at Networking -> Links -> Websites.

**Mark Robbins** and **Gina Gillie** presented a recital at the Chautauqua Institute in July. The program centered around music for soprano and horn and included Gina Gillie's *To the Seasons* for soprano, horn, and piano, as well as Strauss's *Alphorn*. Mark performed Dukas, Poulenc, and Gliere solos, and Gina joined on horn for *Biperies* and Mozart duets.



*Nataliya Penelis, Mark Robbins, and Gina Gillie*

**The Rogue Valley Alphorns** played *Alpine Cowboy* by Glenesk Mortimer with the Ashland City (OR) Band in July. **Janet Bruno**, **Cindy Hutton**, and **Linda Harris** all play on alphorns in F. Tuba/euphonium player Jerry Ostermeier arranged the piece, which was originally written for two alphorns and band, for alphorn quartet and band. He built a 24-foot alphorn on which he played the bass part. The quartet also performed *Olympic Alphorns*, arranged by Leo Arnett. Eight horns play in the Ashland City Band, which gives free concerts in the park, marches in the Fourth of July parade, and performs a noon patriotic concert.

Four students from the University of Southern Mississippi participated in the third annual Saarbuerger Serenaden International Music Festival in Saarburg Germany in July. In addition to extensive chamber music experience, including performances throughout western Germany, the students visited Bonn, Salzburg, Cologne, and Munich.

*University of Southern Mississippi students in Germany (l-r): Andrew Shira, Don Bell, Adam Pelkey, Brittany Holifield*



**Audition Mode** organized its fourth horn audition seminar in July at Temple University in Philadelphia. **Karl Pituch** and **Denise Tryon** led an enthusiastic group through mock auditions, master classes, lectures, and recitals.



*Audition Mode 2012 (l-r): Karl Pituch, Alexis Morris, Frank Hammarin, Molly Flanagan, Shane Iler, Eric Huckins, Shamilla Ramnawaj, Lillian Kinney, Sarah Sutherland, Denise Tryon. Not pictured: Elizabeth Pfaffle, Kristine Strecker, Bruce Ruan, Dinah Bianchi*

The horn quartet **Trompas Lusas** (**J. Bernardo Silva**, **Bruno Rafael**, **Nuno Costa**, and **Hugo Sousa**) now has a CD available, featuring works from the composers Oestreich, Tcherepnin, Tomasi, Azevedo, Moreira, and Carvalho. See [trompaslusas.net](http://trompaslusas.net) or email [trompaslusas@gmail.com](mailto:trompaslusas@gmail.com).

**Seth Orgel** performed and taught at the **Atlantic Brass Quintet** Summer seminar at MIT in Boston. This year's seminar included the US premiere of *Gagarara* by Brian Martinez for double quintet, performed with the **Triton Brass Quintet** (**Shelagh Abate**, horn; conducted by John Faieta), and the





world premiere of a two-movement work by Boston composer Samuel Headrick, written for the Atlantic Brass Quintet.

**Jeff Snedeker** was appointed Distinguished University Professor for Service at Central Washington University.

**Scott Miller** reports that Hornswoggle San Diego performed the National Anthem at a Padres/Braves baseball game in August with 30 horn players and one tuba for 21,000 baseball fans.

**Thomas Hundemer** (Shreveport Symphony, Centenary College) performed with the Des Moines Metro Opera and the Cabrillo Festival of Contemporary Music.

**Bruce Atwell** (University of Wisconsin Oshkosh) served as horn faculty and performed with the **Praetorius Brass** and **Movere Wind Quintet** at the Lutheran Summer Music Academy and Festival at Luther College in Decorah IA. He was also featured soloist with the Festival Band in Charles Fernandez's *Scherzo* and performed Schubert's *Auf dem Strom* with tenor Eric Ashcraft. See [lutheransummermusic.org](http://lutheransummermusic.org).

**Christian Holenstein** performed Haddad's *Adagio and Allegro* with the Appleton City Band at a concert in the park this summer. He took the opportunity to play the alphorn for the audience as well. Also in Appleton: the Fox Valley Horn Camp.

*Christian Holenstein playing alphorn in Appleton WI.*



**Bill Scharnberg** performed the premiere of Greg Steinke's *Suite in Memory of Chief Joseph* for horn and piano at the triennial Delta Omicron conference in Lexington KY on July 27. Steinke's work was the winner in a triennial composition contest – this time for horn and piano. The judges for the Delta Omicron competition were David Holsinger, David Gillingham, and Scharnberg.

**Frank Lloyd** completed a 1,088 mile bicycle ride from John O'Groats (most northeasterly point of mainland UK, in Scotland) to Land's End (most southwesterly point of mainland UK), concluding the ride on his 60th birthday, 26th August, and in doing so raising funds for and awareness of focal dystonia, a disturbing condition that affects horn players and other musicians.



*Frank Lloyd on the road on the last day of his bicycle ride to Cornwall, UK*

The University of North Texas Press publication, *Dennis Brain: A Life in Music*, by **Stephen J. Gamble** and **William C. Lynch**, has been awarded a Certificate of Merit in the 2012 Association for Recorded Sound Collections Award for Excellence in Historical Recorded Sound Research in Classical Music. The goal of the ARSC Awards Program is to recognize and draw attention to the finest works now being published in the field of recorded sound research.

The Colburn Conservatory, celebrating its tenth anniversary, has added **Andrew Bain**, principal horn of the Los Angeles Philharmonic, to its faculty.

## Reports

### Mid-South Horn Workshop reported by Brent Shires and Tyler Casey

The University of Central Arkansas and **Brent Shires** hosted the Mid-South Horn Workshop in March, supported by the UCA Horn Studio and local chapters of Kappa Kappa Psi and Tau Beta Sigma. Featured artists included **Frank Lloyd**, **Jacquelyn Adams**, and **Daniel Grabois** with the Meridian Arts Ensemble.

Frank Lloyd's performance was phenomenal. Jacquelyn Adams performed her arrangement of *Strofa III* by Jo Van Den Booren. **Matthew Haislip** and **Scott Millichamp** performed Verne Reynolds's *Calls*. The surreal sound of offstage horn calls ringing through the hallways down both sides of the recital hall during this performance wowed the audience. **Lanette Compton** and her horn studio led one guided warm-up, Jacquelyn another. **Jeffrey Powers** expounded on preparation of audition excerpts, and we witnessed a live study and experiment on horn placement in a wind band. **Marcia Spence** gave an interesting lecture on the huge number and variety of "play-along" CDs available for horn players and had the audience play along with many examples.

Solo competition winners include: High School, **Curtis Simmons**; College Undergraduate, **Ernie Tovar**; and Graduate Student, **Derek Akers**. In the Mock Orchestral Auditions, the Low Horn Winner was **Andrew Dodson**; High Horn, **Alex Kovling** and Runner-Up, **Kevin Winter**. The winners appeared in master classes.

The workshop ended with a Sunday Horn Service, featuring sacred and inspirational music performed by several artists, horn ensembles, and a large Mid-South Artist Ensemble performing Mendelssohn's *Overture to Paulus*, arranged by **Armin Terzer** and directed by **Timothy Thompson**.

The Mid-South 2013 workshop will be held at West Texas A&M University in Canyon during the weekend of March 15-17.

### Western Illinois Horn Festival reported by Randall Faust

**Andrew Pelletier** returned for his 10th anniversary performance as a guest artist for the Western Illinois University Horn Festival in February. Andrew performed at the first festival in 2002 and this year performed works by Mozart, Rosetti, Faust, Kocsar, and Harold East. **Jeffrey Agrell**, the author of *Improvisation Games for Musicians*, gave clinics and performances of original compositions, and directed a Festival Ensemble in an original Soundpainting. **Gary Reeves** gave a presentation on the historical instruments at the National Music Museum at the University of South Dakota, including a performance of Mozart's Concerto No. 3 on a historic horn from that collection. WIU alumna **Katherine Massa** presented a solo clinic and an original composition for horn and piano. **Thomas Jöstlein** conducted a rousing performance of his *Campbell Fanfare* with the Festival Horn Ensemble, afterwards joining Andrew Pelletier and Randall Faust in the performance of a Divertimento by Mozart.





We invite you to join us on April 14, 2013 for the Eleventh Annual Western Illinois Horn Festival. See [wiu.edu/horn](http://wiu.edu/horn).



*Guests at the Western Illinois University Horn Festival 2012 (l-r) Andrew Pelletier, Gary Reeves, Host Randall Faust, Jeffrey Agrell, and Thomas Jöstlein*

## Northwest Horn Symposium 2012 reported by Gina Gillie

The Northwest Horn Symposium 2012, hosted by Gina Gillie, was held in March at Pacific Lutheran University. The featured guest artists were **Mark Robbins** and **Douglas Hill**. Friday night was dedicated to music of Doug Hill; five of his compositions were performed by **Jeffrey Snedeker**, **Lydia Van Dreel**, Gina Gillie, **John Geiger**, Mark Robbins, the **PLU Lyric Brass Quintet**, and the **CWU Horn Choir**. Saturday's concert featured Mark Robbins and Jeffrey Snedeker in both solo and chamber music. Mark included Gina Gillie's composition *To the Seasons* for soprano, horn, and piano, with Gina singing for the performance.

A regional artists recital included Jeffrey Snedeker (jazz horn), Lydia Van Dreel, **Stacey Eliason**, **Jennifer Scriggins Brummett**, the **Redmond Horn Quartet**, and a CWU horn quintet. Horn choirs from the University of Oregon, Central Washington University, and Redmond performed. A mass horn ensemble performed in a Gala concluding concert. Winners of a mock audition were John Geiger on low horn and **Damon Kirk** on high horn. Caption: Gina Gillie, Douglas Hill



and Mark Robbins after a performance at the NW Horn Symposium.

*Douglas Hill conducting the CWU Horn Choir*

## Festival Trompas Lusas reported by J. Bernardo Silva

The horn quartet **Trompas Lusas** (**J. Bernardo Silva**, **Bruno Rafael**, **Nuno Costa**, and **Hugo Sousa**) hosted the 2nd Trompas Lusas Festival in July in Espinho, Portugal. The featured artists included **Radovan Vlatkovic**, **Abel Pereira** (Symphony Orchestra of Porto Casa da Música), **Jonathan Luxton** (Gulbenkian Orchestra), **Filipe Abreu** (Staatsorchester Darmstadt, Germany), and **Nuno Vaz** (Remix Ensemble Casa da Música and the Metropolitan Orchestra of Lisbon). Over 80 horn players from all over Portugal, from beginners to advanced students, teachers and professionals joined in.

Nuno Vaz performed *Tre Poemi* by V. D. Kirchner, *Parable* for solo horn by Persichetti, and Bozza's *En Forêt*. Filipe Abreu performed Sonata by Heiden and two pieces by Glière. Abel Pereira performed *Divertimento* by Françaix and Sonata

by Kerry Turner, while Jonathan Luxton performed pieces for horn and piano by Glière and Mozart's Quintet K.407 arranged for horn and piano.

An orchestral concert featured the Espinho Classical Orchestra, conducted by Luis Carvalho, soloists **Radovan Vlatkovic** and João Pedro Cabral (tenor), and Trompas Lusas. On the program was Mozart's Concerto K.417, the world premiere of *Voo aos ventos* for solo horn and horn Quartet by Eurico Carapato, and Britten's Serenade.

Radovan Vlatkovic confessed to being impressed by the development of the school of horn in Portugal. Trompas Lusas presented some of the works of their new recording, a quartet from Carl Oestreich, Sonatina by Sérgio Azevedo, and *Petite Suite* by Henri Tomasi.

In short, it was two days full of activities during which horn players from different backgrounds and ages enjoyed the same passion and enthusiasm for the horn.

### 2nd Festival Trompas Lusas

*(l-r) Jonathan Luxton, Radovan Vlatkovic, J. Bernardo Silva, Abel Pereira, Bruno Rafael, Hugo Sousa, Nuno Costa and Filipe Abreu*



## The Second Historic Brass Symposium reported by Jeffrey Snedeker

The Second International Historic Brass Symposium was held in New York City in July at the New School of Jazz and Contemporary Music and the Metropolitan Museum of Art. Over 200 of the world's top brass players, scholars, and teachers attended the event. Jeff Snedeker performed a sonata by Thürner (1812) and a *Divertissement* by Duvernoy on a recital at the Metropolitan Museum of Art, accompanied one of the museum's fortepianos (Hoffmann, ca. 1790). Jeff also organized a performance of Dauprat sextets on natural horns (playing the C and B<sup>b</sup> alto parts!) with **Jeroen Billiet** of Belgium and **Paul Hopkins**, **Todd Williams**, **Linda Dempf**, and **Beth Graham** (all from the US). This group, joined by two trombones, also played some octets by Mengal. The Universal Piston Horn Quartet (**RJ Kelley**, **John Boden**, **Sara Cyrus**, and **Rick Seraphinoff**) played a set of Anton Wunderer tunes.

The symposium had several horn-oriented presentations by experts from all over the world: **Claude Maury** (France; omnitonic horn), Jeroen Billiet (Belgium; Belgian lyrical style), **Lisa Norman** and **John Chick** (Scotland; designs of 18th-century horns), **Florence Belliere** (Belgium; Louis Merck and handstopping), **Teresa Chirico** (Italy; horns in early Italian opera), and Jeff Snedeker (US; **John Graas**). Participants were also treated to numerous concerts and presentations on cornetts, sacbuts, natural trumpets, serpents, 19th-century keyed and valved instruments, and non-Western instruments. This symposium is the second large-scale undertaking by the Historical Brass Society; the first was in 1995 at Amherst College. Every year, however, the HBS sponsors an Early Brass Festival somewhere in the US.

## 15th Annual Natural Horn Workshop reported by Richard Seraphinoff

Twelve hornists descended upon Indiana University Bloomington in June for a natural horn workshop, where they were coached by **John Manganaro**, an IU alumnus. The participants were involved in master classes, lessons, lectures, and ensemble rehearsals. The week culminated in a performance of Dauprat's complete Sextets for horns and Gallay's Grand Quartet.

Special to this year's workshop was the attendance of Opus 40, a Maryland-based trio featuring violin, horn, and piano. Opus 40 used the opportunity to be coached by various faculty and to perform in master classes with historical keyboards (see opus40trio.com). This was also the first year in the workshop's history that the participants performed the complete Dauprat Sextets.



Participants in the Natural Horn Workshop (l-r, top): Chuta Chulavalaiwong, Yoni Kahn, Jeff McLane, Jennie Blomster, Yee-Ning Soong (piano), John Manganaro. Bottom: Ron Burdick, Rachel Niketopoulos, Richard Seraphinoff, Chris Caudill, Jonathan Stoneman, Tommy Atkinson (violin). Not pictured: Suzette Moriarty, Paul Hopkins, Beth Graham

## Orkesterkamp in Slovenia reported by Tomaž Bizajl

Portorož, Slovenia, a Mediterranean resort whose name means "Port of Roses," was the site of the seventh orchestra camp where students of all ages played alongside their teachers and mentors from institutions and orchestras from around Europe. Horn students worked with Imre Magyari, a prize-winning native of Hungary, world-wide soloist, member of the Budapest Brass Quintet since 1980, and professor at the Franz Liszt Academy since 1978. The festival included three orchestras, chamber concerts, master classes, conductor's academy, lectures, mentors and conductors from Italy, Germany, Hungary, Latvia, and Slovenia. See upol.si.

*Imre Magyari*



## Horncamps! 6th Horn Workshop at Daytona Beach reported by Heather Johnson

The 6th Horncamps! Horn Workshop at Daytona Beach in July was another terrific week of lessons, master classes, concerts and fun! Participants from around the United States spent the week with **David Johnson** (Conservatorio della Svizzera Italiana), **Dan Phillips** (University of Memphis), **Michelle Stebleton** (Florida State University), and special guest **Martin Hackleman**, former principal horn of the National Symphony and now at the University of Missouri Kansas City.

Recitals are a large part of the Horncamps! program; they are ensemble-centered and include both small and large groups performing at a variety of venues: host Daytona State College, a church, a physical rehabilitation center, small and large ensembles on the Daytona Beach Boardwalk (we're considering a flash mob on the Boardwalk for 2013!), and a horn choir performance at the Ponce Inlet lighthouse. We hope to see you in 2013!



*Allison Kunze,  
Dan Phillips,  
Camille Glazer, and  
Karin Yamaguchi  
perform quartets on  
the Daytona Beach  
Boardwalk*

## International Horn Symposium 44 reported by Bill Scharnberg

I am extremely proud of the UNT horn studio for its organization and helpfulness, the ensembles that performed, the fantastic pianists, the model facilities of our College of Music, and the professionalism of all the artists and contributing artists. It was a great pleasure to see my dreams for an excellent Symposium unfold – and the weather couldn't have been better. For those of you who could not make it, the Symposium program booklet can be seen at [music.unt.edu/ihs44](http://music.unt.edu/ihs44).

During the Symposium we heard 12 premieres (plus a late-night concert of premieres by UNT student composers); 19 University horn choirs performed either on stage (including Horn Pure from Thailand) or in the dorm cafeteria during lunch; and 45 exhibitors from around the world were there.

The Tuesday evening performance included a world-class Wind Symphony with artists **Jennifer Montone**, **Bernhard Scully**, **Geoffrey Winter**, and a horn quartet led by **Tsun Tak Cheung** in front of the ensemble, plus horn artists, led by **Frank Lloyd**, within the ensemble. Wednesday evening was, I believe, a Symposium first: a concert of Baroque concerti for one to four horns, organized and narrated by **Andrew Clark**. Thursday evening the Symposium orchestra, comprised of UNT faculty and students and conducted by **Barry Tuckwell**, performed *Der Freischütz Overture*, Haydn's concerto for two horns (**David Thompson** and **Zach Glavan**), Mozart's Concert Rondo (**Tsun Tak Cheung**), the premiere of James Stephenson's concerto (**Gail Williams**), and Schumann's *Konzertstück* (**Greg Hustis** and company). Friday evening featured UNT's





One O'Clock Lab Band with **Arkady Shilkloper**, **Thomas Bacon**, plus a selection of arrangements from the Stan Kenton library of *West Side Story*.

Those who heard the afternoon featured-artist recitals were not disappointed. Then there were the lectures, contributing artist recitals, and warm-up sessions. On Saturday, the alphorn retreat, the Texas horn quartet competition, and the phenomenal performance by the Russian jazz duo of Arkady and Vadim Neselovskyi were unforgettable.

Many students won awards, competitions, and scholarships before and during the Symposium. See the Minutes of the 2012 General IHS Meeting on page 104 to read the names of those winners.

The Texas pre-University horn quartet competition winners were **Robert Schwartz**, **Brady Wells**, **Mitchell Webb**, and **Alie Lory**, coached by **Nancy Jarrett**. The Texas University division quartet winners were **John Turman**, **Emily Nagel**, **Young Kim**, and **Maura McCune**, coached by **Bill VerMeulen**.

No, I had nothing to do with the attempt at the Guinness World Record horn ensemble but, if the documentation was acceptable, the record was broken. I believe all those who played on that Saturday will never forget **Spike Shaw** conducting his arrangement of Mendelssohn's "O Rest in the Lord," and **Barry Tuckwell** conducting "Evening Prayer" from *Hansel and Gretel*.



*Barry Tuckwell conducting "Evening Prayer"*



*Gail Williams and Barry Tuckwell after the premiere of James Stephen's Concerto with the Symposium Orchestra*



*Long Horns at the Symposium*



*IHS President Frank Lloyd awarding Nancy Fako the Medal of Honor for services to the International Horn Society*



*The mass horn ensemble in the UNT Student Union*



*The Oklahoma City University horn studio celebrates "Ride your horn to work" during the "Ride your bike to work" week at UNT*



*The Ivasi room - Richard Todd conducting*



*University of Southern Mississippi horn choir rehearsing*



*Jasper Rees (r) and Kendall Betts lecturing*

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David Griffin is a member of the Chicago Symphony Orchestra



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# 2012 IHS Honorary Members and Punto Award Winners

New IHS Honorary Members and Punto Award recipients are voted on by the Advisory Council at each International Horn Symposium. Two new Honorary Members and two Punto Awards were given in 2012. See the IHS website ([hornsociety.org](http://hornsociety.org)) for biographies of past honorees.

## New IHS Honorary Members

The intent of Honorary Membership in the International Horn Society is to honor living hornists who have made a major contribution at the international level to the art of horn playing. This contribution must extend beyond the individual's lifetime and should exist in several areas, such as performance, teaching, research, or service to the IHS.

The rules allow nomination of persons who have died with the previous year, thus allowing the nomination this year of Robert Paxman, who died in 2011. Gail Williams, previously a recipient of the Punto Award, is now also an Honorary Member.

## Robert Paxman (1929-2011)

Robert (Bob) Paxman, MBE transformed Paxman Music Instruments from a maker of various instruments to one devoted to horns.

Bob's father had established Paxman Musical Instruments – as the company is still known – as a maker of brass, woodwind, and percussion instruments in 1919.

Bob began working there when he was just 14 years old.

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

Bob became Managing Director of the company in 1961. He introduced a number of important improvements to horn design, including the dual-bore system for full double horns, the dual bore system for double descant horns, triple bore horns, and lighter weight titanium valves. In 1993 Bob was made a Member of the British Empire (MBE) and received his award from the Queen – the citation said the award was "in recognition of his services to the musical instrument industry." A modest and private man with a quiet, dry wit, Bob remained actively involved in horn design and was constantly looking to make design improvements. As recently as November 2010 – some time after his retirement as Managing Director - Bob was awarded a lifetime achievement award from the Musical Industries Association.



## Gail Williams

Gail Williams is admired for her tenure at the Chicago Symphony Orchestra, her teaching at Northwestern University and at many clinics and workshops around the world, her solo and ensemble playing, and her support of new music.

Gail grew up on a farm in a musical family. Her mother studied percussion and viola; her brother, clarinet. Gail studied with Jack Covert at Ithaca College, then earned a master's degree at Northwestern

University and performed with Lyric Opera of Chicago for four years before winning the audition for the Chicago Symphony Orchestra in 1978. She was assistant principal until winning the position of associate principal in 1984, where she remained until retiring in 1998.

Gail teaches at Northwestern University (since 1989), gives master classes at innumerable conservatories and workshops, is horn soloist with major orchestras, and is dedicated to performing chamber music. In 2001, 2005, and 2009, she has served as a judge for the Horn Solo Competition in Porcia, Italy and has coached young brass musicians with Summit Brass since 1986. She has been on the faculty of the Swiss Brass Week in Leukerbad, Switzerland for several years. Her music education degree and playing experience come together in her current teaching.

Gail is principal horn with the Grand Teton Music Festival Orchestra and was principal horn with the Saito Kenin Orchestra in Japan in 2004 and the World Orchestra for Peace in 2005, 2006, 2007, and 2009.

Gail has performed as soloist with the Chicago Symphony, San Antonio Symphony, Sinfonia da Camera, New World Symphony, the Grand Teton Music Festival Orchestra, Syracuse Symphony, Fairbanks Symphony, Green Bay Symphony, and a number of regional orchestras.

Gail is a founding member of the Chicago Chamber Musicians and Summit Brass. She has performed with the Vermeer Quartet, the Chamber Music Society of Lincoln Center in New York City, the Philadelphia Chamber Music Society, the Skaneateles Music Festival, Santa Fe Chamber Music Festival, and the Olympic Peninsula Chamber Festival, and she was the featured artist on a chamber music series in Ottawa, Canada with the National Arts Orchestra of Canada.

Gail is active in commissioning projects and has premiered new works by Dana Wilson, Anthony Plog, Oliver Knussen, Yehudi Wyner, Collins Matthews, and others. In 1995, she premiered *Deep Remembering* by Dana Wilson and Anthony Plog's *Postcards* at the International Horn Society Workshop in Yamagata, Japan. In 1997, she premiered Dana Wilson's Horn Concerto with the Syracuse Symphony. A year later, she performed the Knussen Horn Concerto with the Chicago Symphony Orchestra, under the direction of Maestro Knus-





sen. She helped commission Yehudi Wyner's *Horntrio*, and was involved in the orchestration of *Dragons in the Sky* by Mark Schultz. She premiered another horn and piano work by Dana Wilson, *Musings*, in 2003 and performed the US premiere of a concerto for Horn and Orchestra by Collins Matthews at Northwestern University in June of 2005.

Gail can be heard on recordings from Summit Brass, including solo recordings *20th Century Settings* and *Deep Remembering*, and Northwestern University's *Goddess Trilogy*, featuring compositions by John McCabe and works for horn and percussion by Charles Taylor and Alec Wilder. A CD with the Chicago Chamber Musicians was nominated for a Grammy award.

Gail has been honored by Ithaca College with a Distinguished Alumni Award and an honorary doctorate. She received the Charles Deering McCormick Teaching Professorship at Northwestern University in 2005, which allowed her to commission and performed new chamber works by Douglas Hill, Dana Wilson, and Augusta Reed Thomas. She was a member of the IHS Advisory Council (1997-2000) and received the Punto award in 2008.

### Punto Award Recipients

Individuals selected for the Punto Award have made a major contribution at the regional or national level to the IHS. The 2012 symposium host, Bill Scharnberg, nominated two influential Texas university professors, Anthony Brittin and Ronald Lemon.

#### Anthony Brittin

Anthony (Tony) Brittin was the professor of horn at Texas Tech University in Lubbock from 1963 to 2002. During that time, he also played principal horn in the Lubbock Symphony (1970-2004), Midland/Odessa Symphony (1963-1977), and Roswell, New Mexico Symphony (1967-2004).



Tony was born in 1937 and went to high school in Auburn, Alabama, where he studied horn with David Herbert. Herbert attended Carleton College in Minnesota, where Jim Winter (an IHS Honorary Member) was a classmate. Tony then studied with Joseph White at Florida State University in Tallahassee.

His first job was teaching junior high band in Mobile, Alabama and playing first horn in the Mobile Symphony, a valuable learning experience. He then went to New York City to study with James Chambers at the Manhattan School of Music for his master's degree, free-lancing, which included subbing and playing extra with the New York Philharmonic.

He built the horn program at Texas Tech from 4 students to 24. His students include Johnny Pherigo (past president of the IHS and former editor of *The Horn Call*), Paul Miller, Bruce Gifford, Alton Atkins, David Atchison, and Cara Kizer-Aneff. Many students who started at Texas Tech have gone on to complete degrees at other music conservatories and find work with major orchestras. At first, the program at Texas Tech had no applied music degrees (a performance degree was added later), so the students studied for music education degrees.

"I am equally proud of my students who became teachers or went into other fields," he said, "and am happy that I was part of their development."

Tony played in the faculty wind quintet (Mariah Winds), brass quintet, and other chamber music, and was active as a soloist, clinician, and adjudicator.

Tony was at the first horn workshop in Tallahassee, Florida in 1969. He had studied with two Horner students. When he played for Horner, he liked Tony's playing but recommended that he move the bell over on his knee so that the sound would project more. Tony believed that to be excellent advice. He attended many other workshops, including the third and fifth, and comments, "The IHS is to be commended on the way it runs itself."

#### Ron Lemon

Ron Lemon has contributed to music and music education, principally in West Texas. He taught horn and brass methods at West Texas A&M University in Canyon, Texas, from 1976 to 2008 and played principal horn in the Amarillo Symphony from 1976 to 2003.



Ron has deep roots in West Texas. He was born in 1935 and grew up in Lubbock, Texas, attending Lubbock High School and earning degrees in music education and performance at Texas Tech University. He played in the Lubbock Symphony horn section during high school and his years at Tech. His horn teachers included Guy Knowles, J.W. King, and Robert B. Taylor.

After leaving Texas Tech, Ron joined the US Navy Band in Washington DC, where he eventually served as principal horn and soloist. During his stint with the band, he performed for President Kennedy's inauguration and his funeral. Next he went to the New Orleans Philharmonic for five seasons, three as principal horn. He also performed one season as principal horn with the Mobile (Alabama) Symphony.

Returning to Texas Tech, Ron completed an MM degree under Anthony Brittin and again performed with the Lubbock Symphony. He has also studied horn with Barry Tuckwell, Philip Farkas, Dale Clevenger, and Abe Kniaz. He performed four summers as principal horn with the Brevard Music Festival Orchestra and twelve summers as principal horn and soloist with the New Hampshire Music Festival Orchestra. Before joining the faculty at WTAMU, he taught at Emporia State University in Kansas, where he performed and toured with the Mid-America Woodwind Quintet.

Ron's son Jim plays horn professionally in Cape Town, South Africa, with the Cape Town Symphony and Opera Orchestra, and has also performed for eight months with the Barcelona (Spain) Symphony.

*Symposium host's note: Traditionally the Symposium host nominates individuals who have made a significant regional contribution as Punto Award winners – this was an easy task for me. Tony Brittin and Ron Lemon are two of the finest gentlemen one could hope to know and that they both taught horn in Texas and made significant contributions to the horn world over many years made them perfect candidates for the Punto Award. Hats off to both of them!*

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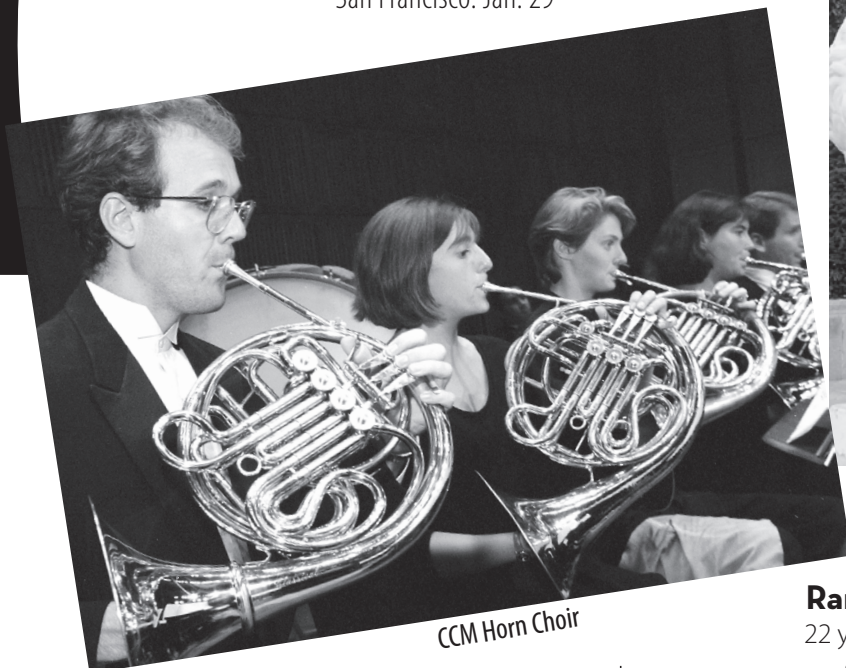
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# Obituaries

## Arthur Bevan (1927-2011)

Arthur Bevan has always been greatly respected as a horn player and for his unflappable professionalism. He has been described as "kindly, gentle, and good humored."

Bevan was born in 1927 in Ceylon (now Sri Lanka) and attended the Kingswood School in Bath, where the house master, Dr. John

Wray, encouraged the boys to listen to Sunday afternoon wartime concerts on the radio. "He probably doesn't realize his influence on me to this day," said Bevan. Bevan started horn because of a spare instrument being available at the school. The headmaster tried to discourage him from being a musician, but then advised him, "If you must, then get a good teacher."

Bevan studied while on school holidays in Bramhall with Otto Paersh, an influential teacher and son of Franz Paersch, who had been brought to Manchester in 1888 as principal horn of the Hallé Orchestra. Bevan continued with Paersh at Royal Manchester College on scholarship in 1950 after two years of National Service in the band of the South Staffordshire Regiment.

Bevan and his father were at the Hanley train station (not far from their home in Stoke) waiting for the train after a concert when his father introduced him to Sir John Barbirolli.

Bevan's first professional engagement was as second horn in the Buxton Spa Orchestra. In 1949, while still a student, he received a telegram from the Hallé manager to help out for a Saturday night concert. He auditioned for Barbirolli two days later and retired from the orchestra forty years later, in 1989. He played third horn and first when required. He was named assistant first in 1969.

Barbirolli told a new, young horn player, Enid Roper, "You'll be sitting next to Arthur Bevan; I think you'll get on." They got on well enough to be married for many years, until her death in 1990, after which Bevan moved to Wales.

During his career, Bevan also played with the City of Birmingham Symphony, the Royal Liverpool Philharmonic, and the BBC Northern Symphony orchestra. Asked about the best horn player he has ever heard, he named Dennis Brain. "He has such beautiful technique and phrasing, absolutely natural," said Bevan.

Stephen Stirling, who played the Hallé from 1979-1982, says, "I loved Arthur and treasure memories of him in boring rehearsals, awaking from apparent deep sleep, to tell me, without fail, the exact bar that we were in. He had a kind word for everyone and was a model of professionalism."



*The Hallé horn section in 1982. (l-r) Stephen Stirling (standing), Clive Gandee, Paul Farr, Russell Hayward, Michael Purton, and Arthur Bevan (standing).*

Bevan was honored with the Punto Award at the IHS workshop in Manchester, England in 1992. A profile appears in the October 1992 issue of *The Horn Call* and other articles appear in the *Hallé Magazine* in April 1984 and May 1989. An obituary appears in *The Horn Player*, Spring 2012.

## Robert Bonnevie (1934-2012)

Robert Bonnevie, a horn player beloved of Seattle Symphony audiences and music students, died May 29, 2012 at age 77 after a battle with frontotemporal dementia in Seattle – the city where he had grown up before going on to a career that spanned several continents. A former principal horn with the US Army Band, he was principal horn with Seattle Symphony from 1967 through 1998.



He played a major role in Seattle's arts community as principal horn in the Seattle Symphony Orchestra, and taught generations of talented youngsters. "Bob was an extraordinary horn player. His contribution to the musical life in Seattle cannot be overstated," said conductor laureate Gerard Schwarz, who as Seattle Symphony music director worked closely with Bonnevie for nearly 17 years.

If you heard the Seattle Symphony anytime over the course of more than three decades, from 1967 through 1998, you probably heard Bonnevie in the principal's chair, performing the challenging high-wire balancing act required of one of the toughest jobs in the orchestra. Bonnevie's distinctive sound was a staple element of the orchestra.

Born in 1934, Bonnevie began his music career with the Seattle Youth Symphony Orchestra program. He graduated from Garfield High School and, after studies at the Curtis Institute of Music in Philadelphia, he became principal horn in the US Army Band, going on to the same post in the New Orleans Philharmonic. His love of teaching took him to the Puerto Rico Conservatory of Music, then directed by the legendary Pablo Casals; he also played principal horn in the Puerto Rico Symphony and was a member of the Casals Festival Orchestra – alongside the young trumpeter who would later become his conductor in Seattle, Gerard Schwarz.

Bob Bonnevie also played in the Hong Kong Philharmonic Orchestra and in Wyoming's Grand Teton Music Festival. At the Seattle Symphony, he worked with three music directors: the late Milton Katims, Rainer Miedel, and Schwarz. In 1998, he became principal emeritus of the horn section, retiring in 2000. He also taught young musicians and coached them in youth-orchestra programs and at Garfield High School.

"Bob came from a great tradition of horn playing brought over from Germany and Austria. He also was a wonderful musician, very thoughtful and caring about details and phrasing," Schwarz said.

Bonnevie played first horn on the orchestra's commended 1989 recording of Schumann's *Konzertstück*, with Schwarz



conducting. Bonnevie's successor at the Symphony, John Cerminaro, called this recording "among Bob's most memorable solos." "I know I speak for the entire orchestra and for horn players and horn students everywhere when I say how dearly Bob will be missed," Cerminaro added.

Bonnevie is survived by his wife of 42 years, Karen Bonnevie, a longtime member of the Seattle Symphony's first violin section; son Karl C. Bonnevie, daughter-in-law Cheryl Alenderfer and granddaughter Elise Bonnevie, of Seattle; brother Roger VanValey, of Gig Harbor; and stepdaughter Stephanie Wilson and her husband, Scott Wilson, and their children (Claire Raskind, Gemma Wilson and Andrew Wilson), of Seattle.

Remembrances may be sent to the Seattle Symphony Orchestra or the Seattle Youth Symphony Orchestra.

By Melinda Bargreen for the *Seattle Times*.

## Mary Therese Knepper (1948-2012)

Mary Therese Knepper was an Arizonan who had a successful playing career in London and Europe and later returned to her hometown.

Mary was a graduate of Salpointe High School in Tucson in 1966. She studied at the University of Arizona; the Sibelius Academy at Helsinki, Finland, a student of Holger Fransman; Indiana University, earning a BS in Music and Uralic Studies, graduating cum laude, a student of Philip Farkas; and the Guildhall School of Music and Drama in London, earning a Certificate of Advanced Studies, studying with Anthony Halstead.

Freelancing in London, she performed with the English Chamber Orchestra, the Ballet Rambert, the London Festival (now London) Ballet, and West End shows. With natural horn, she performed with the Academy of Ancient Music, Hanover Band, and the Amsterdam Baroque Orchestra. After a move to Italy, Mary was principal horn at Teatro San Carlo (Naples) and RAI. She free-lanced with RAI in Turin, Ottetto Classico Italiano, Il Teatro Regio in Turin, and Teatro di Genova.

Mary returned to the Tucson area to care for her parents, playing in the Flagstaff Symphony, the Skyline Brass Quintet, Trio Capriccio, and in the Sirocco Wind Quintet. Most recently she played with Arcadia Chamber Players and the Tucson Woodwind "Pops" Quintet. Since returning to Tucson, she had developed and continued to teach a private studio of young horn players.

## K. Ethel Merker (1923-2012)

Kathryn Ethel Merker was a pioneer as a woman in what at the time was a man's world of professional music. She played with major orchestras, in sessions with recording artists, shows, and jingles and taught at several universities. The diversity of her work was astounding. She helped design the Holton



Merker-Matic horn and was a clinician and spokesperson for Holton, now Conn-Selmer.

Ethel was born in 1923. She studied piano first, then started playing horn in the third grade. She studied with Max Pot-tag through high school and then at Northwestern University, where she earned BME (1946) and MM (1947) degrees. She free-lanced in Chicago and was principal horn in the Chicago NBC Radio Orchestra (1941-50), where she was the only woman and one of the youngest members.

Ethel has also played with the Chicago Symphony, Chicago Pops, Chicago Lyric Opera, Milwaukee Symphony, Berlin Radio Orchestra, New York City Ballet, New York City Opera, and the Boston Pops, and in shows in Las Vegas.

Ethel recorded with the Jackson Five, Barbra Streisand, Diana Ross, John Denver, Peggy Lee, Johnny Mathis, Mimi Hines, Ramsey Lewis, Curtis Mayfield, the Smothers Brothers, and Quincy Jones. Peggy Lee insisted on having Ethel in her orchestra and Johnny Mathis called her his favorite horn player. At the Universal Studios in Chicago, a set-up called the Ethel Merker Flying Wedge put Ethel in front, with two trombones, three trumpets, four woodwinds, five rhythm, six violins, and seven low strings. Jingles include Marlboro, Coca-Cola, McDonald's, Budweiser, and United Airlines.

She was on the faculty of Indiana University, DePaul University, Vandercook College of Music (Chicago), Northwestern University, and Valparaiso University. Students include Dan Phillips, Randy Gardner, Herbert Winslow, Jack Dressler, Eric Terwillinger, and Oto Carillo. Ethel believed in exposing students to all types of music. Vandercook College conferred an honorary Doctor of Music degree on her in 1995.

Ethel was a colleague of Philip Farkas, assisting him in the Chicago Symphony on many occasions. They often discussed horns and horn design, and Farkas took her along to the Holton Elkhorn WI factory to play and listen to the horns he was developing. In 1995 the owner of Holton, Vito Pascucci, asked Ethel to help produce a new horn design. Ethel worked with engineer Larry Ramirez to develop the Merker-Matic.

Ethel participated in horn workshops and symposiums as a Holton clinician. She was presented with the International Women's Brass Conference Pioneer Recognition Award in 2001 and was elected an IHS Honorary Member in 2009.

## Larry LaFayette Philpott (1937-2011)

Larry Philpott was born in Alma AR to Lester and Rena (Owens) Philpott on April 5, 1937 and died in Indianapolis on October 1, 2011. Larry was a distinguished musician, teacher, and loving husband, father, and grandfather. He played principal horn in the Indianapolis Symphony Orchestra from 1964-89 and was a member of North Carolina Symphony, Savannah Symphony, L'Orchestre Symphonique de Quebec, the Flagstaff Summer Festival, and Marrowstone Music Festival.

He taught horn at Butler, De Pauw, and Western Washington Universities, and was the music director at Cedarcrest School in Marysville WA from 1995-2007. He was a member



of the Music Educators National Conference, American Federation of Musicians, International Horn Society, and Phi Mu Alpha Sinfonia. He attended the University of Arkansas, Georgia Southern College (BS), and Butler University (MusM). Larry served in the US Navy between 1956-60. He was preceded in death by two brothers, Owen and Wayne Philpott, and is survived by two siblings, Alice Eagle and Dwight Philpott, his wife, Anne Sokol Philpott, three children, J. Daniel Philpott (Elizabeth), Stacy Philpott (Peter), and Damian Berns (Amy), and eight grandchildren, Sam, Ally, Joseph and James Philpott and Michael, Kyle, Charlie, and Nicholas Berns. Donations in Larry's memory may be made to the Alzheimer's Association or the National Federation of the Blind.

-Published in *The Seattle Times* on October 4, 2011

## George Price (1927-2012)

George Price, former horn player with the Los Angeles Philharmonic for 47 years, passed away June 9, 2012 in Northridge CA at the age of 85. Born on February 3, 1927 in Oak Par, IL, George graduated from Hollywood High (CA) and served in the US Navy as a Hospital Corpsman in the last year of WWII.



He then attended the Los Angeles Conservatory of Music, studying under the respected horn player Vincent DeRosa. Beginning his career with Stan Kenton's Orchestra in 1951, George joined the horn section of the Los Angeles Philharmonic a year later. His other musical experiences include performing and recording with the Columbia Symphony under Bruno Walter and Igor Stravinsky, as well as artists ranging from Frank Sinatra to Frank Zappa.

George was also an avid tennis player. He is survived by Helen, his wife of 60 years, two daughters Lorene Flask and Bonnie Ezra, three sons Kurt, Paul, and Vincent, eleven grandchildren, one great grandchild, and his brother William. Donations in George's memory can be made to the Alzheimer's Association.

-Published in the *Los Angeles Times* on June 12, 2012

## William Charles Strickland (1945-2012)

William Charles (Bill) Strickland, a native of Baton Rouge, died January 12, 2012, at the age of 66, in New Orleans. He was born on March 31, 1945, to Maudine Newsom Strickland and Advel Murat Strickland. He was a hornist, served as orchestra librarian for the Shreveport Symphony, in 1986 he became the librarian for the New Orleans Symphony (retired), and then Business Librarian for Tulane University (retired).

He was preceded in death by his parents and a sister, Kathleen Gremillion (Jim). Survivors include two children, Evan Murat Strickland of Mary Esther FL and Meredith Ann Strickland of New Orleans; two sisters, Virginia Hart (Don) of Mississauga, Canada, and Sheila Strickland of Baker LA. Donations may be made to Rayne Memorial United Methodist Church or the Audubon Nature Institute. A tree will be planted in Audubon Park in his memory.

-Published in New Orleans *The Times-Picayune*

## Pamela Todd (1956-2012)

Pamela (Campbell) Todd was the indefatigable announcer, player, percussionist, and interim conductor for Horns of Tucson.



A native of Pennsylvania, Pam graduated from Wilson High School in Easton, then earned a Bachelor of Music from Houghton (NY) College in 1978. She moved to Tucson in 1992 with her husband Ken Todd and taught band and vocal music at Palo Verde Christian and then at Pusch Ridge Christian High School. She was the interim choir director and orchestra director at El Camino Baptist Church, and a community musician with her horn in the Catalina Foothills Philharmonic and Arizona Symphonic Winds. She served as a piano accompanist in various churches and as choir accompanist at 22nd Street Baptist Church.






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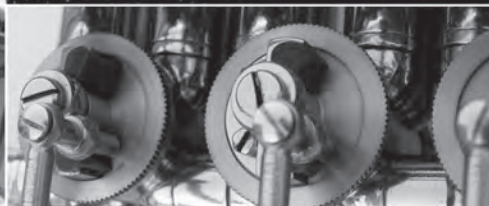
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# The Creative Hornist Composing Made Easy

by Jeffrey Agrell, Series Editor

**T**he idea of composing music all too often carries the unfortunate impression that it is only for the elite trained fabulously creative few, not something that the hoi polloi could ever hope to aspire to.

Balderdash. Composition is – should be – for everyone, every day. Most musicians – even especially trained musicians – don’t compose because we didn’t receive encouragement or training in expressing ourselves in music. It was all about learning the instrument and playing well with others. Musical training silently omits little things like empowering musicians to “think in music” (improvisation and composition) because creativity is, well, messy, hard to grade, and mildly challenging to teach (or so it seems if you haven’t done it before).

If improvisation is like normal everyday conversation, composition is like writing, and writing can be anything you want it to be: an email, a thank-you note, a graduation speech, romantic lovers talk, a rapid-fire auctioneer spiel, a quiet bedtime story, a somber eulogy, a funny story, a poem, whatever you like and want and need and enjoy in the moment. It is a poor music education indeed that does not empower musicians in their training to be producers of music as well as consumers of it. While no single article on the subject can supply a complete course in composition, we will try to outfit you with a number of tools to get you started on the path to making composition a normal, accessible skill that you can use to create music of any length, mood, and purpose at any time.

## Inspiration and Preparation

It makes composition easier if you have either something you want to express or a purpose or occasion for the piece. The fact that these are limitations is what makes it easier. Example: you have a concert coming up and want to write a horn quartet for it. It will make a significant difference if you know where it will come in the program and what mood it should be. This will help determine if it is fanfare-like, long and loud, soft and lyrical, quirky and humorous, short or long. If you are writing the piece for an occasion, it will be a different kind of piece for a wedding than for a funeral, baby’s christening, Halloween, or birthday party. It will be a different kind of piece if you want it to express joy, hope, rage, amusement, love, mystery, confusion, grandeur, or fear. Since you are writing it, you can also tailor the piece to the players, and the piece will be different depending on who is playing and what their strengths and weaknesses are.

Tip: write about something that has meaning to you, something that you have experienced personally, whether bright or dark. Just draw from your own life – a feeling, an event. It can be about the award you got for citizenship or what you had for breakfast. Just be real, be immediate, be honest. Write what is meaningful to you. Never write what you think might be impressive to someone else – be true to yourself. This will make the piece sound genuine and give it life.

Once you’ve made some of these decisions (purpose, instrumentation, mood, approximate length, tempo), the next step might be a title, although sometimes pieces will arise quickly and easily from a good title alone with no other references. An evocative title is worth doubloons; a piece with a good title writes itself. Try some of these, or invent your own: “My New Skateboard,” “Twisted Ankle,” “Too Much Pizza,” “Rover’s Last Day,” “Lost Love.” You may want to retitle your piece “Magnificent Symphony No. 1 in G Minor” or “Duet for Two Tindhorns” later, but a working title of “Irritating Little Brother” will be just fine to get you going.

**Warm up assignment #1:** without stopping to edit, write down as quickly as you can ten titles for potential pieces for horn.

A word about style. Writing in a style of music with which you are familiar may quicken your selection of notes, since restrictions speed choices and any style is a certain set of limitations (rhythms, length, timbre, effects, form, instrumentation, etc.). You may need to brush up on the elements of a particular style and/or practice it a bit in preparation (let’s see, how many bars per section and how many sections in ragtime piano music?). You might also experiment with combining two styles (what would calypso plus chorale sound like? A fugue plus a march? National anthem plus beatboxing?). In any case, write music you would like to play and hear, not something you think sounds impressive, erudite, complex, or is otherwise ego-inflating. There is only one rule that the piece must follow: it has to sound good to you.

**Warm-up assignment #2:** as quickly as possible, write down the names of at least six styles of music that you like to listen to (even if there no written compositions exist for horn in a given style) and which you know well.

Title, style, and other basic elements in hand, you’re ready to start construction.

## Design

The next step is to decide on the shape or form of your piece. It’s a lot easier to build a solid and handsome house if you make a blueprint first than if you just start nailing boards together. There are many ways to do this; following are a few.

**Contrast.** The most basic form might be AB: something happens. Then something different happens. This form becomes more interesting if you bring back the first happening: ABA (or a variation of it: ABA’). There are various ways to produce contrast, and you might construct some contrasting pairs to help decide what you might like to do: loud/soft, fast/slow, dense/sparse, high/low, major/minor, duple meter/triple meter, tonal/atonal, homophonic/fugato, plain/ornamented, and so on.

**Sections.** Letters can help planning beyond ABA, such as ABAC (adding a coda), AABA (song form), ABACADA (rondo form), A’ A’’ A’’’ A’’’’ (variation form) or your own personal



invention: ABCADABCAEBrusselsSprouts (just seeing if you were paying attention...).

**Subsections:** each section may be broken down into smaller units as small as a measure. For example, you could have section A made up of four measures with the form a b b a, where three of the measures were identical and one measure was different. You could also make a two, four, eight, or more measures. The content of B might be e f e g, with the new letters signifying new material.

**Program notes.** Another way to plan out your piece is to write a description of what you might like to have happen. The easiest way to generate this is to write a series of descriptions, beginning with a single sentence and then progressively expanding it with more and more detail. This is a quick way to establish quite a bit of detail about what will happen in your piece. Here's an idea for a horn quartet developed in this way.

**1st description** – short, general: The piece can be represented by a hairpin – soft building to loud; some contrasting material – then reducing back to very soft. Or it could be low to high and back. Your call.

**2nd layer of description** – adding detail: The piece starts softly over a rhythmic ostinato that adds voices and volume until all play (=A). At maximum volume, the group switches (=B) to a series of soft chords. Each voice acquires its own rhythm and the voices become contrapuntal. Finally the voices unite on a figure and repeat it, building to a great volume. The rhythmic ostinato of the first section takes over (+A') and gradually the piece grows softer and softer until it abruptly (codetta) holds the most prominent chord of the B section, crescendos, and stops.

**3rd layer** – more detail: Section A: Horn 4 plays a bouncing, syncopated repeating figure in and around middle C that is four measures long. The other horns are added one by one in harmony; they use accented stopped tones at various times in their lines. After all voices have joined the ostinato, the group flirts briefly with some short, dramatic figures that include glissandos before returning to building the ostinato once again. This second iteration is louder than the first time and breaks some of the longer tones into repeated 16th for more energy; some of the harmonization is changed to introduce more tension and dissonance between some of the upper voices.

Section B begins with a low drone in horn 4, over which the other horns play – muted – a smooth, soft, repeating four bar chord progression. The third time this progression is played, players begin switching to unmated independent rhythms, which transforms into a fugato section not unlike the b section of section A. At some point the voices unite on a repeated rhythm in an interesting chord sequence and get louder and louder. They hold a longer tone, crescendo, and return to Section A at full volume. The horns gradually transition to less volume and fewer notes until the texture is sparse and soft. Out of nowhere, the most prominent chord from Section B appears as a whole note. A quick swell and hold and then a *decrescendo à niente*.

You may find that as you turn the words into notes you make changes. That's perfectly fine. The first draft of anything is about using energy and passion to set down ideas in some form. Subsequent drafts turn this raw product into a composition by adding polish and detail, rearranging, adding, deleting,

trying alternate versions. You can also throw the whole thing out and try a new approach.

**Mountain Range.** Another way to make a preliminary sketch of a piece is to make a graph that looks roughly like a mountain range with peaks and valleys; or like a cityscape with high, middle, and low buildings. These can represent whatever you like: energy, dynamics, texture (dense versus sparse), orchestration, thematic material, etc. You can also have several going at the same time to indicate different parameters.

**Time/Number of measures.** This approach may be used in conjunction with the above ways of planning form (or not). If you have a good idea of what you want to happen and about how long the piece is, you can actually calculate approximately how many measures you need (at a given tempo) and put in barlines on manuscript paper. Then apply descriptions or section letters to numbers of bars and you can visually see how much material you will need.

**Tip:** A first draft may be very fuzzy or messy or even chaotic, even when you have the title, a form, and a fairly good idea of the content and time. That's perfectly fine – it's normal. Don't worry about it. Let it be fuzzy. The only thing that is important in the first draft is to keep going, get that passion on paper, translate ideas to ink in any form. Get something, anything on the paper. If you don't know exactly what comes next, leave it blank and move on, or draw a wavy line, or write some descriptive words. Just keep going. You can go back later and fill it in, fix it, change it, replace it, add to it, delete it. Get down anything that comes easy the first time through no matter how imperfect. Don't worry about the details. Get the broad outlines of the piece down first – you can and should fill in the details and apply polish later.

## Melody

Composing melodies should be as natural as breathing, but since the current system of music education almost never asks us to write our own melodies, we need practice to acquire some familiarity and ease with the practice. The way to write a good melody is the same way you learn to speak French: start small, start simple, and talk a lot of French. To be able to "speak" melody, write (or improvise) a great quantity of them, and keep them simple and short. Avoid the temptation to be complex: write only what you can easily sing – if you can't sing it, toss it out or simplify it. There are many styles of melody, depending on what you want to express, but we can make a few general guidelines to help get you started.

**Warm-Up exercise #3:** Create as many strong melodic ideas as you can in 2 minutes using only these notes: C D E G (scale degrees 1 2 3 5). #3a: Repeat, this time you may repeat the shape shifted in the major scale (e.g., D E F A). #3b: Repeat, this time you may transpose it at will to any other key (e.g., E<sup>b</sup> F G B<sup>b</sup>).

Go for quantity at first – quality will take care of itself later. Improvise a mess of melodies at first (sing them to yourself wherever you go). Warm up on your instrument with little melodies! Make melodies every day, all the time, everywhere. Be inspired by what you're doing at the time or your surround-



ings. Let most of them go, but do write down any memorable ones that pop up.

Use a lot of stepwise motion (think: vocal music) and small intervals.

At first write only diatonic melodies – stay in the scale. Henry Mancini's "Moon River," for example, is a white-key only melody that is cleverly harmonized. Don't feel you have to use a huge range of notes. Write many melodies that use no more than four or five different tones. You might also try your hand at writing some melodies using scale steps 1, 3 & 5, the major triad. Then try 1<sup>b</sup>-3 5.

Pentatonic melodies are easy to write and guaranteed to sound good. Try some in major (12356) or minor (1<sup>b</sup>-3 4 5<sup>b</sup>-7).

They say the most popular sequence of notes in melodies is 5(low)123 – as the beginning of "How Dry I Am," "Merry Widow Waltz," and many others. See how many melodies you can create using this sequence of notes (Note: one of my recent compositions is "Variations on How Dry I Am" for two horns and optional percussion. Go ahead and use How Dry anyway – there are plenty more variations to be discovered). Repeat in minor.

At some point, experiment with dissonance. Start melodies on the wrong note (chromatic or in the scale) and then resolve it. Ah!

Write some short pieces for horn alone. Write very simple, folk-like melodies (no 16th notes, etc.). Then go back and change them, adding life by varying rhythms, dynamics, range, articulation, timbre. Each piece needs a title, a tempo, and an expressive marking.

Now go back and add a second voice to each melody and make it into a duet.

## Motivic Development: More Ways to Make Interesting Melodies

Composition acquires sparkle, sense, and depth with the use of certain devices that transform and develop melody. It's good to know about these, perhaps practice them a bit, and then use them in your composition whenever you need to:

- Repetition: make a strong idea. Repeat it. Repeat it. Repeat it.
- Transposition: take a motif or melody and bring it back in another key.
- Mode change: take that major melody and make it minor.
- Sequence: repeat a motive at progressively higher pitch levels (i.e., going up the scale).
- Ornamentation: decorate the melody with grace notes, neighboring tones, mordents, glisses, etc.
- Addition: add more notes to the motif.
- Subtraction: take notes away from it.
- Augmentation: note values are scaled up; e.g., quarter notes become half notes, etc. With intervallic augmentation, a half step becomes a whole step and so on.
- Diminution: Similarly, note values or size of intervals decrease.
- Retrograde: play the motive backwards.

## What Lies Beneath: Harmony

Horn players have their glorious sound – no synthesizer will ever replace us! – but our one-note-at-a-time approach leaves us with a lack experience with chords. The answer is

to go to the piano and experiment with chords and develop a palette of favorite harmonic "flavors" that we can use.

**Harmony homework assignment #1:** play (and listen to!) major, major seventh, minor, minor seventh, dominant seventh, augmented, and diminished chords in at least two keys at the piano. Extra credit: go back and forth between types.

**Harmony composition assignment #2:** pick one chord of any type and write a short piece using only that chord. Instrumentation possibilities: piano, horn and piano. Make your monochord piece interesting using rhythms, melody, articulation, dynamics, and timbre.

**Harmony homework assignment #3:** Make a list or chart of all the possible major to major chord progressions; e.g., C to C, C – D<sup>b</sup>, C – D, and so on.

Ditto: minor to minor. Cm – D<sup>b</sup>m, Cm – Dm, etc.

Ditto: major to minor: C – D<sup>b</sup>m, C – Dm, C – E<sup>b</sup>m, etc.

Ditto: minor to major: Cm – D<sup>b</sup>, Cm – D, Cm – E<sup>b</sup>, etc.

For each pair, make some brief notes that are descriptive or suggest a setting for the combination, such as: "Aliens landing," "Horror movie chord," "Romantic-ish," "Shocking," "Yuk," "Sunset at the Beach," etc.

**Harmony composition assignment #4:** pick one pair of chords and compose an A section using only that pair. Pick a different, contrasting pair for a B section. Then come back to the first pair and compose A'. If you like, pick a third pair to finish the piece with a brief Coda.

**Harmony homework assignment #5:** Construct a 4-bar harmony progression in 4/4, with a chord change either every 2 or 4 beats. The chord type may be either major or minor. Rules: 1) Any major chord may follow any other major chord. 2) Any minor chord may follow any minor chord 3) Any minor chord following a major chord must be a diatonic chord of the major chord's key (e.g., Dm, Em, or Am may follow C, but not B<sup>b</sup>m or F<sup>#</sup>m).

**Harmony composition assignment #6:** Compose a piece of 16 bars (or longer) over the progression above for one or more horns. As always, you need a title, a tempo, and a mood to start.

**Harmony composition assignment #7:** Using any chords that sound good to you in any order, construct a 16 bar (or longer) piece. Example: C7 – E<sup>b</sup>m – A<sup>b</sup> – B.

Decide on a form (e.g. ABA); each section (A, B, C, etc.) should have its own unique chord progression.

## Spicing Up Vanilla #1 (making harmony more exotic)

It's good to get familiar with different kinds of chords and chord progressions. At some point, however, you might yearn for something beyond the major or minor triad. The simplest way to do this is to keep the 1 and 5 and move the middle tone around. The melody may be the same as ever, but it will have a different sound if the chord underneath is using this kind of substitute triad. Example for a melody in C major, try C D<sup>b</sup> G, C D G, C F G, C F<sup>#</sup> G, C G A<sup>b</sup>, and so on. Experiment. Come up with your own list. Each different flavor of altered triad may suggest a different style of triad. Also: you can leave out the middle note altogether and simply use 1 and 5.





**Spiced Vanilla assignment #1:** Write a march for two, three, or four horns that uses one or more of these altered triads in the accompaniment. If you use a B section, modulate to a new key and continue to use altered triads.

## Spicing Up Vanilla #2

Earlier you had to write a melody that used a “wrong” (dissonant) note on a strong beat. You can do the same with chords, using any kind of chord to connect two prominent chords, or begin on a wrong chord and immediately resolve to the “right” chord (while the melody stays on the “right” chord). For an extended dramatic effect, start some beats or measures ahead of your goal chord with a transposed version of the final chord that progresses by half step until it reaches the end (you’ll have to count back). A further wrinkle on this one is to divide up the chord among the instruments and have them approach the final chord from different directions; e.g., two ascending from below and two descending from above, and they meet at the goal (or final) chord. The power of the line is much stronger than the momentary dissonances created.

**Spiced Vanilla assignment #2:** Write a short composition (8, 12, 16 bars) that uses chords as connecting chords or approach chords as described above.

## Spicing Up Vanilla #3: 4-note triads

One more way to spice up the triad is to keep the major or minor triad intact, but add another note. The best known of this type is called the Add2 chord; e.g., CDEG.

Alternate harmony homework assignment #4: Experiment with adding all possible notes to a major and minor triad. Record the ones you like best for future reference.

Extra credit: compose a short piece using this technique.

## Rhythm – Instant Pizzazz

The quickest way to add variety, contrast, and energy to a composition is to use interesting rhythms: syncopation, variety of note values, use of rests (silence), meter, etc. Sometimes it’s effective to have all the energy in the melody; sometimes it’s a great effect to have a very active accompaniment while the melody soars over it in long tones.

**Rhythm Assignment #1:** Go back to your earlier melody and harmony compositions and see what you can do to add sparkle to the piece using rhythms.

One easy and highly useful rhythmic device is the ostinato: take a short idea and repeat it. In the accompaniment this might mean repeating a short fragment of melody (its rhythm may be steady or varied); in the solo voice, the ostinato could use a melody that is continually changing while the rhythm (i.e., *isorhythm*) stays the same.

**Rhythm assignment #2:** Compose a simple 1-bar ostinato and write a short (4, 8, 16 bar) piece over it.

**Rhythm assignment #3:** Take one of your earlier harmony compositions with a chord progression and use an ostinato of the length of the chord progression. Feel free to transpose this chord progression and ostinato in repeats of the progression.

**Rhythm homework #1:** Listen to many kinds of music and write down any interesting rhythms you hear. Hint: World

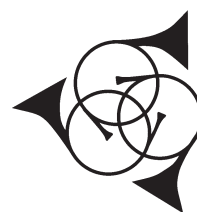
music is a rich source of interesting rhythms. Western classical music in general is not.

**Rhythm homework #2:** Assemble a small array of kitchen, office, garage, and other household objects that make noise; e.g., stapler, box of dry pasta (shake it), crinkly plastic, bowl and whisk, half-filled glass of water and spoon, etc.

Enlist a creative friend or two. Improvise a rhythmic piece using the noisemakers you have assembled.

There you have it: a complete set of tools to for you to compose something for the horn. The educational system has kept a big secret from you – you have a voice in music. Everyone does, and every 21st-century musician should be a music creator. Start messing around with the notes and discover your musical voice.

*Jeffrey Agrell is Associate Professor of Horn at the University of Iowa and is the author of Improvisation Games for Classical Musicians and Improv Games for One (upcoming: Improv Duets and Improvised Chamber Music I). He is a big fan of making stuff up. Blog: improvinights. Web site: uiowa.edu/~somhorn.*



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# Medical and Scientific Issues

## Basal Cell Carcinoma of the Tongue

by Peter Iltis, Column Editor

I talk with many fascinating people who stop by my exhibit table at horn workshops, and this year at the international symposium in Denton, Texas, Paul Stevens came by with an unusual story. Paul is Associate Professor of Horn at the University of Kansas and performs in the Mozart Classical Orchestra of Los Angeles. He was principal horn of the Kansas City Ballet Orchestra until its recent demise. He also performs with the Kansas City Symphony and Lyric Opera.

As we talked, it was clear that Paul's interest in the Dämpfer Mitt (my device for holding mutes) was unique. He wanted the device primarily to keep water more accessible during performances, but not because of nervousness and the dreaded "dry mouth" that some horn players experience with anxiety. For Paul, having hydration close at hand is imperative because of a medical condition that has caused him to lose most of his salivary gland function; a bout with basal cell carcinoma at the base of his tongue.

Paul's story is informative and compelling for us in at least two ways. First, it shows the importance of being an informed patient seeking multiple opinions regarding both diagnosis and treatment; and second, it illustrates how such resourcefulness has allowed him to develop strategies for effectively dealing with potentially career-threatening adversity.

When asked about the initial signs and symptoms of his disorder, Paul was quick to point out that he was completely unaware of any trouble. He had no symptoms or pain, but did have an enlarged lymph node on his neck that his daughter noticed one day and pointed out. Lymph nodes are a part of the human body's lymphatic system, which is intimately involved in our immune function, protecting us from disease. This amazing defense system deploys scavenger cells that constantly travel throughout the body, identifying, and often digesting foreign substances that pose a threat to us. Among these are viruses, some of which are carcinogenic. The remnants of these substances are ultimately brought by the scavenger cells from all parts of the body via the lymphatic system to the lymph nodes where other specialized cells can identify them and activate varied defense strategies to disarm them wherever they are found. Swollen lymph nodes are not uncommon, often occurring even when we are modestly ill, but unknown to Paul, this particular swollen lymph node was physical evidence of serious underlying trouble. More out of curiosity than concern, Paul decided to seek medical attention.

Initial testing involved a biopsy of the swollen lymph node to determine the types of cells that had accumulated there. Normally, all cells have marker molecules, often on the cell



*Dr. Paul Stevens, University of Kansas*

surface, that allow them to be identified as to whether they are familiar or foreign to the body as well as where they are coming from. In Paul's case, these markers were not initially identifiable, and the diagnosis was that the cells gathered in his lymph node were immature, unidentifiable, and essentially harmless cells. The presence of the swollen node continued to concern Paul, however, and he ultimately sought reference to the Mayo Clinic in Rochester, Minnesota. There, more sophisticated testing was conducted, and it was determined that Paul had a form of basal cell carcinoma; i.e., cancer. Specifically, it affected the base of his tongue.

The type of basal cell carcinoma that Paul had is caused by the human papilloma virus (HPV), a virus that only recently has been implicated in various forms of head and neck cancer. Most of us who are of re-

productive age are carriers of HPV but don't know it. HPV has at least 120 different strains, some of which cause no problems, some that cause minor problems such as warts on the hands or fingers, and then some that cause cancer. The particular strain that is most closely related to cancer of the mouth and neck (oropharyngeal cancer) is HPV 16, and it was this variety that Paul had. Interestingly, Paul learned of a few prominent individuals who had been diagnosed with the same form of cancer, including former Orioles baseball pitcher Mike Boddicker and Gary Boyer, principal clarinetist of the Long Beach Symphony, the Hollywood Bowl Orchestra, and the Santa Monica Symphony.

Doctors presented several options to Paul, none of which were particularly desirable, particularly from the perspective of a horn player wanting to continue his career. Paul points out that musicians must serve as their own advocates, thoroughly questioning and understanding the consequences of any course of treatment on their ability to continue performing. He relates that in his case "... the medical community was less concerned about sustaining my career than getting the cancer," and thus, some of the options were simply unacceptable to Paul. Accordingly, the first procedure that was recommended was surgery; a procedure that would have been career-ending, involving the removal of part of his tongue. Such surgery would obviously have had profound effects on his playing, so despite its favorable prognosis with respect to eliminating the cancer, Paul staunchly rejected the surgery.

Two other normally prescribed categories of treatment involve chemotherapy and radiation therapy. The medical staff wanted to be very aggressive in this regard, and they first recommended powerful heavy metal chemotherapy involving platinum-containing drugs such as cisplatin. These drugs





essentially make it impossible for the targeted cancer cells to duplicate their DNA and replicate themselves. This eventually leads to cell death. These drugs essentially make it impossible for the targeted cancer cells to duplicate their DNA, and this eventually leads to cell death. Unfortunately, the side effects of many of these drugs include such things as severe ringing in the ears (tinnitus), permanent loss of hearing, and nerve damage that causes a loss of sensation and effective movement control. With respect to radiation therapy, modern techniques allow for effective killing of targeted cancer cells by destroying their DNA. Unfortunately, one of the side effects of using radiation therapy when the head and neck are involved is that salivary function can be severely impaired. Because the cancer was localized on the base of Paul's tongue and in one particular lymph node, Paul and his doctors opted for a combination of radiation therapy targeting the affected tissues and chemotherapy using a drug thought to minimize side effects. Though this course of treatment was not as aggressive as some others, Paul was determined to give it a try in the hope that he might be able to retain his ability to perform on horn.

A collateral issue that occurs with radiation therapy of the facial area concerns the teeth. Paul was told that there can be no concurrent dental issues when irradiation occurs because of complications that can result. Any suspected issues with the roots of the teeth must be resolved prior to treatment, and in Paul's case, this involved the pulling of one of his teeth, the first bicuspid (third tooth back from the upper front tooth). This was not without consequence. Paul says that he noticed problems right away. His airflow was adversely affected, primarily impairing his slurs between certain notes and his ability to play in the upper register above *g*'. To remedy this, an implant was prescribed, but because of delays in getting the surgery done, he had to struggle through several performances. Once done, the implant remedied the trouble.

Obviously, the cancer treatments took time, and Stevens was required to obtain leaves of absence from his varied professional playing obligations. The time frame that was suggested involved seven weeks of treatment, with chemotherapy being administered weekly and radiation treatment occurring five days per week. In total, 7 chemotherapy treatments and 35 radiation treatments were followed by a full six weeks of recovery during which Paul could not play at all. When he did resume playing, it was very slow going, but he eventually recovered, and thankfully, the treatments were successful in defeating the cancer. However, the successful treatment has not been without some difficult consequences.

Initially, Paul lost his sense of taste altogether. This common side effect lasted about six months, but has since resolved. More important to his horn playing, however, Paul has had significant issues with the loss of salivary function. Although he is unaware of the specific salivary glands that were affected (we have several), he estimates that he has lost about 70% of his ability to produce saliva, and that on one side of his face, he has no function at all. The consequences are significant. Stevens says that they are most noticeable during long passages. Normally, when we exhale during playing, our expired air is 100% saturated with water, largely due to the moistness of the respiratory passages and of the mouth which contribute a significant amount of water to the air column. If the amount of

available moisture from the lining of the mouth is limited, then whatever moisture that may be there is simply wicked away by the moving air, resulting in an even drier mouth: the horn player's nemesis!

Of course, the longest phrases create the largest problem. Consequently, Paul says that he must drink water as often as possible while playing in order to forestall the problem. In many orchestral works, adequate time is usually available for rehydration, but in symphonies like those of Tchaikovsky or Schumann where rests are few and far between, it is difficult. Further, playing in ensembles like brass quintets, Steven says, also poses problems for the same reason.

One irony Paul related concerns our usual use of rests in music. For horn players, getting rid of water is a constant problem, requiring awkward moments of panic as we twirl, swirl, and dump during tight spots in the music. But for Paul, he has to not only worry about getting rid of water from his horn during those moments of rest, but as he watches those precious droplets hit the floor from his slides, he has to be concerned with getting more water in to his body within the same time constraints. This requires that rehydration be done quickly and efficiently, and this has served as Paul's primary approach to dealing with his difficulty. It has obviously been successful, as he maintains an active performance schedule on top of his teaching responsibilities at the University of Kansas.

But drinking water as often as possible is not the only approach to dealing with the loss of salivary function; other options are available. Among these are those that attempt to stimulate salivation or moisten the mouth. Paul has tried several himself with limited success because of the severity of his difficulty, but I will mention several approaches that may be of interest to readers. Of course, we are all aware of foods and gums that require chewing in order to stimulate salivation, but these are obviously unsuitable for horn players. Products that are chemical solutions containing citric acid (the substance that makes our mouth water when we bite into a lemon or grapefruit) are commercially available such as Mouth-Kote (Parnell Pharmaceuticals), and Optimoist (Colgate-Palmolive). In a less sophisticated but practical approach, some players "spike" their water with a little lemon or lime juice as well. Spray solutions also serve as oral moisturizers or salivary substitutes and may help. Among these are Biotine, Salivart, Oralube, Xero-Lube, Orazyme, and Plax. Finally, prescription drugs such as pilocarpine hydrochloride (Salagen: MGI Pharma) and cevimeline hydrochloride (Evoxac: Daichii Pharmaceutical) actually stimulate the salivary glands to increase production and may be effective.

In summary, I would like to thank Paul Stevens for sharing his story with us. His willingness to study, question, and learn as much as possible about his cancer in order to preserve his ability to play horn serves as a wonderful example for all of us.

*Peter Iltis holds a PhD in Exercise Physiology from the University of Kansas and teaches in the Department of Kinesiology at Gordon College*

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# The 125th Anniversary of the Concerto for Horn, Op. 11 by Richard Strauss

by Peter Damm

## 125 Jahre Konzert für Waldhorn op. 11 von Richard Strauss Zu einer Neupublikation des Werkes in der Universal Edition Wien<sup>1</sup>

Der 150. Geburtstag und der 70. Todestag von Richard Strauss werfen bereits ihre Schatten voraus. Wohl deshalb hat die Universal Edition Wien im Jahr 2009, nach 125 Jahren, einen überarbeiteten neuen Druck des „Konzerts Es-Dur op. 11 für Waldhorn mit Orchester- oder Klavierbegleitung“ als Partitur und Klavierauszug mit einem Vorwort vorgelegt von Sonja Huber.<sup>2</sup>

### Zum Konzert für Waldhorn op. 11

Richard Strauss war von Kindheit an mit der Musik und dem Klang der sanften Waldhorntöne seines Vaters<sup>3</sup> vertraut, er lernte das Instrument mit allen Vorzügen und technischen Möglichkeiten kennen, deshalb konnte er so komponieren, wie es dem Charakter des romantischen Horns vollkommen entspricht. Opus 11 ist nicht sein erstes Werk für Horn, er schrieb bereits zuvor *Zwei Etüden*, das Lied *Alphorn* für Sopran, Horn und Klavier sowie *Introduktion, Thema und Variationen* für Waldhorn und Klavier.

Stilistisch steht das Konzert für Waldhorn op. 11 den klassischen Konzerten für dieses Instrument insofern nahe, als der Komponist der Technik des Naturhornes mit seiner Dreiklangsmelodik<sup>4</sup> basierend auf der Naturtonskala – sehr verbunden ist. Das zeigen das erste Thema, das im wesentlichen aus auf und absteigenden Dreiklangsbrechungen gebildet ist, und das darauf aufbauende Rondothema.

Für sein Konzert benutzte Richard das Konzert c-Moll op. 8 seines Vaters Franz als konkretes Vorbild. Doch das Werk des Sohnes läßt in der Art, wie das thematische Material verarbeitet wird, bereits das Genie erkennen. Richard Strauss experimentierte in Opus 11 mit der klassischen Konzertform und schuf das Konzert in einer einsätzigen Großform mit drei selbständigen Teilen. Diese entsprechen den drei Sätzen der klassischen Form: 1. verkürzte Sonatenform, 2. dreiteilige Liedform, 3. Rondoform. Das thematische Material der Einleitung des ersten Teiles wird in allen drei Teilen und ihren sie nahtlos miteinander verbindenden Überleitungen verwendet. Während jedoch der Vater in seinem Konzert den ersten Solokomplex des Allegrosatzes mit wenigen Änderungen im dritten Satz wiederholt, benutzt Richard einen Kunstgriff: Er kehrt zum thematischen Ausgangsmaterial des ersten Satzes zurück und variiert es als fröhliches Rondothema im 6/8-Takt (metrisch gesehen ein 12/8-Takt<sup>4</sup>). Im Rondo beginnt T. 128 die erste Reprise des Rondothemas (A2), aber zunächst „de-maskiert“, also in der Viervierteltakt-„Urform“, und erst das Orchester setzt im 6/8-Takt fort. Nach der Reprise (B2) des ersten Zwischenspiels, T. 145 ff., folgen ab Takt 182 eine Reminiszenz an den zweiten Satz als Überleitung zur zweiten Re-

## Celebrating 125 Years: Horn Concerto Opus 11 by Richard Strauss by Peter Damm, translated by Cecilia (Baumann) Cloughly

*Comments about a new publication of the work by Universal Edition Vienna<sup>1</sup> based on the author's essay published in Richard Strauss: Essays on his Life and Works, edited and published in 2002 by Michael Heinemann.*

The 150th birthday (2014) and 70th death anniversary (2019) of Richard Strauss are rapidly approaching. Indeed, for this reason, the publisher Universal Edition Vienna published in 2009, 125 years after its original publication, a revised new edition of the Konzert Es-Dur Opus 11 für Waldhorn mit Orchester- oder Klavierbegleitung (Concerto in E<sup>b</sup> Opus 11 for Waldhorn and Orchestra or Piano Accompaniment) as a score and piano reduction with a foreword by Sonja Huber.<sup>2</sup>

### About the Konzert für Waldhorn Op. 11

Already in his childhood Richard Strauss was well acquainted with the music and soft tones of his father's<sup>3</sup> natural horn. Later, he became acquainted with the instrument with all of its advantages and technical possibilities; therefore, he was able to compose for the instrument perfectly appropriately for the character of the Romantic horn. Opus 11 is not his first work for horn; he had already composed *Two Etudes*, the song *Alphorn* for soprano, horn, and piano as well as the *Introduction, Theme and Variations* for Waldhorn and Piano.

Stylistically, the Konzert für Waldhorn Op. 11 stands with the classical concerti for this instrument because the composer ties himself to the technique of the natural horn with its triad melodic music—based on the natural tone scale. His first theme (basically built on a rising and descending broken triad) and his Rondo theme (based on the first theme) show his usage of this triad-based compositional style.

For his concerto, Richard used as a concrete model the Horn Concerto in c minor op. 8 of his father, Franz. However, the son's work allows one to recognize his genius in the way he works the thematic material. Richard Strauss experimented in Opus 11 with the classical concerto form and created a concerto in one movement with three independent parts. These parts are comparable to the three movements of the classical form: 1) shortened sonata form, 2) three-part song form, and 3) the rondo form. The thematic material in the introduction to the first part is used in all three parts and in the seamless transitions between the three parts. However, while the father repeated in his concerto the first solo passage of the allegro movement with few changes in the third movement, Richard uses an artistic device: he returns to the thematic introductory material of the first movement and transforms it into a merry theme in 6/8 meter (metrically seen as a 12/8 meter<sup>4</sup>). In measure 128 of the Rondo, the first reprise of the Rondo theme (A2)



prise des Rondothemas sowie, ab T. 234, ein Rezitativ und die abschließende virtuose Coda.

## Zu den Quellen

Fußend auf der in Anm. 1 genannten Arbeit, sei zunächst eine Chronologie der Quellen versucht:

- Quelle A = autographe Fassung für Horn und Klavier (vermutlich 1882; benutzt zur UA dieser Fassung 1883)
- (Quelle B = autographe Partitur, vermutlich 1883; sie lag Hans von Bülow im Februar 1884 vor. – Verschollen) – Vorhanden ein Notizblatt mit Bülow'schen Änderungsvorschlägen nach Quelle B
- (Quelle C = erstes, vermutlich handschriftliches, Orchestermaterial, benutzt zur Meininger UA 1885. – Verschollen)
- Quelle D<sup>5</sup> = Stichvorlage für den Erstdruck der Solostimme (geschrieben von Franz Strauss senior, 1884)
- Quelle E = Stichvorlage für den Erstdruck des Kl.-A. (1884)
- Quelle F = Erstdruck des Kl.-A. mit separater Solostimme (1884, Aibl 2540c/d)
- Quelle G = Umdruck der Partitur (Autographie-Verfahren<sup>6</sup>; vermutlich 1885, Aibl R 2540a)
- (Quelle H = Orchestermaterial, teils per Umdruck, teils per Stich-Druck hergestellt; vermutlich 1885, Aibl 2540b)
- Quelle I = Erstdruck der gestochenen Partitur (nach Quelle G; 1939 Universal Edition, U.E. 1592)

Hiervon werden nachfolgend die Quellen A, E, D, F und G vorgestellt.

## Quelle A, Autograph plus Notizblatt mit H. von Bülow's Änderungsvorschlägen

Das zur Zeit einzige verfügbare Autograph des Konzerts für Waldhorn op. 11 ist eine Reinschrift der Klavierversion nach unbekannten Skizzen.<sup>7</sup> Trotz bemerkbarer Sorgfalt unterliefen dem Komponisten einige Flüchtigkeitsfehler. Zwei verbale Zusätze stammen von Franz Strauss (1. Satz, T. 2 quasi *Recitativo* und T. 6 a tempo – beide wurden nicht in den Erstdruck übernommen). Im Autograph fallen weitere nachträgliche Korrekturen auf. Anfang August 1884 besprachen Hans von Bülow und der Münchner Verleger Eugen Spitzweg den beabsichtigten Druck des Konzertes.<sup>8</sup> Bülow, ein erfahrener Praktiker und Komponist, hatte bereits einige Änderungsempfehlungen in die von ihm durchgesehene handschriftliche Partitur eingetragen. Durch Vermittlung des Verlegers erhielt Strauss auf einem Notizblatt diese Verbesserungen, welche zur Grundlage für seine Korrekturen wurden.<sup>9</sup> Urheber (Hans von Bülow) und Schreiber des Blattes (wohl ein Notist des Verlages Aibl), waren nur hypothetisch zu identifizieren.<sup>10</sup> Wahrscheinlich ist dieses Notenblatt nach Diktat geschrieben worden. Eine Bemerkung auf dem Blatt „bei dem großen Tutti vor dem As moll Satz steht: Viel zu lang“ spricht für Hans von Bülow. Bereits Anfang Juli 1884 hatte dieser sich gegenüber Spitzweg geäußert, daß ihm das Konzert gefiele, wenn einige Änderungen vorgenommen würden.<sup>11</sup> Auch der Solist der Uraufführung, Gustav Leinhos, berichtet Strauss Anfang Oktober 1884, daß er Bülow „die Abänderungen [in der gedruckten Ausgabe] zeigte, worauf er mir anbot, das Concert“ einzustudieren.<sup>12</sup> Aus seinem Bericht über die Uraufführung und eine weitere Aufführung am 12. März 1885 in Bremen geht hervor,

begins, but then transforms it into the “Original Form” in 4/4. Only then does the orchestra continue in the 6/8 meter. After the reprise (B2) of the first transition, meas. 145 and following, there is a reminiscence of the second movement as a transition to the second reprise of the Rondo theme, as well as from meas. 234, a recitative and the final virtuosic coda.

## About the Sources

Based on the work referred to in footnote 1, here is a chronology of all of the sources of Opus 11:

- Source A = 1882 autograph for horn and piano. It is a handwritten version for horn and piano (presumably 1882; used for the premiere of this version in 1883).
- (Source B = Bülow's handwritten score, presumably from 1883. Hans von Bülow had it in February 1884 – Lost.) However, a memo with suggestions for changes written by Bülow in accordance with source B still exists.
- (Source C = first, presumably handwritten, orchestral material, used for the premiere performance in Meiningen in 1885 – Lost.)
- Source D<sup>5</sup> = Franz Strauss' engraving template solo part 1884 for the first printing of the solo part (written by Franz Strauss senior in 1884).
- Source E = Engraving template for Aibl's first edition of the piano reduction 1884.
- Source F = first edition of Aibl's piano reduction with a separate solo (part 1884, Aibl 2540c/d.)
- Source G = Reprint of Aibl's score (changes in the autograph);<sup>6</sup> presumably 1885 (Aibl R 2540a).
- (Source H = Orchestra Material by Aibl 1885, produced partially in reprint and partially in engraving; presumably 1885 Aibl 2540b).
- Source I = First printing of the engraved score 1939 Universal Edition (based on source G; 1939 Universal Edition, U.E. 1592).

Now to a discussion of the relevant sources A, E, D, and G.

## Source A: Autograph plus notes with Hans von Bülow's suggestions for changes

The only available handwritten version of the Concerto for Horn Op. 11 is a clean copy of the piano version based on unknown sketches.<sup>7</sup> In spite of noticeable attention, several careless errors escaped the composer. Two verbal additions came from Franz Strauss (Mvmt. 1, Tempo 2 quasi *Recitativo* and Tempo 6 a tempo) – both were not carried over into the first edition). In the handwritten version, additional later corrections are noticeable. At the beginning of August 1884, Hans von Bülow and the Munich publisher Eugen Spitzweg discussed the intended edition of the concerto.<sup>8</sup> Bülow, an experienced performer and composer, had already entered several recommendations for changes into the handwritten score he had studied. Through communication by the publisher, Strauss received the corrections on a memo, which became the basis for some of his revisions.<sup>9</sup> The originator (Hans von Bülow) and the writer of the memo (probably a clerk of the Aibl publishing house) can be only hypothetically identified.<sup>10</sup> This piece of paper had probably been dictated. A comment on the sheet at the large tutti before the a<sup>1</sup> minor movement states, “Much too long,” and identifies Hans von Bülow as the source of the comment. Already at the beginning of July 1884, Bülow had





daß Bülow „einige Änderungen [...] nochmals angebracht“ hat.<sup>13</sup> Weiter schreibt Leinhos, daß Bülow „die Stelle geändert, und den Schluß, den er selbst geändert, sollte ich nochmals al [à la] Eroica blasen, habe es aber bleiben lassen“.



Notensbeispiel 1

[Notensbeispiel 1, Rondo, T. 278/279]



Notensbeispiel 2

[Notensbeispiel 2, Rondo, T. 297/298]

Der Brief von Leinhos erlaubt die Annahme, daß alle vor der Drucklegung der Erstausgabe für Horn und Klavier (Aibl 2540c/d) in den Quellen Autograph und Stichvorlage für den Druck vorgenommenen Korrekturen durch Hans von Bülow veranlaßt wurden. Weitere Änderungen erfolgten später und erscheinen deshalb erst in der nach der Uraufführung gedruckten Partitur Aibl R 2540a.

## Quelle E, Stichvorlage Erstdruck Klavierauszug

Eugen Spitzweg hatte bereits mehrere Strauss-Kompositionen in den Joseph Aibl Musikverlag aufgenommen. Er ließ den befreundeten Dirigenten und Komponisten Hans von Bülow (1830-1894) wissen, daß er das ihm angebotene Hornkonzert des jungen Richard Strauss verlegen möchte, und bat um seine Meinung. Bülow, der die Partitur des Konzertes seit einer persönlichen Begegnung mit Strauss im Februar 1884 kannte, antwortete „Hast [...] recht [...] das Hornkonzert (das mir gut gefallen würde, wenn die altväterischen Tutti etwas gekürzt oder mehr gewürzt würden) genommen zu haben.“<sup>14</sup>

Nach dem Briefwechsel zwischen Spitzweg, Hans von Bülow und Richard Strauss zu urteilen, mußte die Vorbereitungsarbeit aus Zeitgründen sehr schnell vorgenommen werden. Ende Juli 1884 bat Spitzweg Strauss, ihm „das Manuscript bald zukommen zu lassen, damit es zur Saison noch herauskommen“ könne.<sup>15</sup> Das bedeutet, es mußten nach dem Autograph zwei Stichvorlagen geschrieben, korrigiert und anschließend zur Anfertigung der Druckplatten nach Leipzig geschickt werden.<sup>16</sup> Solostimme und Klavierauszug stammen von unterschiedlicher Hand. Sorgfältig und ungekürzt stellte Kopist 1 nach dem Autograph die Klavierauszug-Stichvorlage her. Sie enthält relativ wenige Schreib-, Lese- und Auslassungsfehler. Kopist 2, für die Solostimme, war kein Geringerer als Vater Franz Strauss, gut erkennbar an seiner sauberen und markanten Schrift. Er hatte bereits mehrfach die Solostimme abgeschrieben und an seine Kollegen verschickt.<sup>17</sup> Nach seiner als Stichvorlage dienenden Abschrift wurde die separate Solostimme des Klavierauszuges (Erstdruck Aibl 2540c/d) gedruckt.

Noch hatte Richard Strauss im Autograph keine Korrekturen vorgenommen, deshalb wurde die Stichvorlage der Klavierfassung in der „Urfassung“ geschrieben. Bereits nach dem 9. August 1884<sup>18</sup> erhielt der Komponist zusammen mit dem erwähnten Notizblatt den autographen Klavierauszug sowie die geschriebenen Stichvorlagen zurück. Er trug danach alle akzeptierten und ausgeführten Korrekturen (Kürzungen, harmonische Änderungen u.a.) mit roter Tinte in die Stichvorlage Klavierauszug<sup>19</sup> ein und übertrug diese auch in das

expressed the opinion to Spitzweg that he liked the concerto, if some changes would be made.<sup>11</sup> Also the soloist of the premiere performance, Gustav Leinhos, reports to Strauss at the beginning of October 1884 that he showed Bülow “the changes [in the printed edition], after which he offered that I learn the concerto.”<sup>12</sup> In his report about the premiere performance and a further performance on March 12, 1885 in Bremen, Leinhos continues that Bülow “had again brought in several changes [...]”<sup>13</sup> Additionally, the soloist continues that Bülow had changed the passage [rehearsal number 2, rondo, meas. 297-298] (see *German text for the example*) and the ending, which he had changed himself. Leinhos writes, “I was supposed to play it à la Eroica, [music reference 1, Rondo, meas. 278-279], but I didn’t do it.” (see *German text for the example*).

The letter of Leinhos allows the assumption that all of the changes for the printing of the first edition were brought into the first edition for horn and piano (Aibl 2540c/d) by Hans von Bülow. Further changes followed and appeared therefore first in the printed score (Aibl R 2540a), which was printed after the premiere performance.

## Source E: Engraving Template for the First Edition of the piano reduction

Eugen Spitzweg had already taken several Strauss compositions to the publisher Joseph Aibl. He let his friend, the conductor and composer Hans von Bülow (1830-1894), know that he would like to publish the horn concerto of the young Richard Strauss and asked for his opinion. Bülow, who had known the score of the concerto since he had personally met with Strauss in February 1884, answered Aibl, “You are correct to have taken the horn concerto (that would well please me, if the old-fashioned tutti were shortened somewhat or, even better, “spiced” up.)”<sup>14</sup>

Judging from the correspondence between Spitzweg, Hans von Bülow and Richard Strauss, the preparation work had to have been done, out of time considerations, very quickly. At the end of July 1884, Spitzweg asked Strauss “to have the manuscript sent to him, so that it could still come out in the music season.”<sup>15</sup> That means that, based on the written manuscript, two engraving templates were written, corrected, and then sent to Leipzig for the preparation of the final plates.<sup>16</sup> The solo part and the piano reduction came from different hands. Carefully and with no shortenings, copyist 1 created engraving templates for the piano reduction edition according to the written manuscript. It contains relatively few written, reading, and omissions mistakes. Copyist 2, who produced the solo part, was no less a person than father Franz Strauss, who is easily recognizable by his neat and distinctive writing style. He had already copied the solo part several times and sent it to his colleagues.<sup>17</sup> The separate solo part of the piano reduction was printed in accordance with his engraving template version (first edition Aibl 2540c/d).

Richard Strauss still made no changes in the handwritten version. Therefore, the etching template of the piano reduction was written in the original version. By August 9, 1884,<sup>18</sup> the composer had already received, together with the previously mentioned notepaper, the handwritten piano reduction as well as the prepared engraving templates. After that he entered all accepted and added changes (shortenings, harmonic changes,



Autograph. Dabei übernahm er in letztere auch dynamische Ergänzungen aus der Solostimme des Vaters. Somit kann die korrigierte Stichvorlage Klavierauszug als eine von Strauss autorisierte Fassung angesehen werden. Einige wenige der dort vorgenommenen Änderungen vergaß er, in das Autograph zu übertragen.

### Quelle D, Stichvorlage Solostimme

Ein genauer Vergleich zeigt, daß der Notentext der „Principalstimme“ des Erstdruckes nicht in allem demjenigen der Solostimme im Autograph entspricht. Vater Strauss veränderte in der von ihm geschriebenen Solostimme Artikulationen, fügte dynamische Angaben (< >) nach musikalischen Gesichtspunkten (Aufbau von Phrasen/Melodiebögen) hinzu, ergänzte auch von Richard vergessene Dynamik und Auslassungen (z.B. Haltebögen). Außerdem reduzierte Franz Strauss im zweiten Satz, wohl aus Gründen der besseren Lesbarkeit, die Randvorzeichen für es-moll von sechs auf drei <sup>b</sup> und setzte statt der entfernten <sup>b</sup>-Vorzeichen jeweils Akzidentien.

Richard Strauss übertrug später seine Korrekturen in die Stichvorlage Solostimme sowie in die Solostimme im Autograph. Auffallend ist, daß der Sohn dabei mehrere Korrekturen des Vaters ignorierte. Weil für den Stich der Druckplatten die Stichvorlage Solostimme offensichtlich ohne vorherigen Abgleich mit der Stichvorlage Klavierauszug benutzt wurde, bestehen zwischen ersterer und den Solostimmen im Autograph und Erstdruck Klavierauszug Unterschiede. Ein Beispiel finden wir im ersten Satz in den Takten 110 und 114. Während im Autograph, in der Stichvorlage Klavier-Auszug, im Erstdruck KA und in der Partitur Aibl R 2540a diese Takte in der Solostimme mit langem Bogen artikuliert sind, stehen in den Solostimmen von Franz Strauss verkürzte Bogen, die der Sohn nicht akzeptierte. Ein weiteres Beispiel ist im ersten Satz, Takt 120 zu finden. In sämtlichen Quellen, außer Stichvorlage und separater Solostimme (Quellen D und F), wird Zählzeit 2, zweites Triolenachtel, ein ces" notiert. In den Quellen D und F steht ein von Franz Strauss umgeschriebenes h'. Im zweiten Satz, Solostimme T. 14-16 und T.101-103, fügte Vater Strauss zwischen den beiden fes" bzw. des" Haltebogen ein, die vom Sohn nicht bestätigt wurden.<sup>20</sup> Ebenfalls vom Vater wurde im Rondo, T.240, Zählzeit 2, der Legatobogen verlängert.<sup>21</sup>

Richard Strauss hat es stets vermieden, Einwände gegen die Änderungen des Vaters zu erheben. Seine Zurückhaltung ist zu verstehen, wenn man in seinen „Erinnerungen an meinen Vater“ liest, daß dieser „es für ehrlos gehalten [hätte], ein einmal als richtig erkanntes künstlerisches Urteil jemals zu revidieren“.<sup>22</sup>

### Quelle G, Erstdruck Partitur

Nach der Uraufführung diente die von Strauss geschriebene, heute verschollene Partitur als Vorlage für die Umdruck-Partitur Aibl R 2540a.<sup>23</sup> Diese ist wegen zahlreicher Schreibfehler nur bedingt zuverlässig.<sup>24</sup> Zudem überliefert sie Hans von Bülow's Änderungsvorschläge und weitere, während der Proben 1885 in die handschriftliche Partitur eingetragene Änderungen. Auch deswegen bestehen zwischen der 1884 gedruckten Klavierversion und der später gedruckten Partitur Unterschiede. Die 1939 in der Universal Edition nach der Autographie gestochene Partitur (U.E. 1592 bzw. W.Ph.V. 367) enthält, neben manchen Korrekturen auch stehengebliebene

etc.) with red ink into the engraving template of the piano reduction<sup>19</sup> and transferred these also into the autograph version. At the same time he adopted also the last dynamic additions from the solo part done by his father. With these efforts, Source E, the corrected engraving template of the piano reduction, can be seen as a version authorized by the composer. A few of the changes made there he forgot to transfer over to the autograph.

### Source D: Engraving Template Solo Part

An exact comparison shows that the music text of the "principal solo" of the first edition does not agree completely with the solo part of the autograph. Father Strauss changed the articulations in the solo part he wrote, added dynamic markings (< >) from a musical point of view (construction of phrases and melodic lines) and added dynamic markings and omissions forgotten by Richard (for example, ties). In addition, Franz Strauss, for the reason of improved legibility, reduced the fixed key signature for e<sup>b</sup> minor from six to three flats in the second movement and used instead accidentals for the "removed" flats.

Richard Strauss later transferred his corrections into the engraving template of the solo part as well as the solo voice of the autograph. It is striking that in this process the son ignored several changes his father had made. Because the engraving template was apparently used for the printing of the engravings without any previous comparison with the engraving templates of the piano reduction, there are differences in the solo part in the autograph and first edition of the piano reduction. We find an example in the first movement in measures 110 and 114. While these measures in the solo part are articulated with a long phrase mark in the autograph, in the engraving template of the piano reduction, in the first edition of the piano reduction and in the score (Aibl R 2540a), Franz Strauss's shortened phrase marks, which the son did not accept, still are in the solo part. An additional example is found in the first movement, measure 120. In all sources, except for the engraving templates and separate solo part (Sources D and F), at rehearsal number 2, a c<sup>b</sup> is notated for the second triplet. In Sources D and F stands a b' altered by Franz Strauss. In the second movement, solo part meas. 14-16 and meas. 101-103, father Strauss added between the two e<sup>b</sup> (or d<sup>b</sup>) a tie, which was not adopted by his son.<sup>20</sup> Likewise, his father lengthened the legato tie in the rondo, meas. 240, rehearsal number 2.<sup>21</sup>

Richard Strauss always avoided raising objections to changes his father had made. His reticence is understandable when one reads in his *Memories of my Father* that his father would have considered it shameful ever to change an artistic judgment recognized as correct.<sup>22</sup>

### Source G: First Edition Score

After the premiere performance, the score written by Strauss, lost today, was the model for the second printing of the score Aibl R 2540a.<sup>23</sup> On account of numerous printing mistakes, this source is only conditionally reliable.<sup>24</sup> In addition, it transmits suggestions for changes made by Hans von Bülow and, additionally, changes entered into the handwritten score during the rehearsals in 1885. Therefore, there are also differences between the piano version printed in 1884 and the score printed later. The 1939 Universal Edition based on the autographic printed score (U.E. 1592 or W.Ph.V.367) also contains,





Fehler. Deshalb können beide Partituren nicht als Version letzter Hand angesehen werden.

## Anmerkungen zu den neuen Ausgaben

Zur Debatte stehen zwei Fassungen:

- a.) Richard Strauss, Konzert für Waldhorn und Orchester Nr.1, Studienpartitur, Universaledition Wien 34 306,
- b.) dass., Ausgabe für Horn und Klavier, UE 34 725; beide Ausgaben mit einem Vorwort von Sonja Huber.

Der äußere Eindruck ist positiv: Partitur, Klavierauszug und separate Solostimme sind großzügiger gedruckt als ihre Vorgänger (72 statt 60, 28 statt 22, acht statt fünf Seiten reiner Notentext); bei der Solostimme haben sich im Rondo leider zwei sehr schlechte Wendestellen ergeben. Strauss' italienische Instrumentenbezeichnungen der Bläser und Pauken wurden in die üblichen deutschen verändert, die Bezeichnungen der Streichinstrumente angepaßt. Zu begrüßen ist, daß die Orientierungsbuchstaben der Partitur in die Solostimme und den Klavierauszug übertragen, außerdem Taktzahlen angebracht wurden. Allerdings ist der in den frühen Ausgaben nicht vorhandene Buchstabe „I“ zusätzlich eingefügt worden, weshalb alle folgenden Buchstaben verschoben werden, was bei Einstudierungen mit dem überlieferten Orchestermaterial zu Irrtümern führen kann.

Unstimmigkeiten beginnen bei der Titelei, der wiedergegebenen Widmung des Werks und dem Vorwort der Herausgeberin.

## Zu Titelei und Widmung

Am 4. März 1885 wurde im „Extra-Concert der Herzogl. Hofkapelle“ in Meiningen nicht, wie von der Autorin im Vorwort geschrieben, das „Konzert für Waldhorn und Orchester Nr. 1“ uraufgeführt, sondern das „Concert für Horn mit Orchester, Es-dur, Op.11“.<sup>25</sup> Richard Strauss bezeichnete das Konzert auf dem Titelblatt des Autographs als „Concert für das Waldhorn mit Begleitung des Orchesters oder Piano-forte / (Es dur) / komponiert / von / Richard Strauss. / op. 11.“ Auffällig ist, daß in der neuen Edition der ursprüngliche Titel in „Konzert für Waldhorn und Klavier Nr. 1“ bzw. „Konzert für Waldhorn und Orchester Nr. 1“ verändert wurde. Strauss schrieb 60 Jahre später ein „Zweites Hornkonzert“, aber dem Titel seiner Jugendkomposition ließ er keine Numerierung hinzufügen. Korrekt benannt heißt das erste Werk Konzert Es-Dur für Waldhorn und Orchester op. 11 (Nr. 1) oder Waldhornkonzert Es-Dur op. 11 (Nr. 1), dazu als Untertitel Partitur bzw. Klavierauszug.

Richard Strauss' ursprüngliche Dedikation auf dem Autograph lautete: „Seinem lieben Vater /Herrn Franz Strauss, Kgl. b. Kammermusiker/gewidmet.“ Franz Strauss übertrug dies nicht auf die von ihm geschriebene Solostimme. Die Stichvorlagen erhielten wohl erst während der Korrekturarbeiten vom Komponisten die Zueignung „Herrn Oscar Franz, k. s. Kammermusiker / freundlichst gewidmet.“<sup>26</sup> der Erstdruck, etwas ausführlicher: „Dem königl. sächs. Kammermusiker/HERRN OSCAR FRANZ/reundlichst gewidmet.“<sup>27</sup> Es kann nicht ausgeschlossen werden, daß Franz Strauss, der seinen Sohn in jeder Weise unterstützte und förderte, die Änderung veranlaßte.<sup>28</sup> Gewiß erhoffte er mit der Widmung eine baldige Aufführung durch Oscar Franz in Dresden. Diese kam am 29. Januar 1886 im „Achten Uebungsabend“ des Tonkünstler-Vereins zu Dresden zustande, mit dem Widmungsträger als Solisten.<sup>29</sup>

despite some corrections, mistakes that were left in. Therefore, neither score can be seen as the final definitive version.

## Commentary on the New Editions

Two editions are to be discussed:

1. Richard Strauss, Konzert für Waldhorn und Orchester Nr.1, Study Score, Universal Edition Vienna 34 306.
2. The same: Edition für Horn und Klavier, Universal Edition Vienna 34 725.

Both editions have a foreword by Sonja Huber.

The external impression is positive: the score, piano reduction, and separate solo part are more generously printed than their predecessors (72 pages instead of 60, 28 instead of 22, eight instead of five pages of music and text). Unfortunately, there are two very bad page turns in the solo part of the Rondo. Strauss's Italian listing of the instrumentation of the winds and timpani have been changed as usual into the German forms to match the instrumentation terms of the string instruments. It is a welcome change that the orientation letters of the score are in the solo part as well as measure numbers. However, the letter „I,“ which doesn't appear in the earlier editions, has been added, thereby pushing all of the following letters one up, which can lead to errors, when one studies (and compares) the old orchestra material.

Inaccuracies occur in the title, the reproduced dedication, and the introduction of the editor.

## About the Title and Dedication

The Concerto for Horn and Orchestra No.1 was not premiered on March 4, 1885 as an „Extra Concert of the Ducal Court Orchestra in Meiningen,“ as the editor states, but rather the Concerto for Horn and Orchestra, E<sup>b</sup> Major, Op. 11.<sup>25</sup> Richard Strauss identified the concerto on the title page of the autograph „Concert für das Waldhorn mit Begleitung des Orchesters oder Piano-forte / (Es dur) / komponiert / von / Richard Strauss. / Op. 11.“ (Concerto for Horn and Orchestra with Accompaniment of the Orchestra or Piano-forte / E flat Major / composed by Richard Strauss. Op. 11.) It is conspicuous that the original title in the new edition (Konzert für Waldhorn und Klavier Nr. 1 or Konzert für Waldhorn und Orchester Nr. 1) is changed. Sixty years later Strauss composed a Zweites Hornkonzert, (Second Horn Concerto), but he never added a number to the composition from his youth. To be correct, the first work should be identified as Konzert Es-Dur für Waldhorn und Orchester Op. 11 (Nr.1) or Waldhornkonzert Es-Dur Op. 11 (Nr.1), with an added subtitle „score“ or „piano reduction.“

Richard Strauss's original dedication in the autograph is: „Seinem lieben Vater /Herrn Franz Strauss, Kgl. b. Kammermusiker/gewidmet.“<sup>26</sup> (Dedicated to his beloved father Mr. Franz Strauss, Royal Chamber Musician). The father Franz Strauss, however, did not carry over this dedication into the solo part he wrote. The engraving template didn't show the dedication until later – during the correction work of the composer – : „Herrn Oscar Franz, k. s. Kammermusiker/freundlichst gewidmet.“<sup>26</sup> (Dedicated in a most friendly manner to Mr. Oscar Franz, r. s. Chamber Musician); the first edition is somewhat more detailed: „Dem königl. sächs. Kammermusiker/HERRN OSCAR FRANZ/freundlichst gewidmet.“<sup>27</sup> (Dedicated in a most friendly manner to Mr. Oscar Franz, Royal Saxon Chamber Musician.)<sup>28</sup> It cannot be ruled out that Franz



Im Vorwort der Neuausgabe auf die ursprüngliche Widmung hinzuweisen, ist korrekt. Unmißverständlich zeigen jedoch die Stichvorlagen, daß Strauss nicht zwei Widmungen stehen ließ, sondern sich für den zweiten Widmungsträger entschieden hat.

### Zum Vorwort

Die Herausgeberin schreibt, Richard Strauss habe sein Konzert „für das Waldhorn, also einem [recte: einen] ventillosten Vorgänger des modernen Instruments[,] komponiert“. Wenn das zuträfe, hätte der Komponist bereits das Kopfhema (Notenbeispiel 3, Allegro, T.1 bis 5) des ersten Satzes folgendermaßen notiert:

Horn in Es



Nach Strauss' Notierung der Solostimme ist es eindeutig für ein Ventilhorn bestimmt. Im 19. Jahrhundert wurden Natur und Ventilhorn noch lange nebeneinander benutzt. Vater Strauss blies selbstverständlich auch Naturhorn; gleich seinen Zeitgenossen unterrichtete und bevorzugte er es als Instrument zur Vorbereitung auf das Ventilhorn. Richard Wagner benutzte noch in seinen frühen Opern paarweise „Corno ventil“ und „Corno ordin.“, bzw. „Ventilhorn“ und „Waldhorn“. Erst ab „Tristan und Isolde“ (1865) setzte er grundsätzlich Ventilhörner voraus.<sup>30</sup>

Noch heute ist es gebräuchlich, unser modernes Ventilhorn als „Waldhorn“ zu bezeichnen, ganz besonders dort, wo eine Unterscheidung zum Flügelhorn oder Tenorhorn erforderlich ist. Im englischen Sprachraum wird noch sehr häufig statt „Horn“ der Name „french horn“, im tschechischen „lesní roh“ verwendet.

Die Herausgeberin nennt die Quellen Autograph, Erstdruck des Klavierauszug mit separater Solostimme (1884, Aibl 2540c/d), Erstdruck der Partitur (Aibl R 2540a) und das Orchestermaterial (Aibl 2540b) als für die neue Ausgabe benutzt. Die Quellen Stichvorlage Klavierauszug und Solostimme kennt sie offenbar nicht.<sup>31</sup>

Noch verwunderlicher sind im Vorwort Formulierungen wie „Unstimmigkeiten zwischen den beiden Fassungen [d.h. zwischen Klavier- und Orchesterfassung] wurden [...] stillschweigend korrigiert, [...] Die Orchesterpartitur ist stark an der Klavierfassung orientiert [...]“. Man erwartet normalerweise heute bei einer als verbindlich gelten wollenden Ausgabe einen *Kritischen Bericht* mit Hinweisen auf die verschiedenen Lesarten, von denen sich der Herausgeber jeweils für eine entscheidet, die andere aber eben nicht „stillschweigend“ übergeht, sondern dem Benutzer der Ausgabe zumindest bekannt gibt. Dergleichen fehlt in der Ausgabe von Sonja Huber, ja, es wird das Manko zur Tugend erklärt: „Die Neuausgabe von Partitur und Klavierfassung gibt einen Notentext wieder, der beide Versionen auf einen gemeinsamen Nenner bringt.“

Dazu ist erstens zu bemerken, daß der Klavierauszug mit separater Solostimme (Aibl 2540c/d) bereits 1884, also vor der Uraufführung mit Orchester, gedruckt vorlag. Zweitens führt die Arbeitsweise des Komponisten von Skizzen verschiedener Stadien über das Particell zur Partitur. Wenn Strauss nach dem Particell eine Partitur schrieb, nahm er noch häufig Veränderungen vor. In die autographe Klavierversion von Opus 11 trug

Strauss, who supported and furthered his son in every way, was behind the change in the dedication. Certainly he hoped with the dedication soon to have a performance by Oscar Franz in Dresden. This performance took place on January 29, 1886 in the “Eighth Rehearsal Evening” of the Dresden Musicians’ Society, with the dedicatee as soloist.<sup>29</sup>

It is correct to refer back to the original dedication in the foreword of the new edition. However, the engravings unmistakably show that Strauss didn’t allow two dedications to stand, but rather had decided for the second dedicatee.

### About the Foreword

The editor writes that Richard Strauss composed his concerto „für das Waldhorn, also einem [einen] ventillosten Vorgänger des modernen Instruments[,] komponiert.“ (composed for the Waldhorn, a valveless ancestor of the modern instrument) If that were correct, the composer would have had to notate the main theme (music example 3, Allegro, meas. 1-5) in the following way:

Horn in E<sup>b</sup>



Based on Strauss’s writing of the solo part, the composition is clearly intended for a valve horn. In the 19th century, natural and valve horns were long used next to one another. Father Strauss played, of course, also the natural horn; like his contemporaries, he taught and preferred the natural horn as the instrument for preparing for the valve horn. In his early operas, Richard Wagner still used two pairs of „Corno ventil“ and „Corno ordin.“ or „Ventilhorn“ and „Waldhorn.“ Not until after *Tristan und Isolde* (1865) did he use valve horns solely.<sup>30</sup>

Still today it is sometimes customary to call the modern valve horn a “Waldhorn,” especially where it is necessary to distinguish between a flugelhorn or tenor horn. In English-speaking areas, the term “French horn” is still often used instead of “horn”; in Czech “lesní roh” is used.

The editor states that source autograph, the first edition of the piano reduction with a separate solo part (1884, Aibl 2540c/d); the first edition of the score (Aibl R 2540a), and the orchestral material (Aibl 2540b) were used for the new edition. Apparently she is not acquainted with Sources B and D (Engraving templates of the piano reduction and the solo part).<sup>31</sup>

Stranger still are statements in the foreword such as “Discrepancies between the two versions (that is, between the piano reduction and orchestral version) [...] were corrected without comment. [...] The Orchestra score is strongly oriented to the piano version [...].” Normally, in an edition one expects today that there is supposed to be a definitive critical discussion with explanations about the different ways to read passages among which the editor decides in favor of one or the other version and does not simply “correct” it silently without comment. On the contrary, one informs the user of the edition about these decisions. This type of explanation is missing in this edition by Sonja Huber; indeed, this defect [lack of explanation] is even explained as a virtue: “The new edition of the score and piano reduction produces a document which brings both versions into agreement.”

The first thing to notice is that the piano reduction with the separate solo part (Aibl 2540c/d) was already printed in





der Komponist verbale Hinweise zur Instrumentation ein, so daß diese den Charakter eines Particell besitzt.<sup>32</sup> Das Autograph ist also nicht nur ein spielbarer Klavierauszug, sondern kann auch als „Directionsstimme“ benutzt werden. Das „Klavier-Particell“ ist einer der Gründe, warum es „Unstimmigkeiten zwischen den beiden Fassungen“ gibt. Widersprüche bestehen zwischen der 1884 gedruckten Quelle Klavierauszug und der nach der Uraufführung gedruckten Partitur (Aibl R 2540a) auch deshalb, weil der Dirigent von Bülow während der Proben zur Uraufführung diverse Änderungen vorgenommen hat. Außerdem enthält die als Umdruck hergestellte Partitur zahlreiche Schreibfehler und Ungenauigkeiten, die teilweise bereits in der 1939 gestochenen Partiturausgabe korrigiert wurden, andere aber übernommen wurden.

## Zur Neuausgabe der Partitur

Sehr fraglich ist, ob Strauss' typische Notierweise („Orthographie“) korrigiert werden sollte. Beispielsweise schreibt der Komponist im 6/8-Takt nie eine punktierte Viertelpause, sondern stets Viertelpause+Achtelpause. In der Paukenstimme wird das vom Komponisten in seinen Partituren verwendete *tr* für den Wirbel in Abkürzung als Tremolo umgeschrieben. Auffällig sind auch viele, z.T. entbehrliche Akzidentien als Erinnerungszeichen, was wohl der verwendeten Notationssoftware zuzuschreiben ist. Aber: Warum wurden in der Solostimme die Randvorzeichen komplett entfernt? Muß die von Vater Strauss im zweiten Satz vorgenommene Reduzierung der Randvorzeichen durch die gänzliche Entfernung im ganzen Konzert überboten werden? Diese Angleichung erinnert sehr an die von manchen Verlagen angebotenen, nach F transponierten Hornstimmen klassischer Werke. Mehrere Fehler in der Partitur sind nach dem Orchesterstimmensatz korrigiert, andere ungeprüft übernommen worden; auch die Ergänzung von Artikulationszeichen ist unvollständig. Sehr zu begrüßen ist hingegen, daß in der Solostimme einige der von Franz Strauss vorgenommenen Korrekturen wieder entfernt wurden.

Auf einige Fehler und Unklarheiten muß hingewiesen werden. Wie eingangs dargelegt, sind die drei Teile des Konzerts nahtlos miteinander verbunden, Schlußstriche nach dem ersten und zweiten Satz in der neuen Partitur sind somit falsch. Dieser Fehler, bezogen auf den 1. Satz, geht bereits auf die älteren Partiturausgaben zurück; er hätte jetzt in einen Doppelstrich korrigiert werden müssen.

## Allegro

T. 52, Horn solo, Zählzeit (im folgenden: ZZ.) 4: Warum wurde hier das von Richard Strauss im Autograph vergessene *p* nicht übernommen? Vom Kopisten ist es im Autograph korrigiert worden.

T. 78/79 und T 125 bis 128. Warum wurden in T. 78/79 die in den älteren Quellen für jeden Akkord separat notierten *f* entfernt, desgleichen in T. 142/143 die *ff* für Bläsern, Pk., Vc. und Kb.? Sie unterstreichen doch die vom Komponisten geforderte kraftvolle Wirkung.

T. 105, Horn solo, ZZ. 4: Nur in der Partitur Aibl R 2540a fehlt der Bogen, weil er dort wegen des Seitenwechsels von 11 zu 12 nicht weitergeführt wird. Dieser bei der Herstellung entstandene Fehler ging in alle Nachdrucke ein. In den anderen Quellen führt der Bogen eindeutig zur ZZ. 1 von T. 106, deshalb gehört er auch in die neue Ausgabe.

1884, therefore before the premiere with orchestra. Secondly, the composer's method of working from condensed score to full orchestra score from sketches made at different stages is significant. Whenever Strauss created a full score from a condensed score, he often made changes. In the handwritten piano version of Opus 11, the composer entered verbal comments to the instrumentation so that this handwritten version has the character of a condensed score.<sup>32</sup> Thus, the autograph is not only a playable piano reduction, but also a performance guideline. The so-called "piano score" is one of the reasons why there are "discrepancies between the two versions." Contradictions also exist between the printed 1884 piano reduction and the printed score (Aibl R 2540a) because the conductor von Bülow inserted various changes during the rehearsals for the premiere. Moreover, the reprinted score has numerous "typos" and inexactnesses, which were partially corrected in the 1939 engraved score edition, but leaving other errors in the new printing.

## About the New Edition of the Score

It is very questionable whether or not Strauss's typical method of notating music ("orthography") should be corrected. For example, in the 6/8 meter, the composer never writes a dotted quarter rest, but rather always a quarter rest plus an eighth rest. In the timpani part, the composer uses in his score the shortened form of tremolo (*tr*) for the roll. Noticeable also are the many in part superfluous accidental notes used as key reminders, which indeed the notational computer software introduced. But why were the fixed key signatures in the solo part totally removed? Must the reduction of the fixed key signature made by father Strauss in the second movement be extended to the entire concerto? This reduced use of fixed key signatures reminds one of the practice of many publishers to offer horn parts of classical works transposed from the original key into F. Several mistakes in the score are corrected in agreement with the orchestra parts; others are left in without questioning. Also, the expansion of the articulation notation is incomplete. On the other hand, it is very welcome that some of the changes made by Franz Strauss in the solo part were removed.

One must point out several mistakes and ambiguities. As was pointed out at the beginning of this article, the three parts of the concerto are seamlessly connected to each other; therefore the movement end notation lines between the first and second movements in the new edition are incorrect. This mistake in the first movement goes back to the old score edition – it should have been corrected into a double bar.

## Allegro

Measure 52 in the solo part, rehearsal number 4: Why wasn't the *p* Richard Strauss forgot in the autograph not reinstated? The copyist had corrected it in the autograph.

Measures 78-79 and meas. 125-128: Why were the separately noted *f*'s in the older sources for each chord in meas. 78-79 not also the same in regard to the *ff* for the winds, timpani, cello, and string bass in meas. 142-143? These dynamics emphasize the strong effect demanded by the composer.

Measure 105, solo part, rehearsal number 4: The tie is missing only in the score (Aibl R 2540a) because it was omitted in the page turn from page 11 to 12. In all other sources, the tie



## Rondo

T. 68, Fl. II, letztes Achtel: Das b (fes<sup>u</sup>) ist ein Fehler aus der Partitur Aibl R 2540a und ihren Nachdrucken. Autograph und Orchestermaterial / Stimme Fl. II zeigen richtig f<sup>u</sup> – desgleichen der Klavierauszug der Neuausgabe!

T. 118, Horn solo, ZZ. 2, bis T. 121, erstes Achtel: Bülow verlängerte den Bogen analog den Holzbläsern bis zum Ende der Phrase. (Nach Quelle B im Erstdruck Partitur) Warum wurde diese logische Ergänzung in die neue Ausgabe nicht übernommen?

T. 148-153, Vl. I: Der Bogen in den Takten 148/149 in der neuen Partitur ist hingegen falsch, er beruht auf einem der Schreibfehler im Partiturerstdruck. Im Orchestermaterial, Vl. I, entsprechen die Bogen ab Takt 148 dem Autograph und der Stichvorlage Klavierauszug. Vgl. auch T. 48 bis 55.

T. 175, Vc. Hier fehlen in der Unterstimme beide Vorzeichen b für des. Auch dieser Fehler stammt aus dem Erstdruck der Partitur und ihren Nachdrucken, während die Stimme Vc. im Orchestermaterial richtige Vorzeichen aufweist.

T. 202, Vla: Im Erstdruck der Partitur ist dieser Takt f f as notiert, im Orchestermaterial hingegen korrekt f g as, entsprechend dem Autograph und Takt 13. Warum erweitert die neue Ausgabe den Fehler zu g g as?

## Zur Neuausgabe der Solostimme

Das Vorwort nennt das Autograph als verwendete Quelle. Warum aber wird es mehrfach ignoriert zugunsten von Ergänzungen und Anpassungen, die von Franz Strauss stammen?

Im Autograph sowie im Erstdruck Klavierauszug und in der Partitur Aibl R 2540a ist die Solostimme grundsätzlich mit Randvorzeichen entsprechend den Tonarten versehen. In der Stichvorlage Solostimme und damit auch in der separaten Solostimme Aibl 2540c reduzierte Franz Strauss die *Randvorzeichen* für den Mittelsatz auf drei b-Vorzeichen und jeweilige Akzidentien. Leider wird diese Veränderung in der Neuausgabe nicht aufgehoben, sondern außerdem in *allen* Sätzen die Randvorzeichnung entfernt.

Störend wirken einige unnötige bzw. ungünstig gewählte *Stichnoten*.

Der Korrektur einiger Fehler stehen auch in der Solostimme neu entstandene gegenüber.

– **Allegro**, T. 52, ZZ 4: Warum fehlt das im Erstdruck Partitur und in der neuen Partiturausgabe vorhandene *p*? Strauss hatte es im Autograph zwar vergessen, doch wurde es vom Kopisten nachgetragen.

T. 89-91: In den Quellen Autograph, Stichvorlage Klavierauszug und Erstdruck Partitur führt der Bogen von T. 89 / ZZ 4 nur bis Ende T. 90. Franz Strauss (Stichvorlage, Quelle D) verlängert den Bogen logisch bis zum Takt 91, was Erstdruck und die Nachauflagen U.E. 1039a übernehmen; so erscheint er auch in der neuen Ausgabe.

T. 105, ZZ 4. Der Bogen wurde bei der Herstellung der Partitur Aibl R 2540a durch den Seitenwechsel 11/12 abgebrochen, in allen anderen Quellen aber eindeutig bis T. 106, ZZ 1, weitergeführt. Er gehört so in die neue Ausgabe!

T. 105, ZZ 1. Das mp im Autograph las Franz Strauss als mf und übertrug es so in die Stichvorlage, das korrekte mf in T. 106, ZZ 3, jedoch nicht. Kopist 1 der Stichvorlage Klavierauszug schrieb in beiden Takten mf. Die Quellen Partitur und

clearly goes to measure 106, rehearsal number 1, so the tie also belongs in the new edition!

## Rondo

Meas. 68, Flute 2, last eighth: The f<sup>u</sup> (fes<sup>u</sup>), meas. 68, Flute 2, is a mistake from the score (Aibl R 2540a) and its successive printings. The autograph and the orchestra material, flute part, show f<sup>u</sup> correctly!

Meas. 118, Horn solo, rehearsal number 2, to meas. 121, first eighth: Bülow lengthened the tie in analogy to the woodwinds until the end of the phrase (according to Source B in the first edition score). Why wasn't this logical addition entered into the new edition?

Meas. 148-153, Violin 1: In contrast, the tie in measures 148-149 in the new score is incorrect; it goes back to a writing mistake in the first Edition of the score. In the orchestra material, violin 1, the ties from meas. 148 to the autograph and the engraving template of the piano reduction correspond. (Compare also meas. 48-55.)

Meas. 175, Cello: Here in the lower voice both flats for the d<sup>b</sup> are missing. This mistake also comes from the first edition of the score and its successive prints, whereas the cello part in the orchestral material correctly has the flat symbol.

Meas. 202, Viola: In the first edition of the score, this measure is noted f f; in contrast, it is correct as f g a<sup>b</sup>, in agreement with the autograph and measure 13. Why does the new edition enlarge the mistake to g g a<sup>b</sup>?

## About the New Edition of the Solo Part

The editor in the foreword names the autograph as a source that was used. However, why is it ignored several times in favor of additions and adaptations that came from Franz Strauss?

In the autograph, as well as in the first edition of the piano reduction and in the score Aibl R 2540a, the solo part is thoroughly marked with the corresponding fixed key signatures. In the engraving template, and therefore also in the separate solo part (Aibl 2540c), Franz Strauss reduced the fixed key signature for the middle movement to three flats and the appropriate accidental flats. Unfortunately, this change was not entered into the new edition, but, to make matters worse, the fixed key signature was removed in all movements.

Several unnecessary (and sometimes unfortunate) selected cue notes are disturbing.

The correction of several mistakes stand next to new ones in the solo part.

– **Allegro**, Meas. 52, rehearsal number 4: Why is the *p* missing in the first edition and in the new score edition? Strauss, to be sure, had forgotten it in the autograph, but the copyist added it.

Meas. 89-91: In the Source A autograph, in the engraving template of the piano reduction and in the edition of the score, the tie leads from measure 89 (rehearsal number 4) only to the end of measure 90. Franz Strauss (engraving template, source D) logically lengthens the tie up to measure 91, which the first edition and the later edition U.E. 1039a adopted; so it also appears in the new edition.

Meas. 105, rehearsal number 4: The tie was broken by the engraving of the score Aibl R 2540a by the page turn from page 11 to 12; in all other sources, however, it clearly goes to meas.





Erstdruck bringen *mf* nur im Takt 105. Dieser offensichtliche Lesefehler hätte nach dem Autograph berichtigt werden können.

T. 107, ZZ 2. Nur im Erstdruck der Partitur und ihren Folgeausgaben fehlt hier der Bogen. Obwohl in den Quellen Autograph, Stichvorlagen und Erstdruck vorhanden, läßt die neue Ausgabe ihn fort.

T. 110/111 und 114/115. Warum wird in diesen Takten der von Franz Strauss in der von ihm geschriebenen Stichvorlage verkürzte Bogen nicht durch den langen Bogen der Quellen Autograph, Stichvorlage Klavierauszug und Erstdruck Partitur ersetzt? Vgl. VI. II!

– **Andante**, T. 14-16 und T. 101-103: Erfreulicherweise sind die von Vater Strauss eingefügten Haltebogen zwischen *fes* resp. *des*, welche vom Sohn nicht akzeptiert wurden, entfernt worden.

– **Rondo**, T. 23/24, Quellen Autograph, Stichvorlage und Erstdruck: Eine in der Solostimme vergessene *dim.*-Gabel hätte analog dem Klavierpart der Quellen bzw. nach dem Erstdruck Partitur durchaus in gestrichelter Form ergänzt werden können.

T. 58: Die zwei in der Stichvorlage Solostimme (Quelle D) eingetragenen und im Erstdruck vorhandenen Bogen stammen von Franz Strauss; der Komponist akzeptierte sie nicht, er übertrug sie nicht in das Autograph und in die Stichvorlage Klavierauszug. Auch die Partitur und deren Folgeausgaben enthalten sie nicht. Vgl. mit T. 158, hier hat nicht einmal Franz Strauss die Artikulation geändert. Warum berücksichtigt die Neuausgabe das nicht?

T. 240, ZZ 2. In der neuen Ausgabe wurde der von Franz Strauss verlängerte Legatobogen gestrichen.

T. 241, ZZ 1, drittes Triolenachtel: In der neuen Ausgabe steht *f* (gemäß Erstdruck Partitur) statt *d* (gemäß Quellen Autograph, Stichvorlagen und Erstdruck). Dabei kann es sich um einen bei der Herstellung der Partitur Aibl R 2540a entstandenen Fehler handeln. Dieser wurde in die gestochene Partitur U.E. 1592 bzw. TP W.Ph.V. Nr. 367 übernommen. Wenn es sich um eine von Bülow vorgenommene Korrektur handeln sollte, kann nur die verschollene handschriftliche Partitur Aufklärung bringen. Bis zu ihrem Wiederauftauchen sollte man dem Autograph den Vorzug geben.

T. 250/251: Nicht verständlich ist, warum hier der Vorschlag ohne Anbindung an die Hauptnote, in den Takten 258/259 aber mit Anbindung notiert wird. Entweder folgt man dem Autograph (ohne Bogen) oder generell der verständlichen Ergänzung von Franz Strauss in der von ihm geschriebenen Stichvorlage.

T. 278/279. Es stimmt keinesfalls, wie auf S.VI des Vorworts behauptet wird, daß im Rondo die „von den übrigen Quellen abweichende Passage“<sup>33</sup> bereits „in den Erstausgaben (Aibl) der Hornstimme und der Klavierfassung“ vorkommt. Das kann auch gar nicht sein, weil hier, wie der oben zitierte Brief von Leinhos beweist, eine spätere Änderung Hans von Bülows vorliegt. Diese Takte sind nur in der handschriftlichen Partitur und der danach hergestellten Druckausgabe Aibl R 2540a sowie in der 1939 gestochenen Ausgabe U.E. 1592 bzw. TP W.Ph.V. Nr. 367 zu finden.

T. 294. Von diesem Takt gibt es mehrere Varianten. 1. Richard Strauss' Urfassung Autograph, Rondo, T. 294-Schluß:



106, rehearsal number 1. Therefore, it belongs in the new edition!

Meas. 105, rehearsal number 1: Franz Strauss mistakenly read the *mp* as *mf* and entered it so into the engraving template, but did not enter the correct *mf* into measure 106, rehearsal number 3. Copyist 1 of the engraving template of the piano reduction wrote *mf* in both measures. The score and first edition have *mf* only in measure 105. This obvious reading mistake should have been corrected in accordance with the autograph.

Meas. 107, rehearsal number 2: The tie is missing here only in the first edition and its successive printings. Although the tie is in the autograph, engraving template, and first edition, the new edition leaves it out.

Meas. 110-111 and 114-115: Why isn't the shortened tie in Franz Strauss's engraver template not replaced by the long tie in the autograph, engraver template piano reduction, and first edition score? (Compare the violin 1 part!)

– **Andante**, Meas. 14-16 and meas. 101-103: Happily, the tie added by Father Strauss between *f<sup>bu</sup>* to *d<sup>bu</sup>*, which was not accepted by the son, was removed.

– **Rondo**, Meas. 23-24, the autograph, engraving template and first edition: A forgotten *diminuendo* hairpin in the solo part could have definitely been, in analogy to the source piano part and the first edition score, added in a dotted form.

Meas. 58: The two existing ties in the engraving template of the solo part (source D) and in the first edition come from Franz Strauss. The composer didn't accept them and didn't enter them into the autograph or the engraving template of the piano reduction. Also, the score and its successive editions did not have them. Compare with measure 158, where Franz Strauss did not change the articulation. Why doesn't the new edition take this into account?

Meas. 240, rehearsal number 2: In the new edition Franz Strauss' elongated legato tie has been deleted.

Meas. 241, rehearsal number 1, third triplet: In the new edition *f* (according to the first edition of the score) is printed instead of the *d* (according the autograph, engraving template, and first printing). Thus, it may be a matter of a mistake created by the production of the Aibl score (Aibl R 2540a). This mistake was carried over into the engraved score (U.E. 1592 and TP W.Ph.V.Nr.367). If, however, it is a matter of a correction made by Bülow, only the lost handwritten score can clarify the matter. Until this lost manuscript should appear, the autograph version should be assumed to be correct.

Meas. 250-251: It is not understood why the grace note is notated here without a connection to the main note, but in measures 258-259 it is connected. Either one follows the autograph (without a tie) or the generally used understandable addition of Franz Strauss in the engraving template he prepared.

Meas. 278-279: It is in no way correct, as is stated on page VI of the foreword, that the passage in the rondo "diverging from the other sources"<sup>33</sup> already appeared in "Aibl's first edition of the solo part and piano reduction." This can definitely not be true because, as the previously cited letter from Leinhos proves, it occurs as a later change made by Hans von Bülow. These measures are found only in the handwritten score and in the Aibl R 2540a print edition produced later, as well as in the 1939 Universal Edition engraved edition (U.E. 1592 or TP W.Ph.V.Nr.367).



2. Franz Strauss verschob in der Stichvorlage (Quelle E) den Bogen und fügte zur Erleichterung unter dem  $b^{\flat}$  in Klammern ein  $d^{\flat}$  (Notenbeispiel 5, Rondo, T. 294) hinzu:



3. Die von R. Strauss nachträglich korrigierte Version (Notenbeispiel 6) im Autograph lautet:



In der Stichvorlage Klavierauszug folgte der Kopist der originalen Version des Autographs (Notenbeispiel 4). Richard Strauss fügte mit roter Tinte seine Korrekturen (Notenbeispiel 6) hinzu, setzt aber unter  $b^{\flat}$  in Klammer das  $d^{\flat}$ . So erscheinen diese Takte im Erstdruck. In Nachauflagen wurde T. 294 nach Franz Strauss korrigiert (Notenbeispiel 5). In den Partituren (Quellen G und I) wird die von Richard Strauss akzeptierte Version (Notenbeispiel 6), unter  $b^{\flat}$  mit  $d^{\flat}$  ergänzt, abgedruckt.

### Zur Neuausgabe des Klavierauszugs

– **Erster Satz**, T. 33, ZZ 3/4, r. H.: Der Kopist der Stichvorlage Klavierauszug (Quelle E) notierte in der dritten Stimme statt vier Achtel als viermal  $f$ . Dieser Fehler fand den Weg vom Erstdruck über alle Nachauflagen bis in die neue Ausgabe. Ein Blick in die Partitur zeigt, daß in der Stimme Viola eindeutig as stehen muß.

T. 105, Horn solo: Das im Autograph notierte  $mp$  wurde durch den Kopisten in die Stichvorlage Klavier als  $mf$  übertragen, das nachfolgende  $mf$  im T. 106 aber weggelassen. Siehe oben Solostimme.

T. 105/106, Horn solo: In allen Quellen außer Partitur Aibl 2540a führt der Bogen eindeutig zur Zählzeit 1 des Taktes 106. Siehe oben Solostimme.

T. 107, Horn solo: In allen Quellen, außer Partitur Aibl 2540a und Nachdruck, ist ein Bogen eingetragen.

T. 110/111 und 114/115, Horn solo: Siehe oben Solostimme.

T. 114, r. H.: Das Auflösungszeichen vor der ersten Triolennote (§  $h$  statt  $b^{\flat}$ ) ist ein Fehler. Außerdem fehlt das  $p$  der Quelle Autograph (vgl. T. 110).

T. 127/128. Warum wurden die in allen Quellen für jeden Akkord separat notierten  $f$  entfernt? Siehe oben Partitur.

– **Zweiter Satz**, T. 77, l. H.: Der in Quelle Stichvorlage Klavier dem Kopisten unterlaufene und in den Erstdruck mit allen Nachauflagen übernommene Schreibfehler (Notenbeispiel 7) erscheint auch in der neuen Ausgabe des Klavierauszuges. Warum?



Die korrekte Notierung ist im Autograph und im Erstdruck der Partitur Aibl R 2540a sowie der Partitur der Neuausgabe ersichtlich:



### Zu „Dirigieranweisungen“<sup>34</sup> und Atemzeichen von Strauss

Weder im Autograph noch im Erstdruck, gedruckt als „Klavier-Auszug (zugleich Direktionsstimme) und Principalstimme“ befinden sich Einzeichnungen, die als Dirigieranweisungen zu verstehen sind. Jedoch enthält das Autograph verschiedene Zeichen (X und Zahlen) als Vorbereitung zur

Meas. 294: There are several variations of this measure.

1. Richard Strauss' original autograph, rondo, meas. 294 to the end:



2. Franz Strauss moved the tie in the engraving template (Source E) and added in parentheses the easier  $d^{\flat}$  under the  $b^{\flat}$  (music example 5, rondo, meas. 294):



3. R. Strauss added later the corrected version (music example 6) in the autograph:



In the engraving template of the piano reduction, the copyist followed the original version of the autograph (music example 4).

Richard Strauss added his corrections (music example 6) with red ink, but set, however, the  $d^{\flat}$  in parentheses under the  $b^{\flat}$ . So these measures appear in the first edition. In later editions measure 294 was changed to Franz Strauss's version (music example 5). In the scores (Sources G und I) Richard Strauss's version (music example 6) the  $d^{\flat}$  underneath the  $b^{\flat}$  was printed.

### About the New Piano Reduction

– **First Movement**, Meas. 33, rehearsal numbers 3 and 4, right hand: The copyist of the engraving template of the piano reduction (Source E) notated in the third voice four  $f$ 's instead of four  $a$ 's. The mistake found its way from the first printing through all of the following later editions into the new edition. A glance at the score clearly shows that in the viola part it must be  $a^{\flat}$ .

Meas. 105, horn solo: The  $mp$  notated in the autograph was carried by the copyist into the engraving template of the piano reduction as  $mf$ , but the following  $mf$  in meas. 106 has been omitted. See the above comments on the solo part.

Meas. 105-106, horn solo: In all sources except for the Aibl score 2540a, the tie clearly leads to rehearsal number 1 of measure 106. See the above comments about the solo part.

Meas. 107, horn solo: In all sources except for the Aibl score 2540a, a tie is entered.

Meas. 110-111 and 114-115, horn solo: see the comments on the solo part above.

Meas. 114, right hand: The natural sign before the first triplet ( $b^{\flat}$  instead of  $b^{\flat\flat}$ ) is a mistake. Moreover, the  $p$  of the autograph is missing. (Compare meas. 110.)

Meas. 127-128: Why was the separately notated  $f$  for each chord in all sources removed? See the above comments on the score.

– **Second Movement**, Meas. 77, left hand: The writing error missed by the copyist in the engraving template and continued in the first edition with all of the successive editions (music example 7) also appears in the new edition of the piano reduction. Why? (see example in the German text)

The correct notation is to be seen in the autograph, as well as the score of the new edition: (see example in the German text)





Anfertigung der Stichvorlage (Quelle E). Die Markierungen dienten zur Einteilung und Berechnung des Umfangs sowie zur Ermittlung der Seitenzahl der zu schreibenden Stichvorlage. Das Zeichen X steht jeweils für das Ende einer Zeile, die Zahlen zeigen das Ende einer vorgesehenen Seite an. Über T. 2 der Quelle Autograph trug Franz Strauss quasi *Recitativo*. ein, über T. 6 *a tempo*, was zwar vom Kopisten in die Stichvorlage übernommen wurde, jedoch im Erstdruck nicht erschien.

Die zahlreichen Häkchen (') sind nicht nur Atemzeichen, sondern auch Hinweise zur musikalischen Phrasierung. Solche Zeichen waren um 1883 eine Novität. Oscar Franz führte sie in seiner 1880 publizierten „*Großen theoretisch-practischen Waldhorn-Schule*“ ein. Franz legt großen Wert auf eine richtige Atmung und damit auch auf eine sinnvolle Gliederung von musikalischen Phrasen. Der junge Richard Strauss übernahm dieses „moderne“ Zeichen mit Blick auf die Gesundheit seines Vaters vielleicht zu oft. Zu häufige Zäsuren stören den harmonisch-melodischen Spannungsverlauf mehr, als daß sie hilfreich sein können, und sollten deshalb besser als ein Vorschlag denn als bindende Anweisung betrachtet werden.

## Resümee

Dem ersten, positiven Eindruck, den die Neuausgabe durch großzügige Gestaltung des Notenbildes von Partitur, Klavierauszug und Solostimme vermittelt und sie lesefreundlich, gut überschaubar macht, stellt sich bei näherem Hinsehen viel Restriktives gegenüber.

Das Ausbleiben eines Kritischen Berichts, wie er seit langem zu jeder verantwortungsvollen Ausgabe gehört, ist um so mehr zu vermissen, als bereits Titelei und Vorwort der Herausgeberin viele Fragen aufwerfen. Angefangen von der irreführenden Trennung von Klavier- und Orchesterfassung im Titel über die unrichtige Bestimmung des Soloinstruments, über die Nichteinbeziehung aller heute erreichbaren Quellen bis hin zu der dezidierten Absicht, einen „Notentext“ vorlegen zu wollen, „der beide [?] Versionen auf einen gemeinsamen Nenner bringt“, stimmt so manches nicht. Ohne die chronologische Folge der Quellen zu erkennen und daraus Strauss' Arbeitsweise abzuleiten, kann man korrekte Ergebnisse nicht vorlegen. Außerdem erkennt die Autorin ebenso wenig die Particell-Funktion der Klavierfassung wie die Bedeutung der Einzeichnungen in die autographe Quelle als Hinweise für die Stichvorlage. Dann mangelt es selbst an der Unterscheidung zwischen zu beseitigenden Fehlern und für eine Übernahme erwägbaren Änderungen in den verschiedenen Quellen, und selbst die zutreffenden Korrekturen erhalten den Charakter des Zufälligen.

In Anbetracht der 2011 begonnenen „Kritischen Ausgabe der Werke von Richard Strauss“<sup>35</sup> erhebt sich schließlich die Frage, warum überhaupt diese Edition mit ihren vielen offenen gebliebenen Fragen erscheinen mußte.

Peter Damm in Meiningen/Thür. geboren. Studium 1951-1957 an der Hochschule für Musik in Weimar. 1957-1959 Solohornist des Orchesters der Bühnen der Stadt Gera, 1959-1969 im Gewandhausorchester Leipzig, 1969-2002 der Sächsischen Staatskapelle Dresden, Ehrenmitglied des Orchesters. 2007 verabschiedete sich Peter Damm als Solist. Er unterrichtete an der Hochschule für Musik „Carl Maria von Weber“ in Dresden, leitete Meisterkurse und Workshops in Europa, Japan und Nordamerika. Konzertreisen

## About “Conducting Directions”<sup>34</sup> and Breathing Signs by Strauss

Comments which can be understood as “Conducting Instructions” are found neither in the autograph nor in the first edition, printed as “piano reduction (with instructions for conducting) and principal voice.” Also, the autograph contains signs (X's and numbers) in preparation for the completion of the engraving template (Source E). The markings serve to help calculate the size and number of the pages on the engraving template yet to be produced. The sign X stands for the end of a line and the numbers show the end of a projected page. Franz Strauss entered *quasi Recitativo* above measure 2 of the autograph and *a tempo* over measure 6, which, to be sure, was transferred into the engraving template, but did not appear in the first edition.

The numerous breathing apostrophes (') are both breathing signs and also hints for musical phrasing. Such signs were a novelty around 1883. Oscar Franz introduced them in his 1880 *Große theoretisch-practische Waldhorn-Schule* (*Large Theoretical and Practical Waldhorn Instruction Book*). Franz puts great value on correct breathing and therefore also on a meaningful connection of musical phrases. The young Richard Strauss adopted, perhaps too often, this “modern” sign with an eye on his father's health. Too frequent breaks disturb the harmonic-melodic attention span more than being helpful. Therefore, they are better considered as a suggestion rather than as a binding instruction.

## Conclusion

The first positive impression the new edition gives with its larger and generous presentation of the music in the score, piano reduction, and solo part (making the edition easy to read and grasp at a glance) contrasts negatively with a closer view.

The absence of page of critical instructions, which has long belonged in every responsible music edition, is even more significant since the titles and foreword of the editor throw much open to question. First neither the scores of the piano nor orchestral versions include the work's correct title, then the editor ignored sources available today. Finally, there is the editor's declared intention to present a definitive music text that “brings both [?] versions into agreement.” Much in the edition doesn't make sense. Without recognizing the chronology and nature of the various sources and examining them together with Strauss's compositional methods, one cannot come to the “correct” results. Moreover, the editor likewise does not recognize the important “condensed score function” of the piano reduction, nor the significance of the comments in the autograph as guidelines for the engraving template. Finally, there has been no attempt to expose nor correct the historical mistakes that should have been eliminated, including the now well-considered changes from the various sources which should have been entered into a definitive edition. Even the changes made correctly seem to have been made accidentally and without consistency.

Considering the monumental *Critical Edition of the Works of Richard Strauss*<sup>35</sup> begun in 2011, the question arises why this 2009 edition, with its many open questions, should have even appeared in print.



als Solist und Kammermusiker in Europa, Nord- und Südamerika sowie Japan. Seit 1986 Präsident des Internationalen Wettbewerbes für Blasinstrumente in Markneukirchen. Ehrenmitglied der International Horn Society, der Horngesellschaft Bayern und der Sächsischen Mozart-Gesellschaft. Editor von Musikalien für Horn und Hornensemble. Für seine künstlerischen Leistungen, die zahlreiche Rundfunk- und Schallplattenaufnahmen dokumentieren, wurde er mehrfach mit Preisen und Auszeichnungen geehrt.

## Notes

<sup>1</sup>Diese Ausführungen basieren auf des Verfassers Essay „Neue Gedanken zum Konzert Es-Dur für Waldhorn mit Orchesterbegleitung op.11“, veröffentlicht in „Richard Strauss. Essays zu Leben und Werk“, hrsg. von Michael Heinemann u.a. S. 27 ff., Laaber-Verlag 2002, ISBN 3-89007-527-4. Alle Rechte beim Autor.

<sup>2</sup>Ausgabe für Horn und Klavier UE 34 725, Studienpartitur Universal Edition Wien UE 34 306

<sup>3</sup>Franz Strauss (1822-1905), Vater von Richard Str., bedeutender Hornist, 1847-1889 I. Hornist Hoforchester München, 1871-1896 Prof. an der Münchner Akademie für Tonkunst.

<sup>4</sup>Jeweils zwei Takte bilden eine Einheit

<sup>5</sup>Stichvorlagen dienen als Vorlage für die Anfertigung von Druckplatten für den Notendruck.

<sup>6</sup>Vervielfältigung mittels einer abfärbenden Matrise, ausreichend für eine geringe Anzahl von Exemplaren.

<sup>7</sup>Autograph in der Münchner Stadtbibliothek/Musikbibliothek. Faksimilierte Ausgabe der limitierten Auflage von 1971 im Verlag Hans Schneider Tutzing, Exemplar Nr. 106.

<sup>8</sup>Wahrscheinlich am 8. August 1884, wie es der Korrespondenz entnommen werden kann. – Eugen Spitzweg (1840-1914) führte gemeinsam mit seinem Bruder Otto den Münchner Joseph Aibl Musikverlag, der 1904 an die Universal Edition Wien verkauft wurde.

<sup>9</sup>Privatbesitz. Fotokopie im Richard-Strauss-Archiv München mit dessen Erlaubnis benutzt.

<sup>10</sup>Nach Schriftvergleichen scheiden von Bülow und Spitzweg aus.

<sup>11</sup>Brief Hans von Bülow an Eugen Spitzweg, 9. Juli 1884. Abschrift des Originalbriefes im Bülow-Nachlaß, Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung

<sup>12</sup>Gustav Leinhos an Richard Strauss, Briefe; Richard-Strauss-Archiv Garmisch; 12 Briefe in Fotokopie und Maschinenabschrift: Meininger Museen, Abt. Musikgeschichte. Brief vom 11. Oktober 1884, zitiert bei: Peter Damm, a.a.O. S. 52. Gustav Leinhos (1835-1906) war 1861-1903 I. Hornist und Kammermusiker der Herzogl. Hofkapelle Meiningen.

<sup>13</sup>Gustav Leinhos an Richard Strauss, wie Anm.12, Brief vom 3. April 1885; zitiert in: Peter Damm, wie Anm.1, S. 53.

<sup>14</sup>Brief Hans von Bülow an Eugen Spitzweg, 9. Juli 1884. Abschrift des Originalbriefes im Bülow-Nachlaß, Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung.

<sup>15</sup>Brief vom 22. Juli 1884. Kopie aus dem Richard-Strauss-Archiv Garmisch.

<sup>16</sup>Beide Stichvorlagen befinden sich als Leihgabe der Universal-Edition in der Wiener Stadt- und Landesbibliothek. Gebunden in blauen Karton mit Aufkleber (11?) Copiatur / Strauss R. op. 11 / Concert für / Waldhorn u. Pffe.

<sup>17</sup>Das als Stichvorlage benutzte Exemplar konnte vom Autor als eine der von Franz Strauss geschriebenen Solostimmen identifiziert werden. Peter Damm, a.a.O.

<sup>18</sup>Nach Rekonstruktion anhand von Korrespondenzen.

<sup>19</sup>Danach wies der Lektor den Stecher an: „die rothen Noten sind überall ebenso groß zu stechen, wie die schwarzen!“

<sup>20</sup>Im Erstdruck des Verlages Aibl erscheint noch das Vorzeichen b vor f zweimal, bereits in der zweiten Auflage (Universal Edition) ist dieses entfernt worden. In den Partituren Aibl R 2540a und U.E.1592 resp. Taschenpartitur W.Ph.V. 367 ist die Solostimme wie im Autograph artikuliert.

<sup>21</sup>Dieser Bogen steht nicht im Autograph, der Stichvorlage Klavierauszug, nicht im Erstdruck Klavierauszug Aibl 2540d und Nachauflagen sowie den Partituren Aibl R 2540 a und U.E. 1592 resp. Taschenpartitur W.Ph.V.367.

<sup>22</sup>Richard Strauss, Erinnerungen an meinen Vater, in: Richard Strauss, „Dokumente.“ hrsg. von Ernst Krause, Leipzig 1980, S. 233

<sup>23</sup>Partitur und Orchestertermaterial sind erhalten im Archiv der Fürstlichen Hofkapelle in Gera und gehören heute dem Philharmonischen Orchester Altenburg-Gera.

<sup>24</sup>Ein Vergleich zeigte, daß Fehler der Partitur R 2540 a nicht immer in den Orchesterstimmen 2540 b stehen.

<sup>25</sup>Quelle: Programm des Extra-Concert, Meininger Museen, Abt. Musikgeschichte.

<sup>26</sup>Oscar Franz (1843-1886), war 1864/65 Aspirant der Königl. Kapelle zu Dresden, anschließend bis 1867 Hofmusikus an der Hofoper Stuttgart, vom 1. Juni 1867 bis zu seinem Tode Kammermusiker der Königl. musikalischen Kapelle zu Dresden. Bereits 1882 wurde Strauss' „Serenade“ op. 7 durch Bläser dieses Orchesters uraufgeführt, 1883 wiederholt.

<sup>27</sup>Mit Titelblatt versehen sind Partitur, Klavierauszug, Solostimme und Paukenstimme.

<sup>28</sup>Willi Schuh: Richard Strauss, Jugend und frühe Meisterjahre, Atlantis Zürich/Freiburg i. Br. 1976, S. 93: „Die Neufassung kann nur für den Druck bestimmt gewesen sein. Wahrscheinlich erfolgte sie auf Anraten des Vaters.“

<sup>29</sup>Oscar Franz ist 8 ½ Monate nach dieser Aufführung verstorben.

<sup>30</sup>In der Uraufführung von „Tristan und Isolde“ blies Franz Strauss das Erste Horn!

<sup>31</sup>Siehe Fußnote 16.

<sup>32</sup>Strauss schreibt auch Particella oder Klavierskizze

<sup>33</sup>Siehe „Bemerkungen zum Autograph“ mit NB 2

<sup>34</sup>Vorwort zur Partitur-Neuausgabe, S. VI, Zeile 4.

<sup>35</sup>Langzeit-Forschungsprojekt „Kritische Ausgabe der Werke von Richard Strauss“ am Institut für Musikwissenschaft der Ludwig-Maximilians-Universität München, Träger des Projektes ist die Bayerische Akademie der Wissenschaften

Peter Damm was born in 1937 in Meiningen in Thüringen, where Strauss's Opus 11 was first performed with an orchestra in 1885. He studied at the Music Conservatory in Weimar 1951-57. He was solo hornist of the Gera Theater Orchestra 1957-1959; in the Leipzig Gewandhaus Orchestra Leipzig 1959-1969; and of the Saxon State Orchestra Dresden 1969-2002, where he became an honorary member of the orchestra in 2002. He was awarded the title "Kammermusiker" in 1969 and "Kammervirtuose" in 1971. Peter Damm retired as a soloist in 2007. He taught at the Music Conservatory "Carl Maria von Weber" in Dresden, led master classes and workshops in Europe, Japan, and North America, and appeared as a soloist and chamber musician all over the world. Since 1986 he has been President of the International Competition for Wind Instruments in Markneukirchen. An Honorary Member of the International Horn Society, the Bavarian Horn Society and the Saxon Mozart Society, Damm is also an editor of music for horn and horn ensemble. For his artistic accomplishments, which include numerous radio, record, and CD recordings documents, Peter Damm has been honored many times with prizes and awards.

Cecilia (Baumann) Cloughly is the English translator of the Cultural History of the Horn (1981) by Kurt Janetzky and Bernhard Brühl. Born in New Mexico, she has studied horn with William Slocum, Myron Bloom, Robert Elworthy, Hans Noeth, Frank Brouk, Jeff von der Schmidt, and Jim Atkinson. In 1966 she performed with Orchester Graunke in Munich in the section with Norbert Hauptmann, Gottfried Langenstein, and Otto Schmitz. She has soloed with the Claremont (CA) Symphony, including the Glière Concerto. Cloughly has a PhD in German. Germany awarded her the Officer's Cross of Merit for her work promoting German in the US.

## Notes

<sup>1</sup>These comments are based on the author's essay "New Thoughts About the Concerto in E flat for Waldhorn with Orchestral Accompaniment Op. 11," published in Richard Strauss. Essays zu Leben und Werk, edited by Michael Heinemann among others, p. 27 ff., Laaber-Verlag 2002, ISBN 3-89007-527-4. All rights remain with the author.

<sup>2</sup>Edition for Horn and Piano UE 34 725, Study Score, Universal Edition Vienna UE 34 306.

<sup>3</sup>Franz Strauss (1822-1905), father of Richard Strauss, prominent hornist, 1847-89 Principal Hornist, Court Orchestra Munich, 1871-96 Professor at the Munich Academy of Music.

<sup>4</sup>Every two measures make a unit.

<sup>5</sup>Engraving templates serve as a preliminary basis for the completion of printing plates for the publishing of music.

<sup>6</sup>Duplication by means of an ink-perforated matrix (stencil), sufficient for a small number of copies.

<sup>7</sup>Autograph in the Munich City Library Music Section. There is the facsimile edition of 1971 by the Hans Schneider Publishing Firm in Tutzing, Item Nr. 106.

<sup>8</sup>Probably August 8, 1884, according to correspondence. Eugen Spitzweg (1840-1914) together with his brother Otto led the Joseph Aibl Music Publishing House in Munich that was sold in 1904 to the Universal Edition Vienna.

<sup>9</sup>Private Collection. The photocopy in the Richard Strauss Archive Munich was used with its permission.

<sup>10</sup>After comparisons of the documents, Bülow and Spitzweg are eliminated.

<sup>11</sup>Letter of Hans von Bülow to Eugen Spitzweg, July 9, 1884. Copy of the original letter in the Bülow estate, State Berlin Library – Prussian Cultural Heritage, Music Department.

<sup>12</sup>Hornist Gustav Leinhos to Richard Strauss, Letters; Richard Strauss Archive Garmisch; 12 letters in photocopies and typewritten copies: Meininger Museums, Music History Department. Letter from October 11, 1884, cited in: Peter Damm, in the above named place, p. 52. Gustav Leinhos (1835-1906) was 1861-1903 Principal Hornist and honored Musician of the ducal Court Orchestra in Meiningen.

<sup>13</sup>Gustav Leinhos to Richard Strauss, as in footnote 12, letter from April 3 1885; cited in: Peter Damm, as in footnote 1, p. 53.

<sup>14</sup>Letter from Hans von Bülow to Eugen Spitzweg, July 9, 1884. Copy of the original letter in the Bülow estate, State Berlin Library – Prussian Cultural Heritage, Music Department.

<sup>15</sup>Letter from July 22, 1884. Richard Strauss Archive Garmisch.

<sup>16</sup>Both engraving templates are to be found in the Lending Library of the Universal-Edition in the Vienna City and State Library. Bound in a blue carton with a decal which states (11?) Copiatur / Strauss R. Op. 11 / Concert für / Waldhorn u. Pffe.

<sup>17</sup>The author identifies the engraving template as one of the solo parts written by Franz Strauss. Peter Damm, cited above.

<sup>18</sup>According to a reconstruction based on correspondence.

<sup>19</sup>After this, the chief editor instructed: "Engrave the red notes everywhere exactly as the black ones!"

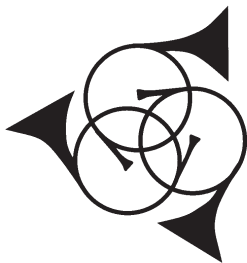
<sup>20</sup>The flat symbol appears twice in front of f<sup>2</sup> in the First Printing of Aibl's Publishing House. This error had been removed already in the second edition (Universal Edition), in the scores Aibl R 2540a and U.E.1592, as well as in the Pocket score W.Ph.V. 367. The solo Part is articulated as it is in the autograph.

<sup>21</sup>This tie does not appear in the autograph, in the engraving template of the piano reduction, nor in the First Printing of the piano reduction Aibl 2540d and later printings as well as in the scores Aibl R 2540 and U.E. 1592 or in the Pocket score W.Ph.V. 367.

<sup>22</sup>Richard Strauss, *Memories of my Father*, in: Richard Strauss, Documents. Edited by Ernst Krause, Leipzig, 1980, p. 233.

<sup>23</sup>The score and the Orchestral Materials are maintained in the Archive of the Ducal Court Orchestra in Gera and belong today to the Philharmonic Orchestra Altenburg-Gera.

<sup>24</sup>A comparison showed that mistakes in the score R 2540 do not always exist in the orchestral parts 2540 b. (notes continued on page 77)





**Where someone will say,  
“no one has ever tried that”**

**And they’ll be talking  
about you.**

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# The Brain of Britten:

## Notational Aspects of the Serenade

by Jonathan Penny

Benjamin Britten's *Serenade* for tenor, horn and strings (1943) takes the passage from dusk into night as its central subject and, rather than having a running narrative thread, comprises a psychological journey which weaves different aspects of the night into a tightly unified whole. A treasury of English poetry, Britten's Op.31 song cycle marked an embracing of his own country's native heritage after a largely unsuccessful sojourn in America. It was written for the composer's lifelong partner, the tenor Peter Pears, and the virtuoso young horn player, Dennis Brain; much has been written on the creative partnership that existed between Britten and Pears, and the *Serenade* represents an absolute fusion of the musical sensibilities of all three great artists.

An interesting notational anomaly concerns the outer movements, which are for solo horn. The Prologue and Epilogue are identical, apart from Britten's stipulation that the latter be played from offstage. Here is the horn part for the Prologue.

Fig.1 Prologue (Britten 1944: 2)

As can be seen, Britten calls for the natural harmonics of the F horn. It has been well-documented that his use of this technique serves to evoke what Lloyd Moore calls "an atmosphere of 'natural,' primeval innocence,"<sup>1</sup> – a characteristic which some analysts have suggested pervades the cycle as a whole. The nature of the harmonic series means that some pitches are not exactly in tune, and although the score does not indicate that the player should not correct the intonation of these pitches (the intuitive thing to do, in most contexts), the legacy of Dennis Brain's recordings of the work attest to the composer's intentions in this regard.



Benjamin Britten



Dennis Brain

...the horn must use natural harmonics, which sometimes misleads listeners to blame the soloist for playing out of tune... [the] partials have their true intonation; i.e., sound out of tune to our corruptly well-tempered ears.<sup>2</sup>

- Christopher Palmer

An inconsistency exists, however, between what Britten wrote and what he actually meant as borne out in Brain's recordings (and Barry Tuckwell's, for that matter), all of which seem to me to be as good a starting point as any for a discussion on performance practice. This issue concerns the antepenultimate bar of the movement:

Fig. 2 Prologue bb.12-14 (Britten 1944: 2)

On hearing the movement played, it seemed odd that what I was hearing was a  $b^{\flat}$  in place of the written  $a$ .<sup>3</sup> A cursory listen to other recordings showed that this was a common trend and, whilst I have found the anomaly to be fairly common knowledge amongst horn players (and Brain enthusiasts), it has seemingly gone unnoticed in academic studies of the *Serenade*.

Tuckwell, who recorded the work with Britten and Pears, states that the written  $a$  in question is "incorrectly notated and does not represent the composer's intention," continuing that Britten should have written a  $b^{\flat}$ .<sup>4</sup> In terms of the physics behind the technique required by this movement, the conventional notation of the horn's natural harmonic series is thus:

(The labels showing the number of each harmonic are my own addition.)

As can be seen in this graphic, an  $a$  is usually used to represent the 13th harmonic – although an alternate nomenclature uses an  $a^{\flat}$ .<sup>5</sup> Tuckwell's assertion means that Britten intended for the 14th harmonic to be played, rather than the 13th which is notated.

The written  $a$  isn't in the harmonic series – the choice is between the 13th harmonic,  $a$  / sharp  $a^{\flat}$ , and the 14th, sharp  $a$  /  $b^{\flat}$ .<sup>6</sup>

- Michael Thompson





The problem is that the horn player cannot play the written note in tune and has a choice...Ideally, they would play an A and it would be in tune, but this is impossible on the open horn and to partially stop the sound would change the character.<sup>7</sup>

- Timothy Reynish

If the composer's wish was for an a" at this juncture, the choice of the 13th harmonic is logical because "it is 31 cents sharp, compared to the 14th which is 31 cents flat," continues Thompson.<sup>8</sup> In practice, however, Britten's preference for the higher harmonic is evident in the work's première recording which was released in 1944, featuring Brain, Britten, and Pears; Fig.4 shows details of all the recordings of the work made by Brain.

Fig.4 Brain's recordings of the Serenade (Marshall 2011: 5)<sup>9</sup>

Recorded	Details	Instrument used
1944 (May & October)	Benjamin Britten (cond.) Peter Pears (ten.) Boyd Neel String Orchestra	Raoux-Millereau Piston horn in F
1953 (July) Live Proms recording	John Hollingsworth (cond.) Peter Pears (ten.) BBC Symphony Orchestra	Alexander (Model 90) (Single) horn in B-flat
1953 (November)	Eugene Goossens (cond.) Peter Pears (ten.) New Symphony Orchestra	Alexander (Model 90) (Single) horn in B-flat
1955 (July)	['Prologue' only]	Raoux (1818) Hand horn, with detachable valves

Jeremy Montagu, organologist and acquaintance of Brain, recalls that the early performances of the piece featured the 13th harmonic, but this was later changed:

It's written as an a" and was played as the 13th harmonic. When I asked Dennis why he changed to the 14, he said "Ben preferred it," – which I think can be taken as evidence that the difference was real and that he had initially (and intentionally) played a 13th.<sup>10</sup>

That such a change should have happened so early on in a piece's life is certainly not unusual; what marks this incident out is that the inconsistency should have remained unchanged in the printed score – indeed, it still exists to this day. Donald Mitchell describes Britten as "ferociously self-critical,"<sup>11</sup> and the composer certainly prided himself on having an intimate knowledge of the technical capabilities of the instruments for which he wrote.

Even though many composers can be a bit sketchy on the finer points of technique with some instruments, I don't think Britten was as regards the horn and its harmonic series.<sup>12</sup>

- Robert Ashworth

Britten's consultations with the harpist Osian Ellis and percussionist James Blades are well-documented, and similarly we know that Brain was very much involved in the process of composition for the Serenade: Britten himself wrote, "his help was invaluable in writing the work..."<sup>13</sup> Norman Del Mar recalled that when the pair were involved in a short series of live broadcasts to America during the war, the composer would "pick Dennis's brains on points of horn technique and his own personal style," with Brain only too pleased to oblige

with practical demonstrations, all of which found their way into the Serenade.<sup>14</sup> That they had a good working relationship, a mutual respect and a firm friendship cannot be doubted – as shown by the obituary Britten wrote for Brain in 1957.<sup>15</sup>

We can therefore assume with some certainty that the composer would have been sure to heed any technical advice given by Brain, although Britten recalls the horn player's reticence in suggesting alternatives unless he thought them absolutely necessary:

...he was always most cautious in advising any alterations. Passages which seemed impossible even for his prodigious gifts were practised over and over again before any modifications were suggested, such was his respect for a composer's ideas.<sup>16</sup>

Could it be that Brain realised the "mistake" early on and simply played what he thought the composer meant? This speculation (and it is speculation) does not tally up with Montagu's recollection of the proceedings, and Brain's technical facility and legendary precision allow us to be absolutely certain of one thing: that the 14th harmonic in his first recording is not a mistake.

Dennis chooses to play the 14th partial in the 1944 recording with the Boyd Neel Orchestra and presumably also in the 1943 first performance in Wigmore Hall, no doubt in agreement with Britten's wishes. That he missed the 13th partial and played the 14th partial in error, as reported by several critics of the day, is extremely unlikely.<sup>17</sup>

- William Lynch

At this stage in Brain's career, he was using a Raoux-Millereau model of F horn – a narrow-bore instrument which was beginning to become less fashionable because of its thin sound when compared to larger German instruments. Lynch writes that, whilst we cannot of course be certain, "Dennis most likely used a B" crook to perform Britten's work, except in the Prologue and Epilogue," where he used the instrument's normal F crook.<sup>18</sup> Stephen Pettitt writes that it was Brain himself who originally suggested the use of natural harmonics for these two solo movements in the Serenade,<sup>19</sup> and Frank Lloyd speculates that Britten's notation could in fact be closer to what Brain played than we are giving him credit for:

The reason Britten wrote the a" instead of the b<sup>b</sup> probably stems from the fact that his ears were very aware of the intonation of both notes, but on Brain's horn he heard the 14th partial closer to the a" than the b<sup>b</sup>, as this was rather flatter than usual on Brain's instrument. He correspondingly wrote the a" as the closest note, rather than the actual harmonic being played.<sup>20</sup>

As is well known, different makes of instruments vary subtly in the precise pitch of the naturally occurring harmonics; Lloyd continues, "...the 14th can sound an almost perfect a" natural [on some instruments]: an idiosyncratic peculiarity of the differing manufactured 'wrap' of the instrument..."<sup>21</sup> With this in mind, it is interesting to compare this 1944 recording with the recorded extract from 1955, where Brain plays the Pro-



logue using his Raoux 1818 hand horn: the 14th harmonic in the later version does indeed sound audibly sharper.

Whatever the exact genesis of this difference – whether Britten changed his mind, or simply notated his original intention incorrectly (and we will never know) – the issue was evidently not amended in the printed score. There seem to be two reasons for this: firstly, for a long time Brain would have been the only horn player to tackle the work, and so such a specific amendment as that which concerns us here would not have been essential to the public dissemination of the piece. Britten wrote:

...for a period it seemed that no one else would ever be able to play it adequately. But, as usually happens when there is a work to play and a master who can play it, others slowly develop the means of playing it too, through his example.<sup>22</sup>

Further to this, most players attempting this challenging work would not do so without reference to one or more of Brain's performances on disc – as Britten says, learning through his example. Roger Montgomery writes, "It seems that it wasn't considered necessary to correct the printed notes, presumably as very few people approach the piece without a thorough knowledge of one of the 'authorised' recordings."<sup>23</sup> In fact, there are probably very few horn players in the world who have not heard a Brain record: he was at least as influential and seminal a figure as Tertis was for the viola, or Segovia for the classical guitar.

In the horn-playing world, a performance tradition has therefore developed: by a general consensus, many performers opt to play what Britten meant (as evident in the recordings made with his collaboration), rather than what is written – indeed, there can be no doubt whatsoever that this was Britten's intention.

It is very much tradition for at least the British players to play the sharper-sounding 14th harmonic (flat  $b^{\flat}$ ) as opposed to the 13th (flat  $a^{\flat}$ ).<sup>24</sup>

- Frank Lloyd

It is correct to say that, very early on in the piece's life and with the full agreement of the composer and artists,  $b^{\flat}$  was deemed to be better.<sup>25</sup>

- Roger Montgomery

The recordings made with the composer's collaboration have the 14th so it is safe to say that this is the correct note. I performed the work with Peter Pears and asked him, just to be sure – he was surprised at the question and said that the 14th harmonic was right.<sup>26</sup>

- Michael Thompson

When I performed the piece with Peter Pears conducting in 1983, he said Britten had wanted to create an ethereal, out-of-this-world effect. He told me to imagine I was playing on the surface of the moon, to create a real loneliness – advice which I still heed to this day! Taking this into consideration, the  $b^{\flat}$  does sound more effective than the rather dull-sounding and flat  $a^{\flat}$  harmonic.<sup>27</sup>

- Richard Watkins

Brain's second studio recording of the Serenade (in 1953) categorically confirms that the 14th harmonic of the earlier issue was not a mistake; in fact, to my ears it sounds comparatively higher in relation to the pitches on either side. Lynch asserts that both of Brain's 1953 recordings feature his wide-bore Alexander horn.<sup>28</sup> As this is a single  $B^{\flat}$  instrument, it is believed that Brain would have used an F extension to access those pitches called for in the Prologue and Epilogue which do not feature in that instrument's harmonic series (reverting to  $B^{\flat}$  horn for the intervening movements). Lloyd reveals that it is possible to play these notes, but doing so compromises their natural tonal quality intrinsic to the F horn: "...a similarly sharp  $a^{\flat}$  (= flat  $b^{\flat}$ ) can be played on the  $B^{\flat}$  instrument (2nd valve, as an 11th harmonic), but it is not the done thing!"<sup>29</sup>

Importantly, Tuckwell's recording, conducted by the composer in 1964, also features the 14th harmonic, and we can assume that this encounter formed the basis for the assertions made in his book, reproduced here earlier. Here is a brief survey of other available recordings, which also conform to the trend set by Brain and Tuckwell: those by Radek Baborak, Alan Civil, Dale Clevenger, Steven Gross, Ib Lanzky-Otto, Frank Lloyd, Martin Owen, Michael Thompson, and the second recording by Tuckwell (for full details, see the discography.)

However, I have come across two recordings which do not fit the mould: those by Günther Opitz and Marie-Luise Neunecker. Here, the players either choose to play the 13th harmonic instead of the 14th, or are simply unaware of the practice which has become established in Britain.

The tradition in the UK does not wear in Germany, so they tend to play the note that is written – either as a perfect interval (which was not wanted by Britten, of course), or as a flat 13th. The fact that Brain, Tuckwell (both in association with Britten), myself, and many other British players choose – by tradition, and obviously what Britten wanted – the higher-sounding 14th, does not make any difference to the 'German' way of doing things; i.e., playing what's written with little regard for or knowledge of traditional performance practices.<sup>30</sup>

- Frank Lloyd

My opinion is that those players who play the 13th harmonic are flying in the face of the evidence that the 14th was preferred by Britten.<sup>31</sup>

- Anthony Halstead

One notable recording by the Russian player Valery Polekh uses no natural harmonics whatsoever; Montgomery writes, "I put this down to lost-in-translation and the difficulties of obtaining publisher's material at that time behind the Iron Curtain."<sup>32</sup>

It seems safe to say that this inconsistency with regard to the 13th/14th harmonics comes down to an issue of language and communication – after all, the score neither stipulates that the player should not correct the intonation of the harmonics nor describes the composer's preference for the higher harmonic at this instance.

The book by Lynch and Gamble mentions a (British) performance by Brain's fellow student and colleague in the RAF,





horn player John Burden, who performed the Serenade in Leeds with Pears and Josef Krips:

At the Leeds concert, Burden decided to play the Epilogue and Prologue without the natural harmonics because, as he explained, "I don't personally disapprove of the out of tune natural harmonics, it is most effective. It is just that programme notes should explain to the audience what it is all about."<sup>33 34</sup>

This raises an interesting issue: early on in the Serenade's life, the novelty of these deliberately out-of-tune notes was still very much present and, as we know, resulted in inaccurate comments from record critics, such as those which followed the release of Brain's second studio recording in 1953:

Other recently issued records from Decca include works by Britten, Holst and Vaughan Williams. *Les Illuminations* is happily paired, on LXT 2941, with a new version of the Serenade – two of Britten's most endearing works. The former is a most welcome first recording, long overdue, admirably sung by Peter Pears with the strings of The New Symphony orchestra under Eugene Goossens. The same artists but this time with Dennis Brain perform the Serenade. The only disappointments here lie in the opening and closing horn solos; a curiously faulty intonation is apparent here and there which jars the magic of both the Prologue and Epilogue. Fortunately this disappears in the first song and from then on Dennis Brain's customary musicianship and brilliance are very much in evidence.

- Eric Thompson's review of the 1953 recording of the Serenade (*Tempo*, Autumn 1954: 39-40)

This contentious statement resulted in a very public exchange in the pages of *Tempo*: Britten himself wrote in to the journal, his letter appearing alongside that of Peggy Shimmin, a member of the public and obvious admirer of Brain.

SIR, Your review...has recently been shown to me. I should like, if you will allow me, to make a comment on it. In the Prologue and Epilogue the horn is directed to play on the natural harmonics of the instrument; this causes the apparent 'out-of-tuneness' of which your reviewer complains, and which is, in fact, exactly the effect I intend. In the many brilliant performances of his part that Dennis Brain has given he has always I am sure, played it as I have marked it in the score. Anyone, therefore, who plays it 'in tune' is going directly against my wishes! If the critics do not like this effect they should blame me and not Mr. Brain.

- Benjamin Britten's letter to *Tempo* (13th December, 1954) (*Tempo*, Winter 1954: 39)

Dear Sir, I should like to query something said by your Record Guide Critic in the Autumn number of *Tempo* which I have just received... Now while I am diffident about questioning this statement, as I have not heard the new record (though I possess the old one), it does occur to me that your critic may have overlooked the fact that both Prologue and Epilogue are directed by Mr. Britten to be played 'on natural

harmonics.' I have, like most of Mr. Brain's admirers enough confidence in his outstanding skill, to think that the fault lay not in his intonation but in the ear of your critic, in which case surely this criticism should be corrected in your next issue?

- Peggy Shimmin's letter to *Tempo* (12th November, 1954) (*Tempo*, Winter 1954: 40)

*Tempo* printed Eric Thompson's somewhat unconvincing response beneath these two items of correspondence:

An unreserved apology is due to Mr. Britten, Mr. Brain and no doubt other readers as well as Miss Shimmin. The mistake came from thinking I knew the work well enough not to bother with a score when listening to the performance.

- Eric Thompson (*Tempo*, Winter 1954: 40)

This exchange of views shows us that even by the release of the second recording of the Serenade, the issue of tuning in its opening and closing movements was still a contentious one which could result in unfair criticism being levelled (and can continue to do so, even today.) When this is considered, it becomes a little easier to sympathise with Burden and Polekh. Even though their alternative approach goes radically against the wishes of the composer, did Brain ever consider playing these movements "in tune"?

Brain did come to regret the use of natural harmonics in the piece (despite this being his suggestion initially); Pettitt writes,

Dennis confided to a friend after a few performances that he wished he had never suggested that the two solos should be played on natural harmonics... [he] said it was a nuisance to have to explain, in programme notes or personally afterwards, why it sounded out of tune.<sup>35</sup>

This assertion goes some way towards explaining what I have found to be Brain's most intriguing recording of all: the 1953 live performance, which is from a Proms concert some four months prior to the studio recording. Here, Brain still plays the 14th partial with which we are concerned, but the whole sounds much more tempered than any of his studio recordings: the 14th harmonic sounds like an a<sup>♯</sup>, and the normally out-of-tune 7th and 11th harmonics are also more conservative. Halstead believes he may be employing hand technique to tune these pitches: "The 7th is pushed up so it's not flat, and the 14th is pulled down into tune, much lower than on the commercial recordings. I'm pretty sure it's not the 13th pushed up."<sup>36</sup>

- Anthony Halstead

...although it seems he uses the hand slightly to bend the notes rather more in-tune than normal, it is only minimal as there is no evidence of a muted or covered sound associated with heavy stopping – especially for the high a<sup>♯</sup>.<sup>37</sup>

- Frank Lloyd



It seems highly improbable that the tuning inconsistencies when compared with the studio recordings are accidental. At this particular juncture, it is almost impossible that he hit the 13th instead of the 14th harmonic by mistake because of the repetition in the Epilogue, and the tempering of other pitches – although the Proms archive shows that he had performed a Mozart concerto in the first half of the same concert.<sup>38</sup> To subscribe to this theory would be to ignore what is known of Brain's character and sheer stamina in performance, as he would regularly perform a solo item as well as playing principal horn in the remainder of a programme; although, very unusually for Brain, this recording does feature occasional slight inaccuracies elsewhere – including the Epilogue:

[If he does employ slight hand-stopping,] this could very well be the reason he fluffs the last high a" [in the Epilogue], as when you try to bend notes in this area, you run the risk of not getting the hand in exactly the same position each time – a couple of millimetres out and the note might not centre as expected.<sup>39</sup>

- Frank Lloyd

Halstead offers an alternative interpretation:

On the other hand, it may be that he didn't use any hand technique; so perhaps the "wrap" of the F extension on his Alex B" horn was different to the one on the Pears/Goossens LP...<sup>40</sup>

In order to put what my ears were telling me to the test, I carried out some basic spectral analysis on b.12 in each of Brain's four recordings of the Prologue. Using the SONAR Producer computer software, I took a sample of both the written a" and g" and ran them through the programme's Voxengo SPAN frequency analysis plug-in in order to calculate an average frequency and absolute pitch for each note. I am keen to stress that this experiment can by no means be called scientifically precise: the nature of the transfer process from 78rpm and LP records means that we can learn little from a measurement of absolute pitch alone. Nonetheless, I have included these findings as they provide an approximate indication of the difference between the two notes and thus allow us to gauge the interval.

Fig. 5 Prologue b.12 (Britten 1944: 2)

Fig. 6 Spectral analysis on Brain's four recordings of the Prologue



	Written A:		Written G:		Difference	
	Frequency	Absolute (concert) pitch	Frequency	Absolute (concert) pitch		
Control equal temperament <sup>41</sup>	587Hz	D5	523Hz	C5	64 Hz	200cents
1944 studio recording	605Hz	D5 + 51cents (D#5 - 49cents)	527Hz	C5 + 12 cents	78Hz	237cents
1953 live recording	589Hz	D5 + 5cents	524Hz	C5 + 2 cents	65Hz	203Hz
1953 studio recording	595Hz	D5 + 22cents	511Hz	C5 - 41cents	84Hz	263cents
1955 radio programme	601Hz	D5 + 40cents	515Hz	C5 - 28cents	86Hz	268cents

As can be seen, the interval in the 1953 live recording is almost identical to an equally tempered major second – adding weight to Halstead's speculation that this recording features the 14 harmonic pulled down "into" tune, rather than the 13th "lipped" up. The table also provides a form of objective proof to support Lloyd's theory that the 14 harmonic on Brain's Raoux-Millereau instrument (played on the 1944 recording) was indeed flatter than the norm.

Knowing, as we do, of Brain's later resentment of the natural harmonics' role in the work, and the fact that he could take criticism to heart (as evident in Pettitt's "gas-pipe" story<sup>42</sup>), it would be possible to speculate that he suddenly felt vulnerable broadcasting the Serenade along with his reputation to the 1953 Proms audience – although this seems uncharacteristic for the normally unshakeable Brain. We shall never know unless further evidence comes to light, and it would do disrespect to the legacy of a great man to look too deeply into the matter. In any case, all of this remains pure conjecture and it (of course) behoves us to remember that in this context it is not the absolute pitch that matters: simply the overall natural and evocative effect of a tautly-structured musical miniature, and the dramatic role it plays in the context of Britten's cycle.

It is not important stuff, but quite pleasant, I think.

- Benjamin Britten, referring to the Serenade Letter to Elizabeth Mayer<sup>43</sup> (6th April, 1943)

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## Notes

- <sup>1</sup> Moore 1994: 2
- <sup>2</sup> Palmer 1984: 317
- <sup>3</sup> Unless stated otherwise, references to specific notes are at written pitch (for horn in F.)
- <sup>4</sup> Tuckwell 1983: 112
- <sup>5</sup> For example, Thompson 2010 [online]
- <sup>6</sup> Michael Thompson, personal correspondence, 9.IV.2012
- <sup>7</sup> Tim Reynish, personal correspondence, 7.IV.2012
- <sup>8</sup> Michael Thompson, personal correspondence, 9.IV.2012
- <sup>9</sup> Instruments Used: Gamble & Lynch 2011:159
- <sup>10</sup> Jeremy Montagu, personal correspondence, 8.IV.2012
- <sup>11</sup> Mitchell 1984: 372
- <sup>12</sup> Robert Ashworth, personal correspondence, 8.IV.2012
- <sup>13</sup> Britten 1958: 5
- <sup>14</sup> Gamble & Lynch 2011: 138
- <sup>15</sup> Britten 1958: 5-6
- <sup>16</sup> Ibid.: 5



<sup>17</sup> William Lynch, unpublished draft material (via personal correspondence), 11.IV.2012

<sup>18</sup> William Lynch, unpublished draft material (via personal correspondence), 11.IV.2012

<sup>19</sup> Pettitt 1976: 71

<sup>20</sup> Frank Lloyd, personal correspondence, 31.III.2012

<sup>21</sup> Ibid.

<sup>22</sup> Britten 1958: 5

<sup>23</sup> Roger Montgomery, personal correspondence, 31.III.2012

<sup>24</sup> Frank Lloyd, personal correspondence, 31.III.2012

<sup>25</sup> Roger Montgomery, personal correspondence, 31.III.2012

<sup>26</sup> Michael Thompson, personal correspondence, 9.IV.2012

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<sup>28</sup> William Lynch, unpublished draft material (via personal correspondence), 11.IV.2012

<sup>29</sup> Frank Lloyd, personal correspondence, 31.III.2012

<sup>30</sup> Frank Lloyd, personal correspondence, 31.III.2012

<sup>31</sup> Anthony Halstead, personal correspondence, 31.III.2012

<sup>32</sup> Roger Montgomery, personal correspondence, 31.III.2012

<sup>33</sup> Gamble & Lynch 2011: 20

<sup>34</sup> It would be most interesting to see if Burden opted to play without natural harmonics before or after Brain's intonation was called into question so publicly by Eric Thompson (see above), but unfortunately I have been unable to find the date for this concert – although Krips was the Principal Conductor of the London Symphony Orchestra from 1951-1954, so it could well have been during this period.

<sup>35</sup> Pettitt 1976: 71

<sup>36</sup> Anthony Halstead, personal correspondence, 1.IV.2012

<sup>37</sup> Frank Lloyd, personal correspondence, 31.III.2012

<sup>38</sup> BBC Proms Archive [online]

<sup>39</sup> Frank Lloyd, personal correspondence, 31.III.2012

<sup>40</sup> Anthony Halstead, personal correspondence, 1.IV.2012

<sup>41</sup> The measurements for the control are taken from the Michigan Technological University Department of Physics' page, 'Frequencies for the equal-tempered scale', and rounded to the nearest whole number. (A4 = 440Hz)

<sup>42</sup> During the Royal Philharmonic Orchestra's 1950 tour of the USA, Brain's narrow-bore instrument was the subject of (good-humoured) ridicule from his American counterparts who were amazed that he could get any sound at all out of this 'gas-pipe'. The remarks made by the American players, who used wide-bore models, made a lasting impression on Brain and, Pettitt suggests, were a significant contributory factor in his swap the following year. (Pettitt 1976: 109-111)

<sup>43</sup> Mitchell & Reed eds. 1991: 1144



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# Bach's Cellos Suites on the Horn

by Daniel Katzen

Since the mid-20th century, when Wendell Hoss transcribed the legendary Suites for Cello Solo by J. S. Bach for horn, we horn players have been drawn to the allure of making them “our own.” Let’s face it – we missed a large collection of the great composer’s talents by not having valves. Since the horn was not reliably chromatic until Wagner, hornists could not undertake the challenges of Bach’s cello suites (not the least of which would have been dealing with the ire of every cellist who found out about our poaching!).

Hoss did us all a great favor by introducing us to a version of the Suites that made some sense to performers on the modern horn. He showed us his ideas of how to play double-stops (use grace notes), long-winded phrases for short-winded hornists, and translating tricky passages into more-manageable-sized chunks, and with rewritten sections which would otherwise be left unplayable. However, he took the notes he saw and kept them as printed (but up an octave) which makes them a perfect fourth too high, thus taking them out of the true cello range and transposing their keys from Bach’s original intentions. This led to the loss of two important features of playing the Suites on the horn: the opportunity to work in depth on our low register flexibility and response, and coming to musical terms with the ingenious counterpoint and harmonic versus melodic lines of large numbers of notes.

Michael Hölzel, my freshman-year horn teacher at Indiana University, introduced me to Hoss’s transcriptions. He was passionate about the musical pleasures inherent in playing this music. I, too, took much pleasure in playing these works and dabbled in them for a few years. When I realized, through working with Dale Clevenger, that my embouchure did not have the ability to play much below the treble clef, Bach’s Suites became a great vehicle (along with Kopprasch and Singer) for opening up my low register and solidifying my embouchure change. I credit my development as a second horn in large part to my relationship with the Bach Suites.

The biggest challenge in working on them is that the horn is a melodic, one-note-at-a-time instrument. The chords Bach chose, for emphasis or added colors, are among the most interesting facets of these pieces, and we do a great disservice to them if we play with only a melodic version. Much can be learned from grappling with where to place breaths, and which double- and triple-stop notes to play, by analyzing the lines and harmonies implied in the original key’s cello parts. I often change long-held opinions – when I return to one of the suites and realize that decisions I made years earlier now look like just a good starting point for understanding Bach’s intentions (and those of countless great cellists who have interpreted them in masterful ways).

The work involved in decoding these musical ambiguities led me to memorizing the six Suites for performances and recordings at the New England Conservatory and at performances on college campuses across the country. I never cease to be awed by their difficulty and mystery, and the out-of-body experience of being part of the messenger of the music.

I heartily recommend to my students to take a good original-key cello part, as well as the Hoss horn-friendly edition, and play through single movements that seem to be accessible. Poring over the myriad of notes and the plethora of interpretation options leads one to delve deeper into the music, in an architectural fashion, searching for structural directions and their obvious conclusions. Starting with the *Allemande* (after the *Prelude*) gives one a more coherent format that makes the landscape somewhat more obvious.

It’s best to get a cello edition that has few articulation or dynamic markings so you can come to your own musical conclusions. Be sure that the Fifth Suite is notated in “normal” tuning, rather than scordatura notation, which has the cello’s top a string tuned down to g’ for a deeper tone. Be sure that the top note of the first chord in the second measure of the Fifth Suite’s Prelude movement is notated as an a’, not a b’. That signifies that you are looking at a “normal-notation” edition. Schirmer and International do not have the normal notation; Peters and Henle Verlag do have the correct pitch notation.

Always play with a pencil on your stand, and play in both the horn and the concert keys until you have a good sense of how the tunes come and go. Write in your choices of fingerings, breaths, note choices, articulations, and dynamics as a sort of personal history of what you think you’ve decided (you’ll more than likely change them after awhile and it’s instructive to see what you formerly thought). The suites have been recorded by a number of cellists and I suggest you listen to as many as possible (Yo-Yo Ma, Lynn Harrell, and Mischa Maisky are some of my favorites) – try to emulate their musicality rather than copying it.

Marilyn Bone Kloss wrote an article in the November 1994 issue of *The Horn Call* compiling observations and opinions of a variety of horn players who had been playing the Suites for many years. This followed a presentation I made to a gathering earlier that year of readers of Marilyn’s newsletter *Cornucopia*. During that performance, master class, and discussion, many interesting issues arose about how to perform and approach the Bach Suites.

Many informative articles about the Suites can be found on the internet. I would suggest beginning with the *Wikipedia* article for general information and then, if you want to learn more, the Internet Cello Society ([cello.org/newsletter/articles/angst.htm](http://cello.org/newsletter/articles/angst.htm)) includes an article “Interpretational Angst and the Bach Cello Suites” by Tim Janof. BSO bass trombonist Douglas Yeo’s website ([yeodoug.com/resources/faq/faq\\_text/bachsuites.html](http://yeodoug.com/resources/faq/faq_text/bachsuites.html)) discusses the Suites. Finally, the fascinating book, *The Cello Suites: J. S. Bach, Pablo Casals, and the Search for a Baroque Masterpiece* (Grove Press, 2009) by Eric Siblín, endeavors to tie together the personal, musical, historical, and philosophical ramifications of the Suites in Pablo Casals’s (and J.S. Bach’s!) life.

On page 19 of this issue is information on the first CD of two of the Suites in my own transcriptions, which are now available ([dkmusic.biz](http://dkmusic.biz) or [dkatzen@email.arizona.edu](mailto:dkatzen@email.arizona.edu)). Wiley



Ross masterfully engineered the recording at the University of Arizona Recording Studio. The second CD should be out by Spring 2013 and the third by the end of the year.

I wish for all who accept the challenge of the Bach Suites on the horn, musical enlightenment instead of bravado, beauty instead of strength, and joy instead of arduousness. Happy trails!

*Daniel Katzen is professor of horn at the University of Arizona in Tucson. Formerly he was second horn of the Boston Symphony Orchestra and on the faculty of New England Conservatory, Boston University, and the Tanglewood Music Center.*

*Strauss Concerto notes continued from page 67:*

<sup>25</sup>Source: Program of the Extra-Concert, Meiningen Museums, Music History Department.

<sup>26</sup>Oscar Franz (1843-1886) was in 1864/65 a candidate for the Royal Orchestra in Dresden. Next, until 1867 he was a Court Musician with the Court Opera in Stuttgart. From June 1, 1867 until his death in 1886 he was a Chamber Musician of the Royal Music Orchestra in Dresden. Strauss's Serenade Op. 7 was already premiered in 1882 by wind players from this orchestra and was performed again in 1883.

<sup>27</sup>Provided with a title page are the score, the piano reduction, solo part and timpani part.

<sup>28</sup>Willi Schuh, *Richard Strauss, Youth and Early Apprentice Years*, Atlantis Zürich/Freiburg in Breisgau, 1976, p. 93: "The new edition can only have been intended for printing. Probably it was done on the advice of the composer's father."

<sup>29</sup>Oscar Franz died 8 1/2 months after this performance.

<sup>30</sup>In the premiere of *Tristan und Isolde*, Franz Strauss performed the first horn part!

<sup>31</sup>See Footnote 16.

<sup>32</sup>Strauss also wrote reduced scores or piano sketches.

<sup>33</sup>See "Comments on the autograph" with NB 2.

<sup>34</sup>Foreword to the new edition, p. 6, line 4.

<sup>35</sup>Long-term research project *Critical Edition of the Works of Richard Strauss* at the Institute for Musicology of the Ludwig Maximilian University Munich. The sponsor of the project is the Bavarian Academy of Sciences.



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# Technique Tips

## Getting in the Zone

by Jeffrey Agrell, Series Editor

The dent you may have noticed in my forehead is from me thinking about how the octave has been crowned, anointed, and exalted to the premiere place as technique study material. The idea that going up and down in (multiple) octaves is the only or the best way to know a scale does not stand up to much scrutiny. One solution to my forehead dent is to give up this scrutiny thing. Or, I could put my money where my mouthpiece is and propose an alternative. Here's one:

Zones. Zone practice. Organizing scale practice according to zones.

What's a zone? Let's define a zone for the purposes of horn technique as a limited area, a workspace. Practicing three octave scales feels really good, but 1) no pieces use three-octave scales – you're practicing something that doesn't exist in nature – and 2) just going up and down is only one possible way to navigate this or any particular zone. Octaves-only is a very narrow scale education indeed, and yet lots of folks do this and nothing else for decades on end (I was one of them).

Why zones? Zones are restrictions. The point of a restriction is focus, variety, and digestibility. To eat a head of broccoli, eat a sprig. Repeat until finished. Works better than trying to cram the whole thing in your mouth at once. Sprigs are small, but they go fast. Same with zones. Start small. Explore movement through it in all kinds of different ways, not just up and back. Then move on to a new zone and repeat.

Another metaphor: which taxi driver knows the city better? One who only drives down the length of main street and back? Or one who takes the time to investigate every side street and avenue? If you are practicing scales in the time-honored octaves-only way (forehead smack), that's fine as far as it goes. But you only know Main Street. If you have to drive anywhere else – and, let's face it, very few journeys only go up and down Main Street – you are not especially well prepared for it. Music does occasionally take the form of octave movements, but most passages are less than an octave and go all different ways.

Zones come in all sizes. An octave is only one of many scale lengths that we should be familiar with. As with most things in this world, it's a good idea to start with the most basic unit and gradually build up from there. The most basic unit is short indeed: two notes, scale degrees one and two. In C: C and D. This is a sprig that you can quickly ingest and then build on.

We're in a new millennium. It's a good time to re-examine our traditional preparation for the 19th century and see what might be tweaked to enhance a 21st century musician's training. One idea would be to play our technical exercises as much as possible in all keys, all (or many) scale types, and to play without needing to see it written down because we understand the underlying principles. Let's set up some ways to take an exercise through all keys (= the cycle). Chromatically is one

way. Another way is the Circle of Fifths (descending), where each key is the dominant of the following key: C F B<sup>b</sup> E<sup>b</sup> D<sup>b</sup> F<sup>#</sup> B E A D G.

Written out, here's what it might look like (abbreviated) to do our first two-note zone practice using both of these cycles.

Zone 1: Two Note Scales (scale degrees 1 to 2)



This is written out, but you don't have to; in fact, don't. Master the sequences of this and other exercises using a metasymbol – a higher level symbol that stands for more than the one-to-one correspondence of regular notation. In this case, C means C to D, followed by F to G, and so on. As the zones widen you will have ever-increasing amounts of information in you, not just on the page. With just a smidgen of practice you can do it all with little or no ink or paper. Use a metasymbol as a kind of musical synecdoche and save acres of trees. Next step: go beyond the metasymbol by knowing the whole cycle by heart and use no paper at all.

Now for the fun part. I know, I know, music study is not supposed to be fun. Conventional wisdom has it that if it is fun, it can't be any good. Music is serious! No having fun! The collective we have long accepted the grit-your-teeth-and-endure-it model of music study (to read an eloquent case to the contrary, read Jane McGonigal's *Reality Is Broken: Why Games Make Us Better and How They Can Change the World* or watch the video of her talk on ted.com). But here's the thing about using what might loosely be termed a "fun" approach to practice: it's fun. Enjoyable. Intriguing. Engaging. Challenging. A game! Like any game, you want to do it again. And again. Translation: fun is a powerful motivator. The fun factor comes from equal parts challenge and variety. Something new, something you can't quite do, something you have to be alert, focus on, work on near the limits of your skill. Most traditional practice is based on sterile, monotonous exercises. You work them up, then endure their daily repetition for the next fifty years wishing you were some place else. Up and back. Repeating ad infinitum, ad nauseum. You do it because it's good for you, like cod liver oil. But it doesn't have to be that way.

Fun is a sauce that can make a dish (= exercise) not just edible but scrumptious. Why eat bare noodles when you can have spaghetti pesto with parmesan? Go back and look at our sterile exercise way of playing the 2-note zone. Straight 8ths. Okay to start with. But now for some sauces: Syncopate. Use swing 8ths. Start before or after the beat. Repeat notes at will – freeform the switch between notes. Add little silences. Add accents. Play it in 3/8. 3/4. 6/8. 5/8. 7/8. Mix various note values together. Try all kinds of articulation. Dynamics. Different registers. More? Play to a GarageBand beat. Play the two-note pairs only one time each.



Suddenly the two notes take more attention – but these different flavors of challenge make it, well, fun to play. Want still more fun? Crank up the tempo on top of the other variables. Write down your top tempo. Compare in a week or two.

When you can negotiate the key cycles above quickly with your eyes closed, invent a random run through all keys (e.g., C E A<sup>b</sup> D B etc. – this one you can write down). Start at a tempo that you can manage and then gradually speed up as you develop quicker response times.

## Zone 2: Core Scales

Add a note to the previous exercise and you get a Core Scale. Core Scales are useful zones to master because all other longer scales can be constructed from them. There are four different ones. Note that only one note changes in each from left to right:

Ex. #2 – Core Scales



Acquiring deep fluency in core scales in all keys ingrains in muscle memory just about anything you will meet up with in scale movement in any piece. Core scales are also ideal as first scale material for novice players. You and your seventh grader may be surprised to see how quickly they can learn them in every key, major and minor. It's only three notes, and you can learn them quickly without ink. The zone opens up a lot of things quickly. You be the knight, I'll be the dragon. D<sup>b</sup> minor. Go!

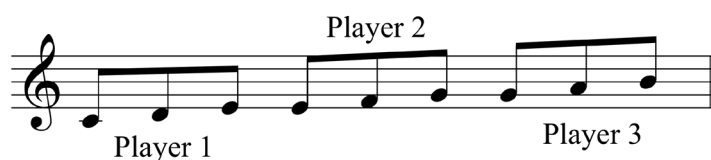
And now the real fun begins. Remember all that pizzazz you can add to two-note scales? You can do the same with Core Scales, but now you can make it more interesting because you can start rearranging the pitches as well; now there are enough (but not yet too many) to start making little proto-melodies.

Ever made a melody on your own before? Did music school teach you how to make an interesting melody (not just recreate someone else's)? Me neither. But acquiring fluency in Core Scales will not only give you a solid bedrock to build scales of any length, but you can begin to enjoy the additional joy of (gasp – dare I say it?) making music. Thinking in music. Rearranging those notes according to what you hear in your mind's ear.

## Game #1

Here's a Core scale game for two or three players: Player One gets C D E. Player Two's zone is E F G. Player Three (if there is one) plays G A B. Player Four (if there is one) plays percussion, beating time on anything handy. Make clear and simple melodic ideas. Steal more than you invent (i.e., listen!). Be silent part of the time. Hint: start with a simple style, e.g. short and staccato. Or smooth and lyrical. Or bouncy. Or sparse and choppy. When Player One signals, switch parts, but keep the beat. When you're comfortable with C, start again in D<sup>b</sup> (or any key of choice). Repeat until you've gone through all major keys. Then start again in minor.

Zone Ex. #3 – core game



## Zone 3: Power Scales

If you had piano lessons, you learned to play the five finger "tune-ups" that lie right under the fingers (in some keys), i.e., scale steps 1 2 3 4 5. The five-note Power Scale is a simple extension of the Core Scale – you just add two more notes to each, steps 4 and 5.

Zone Ex. #4: P.S.



Very convenient as well is the major arpeggio that is contained within it: 1 3 5. Going up and back is the first way to become acquainted with a Power Scale. But go beyond that – make it a point to discover how many ways you can get around these five notes, combinations of leaps and steps. These experiments pay big dividends in technique. Now instead of only being familiar with Main Street, now you are prepared to go anywhere.

You can build any common longer scale using a combination of two Power Scales (i.e., C P.S. + G P.S. = C major scale to the 9th). Whereas two and three octave scales are generally learned at a moderate tempo, you can work Power Scales up to a high degree of fluency (speed!). Then connect them to create longer scales.

## Game #2

Repeat the Core Scale game using two Power Scales as Zones for each player; e.g., C and G.

Zone Ex. #5: PS Game



Make melodies, rhythms. Copy each other and yourself a lot. Use a style (fanfare, march, calypso, fugato, lullaby, chasse, etc.). Change meters. Vary dynamics, articulation. Play down or up an octave. Play solo sometimes and accompaniment sometimes. Make the other guy sound good. Start with step-wise motion. Add leaps. Silences.

So much for the C major P.S. Eleven more to go. No rush. Take your time and get to know the Zone. Core Scales go quickly because they're short. Power Scales are only two notes more, so they will go relatively quickly as well. After major, repeat in minor.





## Technique Tips

Extra fun: Do the two-player Power Scale game, but this time, pick your Power Scales independently and see what that sounds like. Expect some "crunch." Example: Player 1: D major P.S. Player 2: G minor P.S.

Those were three examples of zones. A Zone can be any length of scale you choose. Start short, be thorough, gradually increase the lengths (longer scales are just combinations of shorter scales). Try many different zone sizes over time, many different kinds of scales. Going up and back is just the beginning. Discover as many ways of rearranging that particular collection of notes as you can, adding all the variants we mentioned to add variety and challenge. Learn everything in all keys. Learn it all without any ink. Make it sound like music. The more it sounds like music, the more interesting it will be. And the more interesting it is, the more you want to play. Discover how it all works as duets, trios, quartets – with any instrument, not just horns.

Enjoy your new relationship to the horn, to music, to music theory, and to your own creative imagination. You don't have to mention the fun part to anyone if you don't want to. I won't tell.

*Jeffrey Agrell is Associate Professor of Horn at the University of Iowa. This article is selected and adapted from his book in progress A Systematic Approach to Horn Technique. Web site: uiowa.edu/~somhorn. Blog: horninsights.com*

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# Music and Book Reviews

Jeffrey Snedeker, Editor

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FYI: Ricardo Matosinhos has just completed a new website [hornetudes.com](http://hornetudes.com) devoted to all the horn etude books he can find, and is looking for more! As he says on the website, "This project started with a dissertation entitled *Selected and Annotated Bibliography of Horn Etudes Published Between 1950 and 2011* presented in 2012 at the Universidade Católica Portuguesa. Therefore [the initial list] includes horn etudes published within these dates, but aims a gradual expansion of publications prior to 1950 and after 2011." Information included for each of the 217 entries so far (if available) includes the title, author, size, difficulty level, publisher information (name, country, date), with links to places where it can be purchased. It is pretty amazing – equal parts reference and buying guide – so check it out and make sure to add your favorites if they are not there yet! JS



**Using Technology to Unlock Musical Creativity** by Scott Watson. ISBN 978-0-19-974276-9. Oxford University Press, 198 Madison Avenue, New York NY 10016-4314; [oup.com](http://oup.com). 2011, \$35. Companion website at [oup.com/us/musicalcreativity](http://oup.com/us/musicalcreativity).

Scott Watson has vast experience in teaching (25 years K-12 music), creativity (published composer, improvisation), and technology, and alloys them all in this book. Although it is ostensibly aimed at general music teachers, any book title that puts "creativity" and any form of "music" in the title has my immediate attention, and adding "technology" for lagniappe makes it a trifecta.

Horn players are not like guitarists or keyboardists or other electron-based instrument – we are less aware or obsessed with technology and are mostly interested in it if it produces a better horn or mute, etc. We don't subscribe to a stack of magazines that dilate on horn technology. And we are, as a group and as a rule, more interested in recreativity than creativity. But if now and then we take a holiday outside the proverbial box, we often find it pays big dividends. What Watson offers here

is elementary (sorry): he gives us a set of tech tools that enable us as teachers to get our students involved in technology-based creative activities.

The book has two main parts: Part I: Philosophical and Pedagogical Underpinnings and Part II: Curricular Materials. The latter describes in detail all kinds of ways a teacher can give students creative experiences using keyboards, sound recording software, multi-track recording software, music notation programs, and other instructional music applications. If you are interested in this part of it, get the book and have a field day. I'm not going to talk about this part of it. I want to describe Part I, which is what should make the book of interest to any horn player (or musician) with any sort of creative twinge.

I don't have space to hit everything, but here are some highlights from Part I:

- Chapter 2: Thoughts on Creativity: The Value of Creative Thinking. He starts with the question that doubtless keeps our legislators up at night: what good is teaching kids creative music if they are not going to be professional composers or music producers of some sort? He very neatly answers with a question: What value is there teaching children to write well or do science experiments if they are not going to be career writers or scientists? And the kicker: "We must give music students some experience with musical creativity if we are to provide them with a balanced musical experience representative of the diversity of musical activity. Creativity-based learning also makes sense in a larger way. According to Daniel Pink ... we are entering the Conceptual Age, where creativity offers workers and businesses a competitive advantage. ... We have a need to create. Not taking advantage of our students' creative impulse in our approach to teaching is to overlook an effective source of motivation..."

- On composition: "Language arts teachers employ many modes of learning, including creative writing. Music learning is incomplete if students do not engage in at least some creating."

- On project-based learning: "Creativity-based projects enhance learning. ... Advantages ... include increased motivation to produce and improve, ... more independence and responsibility in learning, and longer term retention of content."

Watson has a sober eye for the reality of the situation in music education. "Music teachers tend to teach the way they themselves were taught. Traditional modes of music teaching focus on performing music and [acquiring] factual knowledge about music. ... Conventional academic structures often stifle creativity. ... Creative work is applied learning that requires demonstration in practice rather than theory. ... Creative projects call on students to make connections within and between various disciplines, to find workable solutions, ... to rely on both knowledge and intuition." Watson thus establishes the problem that most of us are up against: we may know that creative activities are valuable, but we have little or no training or background in it. Our teachers didn't teach creative activities. How can we start?





This book first establishes why we should, and then shows how. The how mostly has to do with using technology to empower students creatively, but he also gives us principles that we can use without or without technology. Examples: use restrictions to make creative choices easier. Create from within, using what you feel and what you know – don't start with rules and notation. Use rhythms, storytelling, and improvisation to create vibrant, authentic music. Don't try to do too much. Let students figure stuff out – don't solve everything for them. Motivate them musically and they will discover the technology to accomplish their goals. Give them space and time to create – "to explore, experiment, and improvise...."

There's lots more. I wish I had had this book or Watson as a teacher when I was growing up. But we all have him and his book now (it gives me ideas for horn teaching and will be a huge help in my Creativity in Music class). Anyone with an interest in creative teaching should get this book — it comes with a whole lot of metaphorical wheels that you won't have to reinvent. Treat yourself to a springboard for your creative teaching using Scott Watson's thoughtful and informative book. *Jeffrey Agrell, University of Iowa*

***The Practicing Mind: Developing Focus and Discipline in Your Life* by Thomas M. Sterner.** ISBN 978-1-60868-090-0. New World Library, 14 Pamaron Way, Novato, CA 94949; [www.newworldlibrary.com](http://www.newworldlibrary.com). 2012, \$14.95.

"Everything in life worth achieving requires practice. In fact, life itself is nothing more than one long practice session, an endless effort of refining our motions. When the proper mechanics of practice are understood, the task of learning something new becomes a stress-free experience of joy and calmness, a process which settles all areas in your life and promotes proper perspective on all of life's difficulties." So begins Thomas Sterner's *The Practicing Mind*. Some may find that opening quote depressing, others liberating. In music, we hear a lot about process and product, how we need to enjoy the journey, not place value only in the product. (To me, that always works great until I miss a note!) The secret to success, especially long-term, is learning how to work on stuff, to prepare whatever is needed efficiently and thoroughly so that practice makes not only perfect, but permanent. Sterner's encouragement, based on a career as a pianist and piano technician with avid interests in archery, golf, and aviation, is to find things that help us do well and practice them – staying in the moment, creating and practicing good habits, and being patient, disciplined, and even-tempered in our work. The result, he says, will allow us to experience all of life more fully. Let me be clear: this book is directed at everyone, not musicians, and is about doing better in life, not just music. Frankly, I find this aspect most inspirational even though musicians already know it – what we learn in musical training can apply very well to life.

Sterner's chapters have provocative titles: The Learning Begins; Process, Not Product; It's How You Look At It; Creating the Habits We Desire; Perception Change Creates Patience!; The Four "S" Words (i.e., simplify, small, short, slow); Equanimity and DOC (Do, Observe, Correct); Teach and Learn from Children; Your Skills Are Growing. Again, the concepts are familiar to musicians – learning to have a present-mind, creat-

ing habits through repetition, being patient, setting reasonable goals and working on them reasonably – and all of this takes practice. The book is filled with useful quotes for teachers and learners, and there is substance behind his words (e.g., "Habits are learned. Choose them wisely."). I especially appreciated his thoughts on several topics: reaching perfection – then what?; having a "videogame mentality" when practicing; using "triggers" to replace/remove bad habits; looking for ways to make things manageable, so one's efforts can be deliberate and focused; working without ego or emotional involvement (DOC above); the difference between evaluating and judging.

I like what Sterner has to say and how he says it, positive and clear. Beyond the stated purpose (i.e., for everyone), this would be a good resource for musicians to get them thinking outside of themselves and their music, and to celebrate how the application of stuff they use in practicing music everyday can actually apply to real life. And speaking of quotable quotes, here is one more in closing: "A paradox of life: the problem with patience and discipline is that developing each of them requires them both." Fortunately, we have our whole lives to practice these in order to make life more than just survival, and more like an adventure instead of a struggle. JS

***Cornucopia, The Book: Twenty years of articles from the Cornucopia newsletter*, edited by Marilyn Bone Kloss.** ISBN 978-0-9851008-0-3. MBK Publishing, Marilyn Bone Kloss, 1 Concord Greene #8, Concord, MA 01742-3170. 2012, \$30 (\$20 for IHS members).

Marilyn Bone Kloss has worn many hats for the IHS. She has been on the Advisory Council and is currently assistant editor of *The Horn Call*, editor of IHS Online, and Area Representative for the state of Massachusetts. It is in this last capacity in which *Cornucopia* figures. This wonderful newsletter began in 1992 as a means of keeping people wanting to play in the New England Horn Choir informed of rehearsals, upcoming events, etc. Over the years, as the readership has grown, it has taken on a more universal purpose: "For anyone interested in the horn." From a modest beginning with about 200 subscribers, the current readership includes over 1500 in 49 US States (+ DC), eight Canadian provinces, and 28 other countries. I myself have been a subscriber since the mid-1990s, when I was an Area Rep, and this newsletter is, to me, the model of all newsletters – articles of general interest, news and reports, announcements of upcoming events, and so on, that truly are sensitive to the interests of its readers. Even though the focus has been New England (particularly Boston), there always seems to be something for everyone. Marilyn's interest in reminding us all of the lifelong joys of playing the horn, that horn-playing is not just about professional players, and how we must encourage everyone to continue to play, has been an important mission and guide for the content of *Cornucopia*, the newsletter, a true labor of love.

Such is the case with this celebratory 170-page volume of newsletter articles and reviews selected from the past 20 years. The sections include: People (e.g., bios, interviews, obituaries), Community (reports on groups, festivals, concerts of note), Life with the Horn (perspectives from players on subjects ranging from life after music school to Ghengis Barbie), The World (perspectives from other countries), History (of the IHS and a



few historical instruments), Technique (warm-ups to improvisation to issues of aging), Education (lessons to programs, students, and teachers), Equipment (maintenance to new inventions), and Reviews (Book, Music, and Recordings).

Lest there be any confusion, this is *not* a reference book, but the articles have a wonderful balance of breadth and depth that make them worthy of consultation, especially considering there are many fascinating insights that may not be found anywhere else. Marilyn is responsible for authoring many of the articles, but guest authors from all walks of horn-life contribute more. The articles average about 500 words each – short and sweet! The layout is very well done – clean text, nice color pictures, easy to read and to get around in the book. As mentioned above, *Cornucopia* has been a labor of love for Marilyn, and this comes through loud and clear. What a nice celebration of a wonderful newsletter and a more-wonderful person, both devoted so deeply to the horn and the people who play it! JS

**Last Stop, Carnegie Hall: New York Philharmonic Trumpeter William Vacchiano by Brian A. Shook.** ISBN 978-1-57441-306-9. University of North Texas Press, 1155 Union Circle #311336, Denton TX 76203-5017; unt.edu/untpress. North Texas Lives of Musicians Series Number 6, 2011, \$24.95.

William Vacchiano (1912-2005) was the principal trumpet in the New York Philharmonic from 1942 to 1973. Brian Shook, a trumpet professor at Lamar University in Texas, has written this superb extensive biography, which began as his doctoral research project at Arizona State University in 2003. In addition to an overview of Vacchiano's life, compiled from personal interviews, Vacchiano's own unpublished memoirs, and recollections from former students and colleagues, this book features seven invaluable appendices covering a broad range of information not readily available elsewhere.

As a biography of such a successful musician, teacher, and beloved and honorable person, this book is truly inspiring. It presents a lot of American history as well as a history of classical music in the United States, and provides in-depth perspectives on the lives of professional American musicians in the twentieth century, and on the roots of US brass pedagogy. Obviously every music career has its unique and interesting aspects, but it is notable that the appendix that lists the premiere performances Vacchiano performed under the batons of the composers reads like a survey of 20th-century music. Another appendix provides a striking "reality check" on orchestral career opportunities in that it shows how few different trumpet players served in the four-chair New York Philharmonic section over the thirty-eight years of Vacchiano's tenure. I think horn players will find particularly interesting the chapters on Vacchiano's pedagogical methods, including his philosophy on the impact of transposition skills on overall musicianship, and his "Rules of Orchestral Performance," which pertain to style and interpretation.

I really enjoyed Shook's writing style. He provides a lot of facts and details in a colorful and entertaining fashion. I think some of the sincerity and accessibility of this detailed biography comes from the number of direct quotes from Vacchiano, who was known for his honesty, modesty, humanity, and sense of humor. The large collection of eulogies and touching tributes that constitutes the final chapter was very moving.

This is the sixth book in the North Texas Lives of Musicians Series, which solicits proposals from potential authors. (*Den- nis Brain: A Life in Music*, which was reviewed in the October 2011 *Horn Call*, was the seventh.) According to the UNT Press website, "this series encourages books that combine biographical narrative with rigorous analysis of musical performance or composition. Subjects can be from any era or style, but we prefer contemporary or recent American musicians or groups. Writing style should appeal to a general audience as well as to academics. Works should be rigorously researched and thoroughly documented. Original studies are favored, but anthologies and autobiographies will also be considered." I expect that, with a mission such as this, the UNT Press will continue to issue a broad variety of valuable and enjoyable biographies of interest to horn players in the years to come. *Virginia Thompson, West Virginia University (VT)*

**The Hitchhiker by Anthony N. Brittin.** ISBN 978-0-533-16263-5. Vantage Press, 439 Park Avenue, New York, NY 10016. 2010, \$23.95.

Anthony (Tony) Brittin taught horn at Texas Tech University for 39 years. When he handed me this book in Denton, however, the first thing he said was, "I want you to understand that this is not about the horn." Hmmm, I thought...and he answered my question before I even thought it. "It's a story about hitchhiking." Okay, I thought... "I'll understand if it is not right for *The Horn Call*," he said, "but I think it is a good story. Please read it and if you decide it isn't right, just keep it with my blessings." So, I got a free book!

I did read it, and obviously, since you are reading these words... The story begins with young Tony Brittin beginning to hitchhike from his summer job with the US Forest Service in the Clearwater National Forest near Pierce, Idaho, in 1958 back to Tallahassee for his senior year as a music major at Florida State University. At the end of the book, when he arrives in Tallahassee, he effectively completed a full circle of America that summer, beginning with his trip in June out to Idaho via the "southern route" as far south and west as Arizona and his trip back in September via New York City. The primary storyline is the hitchhiking trip and the people he meets, but this trip is interlaced with memories of his first trip to Idaho for this job in 1955 (on a whim?) that seem to bubble up while he is waiting for his next ride. Each time he waits provides an opportunity for reflection. Obviously, it was safer to travel this way years ago, but the trip is not without its precarious moments, which, thankfully, are not overstated or sensationalized. His recounting of conversations, the challenges of different personalities and situations are presented genuinely, not romanticized.

In the end, this is a nice, somewhat inspirational story that reads easily, with interesting dialogues and characters – I was reminded of some formative non-musical events in my own life on my way to independence. Along the way, we also learn a lot of terminology associated with the USFS Blister Rust Control program and about firefighting in a forest – hard work, but necessary, important work. His Postlude is a reflection of his final years at the camp (six in all from 1955), getting married, and a short synopsis of his career. In retirement, Tony is still travelling, just not hitchhiking. I enjoyed this book – it doesn't always have to be about the horn, but I'll bet the work he did on that job had some effect on the way he lived his life! JS





***The How-to Horn Book: Oh, So That's How It's Done!*** by Corbin Wagner. Cornopub "Making Horn Music more Friendly," 2071 Stone Hollow Court, Bloomfield Hills MI 48304; cornopub.com. 2012, \$17.

Corbin Wagner, the creator of Cornopub, is a veteran of 30+ years in the Detroit Symphony. He is also an award-winning soloist and accomplished chamber musician and teacher. According to its website, "Cornopub is dedicated to improving the quality of classic horn music. Etude books and solos have been cleaned up, made error-free while using great new materials. The music is in a new format to help readability, page turns, and rehearsal ease. All of this to help this new generation have more comfortable, more beautiful, and more accurate music." In addition to the "How-to" book reviewed here, Corbin has created new editions of etudes by Kopprasch, Concone, and Galla, with more to come. He has also created new, "improved" editions of standard solos by Mozart, Beethoven, Strauss, as well as Bach Cello Suites and collections of "Perfect Solos," all of which I hope he will share with *The Horn Call* in the future.

*The How-to Horn Book* was created to address "a wide variety of performance topics and technical topics," with lots of general advice built on practical experience and thoughtful consideration. The book's chapters include: Instruments, Embouchure, Breathing and Tension, Tone Quality and Hand Position, High Range, Low Range and the Freshman, Fingerings and Tuning, Sitting or Standing, Lip Trills and Slurring, Stopped Horn and Muting, Accuracy, Relaxation, Economy and Support, Nervousness, Injuries, Performance Basics, and Section Duties. This seems pretty broad to cover in 74 pages, but he purposely avoids warm-ups, mouthpieces, and other topics he considers subjective or simply don't interest him, suggesting consultation with one's teacher or trying out one of Cornopub's other publications that address some of them. Even with these omissions, the prospects are pretty daunting!

The truth is I had a hard time finding anything I didn't like in this book (not that I was looking!). Each topic is handled efficiently, with just enough useful information, tempered with practical experience and seasoned with a terrific sense of humor. The sections I found most interesting from a technical standpoint are those addressing embouchure, articulation, low range, and fingerings (use the whole horn – yes!). From a real-life perspective, I found the chapters on relaxation/economy/support, nervousness, performance basics, and section duties especially effective. Students and teachers who like to read and then apply what they learn to their own etudes, solos, etc. will find this book most helpful, but just enough exercises are included to reinforce his points. Whether presented as interesting perspectives or new ways of describing things that we already know about, or as different ways of expressing and explaining things that I want my students to read, I found the ideas presented throughout this entire book to be quite useful and insightful. JS



***Concerto in E<sup>b</sup> Major for Horn and Chamber Orchestra*** by Gary Tomasetti. Electricpotato Music; score and performance information from the composer at Tel 860-416-0452/860-877-4244 (cell) or Email macmusicdude1@att.net. 2011.

According to information sent with this piece, Gary Tomasetti, a native of Meriden CT, earned degrees from Wheaton College (music education) and The Hartt School of the University of Hartford (composition and horn). He has been a public school music teacher, associate editor/music engraver for a publishing company, musician in rock and wedding bands, recording engineer/producer, arranger, composer, accompanist, music director/pit musician for theatre productions, and, of course, horn player for various community and semi-professional orchestras. Because of his knowledge of notation, since 2001 he has been an adjunct professor of music technology at The Hartt School.

This concerto was premiered on December 10, 2011, with Bob Hoyle as soloist, accompanied by the Farmington (CT) Valley Symphony Orchestra under the baton of John Eells. About the concerto, the composer writes:

It is unusual in at least two respects: its length, which at just over 26 minutes is far longer than most of the concerto repertoire, and its second movement. That [second] movement is a little concerto grosso within the concerto, with the concertino consisting of English horn, the solo horn, and a solo viola, and the rest of the ensemble comprising the ripieno....In general, the music concerns itself more with melody and lyricism rather than with pyrotechnics, although the solo part is not without its technical difficulties. The orchestral parts as well make some demands, both technical and in the context of ensemble playing.

The first movement is in an extended Sonata-Allegro form. It begins with an orchestral chorale, which is followed by a short cadenza for the solo horn. The main theme of the movement is a cheerful tune with a few rhythmic twists, and most of the material in the movement derives from this theme. The long development section is built on a slower, legato theme, though still related to the main theme, moves to a faster section with some asymmetric meters, restates the main theme, and concludes with a different slower, legato theme. The movement ends with a rather short recapitulation.

The "concerto grosso" movement owes a great deal to Brahms in its mood and harmonies. The solo group of English horn, solo horn, and solo viola play together in some combination throughout the movement, while the ensemble tends to answer the soloists. The music morphs into a theme that is evocative of an English sea shanty before returning to the first tune, building to a climax, and winding down to a quiet coda, which leads into a transitional phrase that moves attacca to the rondo.

The rondo, which is mostly in the typical 6/8 "hunting horn" rhythm heard in so many other concerti, is built on a theme that is somewhat reminiscent of the opening to Strauss's Second Horn Concerto. A



true rondo, the music moves to other tunes, always returning to the first one. After a short cadenza for the solo horn, another restatement of the rondo theme leads into a march-like passage, which builds to a substantial cadenza. This consists of some variations on the rondo's theme, along with three tips of the cap to famous horn passages (in which the solo horn is joined by the ensemble horns, strings, and oboe, and English horn). The cadenza concludes with the solo and ensemble horns playing as equals, leading to the final iteration of the rondo theme. That winds down to a restatement of the chorale that began the entire concerto, and the piece closes with a rousing coda.

To my ears, this concerto is a sort of compendium of all the good things horn players tend to like: good melodies, some lyrical, others heroic, as well as some interesting rhythmic variety, and many passages reminiscent of familiar works by Strauss and Mozart (and, yes, Brahms in the second movement). Tomasseti's harmonic language is tonal and traditional, which may get a bit monotonous for some, but I think the color changes and melodic development carry the music forward well; I suspect, however, that one will not want the tempo to lag. The "concertino" effect in the second movement is unique and I think quite manageable balance-wise. The last movement is as advertised above, with clear connections to other concertos and horn excerpts, some even quoted directly, like the Trio from Beethoven's Symphony No. 3, and the last movement of Mozart 4. The harmonic variety in this movement is a bit more adventurous, which (to me) is a good thing at this point in the piece. I especially like the mysterious minor section in the middle of the movement – a great contrast from the rest.

The overall range for the solo horn is B<sup>b</sup> to b<sup>b</sup>. Any player who can handle Strauss's first concerto or Mozart's K. 495 should do fine with this one, too. Endurance will be a bit more of a factor, but I think the solo part is paced pretty well. I also think the orchestral score (generally single winds and a smaller string section) will come together relatively quickly in rehearsal, which is usually limited for concertos anyway. In all, this is a pleasant piece, with some fun aspects for the soloist, orchestra, and audience (especially horn players). It is quite playable and easy to "get," so it will be interesting to see how many people take this piece on and then how it evolves musically. JS



**Le Cor Méthode Universelle in seven volumes by Daniel Bourgue.** Editions Musicales Alphonse Leduc, 175, Rue Saint-Honoré, 75040 Paris Cedex 01; alphonseleduc.com. Volume 5; ISMN 979-0--046-30532-0; AL 30 532, 2011, \$25.05.

Readers of *The Horn Call* may remember reviews of earlier volumes in Daniel Bourgue's series – Volume 3 was reviewed in February 2009, and Volumes 1 and 2 in May 2010. Volume 4 was published in 2009, but I have not had the pleasure of seeing it yet. Volumes 1-3 follow a very solid progression, from basic sounds and note-reading to transposition, warm-ups, solos and duets. Volume 5, submitted for review this time, emphasizes exercises using the harmonic series. The student is

presented with three sets ("easy," "medium," and "difficult") of three "menus." Each menu consists of three groups of exercises (legato, staccato, and speed), and each group has three exercises from which to choose each day. These nine menus, comprising a total of 81 exercises, make up the first half of this volume. The legato and staccato exercises use the harmonic series (or "natural horn") and the speed exercises use the valves. The second half of the volume, titled "À la Carte," begins with new Legato, Staccato, and Scale exercises, six each of progressive difficulty, to be used at will. Some use natural harmonics, some require valves. This section is followed by more "Natural Horn" exercises, in three groups. The exercises in the first group (9) are pretty basic; in the second group (5), Bourgue includes unlabelled excerpts by Wagner (Prelude to *Das Rheingold*), Beethoven (Trio from Symphony No. 3), and Bach (Trio II from Brandenburg Concerto No. 1, second horn). The third group (6) has familiar figures encountered in many solo and ensemble parts. The final section of this volume includes five movements selected from various J. S. Bach cello suites, with additional encouragement to transpose them (too).

The overall notated range of this volume is C to c<sup>'''</sup>, tempered by the constant encouragement to transpose all of the exercises, "natural horn" or otherwise. The range of technical demands is not extreme, once again showing the author's depth of experience as a teacher. Having not seen Volume 4, I can only assume that it bridges the gap from Volume 3. Even out of that context, however, I can see many practical uses for this volume in bridging the intermediate to advanced transition. I especially like the "natural horn" aspects for ear training and accuracy, particularly if players and teachers are willing to play in all keys. This is a great series and, as before, I look forward to seeing how it all turns out. JS

**The Hollywood Warm Up: A Knight's Tale compiled and edited by Dr. Kevin Sanders and Marcus Wiggins.** Music composed by Kevin McKenzie. Ensemble Essentials, Memphis TN 38152; EnsembleEssentials.com. 2011, \$24.95, including MP3 play-along.

The subtitle of *The Hollywood Warm Up* series is "Add adventure to your routine, Hollywood style." The publisher says: "Finally, a way to warm up in style! The Hollywood Warm Up modifies the most famous warm up exercises for wind players and covers the essential elements of wind playing with an exciting soundtrack of originally composed movie music." The intent is to guide young players through daily practice of known warm-up routines with a fun twist: "With an exciting soundtrack, *The Hollywood Warm Up* takes you on a musical journey that explores a range of characteristics, while focusing on making music. Throughout the book, comments are provided to help you create the most beautiful sounds and master your instrument." *The Horn Call* received the horn version of Book 1 which consists of eleven different but basic exercises emphasizing fundamentals of playing, including long tones, flow, slurring, articulation, accuracy, major scales, chromatics, range building, and even a warm-down for the end of the session. A CD with 36 tracks is included, allowing the student to practice each exercise anywhere from two to six different tempos.





Each exercise is also given a "Hollywood" title; for example, the long-tone exercise is called "The Journey Begins" and the progression of titles, following the progression of the routine, seems to tell a little story with "Meet the King," "The Oracle," "The Sword," "The Dream," "The Black Forest," "The Castle," and so on, ending with "Newfound Peace" (what else could anyone hope for in a warm-down?). Each exercise has helpful hints and suggestions to "change it up!" As the authors acknowledge in the preface, this book can have some lasting value; once players conquer the prescribed exercise, they are encouraged to try different articulations or even make up new ones! The music sounds like MIDI orchestral instruments, which may make some a little annoyed, but the arrangements are very "Hollywood." I finally decided to go directly to the expert – my youngest son, age 12, who just started band as a percussionist last fall. I figured not only would he tell me the truth, but, as a percussionist, would give me an even more critical opinion as to the use of this book. In short, he listened for about a minute and pronounced it "Awesome," and began drumming on his legs. (We listened to more and his opinion did not change.) When I explained there would be written exercises to go with it, he seemed a little disappointed because he said he could already think of several things he would like to play along with the music. When I told him the authors were very encouraging of changing things up, he immediately brightened back up. I like play-alongs because, in addition to the fun sounds, one gets to practice keeping a steady tempo and playing in tune with a fixed pitch, among other obvious practical attributes. There are useful notated cues and even instructions where to breathe. Band directors take note – there are volumes for all wind instruments.

So, take it from the real expert– this could be an "Awesome" book for young players. JS

**Sixty Selected Studies for Horn by Georg Kopprasch, Book 1, edited and with CD performances by Michelle Stebleton.** Carl Fischer, 65 Bleecker Street, 8th Floor, New York NY 10012; carlfischer.com. ISBN 978-0-8258-8545-7; O2790X, 2012, \$14.99.

Do we need a new edition of Kopprasch? I began looking at this volume with some curiosity, especially since Carl Fischer already publishes these etudes, to see what, if any, differences there might be. Also, I have known Michelle Stebleton since before she began her fine teaching career at Florida State University, and I was equally curious about her contributions to this situation. In short, the result has some very positive attributes – the edition is newly typeset and clean, and recordings always provide useful reference, especially for younger players. I must say, however, some things about the volume – particularly the spacing of the printed music and the overall editing/recording quality of the CD – give a sense that this edition was put together hastily. Considering the long history of Carl Fischer publishing Kopprasch's etudes and the large number of teachers and players that use it, one might think it deserves a little more care and respect. So, do we need a new edition of Kopprasch? Better yet, do we need THIS edition of Kopprasch? My answer is a guarded "Yes," with encouragement to Carl Fischer to take a little more care in future printings of this storied collection. JS

JOMAR Pres presents a new series from Thomas Bacon, *The Modern Hornist*. JOMAR Press, 1002 Wisteria Trail, Austin TX 78753; jomarpress.com.

***Dreams, Yearning for horn and piano by Jonathan Craft.*** 2008, \$12.50.

According to his biography, Jonathan Craft (b. 1986, Houston TX) is currently pursuing a degree in horn performance at Boston University, but has also been writing music since he was fifteen. His most recent commissions include *Dreams, Yearning* for Thomas Bacon, and *Anthem for Abercrombie* for Abercrombie Academy in Spring, TX. Though largely self-taught, he briefly studied with Martin Amlin while at Boston University.

In the composer's words, *Dreams, Yearning* "explores the concept of dreaming about people and places only to awaken to the reality that they are gone. The opening passage presents a melodic line in the horn that is searching for resolution, and when it finally finds it – in a soaring theme marked *Maestoso* in the score – it is cut short all too quickly. A lament in  $f^\sharp$  minor follows, which develops in complexity and emotional tension as it further explores the yearnings of the opening passage...." From this point, both themes are reprised, followed by a new dream-like section with tremolos and echo-horn, and returning one last time to the opening section with muted horn. The piece ends on a ninth chord, giving "a feeling of imperfect resolution, as if to say that it is necessary to live your life as happily as possible, even if it means learning to live without people or places that you will never see again."

The progression of moods in this work is very effective, and the combination of ethereal, surreal, and more passionate emotions capture the intent well. The horn range is c-a", with some tricky octave-plus leaps and an interesting range of duple and triple rhythms that will require careful precision in both horn and piano, individually and combined. This evocative eight-minute piece would work well as a contrast to more conventional or forthright recital pieces. JS

***Meditation for Solo Horn and Horn Octet by Michael Horvit.*** 2004, \$12.50.

Inspired by Psalm 19:14, Michael Horvit wrote this work at the request of Thomas Bacon, who later premiered it with the University of Central Arkansas Horn Choir (directed by Brent Shires) at the Quapaw Quartet United Methodist Church in Little Rock AR, in July of 2004, and then days later at the 36th International Horn Society Congress, at the Palau de Musica in Valencia, Spain. Each part in this work is well written and fairly idiomatic; none are too technically challenging, and the main challenges in preparing this work will be balance and blend. A few changing time and key signatures occur throughout the piece, but no major hurdles. The highly lyrical and at times improvisatory sounding solo horn part provides a nice and not overly taxing vehicle to feature a soloist. The supporting octet parts blend nicely underneath the solo line, and each gets some melodic and/or moving motives, ensuring that all are actively engaged in the process. The overall range of the work encompasses about two and a half octaves, from low c in the 6th and 8th horn parts to g" in the solo horn. Horns 5-8 are written in bass clef and all of the parts are presented two to a page (i.e. Horns 1 and 2, 3 and 4, etc.). This work would



provide a nice reflective moment on any program. *Heidi Lucas, University of Southern Mississippi (HL)*

**Horn Quartet No. 1 by Anthony Plog.** 2009, \$32.50.

It is safe to say that Anthony Plog has become one of the most important contemporary composers of brass music. His works have been commissioned by some of the world's finest players and ensembles. The combination of extreme technical challenges, for individuals and ensembles alike, and very wide range of musical expression has resulted in music that demands lots of time alone and even more together. As a performer, significant satisfaction comes in accomplishing these technical and musical demands, especially if the piece then connects with the audience. I believe this is what has made Anthony Plog so important – I have performed several of his pieces and, despite the inherent dissonance, the audiences I have played for appreciate his music for both aspects.

Horn Quartet No. 1 is a 14-minute, four-movement work, commissioned by a consortium of hornists organized by Thomas Bacon, and premiered at Northwestern University in November 2009 by Gail Williams, William Caballero, Bacon, and William Barnewitz. The composer notes: "It is a multi-movement work, which explores the various textures and colors that the horn is capable of producing. There are sections, such as the beginning, that are atmospheric and almost dream-like, while other sections are aggressive or even playful. Even though the piece is written with a standard type of voicing, meaning the first part has a higher tessitura than the fourth, all parts are important and all parts are soloistic."

The first movement begins slowly and, as Plog notes, has a very dream-like quality with interesting rhythmic interaction that subverts the meter. It gradually gives way to an aggressive Allegro that builds on the opening motives with a more conversational character. The parts take turns, sometimes very quickly, others over longer phrases, and the combination of speed and tricky rhythms is typical of Plog's music. The movement ends with a return to the dream-like music. The second movement picks up the aggressive mood again with an approach similar to the middle section of the first. There is a contrasting middle section that has some smoother textures and then some fast unison rhythms in very close intervals. The movement gradually speeds up again and then gently fades away. The third movement is very expressive, with slow, free solos for each part, and occasional chorale-like phrases. Things seem to wander for a short time, finally giving way to the fourth movement, another fast, aggressive offering that is more complicated rhythmically, with compound and mixed meters, syncopations, and surprising accents. The challenges are shared equally, and the rousing ending brings the piece to a satisfying close.

Plog's harmonic approach is a mix of chromaticism and octatonicism (alternating whole- and half-steps), which makes for interesting horizontal and vertical dissonances. Still, his musical gestures are built on familiar ground — melodic contour, textures, and dynamics all help to shape the musical expression, so if players can see past any need for major/minor harmonic progressions, they (and their audiences) will get it. Make no mistake: this is a serious chamber work for advanced players. What those "brave" enough to try it will discover is

that Plog doesn't depend on extreme ranges – the first horn part peaks at g<sup>#</sup> and the fourth bottoms out at G – so the piece is actually more playable on an individual basis than many others. All parts also have relatively similar range demands. The challenges, then, are mostly with the ensemble; above all, coordinating rhythms at the desired tempos. To me, the result is worth the work, but quartets need to be ready for lots of time together to work it out. I remember the first time I heard the quartet by Dennis Leclair, the first quartet by Kerry Turner, even the Hindemith sonata for four horns, and my feeling the first time I heard this quartet was the same, confirmed by studying it more closely – this work deserves a place among the great chamber pieces in the horn quartet genre. JS



The Horn Call received several new releases from RM Williams Publishing, 417 Collinsford Road, Tallahassee FL 32301; [rmwpublishing.com](http://rmwpublishing.com).

**Up from the Grave for solo horn by Robert Lowry, arranged by Jed Gillis.** 2012, \$5.

Reverend Robert Lowry (1826-1899) was a Baptist minister from Philadelphia who wrote several stirring hymns, such as "Shall We Gather at the River," "How Can I Keep from Singing," "Nothing But the Blood," and the basis for Jed Gillis's arrangement presented here, "Up from the Grave." The effectiveness of this last hymn is due to the contrast in text between the verses, which lament Christ's death, and the refrain, which joyfully announces His resurrection. Gillis captures this contrast very well, and adds some tasteful ornamentation. The range is a comfortable f-f". As an unaccompanied piece, I think listeners will need to know what the tune is about to fully appreciate it, but for that reason it should work especially well in church settings. JS

*Reverie for two horns and piano* by James Naigus. 2012, \$12.

*Episodes for horn and piano* by James Naigus. 2012, \$35.

*Jubilee for eight horns* by James Naigus. 2012, \$24.

Composer James Naigus studied horn at the University of Michigan with Sören Hermansson, Bryan Kennedy, and Adam Unsworth, and composition at the University of Florida with Paul Basler. He has experienced success in both areas during his young career, including an Honorable Mention in the 2009 IHS Composition Contest. *Reverie* was premiered at the 44th International Horn Symposium in Denton by MirrorImage (Michelle Stebleton and Lisa Bontrager). A slow, melancholy opening gives way to a more urgent triple section. Eventually, the urgency releases into a more contemplative final section that brings the piece to a more resolved, optimistic ending. I am not sure I see the "reverie" in the piece; perhaps it is a sort of daydream that moves from uncertainty to a need for action and a resolution to move forward. What I can say, however, is that it is a five-minute piece that audiences will definitely enjoy since it plays to one of the horn's best strengths: long, lush melodies. The combined range for the horns is g-g" and the workload is nicely divided. The technical demands are such that many ages will be able to handle the piece comfortably. Stylistically, one can hear the influence of Paul Basler, so if you like Paul's music, you will like this piece, too, but one can also





hear some twists in dissonance and phrasing that suggest Naigus's individual voice forming.

I had a similar response to *Episodes*, a set of seven short movements dedicated to Basler. Each episode lasts about 2-3 minutes and has a character or mood reflective of its title. "New Beginnings" starts freely and then settles into a lovely expressive piece. "Child's Play" begins with a quick, light, playful section, takes a brief "Dreamlike" rest, and then revives itself with an energetic rush to the finish. "Amour" returns to the lyrical style, with a little more emotional depth, in keeping with the love the title suggests. "Drive" is, as expected, infused with rhythmic urgency, pushing to a powerful ending. "Reflection" is, of course, "contemplative" yet expressive. "Joy" is appropriately uplifting, and "Resolve" brings the set to an expressive close. Again, the influence of Basler is present, but Naigus's voice is still clear. The horn range is  $g^b$  to  $a$  and the technical demands are quite manageable. I am certain that both young and experienced players will enjoy performing these, whether as a full set or in smaller groups.

*Jubilee* for eight horns is a straight-forward, joyous fanfare. Set in 9/8 with some 6/8s and occasional duple rhythms mixed in, the mood is consistently celebratory from beginning to end of this two-minute work. In general, the piece is orchestrated for two quartets, playing mostly antiphonal passages that come together many times for exciting tutti. The overall range is  $d^b$  to  $a^b$ , with no bass clef for the low horns, and no high, sustained passages for the higher parts. In short, it is quite playable; for perspective, my college students sightread the piece quite respectably. I especially like the close tonal harmonies and the amount of unison playing, giving players some reasonable challenges with the happy gratification of music that is both fun and satisfying. JS

**Horn Dodecatet I (Remembrance) for twelve horns by Scott Young.** 2012, \$40.

Scott Young's lovely *Horn Dodecatet I* was commissioned by Kendall Betts in memory of Gretchen Snedeker. Originally premiered at the Kendall Betts Horn Camp in 2009, RM Williams Publishing released this version in 2012. The work opens with a chorale-like, almost meditative four-part theme; this theme returns later throughout the work. It is interspersed with faster moving, more rhythmically active sections (and new time signatures), which also involve more of the players. The texture becomes more intricate as more independent lines are introduced, shaping the growth of the piece and its contrasting developments. The culminating final section features a triumphant and uplifting motive that sweeps throughout the ensemble. Generally speaking, the 12 parts are often divided into quartets or sextets. The range required from the ensemble is quite large, including pedal Fs and high  $c'''$ s (though not in the same part). As is common, the odd-numbered parts tend to be written for the higher voices, and the even-numbered for the lower. Though parts are frequently doubled, every part has a moment to shine, so the ensemble needs depth throughout. HL



Here are two new releases from *The Hornists' Nest*, PO Box 33, Buffalo NY 14231-0033.

**Mini-Trips: An Introduction to Tripperies, etc. by Lowell E. Shaw.** HN 100, 2012, \$10.

**Bach Trios, Volume 5, transcribed for three horns by Lowell E. Shaw.** HN 101, \$10.

Here are two new additions to The Hornists Nest collection. The first, *Mini-Trips*, is especially welcome; as Lowell Shaw's grandson progressed on the horn, Shaw was inspired to write trios in a "Frippery" style that are "short, limited in range, use many accidentals, and, above all, are meant to be fun." The eight pieces in this collection are just that — fun! I read these with two of my students, and we found them not only enjoyable but definitely easier and less intimidating than the original *Tripperies*. The ranges of the three parts are narrower (overall  $f-e$ ) and the overall rhythmic demands are easier, yet still swing (well, most of them). Stylistically, we are presented with a waltz, a march, some Dixieland, Latin, even some old school spirit, with all the syncopations and jazzy harmonies we expect from ... *iperies*. These constitute a wonderful introduction to the frippery concept for young players (as advertised), and as such will be invaluable to teachers.

Likewise, the latest installment of Bach trios adds to the wonderful selection in the first four volumes. As Shaw says in his preface, three of the four pieces are based on movements from the six sonatas for solo violin (BWV 1001-1006). The fourth is a three-part invention, originally for keyboard (BWV 788). The first arrangement, a *Siciliano* from Violin Sonata No. 1 (BWV 1001), was originally scored by Bach for solo violin but it is clearly conceived in three parts. The horn trio is a direct transcription of the three parts. The second is a *Sarabande* from the first *Partita* (BWV 1002), also originally conceived in three parts. The last trio in this volume is taken from the *Fuga* of Sonata No. 1, a portion of the whole made quite manageable by Shaw's deft hand, and quite satisfying in itself. These trios are for players who are more advanced than those intended for *Mini-Trips*, with the overall range covering  $c$  to  $a$ , more rhythmic and technical demands, and the lowest voice having to read bass clef most of the time.

Both of these new editions carry on the important heritage of *The Hornists Nest* and its wonderful contributions to horn literature. JS



**Trio für Violine, Horn (Viola oder Violoncello), und Klavier, op. 40, by Johannes Brahms, edited by Christopher Hogwood.** Bärenreiter Urtext, Postfach 10 03 29, 34003 Kassel, Germany; baerenreiter.com. ISMN 979-0-006-54109-6. BA 9435, 2012, 26.95€.

Readers will remember the arrival of a new Breitkopf and Härtel *Urtext* of the Reinecke oboe-horn trio last issue. With that in mind, when I received this volume from Bärenreiter, I confess I felt utter joy. This trio by Brahms is one of the most beloved horn pieces in the chamber repertoire, perhaps in all music including horn. A piece of its stature deserves a new *Urtext* every time new information comes to light, and in this case Christopher Hogwood, respected conductor, performer, and musicologist, provides new insights into the piece's cre-



ation. The genesis of the third movement has been frequently attributed to the composer's response to the loss of his mother, the proof of which was a supposed quotation of a folk song he learned as a youth. According to Hogwood, this attribution is now in question, due in part to a closer examination of the supposed folk song. As it turns out, the title/song and Brahms's melody do not connect; in fact, Brahms used another song in a collection he owned containing both the attributed and correct tunes. This latter song, with the correct melody, has a very different text, suggesting the composer was more likely lamenting a recent break-up of a personal relationship with Agathe von Siebold, not the death of his mother. Another interesting recent discovery is the connection of the Trio section of the Scherzo to a piano piece from 12 years earlier; the original is included in this edition, in both facsimile and printed versions.

This edition was prepared using Simrock's first printed edition from 1866, the year after the premiere, with significant consultation of the autograph manuscript used by Simrock's engravers, currently at the Library of Congress in Washington, DC, and a few additional early sources. The result is a beautiful, clean, roughly 10" by 13" volume. It is definitely a different edition, not a new "copy" of a previous edition (i.e., Simrock's). The score and parts are done with a performer's sensitivity, and the larger size of the pages allows the music to appear less crowded, in comparison to other editions currently available. The price makes it an excellent value. Hogwood and Bärenreiter are to be heartily congratulated for a wonderful new edition of this great work. JS

**Three Poems by Geraint Jones for tenor, horn, and piano, by Anthony Randall.** Editiondb, 7 Clarence Grove, Horsforth, Leeds LS18 4LA; editiondb.com. edb 0703005, 2010, £12.50.

In the spring of 1944, David Rhys Geraint Jones of Haverfordwest, Pembroke, Wales, wrote three poems: "Let me not see old age," "A joy too deep for words to say," and "Your peace is bought with mine." On June 28 of that same year, he died in battle in Normandy at the age of 22. In 2010, according to [westerntelegraph.co.uk](http://westerntelegraph.co.uk), UK hornist, professor, conductor, and composer Anthony Randall was given copy of the poems by an aging uncle, and after contacting regional newspapers to publish an appeal to locate Jones's family, he obtained permission from Jones's sister to compose these chamber pieces, which he completed later that year. In his appeal, Randall had written, "I was so taken by the poems, I would like to set at least one to music, but I won't do anything about the piece until I know I can have some sort of blessing from the family. The power of the writing is moving, there is a sense of foreboding in theme as well, there is a premonition of death going through the three poems I have. It is very deep." Randall's profound appreciation of poetry has been evident in his earlier works for voice, horn, and piano, and all of his recent compositions reviewed in *The Horn Call* (see October 2007, May 2010, and October 2011) exhibit a masterful and inspired level of musical creativity and integrity.

In each of these movements, which are of four to five minutes duration, the voice, horn, and piano are independent equals engaged in intensely dramatic dialogues wherein they state, respond, reiterate, enhance, emphasize, contradict, and elaborate on motifs and gestures. It is always my sense that Randall's rhythms and meter changes, as well as his memo-

rable melodies and changing textures, artfully communicate the text without compromising his creative musical ideals. The resulting rhythmic independence of the three partners is relatively complex: fortunately, the tenor part provided is a full score with the vocal line formatted in a larger print. The range of the tenor part is from e<sup>b</sup> to a', and the tessitura is moderate. The demands in the horn part are more modest than those of some of Randall's other recent art music (as differentiated from his earlier popular pedagogical compositions), and the piano writing appears idiomatic, well-crafted, and appropriately expressive.

The *Three Poems by Geraint Jones* may be purchased as a set or individually (by title) as separate works. I believe all of them are important additions to our relatively small repertoire of deeply moving works for voice, horn, and piano. Given an apparent prominence of "Let me not see old age" as an unusual eulogy, Randall's new and meaningful setting may ultimately bring the notion of contemporary art music to some new listeners at times when they may appreciate it the most. VT

**Pimi "Be Loved" for horn and piano by Molly Wood.** BrownWood Publishing, [brownwoodpublishing.com](http://brownwoodpublishing.com). 2008, \$12.

Molly Wood is married to a horn player, Gerry Wood of the Four Hornsmen of the Apocalypse. This lovely, tonal tune was inspired by love and marriage, and the first original composition by the composer. "Pimi" is a word that combines the names Paul and Kimi, the brother and fiancée of Wood, for whom this piece was a wedding gift. The appealing melody is presented three times, each time a little differently. The overall range for the horn is a little on the high side, from d' to b'', but the highest notes are approached by step so they are more easily managed. This 2-3 minute piece would make a sweet contribution to a variety of settings. JS



**Summertime by George Gershwin, arranged for horn quartet by Walter Perkins.** Paddi's Prints, Nahestrasse 8, 53332 Bornheim, Germany; email: [geoffrey.winter@freenet.de](mailto:geoffrey.winter@freenet.de). 2011, 15€.

When I think of the American Horn Quartet and arranger Walter Perkins, the first words that come into my head are... *West Side Story*! Perkins' amazing arrangement in the AHQ's more-than-capable hands has wowed audiences for years all over the world. Thus, when I saw his new arrangements of music from *Porgy and Bess* for the AHQ, I couldn't wait to hear them and try them. The first installment is a wonderful three-minute version of Gershwin's popular ballad Summertime (more selections will be reviewed in our next issue). The overall range for the quartet is E<sup>b</sup>-c<sup>b</sup>, and the three top parts split the upper workload relatively evenly, while the fourth spends most of its time below the treble clef. This is more than just a transcription, however, and the close harmonies and intricacies of the rhythms, while they look innocent enough, will require some special attention, especially if the piece is to push and pull as it should. It is a great song to begin with and an outstanding arrangement – Bravo, Walter Perkins! JS





**Ukrainian Bell Carol** by M. D. Leontovych, arranged for horn quartet by Daniel Wood. Solid Wood Publishing, 570 Bush Street, Mountain View CA 94041; solidwoodmusic.com. 2007, \$15.

If you have an ambitious quartet, you will want this work for your holiday season collection! Daniel Wood's four-minute arrangement of the *Ukrainian Bell Carol for Horn Quartet* is not merely a rewrite of the four-part traditional Christmas song "Carol of the Bells" (which lasts only eighty seconds when repeated) – it is a unique, imaginative, and virtuosic new composition that features wonderfully crafted, creative bell tone figures, fast tempos, intensifying harmonies and modulations, syncopations, and cross-rhythms, as well as significant dynamic, style, texture, and color contrasts. It was commissioned by and written for *Quadre: The Voice of Four Horns* by Wood, who founded Quadre in 1998. (A great interview with him appears in the February 2012 *Horn Call*.) You can be inspired by Quadre's own recording of it on their album *Horns for the Holidays* (2008), which was reviewed in the May 2009 *Horn Call* and is available from their website, iTunes, and other online sources. VT



The *Horn Call* received two new sets of trios published by Orrin Olson, 77-431 Kaqlamauka Road, Holualoa HI 96725; Email orrin30@hawaii.rr.com.

**Ten Trios, op. 30, by Antoine-Louis Clapisson, arranged and edited for horn, trombone, and tuba, by Orrin Olson.** 2012, \$19 (parts only \$15).

**Fifteen Trios, op. 85, by Antoine-Louis Clapisson, arranged and edited for horn, trombone, and tuba, by Orrin Olson.** 2012, \$27 (parts only \$22.50).

Originally written for three horns, Orrin Olson has reworked these Ten Trios for low brass trio. Comprising contrasting pieces, some with their own subtitles, this set could work well in part or its entirety on a brass program. It also could function well in a gig setting, due to the numerous contrasting pieces. These trios are easily accessible to fairly advanced high school or young collegiate players. The parts are well-written and idiomatic, with moderate range and technical demands. Indeed, as with any trio, the main challenge in programming the entire set of these trios would be endurance as there are far fewer rests among the three voices than would exist in a large chamber group. The versatility of the set is heightened by the fact that the tuba part could be easily substituted with bass trombone if needed.

Olson's arrangement of a second set of trios, op. 85, by Clapisson, is largely similar to the op. 30 settings. This set was originally composed for two horns and trombone, and Olson has once again skillfully reworked the parts for low brass trio. Again, these pieces are cleverly and idiomatically written in a comfortable range for each player. As with the previous set, the major challenge in these pieces is endurance. As the set advances, the amount of rests for each player seems to decrease and the level of difficulty slightly increases, especially in technical challenges. The pieces would work well for advanced high school and beginning collegiate players and would be well suited to a variety of performance opportunities and ven-

ues. The repertoire of the low brass trio is certainly bolstered with the addition of these two sets of trios. HL

**Quintessence for brass quintet** by Frank H. Siekmann. Brelmat Music, 241 Kohler's Hill Road, Kutztown PA 19530-8181; brelmatmusic.com. 2009, \$20.

Frank Siekmann's *Quintessence* for brass quintet was commissioned by the Da Capo Brass Quintet and completed in 2009. The work is fairly cohesive and easy to put together, despite the numerous transitional sections. It comprises contrasting themes that move somewhat quickly on to the next idea. With martial, lyrical, and "jazz" sections, this work is ideally suited to show contrasts in style. It should be noted that the "jazz" section does not specify which "jazz" style should be used, but the rhythms seem to imply some sort of Latin jazz feel. Trumpets are muted in one section, and one player is asked to double on flugelhorn. None of the parts are taxing in range or technical demands. Some oddities in the notation may cause some counting missteps on a first read-through; upon closer inspection, these are easily decoded. *Quintessence* would work well as an opener or on an educational program to highlight contrasts in a short work. HL

Heidi Lucas offers special thanks to Dawn Hunt, Don Bell, Truett Beasley, Amanda Ray, Patrick Richards, Gabby Bulger, Bruce Tychinski, Jason Bergman, and Ismael Brandao for their assistance in reading through the pieces she reviewed in this issue.

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# Recording Reviews

Lydia Van Dreel, Editor

**S**end discs to be reviewed to Lydia Van Dreel, School of Music and Dance, 1225 University of Oregon, Eugene OR 97403-1225 USA. Readers interested in obtaining discs reviewed in this column are urged to place orders with dealers or record stores in their area. If local dealers are unable to assist, contact one of the several online or other reputable suppliers such as Tap Music Sales ([tap-music.com](http://tap-music.com)), MusicSource ([prms.org](http://prms.org)), [amazon.com](http://amazon.com), or distributors or artists listed in the reviews.

**Under the Spell of Spain. Superbrass; Mike Allen, Philip Cobb, Toby Coles, Mike Lovatt, Jim Lynch, Paul Mayes, Brian Thomson, Adam Wright, trumpets, flugelhorn, piccolo trumpets; Chris Parkes, horn, tenor horn; Matthew Gee, Mike Hext, Phil White, Andy Wood, trombones, euphoniums, fluglbone; Kevin Morgan, tuba; Andy Barclay, Paul Clarvis, Michael Doran, Matt Perry, Frank Riccotti, Mike Smith, percussion and drum kit; Roger Argente, bass trombone, contra-bass trombone, executive producer. Superbrass SBCD1**

Contents: *Como poden per sas Culpas*, Anon, arr. Jock McKenzie; *Tientos y Danzas*, Gareth Wood; *Dindirindin*, Anon, arr. McKenzie; *Fugatango*, Steve Waterman; *Air des Espagnoles*, Jean Baptiste Lully, arr. McKenzie; *Donde el Mar Saluda al Cielo*, Mark Bassey; *Homenaje a Don Luiz de Victoria*, Tomás Luiz de Victoria, arr. David Powell; *Los Canarios*, Gaspar Sanz, arr. Powell; *Juanear*, Jim Rattagan; *La Perla Negra*, Colin Skinner; *Dulcinea*, David Powell; *Castles in Spain*, Mark Lockheart; *Malagueña*, Ernesto Lecuona, arr. Stuart Malcolm.

Superbrass is superfun! This Phillip Jones-inspired brass ensemble based in London has recorded a remarkably colorful and engaging CD of music “inspired by the vibrant country and people of Spain.” Tubist, arranger, and composer David Powell, writing in the liner notes of the inspirational paintings of Goya, describes an enigmatic duality in Spanish culture: “Behind the colorful façade of flamenco[...] lies a deep and immediate engagement with life and love. In Spanish music, hypnotic, slow improvisation gives way to furiously rhythmic urgency, and the keening of the voice speaks of age-old tragedy and suffering.”

Indeed, track after track on this CD contain enigmatic pulse-pumping musical essences that will make you want to jump for joy, weep your heart out, or dance until dawn. The opening track is based on *Canticles of the Blessed Virgin* composed at the court of King Alfonso X of Castile in the second half of the 13th century. The music is riveting from the opening crash of the percussion through the last fiery pulses of Cuban composer Ernesto Lecuona’s *Malagueña*. Throughout the CD, styles as diverse as medieval polyphony, modern big band, salsa, and tango merge and weave their way, track by track, as if taking the listener on a guided tour through the country, history, and worldwide cultural influence of the Iberian peninsula.

All of the musicians in Superbrass display solid technique and incredible stylistic flexibility. The arrangements exploit the color of the PJB instrumentations, and the addition of a battery of percussion and brass doubles (flugel horns, flugel

trombone, tenor horn, contrabass trombone, etc.) add to the variety of sound on this luxuriant recording. If you love Spain, if you love brass, or if you just want to be inspired to cook your next paella, get this CD. *Lydia Van Dreel (LVD)*

**Brumas. Angela Silva, soprano; Francisco Sassetti, piano; Paulo Guerreiro, horn. Numerica (NUM 1197)**

Contents: *Sete melodias em forma de bruma*, Eurico Carrapatoso; *Cinco Cancoes Portuguesas*, António Rebello Neves; *Nossa Senhora das Neves* and *Gabriela*, João Francisco Nascimento; *Salvaterra me desterra* and *Bela Aurora*, Vasco Pearce Azevedo; *Quatro cancoes*, António Victorino D’Almeida.

Many horn players immediately think of works by Hector Berlioz, Sir Arnold Cooke, Franz Schubert, and Richard Strauss whenever glancing at a recording of music for soprano, piano, and horn. Instead, the CD *Brumas* (Mists) features a trio of Portuguese musicians performing pieces written by five Portuguese composers, with libretti by Portuguese poets.

Seven traditional melodies from the Azores are heard at the beginning of this recording, of which two are arranged for horn and piano. While these two movements are spirited, the other pieces in this collection are quite melancholy in nature. Composer Eurico Carrapatoso (b.1962) was commissioned to write this music in 1998 in recognition of the victims of the July 9th earthquake in the Portuguese island of Faial of that year.

*Five Portuguese Songs*, for soprano and piano, is next. Rebello Neves (1874-1957) wrote these pieces upon receiving the first City Medal from Faro, which honors its citizens; the songs were published in 1947.

The rest of the CD calls for the trio of soprano, piano, and horn, telling folk stories of various Portuguese regions and using popular melodies of their rural country. The set by Azevedo is especially touching and noteworthy.

A beautiful forest setting with a mist serves as the cover art. It was a pleasure to see liner notes with information about the composers, their compositions, and the performers, in Portuguese and English. However, the libretti were only in Portuguese, so an online translator is recommended for discovering the text of the songs.

It is obvious that this CD celebrates the country of Portugal. The performers display these pieces with nationalistic pride. One wonders about the recording location, as there seems to be a “dry” approach to how the music was captured by the recording engineer (or the horn just may have been too close to the microphone). Overall, it is a successful CD, and the sensitive artists are to be congratulated for their fine artistry. Viva Portugal Pride! *Paul Austin (PA)*

**Dialogues en Francais. French Masterpieces for Horn and Piano. Bernhard Scully, horn; Joanne Minnetti, piano. Albany Records (TROY1321)**

Contents: *En Forêt*, Eugene Bozza; *Six Melodies*, Charles Gounod (edited by Daniel Bourgue); *Canon in Octave*, Jean Francaix; *Villanelle*, Paul Dukas; *Elegie*, Francis Poulenc; *Morceau de Concert*, Camille Saint-Saëns; *Le Basque*, Marin Marais.





As duly noted by Lowell Greer, who wrote the program notes for this CD, "This album includes much of the finest music written for horn and piano by French composers." Currently the horn professor at the University of Illinois at Urbana-Champaign, Bernhard Scully was winner of the 2009 McKnight Fellowship for Performing Musicians in Minnesota, along with pianist Joanne Minnetti. Listening to this recording is proof that this achievement was well deserved.

It was a great idea to begin this recording with the Bozza *En Foret*, a piece that has not been recorded as often as most of the other selections on this CD. *En Foret* puts the horn player through the paces and has high appeal to the listener as well. The lyrical melodies of Gounod are in good placement after the virtuosic Bozza piece. Three standard selections from the horn and piano repertoire occur after the quirky, one-minute Francaix piece. The CD ends with another musical minute – the famous Dennis Brain encore *Le Basque*.

This is a splendid recording! Bernhard Scully shows a confident, creative, and joyous side to playing the horn. Congratulations to both artists for their stunning performances of all of the pieces on this CD. PA

**American Music for Brass Quintet. Lyric Brass Quintet of Pacific Lutheran University. Zachary Lyman and Matthew Swihard, trumpet; Gina Gillie, horn; Keith Winkle, trombone; Paul Evans, tuba. Emeritus 20122**

Contents: *Shaker Tunes for Brass Quintet*, Gwyneth Walker; *The Alcotts* (1915), Charles Ives, arr. Mark Hetzler; *Dance Movements for Brass Quintet* (1981), David Snow; *American Vignettes for Brass* (2011), Sy Brandon.

The Lyric Brass Quintet is a faculty performing ensemble at Pacific Lutheran University, in Tacoma WA. Their new CD contains four pieces of American music, the earliest written in 1915, the latest hot off the press (2011). The CD unfolds like the kind of brass quintet concert you often hear – an opening work that draws you in with its beauty, a second piece that builds on that beauty while providing a little more challenge to the audience, a third that explores new sounds, and a final crowd-pleaser.

The horn often gets lost in the middle of the brass quintet, but Gina Gillie, with her clear sound and crisp articulations, comes through as an equal partner. Her playing is assured and clean, with a nice line in the lyrical passages. She cuts through when she wants, and blends in at other times. While this CD cannot be considered a horn feature, it does contain some fine horn playing.

Regarding the quality of recorded sound, I had a strong perception of the 3D positioning of the players. The horn came through on the left, the trumpets on the right. The result is great clarity and a spacious feeling, but with blend as well.

Gwyneth Walker's *Shaker Tunes for Brass Quintet* was composed in 1993-94. If you are looking for the familiar melody Simple Gifts, you will find it here (fourth movement). The ensemble is tight throughout, and each player has the chance to strut some stuff. An arrangement by Mark Hetzler of Charles Ives' *The Alcotts* (1915) from the second piano sonata is a wonderful arrangement – the group often produces a sound that seems thicker than five players could make. Basically tonal, with familiar tunes creeping in, the work nevertheless keeps

elbowing away from tonality, with good dynamic contrasts and nice lyrical solos by Gillie.

Dance Movements for Brass Quintet (1981) by David Snow is much more hard-edged and aggressive than anything else on the CD, providing a welcome dose of the contemporary. The five movements run *attacca*, creating an ever-changing flow. The last movement has a nice horn cadenza.

Sy Brandon's *American Vignettes* was written in 2011. The fifth (of six) movement gave me what I had been waiting for – a big horn movement, with fast tonguing, lyrical playing, and swing. Gillie nails it in every register and style. This last movement also includes another impressive solo, in jazz style. The work is easy to listen to, with some blues, some spirituals, some Mexican sounding moments, and some amber waves of grain. Daniel Grabois, University of Wisconsin (DG)

**100 Years of Mexican Music for Wind Quintet. Quinteto Latino: Diane Grubbe, flute; Kyle Bruckmann, oboe; Leslie Tagorda, clarinet; Armando Castellqno, horn; Shawn Jones, bassoon. Con Brio Recordings CBR21144**

Contents: *Son de la Bruja*, Jose' Luis Hurtado; Soli No. 2 for Woodwind Quintet, Carlos Chavez; *Danza de mediodia*, Aurturo Marquez; *Cinco danzas breves*, Lavista Mario; *Tenue I, Tenue II*, Jose' Luis Hurtado; *Estrellita*, Manuel Ponce.

This CD present previously unknown quintet literature from another culture. It contains a variety of music, from tune-ful to austere. The playing, not entirely flawless, nonetheless possesses good spirit and camaraderie.

*Son de la Bruja* is a lovely tune in folk style. The melody mainly rests in the treble instruments and often includes a more florid countermelody. At times the rhythmic precision of the florid passages does not seem to be in sync; however, this does not adversely affect the charm of the work.

Carlos Chavez is possibly the most significant Mexican composer of the 20th Century. His works are always demanding, requiring stamina and the utmost musical precision. Soli No. 2 for Wind Quintet is a showpiece for all the instruments; each is featured in one of the five movements, responsible for stating the thematic material rather than showcasing the instrument. Soli No. 2 is a complex work; the contrapuntal nature of many sections is demanding in balance and rhythm. Quinteto Latino should be applauded for championing this rather austere work. Hopefully this convincing recording will inspire other groups to explore the compositions of Chavez.

Marquez's *Danza de mediodia* offers a tuneful respite. This is an interesting work; however, the performance is marred by the quality of the engineering. Balances are problematic, with important lines buried by accompaniment and times when the flute sounds as though it's coming from another room. The work is interesting and rhythmically diverse, with opportunities to musically converse with colleagues in various combinations.

*Cinco danzas breves* by Lavista would be an interesting addition to quintet programs. These short dances are entertaining, diverse in mood, color, and rhythm, and of significant musical stature that they are not mere "padding." Although the ensemble performs the work convincingly, slight intonation imperfections mar it.



Hurtado's other contributions to the disc, *Tenue I* and *Tenue II*, are austere and dissonant. The first movement opens with a fast unison between the five soloists. The soloists gain more independence, creating distinct characters as the movement progresses. The horn has the authoritative last word! The drawn out tonal clashes at the onset of the *Tenue II* are interspersed with telegraphic interjections. The ending dissonances fade out leaving the bassoon and flute sustaining octaves. I commend hornist Armando Castellano for commissioning this interesting work. It is an unusual, yet effective.

*Estrellita* by Manuel Ponce is tuneful – a beautiful melody rendered lovingly by the ensemble. Again, I feel the engineering may do a disservice to the musicians. The horn and bassoon seem too prominent.

Quinteto Latino has produced an interesting disc. Only one selection, the Chavez, had publisher information in the liner notes. If any of the remaining selections have been published, it would have been good to have that information. Eldon Matlick, University of Oklahoma (EM)

**Romances pour cor et piano. Javier Bonet, horn; Miriam Gómez-Morán, piano.** Arsis 4241.

Contents: *Nocturno*, Op. 7, Franz Strauss; *Andante*, AV 86A, Richard Strauss; *Lied ohne Worte*, Op. 2, Oscar Franz; *Lied ohne Worte*, Op. 109, Felix Mendelssohn/Oscar Franz; *Romanze*, Op. 182, Nos. 1 & 2, Joachim Raff; *Notturmo*, Op. 112, Carl Reinecke; *Romance*, Op. 35, No. 6, Rheinold Gliere; *Reverie*, Op. 24, Alexander Glazunov; *Cavatine*, Theodore Dubois; *Romance*, Alfred Bruneau; *Piece Melodique*, No. 1, Charles Gounod; *Romance*, Op. 67, Camille Saint-Saëns; *Adagio and Allegro*, Robert Schumann.

Javier Bonet has produced an impressive disc, a treasure trove of melodic selections for horn and piano appropriate for all hornists. Some are well known to hornists; others may be new.

The two Strauss works of father and son are beautifully rendered. The quiet introspective ending of the *Nocturne* is a lesson in control and sensitive artistry. The long lines of the *Andante* are handled effortlessly as the phrases crescendo.

The two *Song Without Words* of Oscar Franz and Felix Mendelssohn are often neglected but are worthy of being programmed. Bonet's heartfelt interpretations and flexible phrasing bring out their sentimental character without becoming overly dramatic. The optional choice of mute in the concluding passage of the Franz creates additional color. The Mendelssohn is probably unfamiliar to most hornists but is a staple for cellists.

I was unfamiliar with the two *Romanzas* by Joachim Raff. The liner notes indicated that this is their premier recording. Though initially benign sounding, rests are few with physical demands required by long cantabile phrases. Bonet gives a lovely presentation with an ease that belies the difficulties.

The Reinecke *Notturmo* is beautiful and Bonet brings lyricism to the work. In middle section, he ratchets up the intensity to the bravura passage prior to reprise of the A section. Although not without difficulties, it is wonderful and offers more intensity than the Gliere.

The *Romance* by Gliere showcases the mid-low register in the opening. Bonet's rendition of the work and his version of the cadenza make for a satisfying performance.

Glazunov's *Reveries* is given a wonderful interpretation, but the balance exacerbated the problematic projection of the low A<sup>1</sup>. Gómez-Morán is a sensitive collaborator, leading me to believe the few balancing issues are due to the mixing.

I have seen the Dubois and Bruneau selections in music bins and now, after hearing them, I intend to acquire the music. The *Cavatina* is a quality lyrical piece that has sufficient movement, which stands out on this recording where many of the works are of slower tempos. The *Romance*, though a quality work, reverts back to a slower pulse.

Gounod's *Piece Melodique No. 1* offers Gómez-Morán an opportunity to showcase her phrasing skill. It was a pleasure to hear what it can become of a work when performed by first-class artists.

Saint-Saëns's *Romance* has many pitfalls, such as long phrasing, fast valve work, endurance, and overall planning and concept. Bonet's solid interpretation and suave delivery of the cantabile portions and approach to ornaments are spot on. The effortless ascent to the high b<sup>2</sup> at the conclusion is wonderful.

In the Schumann *Adagio and Allegro*, Bonet chooses a tempo that moves and allows the thematic material to unfold in a sensitive dialogue with Gómez-Morán. The give and take through the phrases and rubatos at ends of sections are relaxed and natural. The ensemble pulls no punches in the bravura tempo of the *Allegro*. Bonet exhibits flawless technique and dexterity and Gómez-Morán gives a superb performance.

I recommend this disc and congratulate the performers on a worthwhile project. EM

**A Passionate Horn. Andrew M. McAfee, horn; Nancy Whelan, piano.** (No label)

Contents: Concerto (second movement), Reinhold Gliere; *Nocturno*, Franz Strauss; Symphony No. 5, movement III, Felix Mendelssohn; *Adagio and Allegro*, Robert Schumann; *Morceau de Concert*, Henri Büsser; Sonata for Horn and Piano, James Winter; *Fantasie*, Franz Strauss.

We horn players happen to play the one instrument with the world's most beautiful sound, which can be a blessing and a curse. There is definitely more to playing a piece of music than just allowing your beautiful sound to envelope every note. What about phrasing, and style, and singing lines? Andrew McAfee has recorded a disc entitled *A Passionate Horn*, which puts phrasing and style front and center. It is clear from the first track (the second movement of the Gliere concerto, performed here with piano accompaniment) that McAfee's project is musical expression. Sure, he possesses a big, warm sound, but the Romantic sentiment behind each piece shines through every phrase.

Andrew McAfee is the former principal horn of the North Carolina Symphony and the current horn professor at the University of North Carolina Chapel Hill. His Gliere interpretation takes advantage of the piano accompaniment, with lots of rubato, lots of give and take with his pianist (Nancy Whelan,





who plays admirably and expressively throughout the disc). He plays with a huge dynamic range, really letting go when the moment is right. Don't miss the surprise cadenza with multiphonics at the end of the movement.

I reacted similarly to McAfee's version of the Franz Strauss *Nocturno* and the Schumann *Adagio and Allegro*. This is an exploration of personal musical feeling rather than a mere retelling of a story told many times before—speaking of which, you will enjoy the brooding photos in the CD booklet, in which McAfee nails the whole Romantic soloist thing. In between those pieces is an uncredited arrangement of the third movement of Mendelssohn's Fifth Symphony, which works nicely for horn. After the Schumann comes a work not known as well: Henri Büsser's *Morceau de Concert*. Like many French contest pieces, this one features high, low, stopped, loud, and soft playing, as well as some natural-horn-inspired licks, some trills, and plenty of whole tone scales.

The next piece is James Winter's Sonata for Horn and Piano. Winter was McAfee's teacher and mentor, and to my ears the horn playing kicks up a notch or two in this piece, which is especially interesting as the style is closer to that of Hindemith than Franz Strauss or Schumann. The piece is unpublished and, from the accompanying booklet, it looks like McAfee is planning to publish it, which would be a good thing. There's lots of big, muscular playing, which never gets harsh, and some great low notes. We should all play Hindemith the way McAfee plays Winter—with full commitment to the feeling of the music.

The closing work, Franz Strauss's *Fantasie*, shows excellent style and plenty of panache. This is an enjoyable CD throughout. LVD

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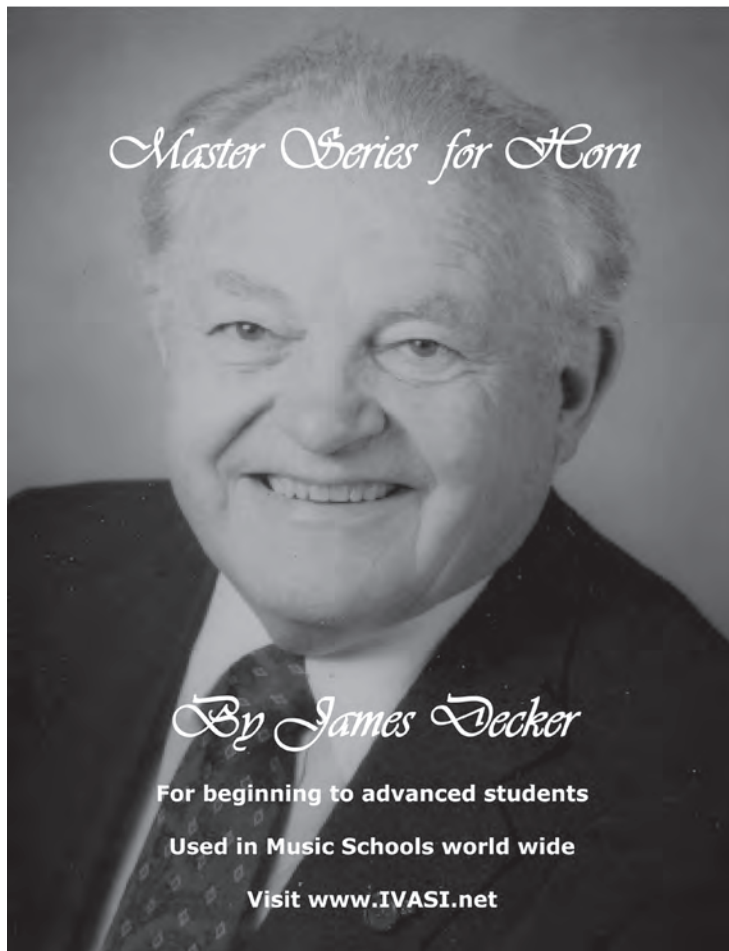
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# The Horn Represents God?

by Andrew Clark

As a child I considered being the son of a priest to be an unfortunate position in which to find myself. How did you answer the question “What does your Dad do?” without instantly making yourself a target for humiliation? In retrospect it might not have been all bad, because at least as I got older I could discuss theological matters with a man who had at least part of a degree in the subject. However, after reading Olivier Huebscher’s article (*The Horn Call*, May 2012) on the *Quoniam* from Bach’s B Minor Mass, I have to confess that in all my performances of this work, I never kept in mind the specific connotation of God and the Trinity while I was doing my best to play the right notes, get them in tune, and rattle off a few lip trills. This despite being brought up in a religious household where sacred baroque music was a regular part of the surroundings, so I’m grateful to Huebscher for this suggestion and the stimulus to write a little more on the same subject.

Probably the reason most of us appreciate music is its ability to move us emotionally. The *affekt* that Bach intends us to experience is generated by his compositional skill, where he uses rhetorical devices to add significance to what we hear. Despite the clear reference in the words of the text to the Holy Trinity between the *Quoniam* and the *Cum Sancto Spiritu* (the following chorus), I’m sorry to say that I am not yet convinced that a clear musical/allegorical reference to it exists in this number or that in this composition the horn represents God.<sup>1</sup>

If one instrument of the orchestra (particularly in its 18th century valve-less form) might well represent human fragility, it is the horn; so to assert that in the *Quoniam* the horn represents Him seems to be stacking the odds a little against His perfection! Surely Bach had some notion that it was risky in practice to ask horn players to play the top c<sup>'''</sup> (on a horn in D) as the second note, after waiting patiently to play any note at all during the first 45-50 minutes of the work. This note, the 16th harmonic, has other neighbours nearby: on either side the 15th and 17th are only a semitone away. (This can be verified by playing these notes on 1st and 2nd valve on an F horn.) We don’t know how note-perfect performances in the 18th century were, but we know that they were not so in the 19th century (or subsequently) as this quote from *The Musical World* (1838) makes clear: “The passages for the horn were next to impracticable,... the selection was slaughtered, soli players retiring in dismay, and leaving Mr. Knyvett to play their parts on the organ.”

If we assume that the 18th century horn player was not actually playing the *Quoniam* “cold,” having already been doubling on some other instrument (trumpet, timpani, viola?) during some of the previous choruses, the horn itself does not lend itself to being played at all in the two preceding quiet numbers, the *Qui Tollis* and the *Qui Sedes*. It takes some luck (divine intervention, perhaps!), courage (or shall we say confidence or faith?), and experience to get the tuning exactly right when the *Quoniam* arrives, particularly on the 18th century instrument with no tuning slide.<sup>2</sup>

So why did Bach write what he did? One of the first things to notice is that it is unusual to have an opening statement of

such a wide interval as an octave leap. In baroque music the wide intervals are often described as having an exclamatory affect, in rhetoric known as *exclamatio*. In Judy Tarling’s book<sup>3</sup> *The Weapons of Rhetoric*, she states: “Upward intervals are hopeful, and grow stronger, downwards ones are despairing and diminish, in line with the emotional state of the spirit.”

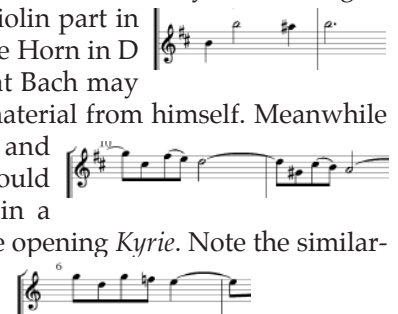
In that case, we would have *hope*, in bar 1, followed by *despair* in bar 2; the pattern repeated in bars 3 and 4. More accurately, in this context I would suggest that we have a starting position (c<sup>'''</sup>) moving upwards (to c<sup>'''</sup>) in a *hopeful* direction (towards heaven or towards God, perhaps), but then we return to our original point. This happens with a less ambitious interval in bar 3 but we still return to our starting point (as you can see below, with a suggested interpretation in *italics*).



Hope (back to earth)    Hope (back to earth)

The sudden change of orchestration, texture, and tessitura in the *Quoniam* after the previous movements might be enough to draw attention, but the wide opening interval adds to this musical exclamation. I suggest that this is enough to warrant a bold interpretation, and I propose an additional rhetorical device: *parrhesia*, boldness and frankness of speech – just what is needed to make good musical sense of a rather unusual phrase. The choice of the key of D signifies not only the normal key for the hunting horn (a symbol of nobility and power, since only the wealthy and powerful were allowed to hunt), but also one in which many baroque composers had a positive opinion of its affect. For Charpentier (in 1691) it was “joyful, militant;” for Mattheson (1713-19) it was “noisy, joyful;” for Rameau (1722) it was “for mirth and rejoicing.”<sup>4</sup>

The next thing that can be observed is that the first four notes have been used in previous material very near the beginning of the Mass. The first violin part in bars 5 and 6, compared to the Horn in D (as quoted above) shows that Bach may well have been borrowing material from himself. Meanwhile bars 10 and 11 in the flute and oboe parts indicate how he could continue the horn melody in a way that connects back to the opening *Kyrie*. Note the similarity to bar 6 of the horn part:



Whether this is a conscious quotation or an accidental unifying element I’m not sure, but perhaps I’ll be forgiven for suggesting that it was a silent prayer for the horn player: “Lord have mercy (- the *Kyrie eleison* translation) ...on the horn player!”

Huebscher asks, “Is this movement a vocal aria with a horn accompaniment or a horn solo with vocal interludes?” Such a question excludes the possibility that it is chamber music with some very important rôles for bass singer, bassoons, and continuo, as well as horn. My wife, a bassoonist, delights



in retelling the compliment offered her by an elderly lady in the audience of a performance we played together in Wales: she "really enjoyed hearing the bassoon duet"! (Perhaps my sound was more muffled by the choir behind my bell than I thought....)

The rôle of the bassoons is quite independent of the other parts, and they do play pretty much as a pair all the way through this movement. Their parts form a counter-melody to the horn where for the first four bars their rhythmic motion is twice as fast as it is in the horn part. If it were not for their register being lower than that of the horn we might say that their parts are more important than the horn part. (Is this sacrilege?!) The resultant harmonies of this counterpoint are something that bassoonists take great joy in and are an aspect that horn players often neglect to notice. A good example appears in bar 7: the tied *e* in the horn from the previous bar is a delicious suspended major 7th against the bass line, so it is a great shame if the horn player stops this note short to prepare for the next note or take a breath. In terms of harmony, this 7th is resolved downwards (to a *d*) on the third beat, so it shouldn't be forgotten or omitted at the start of the bar.

Perhaps it should also be noted that three bars after the voice first sings the word "*altissimus*" (the most high) the first bassoon ascends to the highest note Bach ever wrote for this instrument in bar 57: a high *a*'. This could easily have been scored for the horn as it nicely fits the harmonics, but then it would not have been the highest note for the instrument and the horn would have taken a passage that throughout the movement is characteristic of the bassoons' rôle.

In bar 7 what happens if the continuo section has no double bass? (This happened on one B Minor Mass tour I did a few years ago. Probably it had something to do with money and getting a double bass on a plane, but it was justified on the rather dubious grounds that double bass is not listed in the score.) Then the second bassoon would play below the continuo bass line at the end of the bar creating a rather unlikely second inversion in the harmony. If the acoustics are muddying the texture with a cello and double bass along with the organ, then it might be worth experimenting with omitting the cello, rather than leaving out the double bass. For that matter, a violone would also give the extra low octave and a strong argument may be made in favour of using this instrument in terms of period performance practice. (This instrument is listed in my Dover edition score.) In other places, the continuo bass-line goes above the voice unless a 16-foot continuo (i.e., an octave lower than written) is used, also giving rise to questionable harmonies, for example in bars 16, 22, 40, 44, and others.

How many horn players assume that they are reaching a perfect cadence when they reach the end of the tune in bar 12? Actually it is an interrupted cadence followed by a quick bassoon flourish above the horn before the bass singer begins in the next bar. This contrast between the horn (slow, serious, bold, noble, exclamatory with wide intervals) and the bassoons (quick, jolly, burbling with more ornamentation and small intervals) actually gives us two simultaneous affects – a contradiction to those who assert that baroque music is only about one affect at a time, and perhaps a reason why Bach's music bears so many listenings.

The Quoniam has five independently scored parts plus the organist's realisation of the figured bass. Much of the writing is in four parts, but in places all five voices (plus harmonisation and possibly keyboard ornamentation) are performing simultaneously. The listener's ear may be more drawn to one part or another, but most people's experience will not be a clear recognition of all five lines: we tend to hear the whole, with some lines stepping forward from the texture with other parts as background. The structure of this is such that we notice returns and variations of the main motives.

I understand that William Scheide, a noted collector of early manuscripts and who founded and conducted the Bach Aria Group for 34 years, coined the term "non-quoting ritornello." Since a ritornello is a return of a theme or passage, it must be quoting itself, so the term is somewhat misleading (even oxymoronic). In Huebscher's article the term was used to distinguish the instrumental returns from the vocal material, but it sounds very complicated when the author describes the form as "a hybrid quoting/non-quoting ritornello." (Musical analysis often makes music seem complicated when in my opinion it should do the reverse.) Nevertheless he is right to point out the way the voice and the horn come together in the final section.

My brief analysis of the form is that it is ternary (ABA). The first section<sup>5</sup> or exposition is bars 1 – 45, with a modulation to the dominant; bars 45 – 88 form a middle developmental section in several related keys (where Bach ingeniously uses the horn's 7th harmonic in bar 55 and 13th harmonic in bar 60 in order to be able to have this instrument interject in other keys); bars 89 – 126 are a recapitulation in the tonic. At the risk of making it seem complicated, I could point out other compositional techniques, such as diminution of the theme in bar 5 in the bassoons and bass-line; inversion of the scale (bar 56, bassoon 1; bar 93, voice); canonic entries (bass-line, bar 2); but I don't know that they especially illuminate the performance possibilities.

What does help in performance is to know the function of the ornamentation. In bar 5 we have a trill on a written *f*#".



In terms of the harmony, this must be an elaborated *apoggiatura*, giving the dissonance of the trill's upper note on the third beat; otherwise we lose the tension that the trill offers. This is convenient when performing the work on a natural horn where the *f*#" is a flat note and the trill serves to disguise the intonation. (The upper note *g*" is normally reliably in tune.) One suspects that the trill in bar 60 could serve a similar purpose: i.e., to hide the out-of-tune *g*#" . We can also insert a cadential upper note trill on the third beat of bar 11 since this is marked in the original part in the same context in bar 114.

We should avoid two traps in performing these trills:

- Starting on the upper note, we must play that upper note ahead of the beat. It must stay where we want the dissonance to tell; otherwise we lose the musical tension that resolves one beat later.
- The trill does not require a turn at the end (sometimes known as a *nachschlag*), despite the existence of recordings where players insert one. Not much time is available to squeeze it in, and for many players it is not easy to perform on a natural





horn. If Bach had intended this turn, he would surely have written it out; for example, as he did in the horn parts in Brandenburg Concerto No. 1 and Cantata 40.

The relative importance of the beats of the bar should also be borne in mind. The second note may have gained in importance in the horn player's mind, but actually the first beat of the bar should carry the most emphasis. The second note shouldn't be louder just because it is higher, and in any case we should leave space for the next down beat to be a strong note. In baroque music, the first beat of the bar is normally played more strongly than the others unless there is a good reason not. One argument that can be made is for a hemiola in bars 10 & 11 in the approach to the cadence. This is where in triple time over two bars (normally just before the cadence) a stress is given to beats 1 and 3 in the first bar, then the second beat in the second bar. In this instance I wouldn't advocate making too much of this because the bass line doesn't make it a clear-cut interpretation, but it can make for an interesting option in performance.

All of this background has helped me perform this horn part, but it can all count for nothing when encountering a conductor who can demand a slow tempo that requires extra breathing points, dynamic patterns that make the performance more difficult, and ornamentation that goes against the prevailing style. In this instance it might be helpful to think about my experience with one well-known conductor who came over to me after the rehearsal while I was packing away my horn. He looked at my wide hooped natural horn in D and couldn't see the subtly hidden vent hole that was under my hand at that moment. "So, did you play all that without your hand in the bell then?" "Yes", I replied. "And so you are liping all those notes in tune?" I explained that actually I was using a vent hole which I opened to improve the tuning of the f and the a (the out-of-tune 11th and 13th harmonics). "They didn't have vent holes in Bach's day, did they?" he said, grinning as if he had caught me out – this after not noticing that I was using it, or that the trumpet players were using vent holes too. Without thinking about the diplomatic consequences I replied: "No, but did they have conductors in those days either?" He left me saying that he would have to look that one up.

Regardless of the theological discussion one can have about this setting of the Mass,<sup>6</sup> what is evident on a close examination of the music is that Bach was doing something not only special, but unusual and risky when writing this music. The choice of instruments in the *Quoniam* is unique, and the character of the horn writing differs from any other horn part

of the era or since. It has the potential to be spectacularly disappointing in performance, but with intelligent and capable hands it can leave an audience mesmerised with its extraordinary noble power leading into the burst of energy of the *Cum Sancto Spiritu*, the next uplifting chorus with full orchestra. Let us choose to make its performance have this positive affect.

Andrew Clark studied with Anthony Halstead, Anthony Chidell, and Jeffrey Bryant at the Guildhall School of Music and Drama in London and has been principal horn in many early music ensembles, such as London Classical Players and Academy of Ancient Music. He now lives on Vancouver Island, Canada, where he makes and customizes instruments.

### Notes

<sup>1</sup>Interestingly, the interval regularly associated with God is the perfect 5th – the first interval the voice sings, described by Wilfred Mellers as a "godly fifth," in *Bach and the Dance of God*, p. 204.

<sup>2</sup>Before the addition of the tuning slide around 1760, horns were tuned by means of adding or removing short tapered shanks between the mouthpiece and horn, or between the crook and the corpus of the horn.

<sup>3</sup>Judy Tarling *The Weapons of Rhetoric, a guide for musicians and audiences*, p. 78

<sup>4</sup>Ibid. citing Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, appendix A and C. Cessac, Marc-Antoine Charpentier, pp. 384, 406-07.

<sup>5</sup>Precisely where this first section might end could be open to discussion. Measures 33 to 44 are similar to the opening 2 bars, now in the dominant key, with the voice taking the same musical role as the horn in the opening (a quoting *ritornello*, if you will) but here the horn interjects against the vocal line. Measures 45 to 53 seem to me to be quite a new development: for the first time the first bassoon has sustained notes in the horn part there are ascending sequences of 16th notes instead of descending ones; and there are passing modulations through keys from A, to D, E, and back to A. Nevertheless, in *Bach and the Dance of God* (p.204), Wilfred Mellers states that, "At bar 53 an ornamented version of the original motive leads to an extensive middle section." Yet in the previous paragraph he refers to "the spacious 32 bar paragraph" of the first section.

<sup>6</sup>Despite his Protestant employment and practice, Bach turned to the Roman Catholic form for this setting.

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*The Philadelphia Orchestra*

Photo: Chris Lee/The Philadelphia Orchestra Association



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The Philadelphia Orchestra*



**Jennifer Montone**  
*Principal  
The Philadelphia Orchestra*



**Shelley Showers**  
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**Denise Tryon**  
*The Philadelphia Orchestra*



**Daniel Williams**  
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The information below pertains to all IHS Award and Contest Programs. Please read this information before completing any application material.

Applications for all IHS awards and contests are available at [hornsociety.org](http://hornsociety.org) (Programs -> Awards & Competitions) or by contacting the IHS Executive Secretary.

The preferred language for applications is English; however, applicants whose native language is not English may submit applications in their native language, with an English translation. Applicants may seek and receive outside assistance in completing this translation, but versions in both languages must be submitted.

Recorded materials for all IHS contests and awards must be in MP3 Audio.

Previous first prize winners are ineligible to participate in the same award or contest. All awards must be used in the year they are awarded. Awards including IHS memberships will include a membership extension for current members.

The International Horn Society reserves the right to cancel competitions or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.

### Premier Soloist Competition

The purpose of this competition is to nurture and develop the great horn soloists of the future. All finalists are expected to pay for travel to the Symposium and register as a participant.

- **Awards:**

First Prize: \$1500 and a three-year IHS membership.

Second Prize: \$1000 and a three-year IHS membership.

Third Prize: \$500 and a three-year IHS membership.

- **Age Requirements:** Hornists under 25 years of age on July 29, 2013 may apply.

- **Application Requirements:** Applications must be submitted to the IHS Executive Secretary (see above) and must include a recording containing performances of the following required works.

- **Three Repertoire Requirements for the Recorded Performances:**

1. First Movement (with piano or orchestra) from one of the following:

- W. A. Mozart Concerto No. 2, K. 417
- W. A. Mozart Concerto No. 4, K. 495
- Richard Strauss Concerto No. 1

2. An unaccompanied solo work from the 20th or 21st century

3. One of the following works (with piano):

- Eugène Bozza *En Forêt*, op. 41
- Paul Dukas *Villanelle*
- Robert Schumann *Adagio and Allegro*, op. 70

- **Judging:** Applications will be judged on the quality of the recorded performances (including the fidelity level). Individual identification of recordings will be removed by the Executive Secretary before being submitted to the judges to ensure anonymity. The judges will select up to five finalists to compete at the forthcoming IHS International Symposium.

Finalists will perform the same concerto and work with horn and piano that was submitted to the judges. A rehearsal with a staff accompanist will be arranged for finalists who do not bring their own accompanist. All finalists will receive written evaluations of their performance.

- **Deadlines:** Completed applications, including both an application form and a recording of the three required selections, must be received by the IHS Executive Secretary (see above) no later than May 1, 2013. Applicants will receive notification of the awards by June 1, 2013.

### Frizelle Orchestral Audition Contests

The Dorothy Frizelle Memorial Fund (biography appears on the IHS website) was established in her memory to support the study of orchestral horn playing at IHS workshops.

- **Award:** One winner may be selected in each category (High and Low). Winners will receive an orchestral coaching session from an orchestral artist at the Symposium and a one-year IHS membership.

- **Age Requirements:** Full-time students under 25 years of age on July 29, 2013 may apply.

- **Application Requirements:** Applicants can sign up online. If space is still available, applicants can sign up at the pre-competition master class. Applicants will be required to show proof that they are full-time students and registered for the symposium. Applications will be accepted in the order they are received.

A required pre-competition master class that will cover both the excerpts required and the expectations of the judging committees in performance and audition decorum will be held during the first few days of the symposium. After the master class, rosters for the high and low horn auditions will be established. Anyone not attending the full master class will not be eligible to compete.

- **Repertoire Requirements:**

- **High Horn:** (1st horn parts unless otherwise specified)

1. Beethoven Symphony No. 7, 1st mvt., mm. 89-101
2. Brahms Symphony No. 2, 2nd mvt., mm. 17-31
3. Ravel *Pavane pour une enfante défunte*, opening solo
4. Strauss, R. *Ein Heldenleben*, mm. 1-17
5. Strauss, R. *Till Eulenspiegel*, 1st horn, mm. 6-20; and 3rd horn, 19 m. after No. 28 – 1 m. before No. 30
6. Tchaikovsky Symphony No. 5, 2nd mvt. solo

- **Low Horn:**

1. Beethoven Symphony No. 3, 2nd horn, 3rd mvt. Trio
2. Beethoven Symphony No. 9, 4th horn, 3rd mvt., mm. 82-99
3. Shostakovich Symphony No. 5, 1st horn, 1st mvt, No. 17 - 21
4. Strauss, R. *Don Quixote*, 2nd horn, Variations 7 & 8
5. Strauss, R. *Ein Heldenleben*, 2nd horn, 4 m. after 3 to 1 m. after 5
6. Wagner, R. *Prelude to Das Rheingold*, 8th horn, mm. 17 - downbeat of 59

- **Judging:** All participants will receive written evaluations of their performances by the judges. Details concerning the location and time of the contest will be listed in the Symposium program.

### Barry Tuckwell Award

The Barry Tuckwell Award was established in 1997 to honor the IHS Founding President and is designed to encourage and support worthy horn students as they pursue education and performance opportunities by attending and



participating in horn master classes or workshops throughout the world.

- **Award:** One award of up to \$500 will be used to help pay the registration, room and board, and travel costs to attend any master class or symposium in which the applicant will study with master hornists and perform. The winner will also receive a one-year IHS membership.

- **Age Requirements:** Applicants must be age 18-24 on January 1, 2013.

- **Application Requirements:** Applications must be submitted to the IHS Executive Secretary. A complete application must include:

1. A completed Tuckwell Award application form, including two brief essays.

2. A recording of the applicant playing one movement of a concerto or sonata (with piano), one etude, and two orchestral excerpts.

3. Two letters of recommendation, submitted directly to the Executive Secretary by the recommending parties, including an assessment of the applicant's financial need.

- **Judging:** Applications will be judged on a combination of ability, character, motivation, goals, financial need, and opportunities available at the selected venue.

- **Deadlines:** Completed applications must be received by the IHS Executive Secretary no later than April 1, 2013. Applicants will receive notification of the awards by May 1, 2013.

This award is payable directly to the symposium or master class artist, or to the winner upon submission of receipts for expenses.

## Jon Hawkins Memorial Award

Jon Hawkins was a Life Member of the IHS, just starting his career as a professional musician when he met his death in a traffic accident. His parents, Neil and Runa Hawkins, established this award as a memorial to their son. A biography of Jon Hawkins appears on page 108 in the October 1992 issue of *The Horn Call*.



*Jon Hawkins, 1965-1991*

The purpose of this award is to encourage the attendance of deserving, highly motivated horn students at the annual IHS symposiums, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources.

- **Award:** One award up to \$1,500 (US) to be used for the registration fee, room, board, and travel costs to the 2013 IHS Symposium. In addition the award winner will:

- receive instruction from a symposium artist, in the form of a private lesson or master class;

- give a solo performance at the Symposium;

- receive a copy of Werner Pelinka's Concerto for Jon;

- receive a one-year IHS membership.

- **Age Requirements:** Hornists under 24 years of age on July 29, 2013 may apply.

- **Application Requirements:** Applications must be submitted online (see above). A complete application must include:

1. A completed Hawkins Memorial Award Form, including three short essays.

2. A recording of the applicant's playing including at least two contrasting works that represent a range of the applicant's performing abilities.

3. One letter of recommendation, submitted directly to the Executive Secretary by the recommending party.

- **Judging:** The winner will be selected on the basis of performance ability, a demonstrated need for financial aid in order to attend the upcoming workshop, and personal motivation.

- **Deadlines:** Completed applications must be received by the IHS Executive Secretary no later than May 1, 2013. Applicants will receive notification of the awards by June 1, 2013.

## Paul Mansur Award

This award, named for the longtime Editor of *The Horn Call*, Emeritus Dean, and IHS Honorary Member, Paul Mansur, provides opportunities for full-time students attending the IHS international symposium to receive a lesson from a world-renowned artist or teacher.

- **Award:** Private lesson with a Featured Artist or Advisory Council Member at the IHS international symposium and a one-year IHS membership.

- **Age Requirements:** One award for full-time students 18 years or younger on July 29, 2013. One award for full-time student 19-26 years on July 29, 2013.

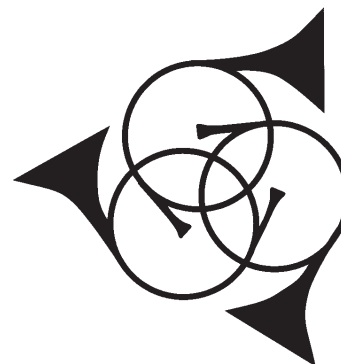
- **Application Requirements:** Applications must be submitted to the IHS Executive Secretary (see above). A complete application must include:

1. A completed Mansur Award Application Form, including an essay from the applicant on the subject of how attending and receiving a lesson during the symposium will enhance the student's education.

2. Proof of full-time public or private school, conservatory, or university enrollment must be provided at the time of application; students must be enrolled in the academic term immediately preceding the symposium.

- **Judging:** Essays will be evaluated for both content and grammar, so time and care in preparation is encouraged.

- **Deadlines:** Completed applications must be received by the IHS Executive Secretary no later than May 1, 2013. Applicants will receive notification of the awards by June 1, 2013. This award does not include any financial assistance to attend the symposium.





**Minutes of the 2012 General IHS Meeting,  
Saturday, May 19  
University of North Texas Student Union Lyceum  
submitted by Marian Hesse**

President Frank Lloyd called the meeting to order at 9:06 am. In attendance were Advisory Council members John Ericson, Shirley Hopkins, Marian Hesse, Leighton Jones, Peter Luff, Susan McCullough, Joe Ognibene, Nozumo Segawa, David Thompson and Geoff Winter. Advisory Council members Lisa Bontrager, Ken Pope, Jonathan Stoneman and Bill VerMeulen had been present but were unable to attend the General meeting. Also present were Executive Secretary Heidi Vogel, Publications Editor Bill Scharnberg, Assistant Editor Marilyn Bone Kloss, Webmaster Dan Phillips, Online Music Sales Coordinator Darren Robbins, Regional Workshop Coordinator Brent Shires, Symposium Exhibit Coordinator Rose French, Book and Music Reviewer Jeffery Snedecker, and International Symposium Coordinator Nancy Joy.

President Lloyd welcomed the IHS membership and introduced the Advisory Council. President Lloyd thanked the departing Advisory Council members for their years of service (Vice President David Thompson, Secretary/Treasurer Jonathan Stoneman, and Nozumo Segawa). Newly elected and re-elected members Lisa Bontrager, Ken Pope, and Bruno Schneider were announced as well as those elected during the Symposium: Leighton Jones, Marian Hesse, Jeff Nelson, and Young Yul Kim. Also introduced were the newly elected officers Frank Lloyd, President; Joseph Ognibene, Vice President; and Marian Hesse, Secretary/Treasurer.

Tobi Cisin moved (Alan Orloff seconded) to approve the Minutes of the 2011 General Meeting as published in the October 2011 issue of *The Horn Call*. Motion passed.

Executive Secretary Heidi Vogel reported that as of May 1, 2012, the HIS membership totaled 2956 members from 46 different countries. There are 3154 people who have registered for free access to the IHS website. There has been a .05% decrease in the number of paid memberships. The finances of the Horn Society are healthy at this time. An audited financial statement prepared by a Certified Public Accountant will be on the website and in the October 2012 *Horn Call*.

Publications Editor, Scharnberg, thanked Marilyn Bone Kloss and Ed Glick for their proof reading of IHS publications and encouraged members to send articles for consideration, in addition to any photos from the current Symposium.

Webmaster Dan Phillips reported that the IHS took ownership of the horn sales website, [hornplayer.net](http://hornplayer.net), and as of October it became integrated into our website. Anyone can still post a free classified ad. As of the morning of May 19, 2012, there were 146 active ads. The website also includes a teacher database (membership required) and sections listing.

Workshop Coordinator, Nancy Joy, thanked Bill Scharnberg and the faculty, staff and students of the University of North Texas for a tremendous week. She introduced the host of the next workshop. Dan Phillips, host for IHS 45, invited everyone to come to Memphis in July 2013 to hear featured artists including Eric Ruske, Liz Freimuth and members of the Concertgebouw Symphony Orchestra.

Symposium Exhibits Coordinator, Rose French, thanked the exhibitors and asked everyone to encourage potential exhibitors to contact her.

Marian Hesse reported on the Regional Workshop Assistance Fund, stating that there have been eleven workshops funded since the last General Meeting. The workshops took place in nine states (one state had two workshops) and one occurred in Canada. As

in past years, applications are assessed in the order in which they are received. This year all applicants received the amount requested and none were turned down.

Elaine Braun, the Regional Area Coordinator for the United States, encouraged representatives to contact her once per year and keep her informed about what activities have been occurring in their areas. President Lloyd and Braun presented recognition awards to the following area representatives: Barbara Chinworth, AZ; David Elliot, KY; Dan Heynen, AK; Marilyn Bone Kloss, MA; Jean Martin-Williams, GA; Jacqueline Mattingly, NE; Patrick Miles, WI; Alan Parshley, VT; and Brent Shires, AR.

Vice President Joseph Ognibene announced the IHS Scholarship Winners. The 2012 Tuckwell Scholarship was awarded to Trevor Nuckols. Austin Larson was the winner of the Jon Hawkins Memorial Scholarship and the Paul Mansur Scholarship (over 18). The Paul Mansur Scholarship (under 18) was awarded to Rory Onishi. The Dorothy Frizelle Memorial Orchestra Scholarships were won by Esteban Garcia (high horn) and Ben Korzelius (low horn). In the Premiere Solo Competition there were fourteen applicants and five finalists: finalist Caroline Harris, finalist Michael Hill, Joshua Robinson (3rd place winner), Shelby Nugent (2nd place winner), and Trevor Nuckols (1st place winner).

John Ericson reported on the Thesis Lending Library which is housed at the University of Iowa and managed by Kristin Thelander. The Thesis Lending Library has a large selection of dissertations which are unavailable elsewhere and are available to any member for a \$45 (returnable) deposit. Ericson reported that fourteen dissertations were borrowed last year.

Reporting on the Meir Rimmon Commissioning Assistance Fund, Ericson said there have been more than sixty new works supported by this fund since its founding in 1989. For further information, check the IHS website.

Daren Robbins, coordinator of Online Music Sales, reported that OMS has been operational for two years and the name has been changed from Online Music Library to Online Music Sales. Daren Robbins, Dan Phillips and Jeff Snedecker have been reviewing music for publication consideration. Please submit music for review; the commission is 25 percent to the composer.

Frank Lloyd thanked Paul Basler for his work as Composition Contest Coordinator and welcomed Randall Faust as the new Coordinator.

Robert Paxman, of Paxman Musical instruments, was awarded an Honorary Membership. Gail Williams, noted Chicago Symphony hornist, soloist, and teacher was named an Honorary Member. Host Scharnberg nominated Anthony Brittin and Ronald Lemon as recipients of the Punto Award and the Advisory Council approved the awards. Nancy Fako was awarded the Medal of Honor for services to the International Horn Society.

Frank Lloyd thanked former President Barry Tuckwell for being in attendance at the meeting and participating in the conference. In answer to questions from the floor, it was noted by Executive Secretary Heidi Vogel that the Walter Lawson Fund has achieved the \$5000 mark, so it is permanently established and still accepting further donations. The Friendship fund is available for further contributions.

Milton Kicklighter moved to adjourn (Brent Shires seconded) and the motion passed. President Frank Lloyd adjourned the meeting at 9:31 am.



## IHS Thesis Lending Library reported by Kristin Thelander

My university (University of Iowa) now holds a contract with Proquest, so I am able to print recent theses at no charge. This year nine titles were added to the previous library of 173. One additional thesis was donated to the collection by its author, bringing the total to 183. The theses are available for IHS members to borrow for a three-week period.

Fourteen theses were borrowed from the IHS Thesis Lending Library in 2011 and early in 2012, which is about the same as last year. The titles of the recently acquired thesis are printed below and a complete list can be seen on the IHS website.

The IHS supports this project by paying for the cost of mailing theses out upon request. Borrowers submit a refundable deposit with their requests (\$45 per thesis) and return theses at their own expense.

Donations\* and acquisitions for the year 2012 include:

Astaiza, Andrey Mijail. "An Analysis and Discussion of Performance Practice Issues in Two Contemporary Compositions for Horn: György Ligeti's Trio Für Violine, Horn Und Klavier (1982) and Esa-Pekka Salonen's Concert Étude for Solo Horn (2000)." D.M.A. diss., University of California-Los Angeles, 2010. UMI# 3462865.

Cheung, Anthony. "Ligeti's Magic Horn: Parallel Universes of Tuning and Tradition in the Hamburg Concerto." D.M.A. essay, Columbia University, 2010. UMI #3420770.

Corey, Charles. "Pitch and Harmony in György Ligeti's Hamburg Concerto and Syzygy for String Quartet [by Charles Corey]." Ph.D. diss., University of Pittsburgh, 2011. UMI#3472016.

Craig, Genevieve Leigh. "James Chambers: His Life, Career, and Pedagogy." D.M.A. document, University of Oklahoma, 2011. UMI # 3488274.

Falvey, Joseph. "An Equipment Guide to Performing Baroque Horn Music." D.M.A. essay, University of Miami, 2011. UMI #3456330.

\*Hart, Leslie J.B. "Improvisation in the Collegiate Horn Studio." D.M.A. diss., Eastman School of Music, University of Rochester, 2011. UMI #3486404.

Leverenz, Anna Marie. "The Debated Authenticity of Franz Joseph Haydn's Concertos for Horn: An Historical and Theoretical Approach to Attribution." D.M.A. document, College-Conservatory of Music, University of Cincinnati, 2010. UMI #3491252.

Maltese, Casey Natale. "A Performance Guide of Selected Works for Horn and Mallet Percussion." D.M.A. essay, University of Miami, 2011. UMI #3456349.

Manfredi, Guglielmo. "Perspectives on Auditioning: An Examination of Professional Horn Players on Auditioning." D.M.A. essay, University of Miami, 2011. UMI # 3491146.

Thayer, Heather Lewiese. "Helen Kotas (1916-2000): A Female Pioneer in Major US Orchestras." D.M.A. diss., University of North Texas, 2011. UMI #3486513.

From Audited Financial Statements Prepared by Carbonaro DeMichele CPAs

### Statement of Financial Position

For the Year Ended December 31, 2011

#### Assets

<b>Current Assets</b>	
Cash & Cash Equivalents	\$214,059
Accounts Receivable	16,694
Inventory	4,727
Total Current Assets	235,480
<b>Other Assests</b>	
Fidelity Investments – CDs	76,218
<b>Total Assets:</b>	<b>\$311,698</b>

#### Liabilities and Net Assets

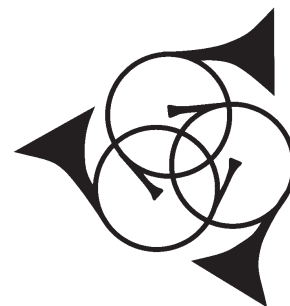
<b>Current Liabilities</b>	
Accounts Payable	\$6,585
Total Current Liabilities	6,585
<b>Net Assets</b>	
Unrestricted	120,963
<b>Temporarily restricted:</b>	
Advance Memberships	66,335
Scholarship	98,719
Friendship	19,096
Total Temporarily Restricted	184,150
Total net assets	305,113

**Total liabilities and net assets:** \$311,698

### Statement of Activity

<b>Revenue:</b>	<b>Total</b>
Dues	\$88,361
Advertising	54,526
Workshop Income	105,543
Invest Inc	1,889
Scholarship	5,144
MD Sales	5,029
Donated Inventory	1,000
General Donations & Support	890
Royalties	1,394
Friendship Donations	645
Publication sales	330
Manuscript Revenue	421
<b>Total Revenue</b>	<b>\$265,172</b>
<b>Expenses:</b>	
International Workshop	\$86,172
Printing	51,570
Contract Labor	46,401
Postage Freight	18,236
Travel	10,832
Commission Assistance	9,500
Professional Services	4,964
Bank Fees	3,919
Regional Workshops	3,800
Scholarships	3,700
MD Expense	3,480
Web Site Expenses	1,498
Miscellaneous	968
Office Expenses	807
Ad Expenses	465
Computer	298
Copyright Fees	195
Thesis Lending	57
<b>Total Expenses:</b>	<b>246,862</b>
<b>Excess Revenue Over (Under) Expenses</b>	<b>\$18,310</b>

The complete audited financial statements are available on the IHS web site or by request from the IHS Executive Secretary.





**Volume XLII (October, 2011 – May, 2012)  
Featured Articles**

**Volume XLII, No. 1 (October, 2011)**

- Pickering, Norman C. "My Career in Music." 36-38.  
Neuffer, Paul. "Vincent DeRosa Reminisces – As Told to Paul Neuffer." 49-51.  
Hellweg, Claire. "Tusen Takk: A Thousand Thanks to Frøydis Ree Wekre." 62-63.  
Stevens, Paul. "Why We Play the Horn." 66-67.  
Pervin, William J. "Stopping the High F Horn." 67.  
Robertson, Karen. "Comparing Experiences: US-Trained Horn Players in Germany, Part III." 84-86.  
Eisenberg, William. "Verne Reynold's Etude No. 6 from 48 Etudes." 90-93.  
Fox, Fred. "Sure Shot Playing (or the 'hanging lip')." 93.  
Caluori, Nicholas. "Musings and Milestones – A Spotlight on Gregory Hustis." 94-97.  
Gillie, Gina. "Considerations for Undertaking an Independent Recording Project." 98-100.  
French, Rose. "Premiere of a Horn Concerto in Arizona." 101.

**Obituaries:**

- Douglas Kent (died 2010). 28.  
Frank Bueker (1919-2011). 28-29.  
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# Out the Bell: Why it is the “Horn” and not the “French horn”

by Elaine Braun

At the beginning of May I received an email from Joanna Borns who said she was a fact checker for the ABC television show *Who Wants to be a Millionaire?* Her question was: “Is it accurate to say that in 1971 the IHS recommended that the ‘French horn’ be called ‘horn’ partly because it was not actually developed in France?”

Well, she came to the right person! I was a member of the IHS Advisory Council (1982-1988) and remember much discussion about the English name of our instrument over ten years after that 1971 resolution! Do you respond “French horn” when people ask you, “What instrument do you play?” I think most of us do because it saves time over first responding, “the horn,” then to be confronted with, “which horn?” That being said, why did the Advisory Council of the International Horn Society (note not International French Horn Society) proclaim that our instrument is “the horn” and not “the French horn”?

I sent the following quote from Barry Tuckwell’s book *Horn* to Ms. Borns, but have no idea if the question was used on the TV show.

When William Bull, trumpet maker to King Charles II, moved his premises in London to a new address in the Haymarket, he announced (in the *Loyal Protestant and True Domistick Intelligence* of 7 March 1681) that he sold trumpets and ‘French horns,’ instruments that are alluded to in the royal accounts of that reign. The ‘Merry Monarch’ had travelled the continent during Cromwell’s Commonwealth, and often visited Versailles where Louis XIV, Charles’ uncle presided. A shared interest in outdoor sports and indoor entertainments resulted in the English king bringing back French tastes, including their French horns, after his Restoration.

This quote shows that the British deliberately imported the design of horns made in France but doesn’t go on to say why the “French horn” should not be the label used today for our instrument.

In an article, “The Horn!” by Harold Meek (first editor of *The Horn Call*) from the November 1970 *Music Educators’ Journal* and reprinted in *The Horn Call* of May 1971, he states,

Up until about twenty years ago it [the French horn] was the type of instrument that had been used in England almost exclusively since the days of the hand horn, Raoux being one of several French makers whose instruments were regularly imported into England and later copied there. At least one contemporary maker, the house of Besson, makes a clear distinction in their catalog between the French horn and the instrument we use here, which they term simply the double horn (in F and B<sup>♭</sup>, copied from the German model). So our British cousins have correctly called their instrument a French horn.

He goes on to write,

From hunting horns the instrument advanced to the natural horn or hand horn, and into orchestral use, and later on (about 1830) was adapted with valves, to evolve into our present-day instrument. In America it is known as the *horn*, in Germany as the *Horn*, in France as the *cor*, in Italy as the *corno*, and in Britain as the *French horn* (copied after the French-type instrument). The Russians refer to it as the *valt horn* (a transliteration as near to the Russian as I can come), which approximates the German *Waldhorn*, or natural horn without valves. In Japan it is the *horn*.

Composers and artists in the United States correctly refer to their instrument as the horn. But many general colleges and universities teach the term French horn. Music publishers sometimes use the term French horn; dictionaries erroneously continue to refer to the ‘horn, or more properly the ‘French horn!’ And teachers use the term, perhaps unknowingly.

Some argue that the use of “French horn” is an easy way to tell our instrument from a sax or a trumpet or any other instrument commonly referred to as one’s “horn.” Others learned the term from one teacher or another. Why not take the opportunity, however, to enlighten those who ask what instrument you play? When I am asked, I usually say, “some people call it the French horn!”

*Elaine Braun is currently the Coordinator of US Area Representatives and served on the IHS Advisory Council from 1982 to 1988.*

