The Horn Call
February 2013
Vol. XLIII, No. 2

The Horn Call

February 2013

Journal of the
國際圓号協会
l'Association internationale du cor
Internationale Horngesellschaft
La società internazionale del Corno
国際ホルン協会
국제호른협회
Sociedad internacional des Trompa
International Horn Society

The Horn Call

Journal of the International Horn Society

Volume XLIII, No. 2, February 2013

William Scharnberg, Editor

ISSN 0046-7928

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On the cover: James MacDonald's horns

The International Horn Society

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The International Horn Society recommends that HORN be recognized as the correct English label for our instrument.
[From the Minutes of the First IHS General Meeting, June 15, 1971, Tallahassee, Florida, USA]

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The Horn Call

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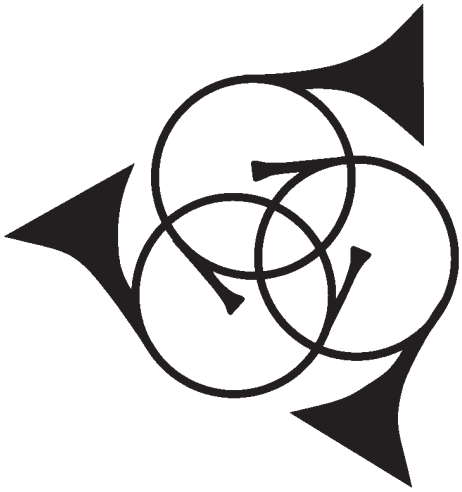
From the Editor
Bill Scharnberg

Dear Readers,

Happy New Year and we hope you enjoy this *Horn Call*! This issue has many interesting articles – perhaps a recond number – thanks to those who submitted them. Traditionally a postcard ballot is included with the February journal to vote for candidates nominated to serve on the IHS Advisory Council. When you read the News column, you will understand why no ballot is needed this February.

Hopefully, many of you have been surfing the Internet to see the list of featured artists for the 45th International Horn Symposium in Memphis this summer. An edited version of their biographies appears on pages 85-86 to whet your appetite. Host Dan Phillips has an extensive knowledge of the hornists of the world, particularly in the European arena, from his trips to gather the performances of excerpts which he posted on the IHS website. If you have not visited that area of our website, you should add it to your "must do" list.

Bill



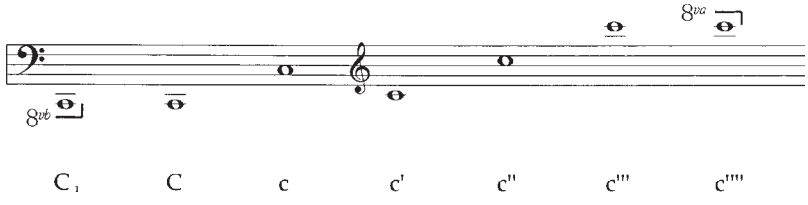
Guidelines for Contributors

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

A Christmas Story

As I ponder over the plethora of technical gadgets that found their way under the Christmas tree this Christmas past, I cannot help but feel that these days one has to have a certain technical dexterity that goes far beyond getting around our beloved instrument. The array of new computers, iPad minis and iPhones which emerged from the mountain of wrapping paper on Christmas morning would need to be set up with their new users, necessitating an intimate knowledge of how to get into the local W-LAN network, knowing the WEP code how to set up an email account, a Facebook account, security setting and everything else that would be required to get these technical gadgets of the 21st century to fulfil their promise. This can put a send a shiver down the spine of a lot of people!

Being a person who revels in the technical challenges of life, I rise to the challenge and do not dwell on the early years when my children were younger, which meant spending the rest of Christmas Day putting together models, trying to get toys to work – only to find that you had forgotten to buy a truck-load of batteries in all different shapes and sizes to make the toys come to life!

Although opening up a new world of super fast communication through email, text messaging, and the disembodied speaking assistant Siri, this new technology does not come without its problems. Take the orchestra opera rehearsals recently at my school, where the conductor almost cancelled the project due to the horn players' inattention and lack of concentration, missing and messing up entries, owing to the fact that several of them had their heads buried in their smart phones rather than in the music! A blanket ban of all gadgets in rehearsals ensued!

At least peace of mind comes in the fact that communication through music is a language that cannot be turned into text-speak and does not lend itself to any other form of 'simplification' – it requires, just like the words you speak, to be intelligible, logical, and from the heart - telling the story and not just speaking the words.

A small box was buried under the Christmas wrapping debris around the tree with my name on – it turned out to be an ink pen, something I'd actually been wanting for a while. Whether an attempt by Santa Claus to keep a semblance of traditional values in my methods of communication, or the desire to improve my handwriting – which I must admit will never achieve the speed of my typing – I am not sure. But one thing is for sure: I am looking forward to opening the box and getting to grips with my new writing implement, but as I sit here on my computer writing this, the small box is still sitting in the corner, unopened.

Frank Lloyd

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Dear Bill,

I just read my article in *The Horn Call*, and I'm rather surprised to see that my words have been significantly changed on the subject of the upper note trill. On p. 99, last paragraph you have it now as "we must play that upper note ahead of the beat," when I wrote: "By starting on the upper note we must not move that upper note to ahead of the beat on which it is written."

Since this totally reverses the meaning of what I said, and the subsequent sentence no longer makes sense, I feel rather misrepresented on the subject. Is there any chance of an "errata" being inserted into the next issue?

Regards,

Andrew Clark

Editor's note: I have no idea how this sentence got turned around. As a performer of Baroque music on natural horn myself, I have read about and attended lectures on the subject of ornamentation and agree with Andrew.

Those of you who have read the latest *Horn Call* might be almost as surprised as I was to see my name signed to the last letter to the editor. I had forgotten sending that "atta boy" in response to the criticism about publishing Polekh's autobiography.

Since I'm sure you are all wondering what Lemeshev and Kozlovsky sound like as a result of reading Polekh, not to mention my letter (that's a joke, folks), herewith are links to two of Lemeshev's earliest recordings. Both were recorded 18 May 1928 in Harbin, Manchuria.

First is the aria "Full of Wonders" from Rimsky-Korsakoff's *Snegurochka* (*The Snow Maiden).* I have no idea what the title is in Russian. Victor matrix no. XVE 01856-2, record no. 4068. This one is taken from a gorgeous vinyl pressing. The flip side of this disc is Billy's aria from *Trilby*, quite celebrated among record collectors, of which I also have a vinyl pressing. However, his pitch isn't as good, and he otherwise sounds uncomfortable in spots in Billy's aria, problems that do not plague the record linked below.

ampexguy.com/kiri/4068-a-lemshev.full.of.wonders.edited.declicked.fft.mp3

Second is Lenskii's aria from Act II (Kuda, kuda – Whither, whither) of Tchaikovsky's *Evegenii Onegin*. Victor matrix nos. XVE 01858-2 and XVE 01859-2, record no. 4069. This is the more famous and familiar of Lenskii's two arias. Note the exposed horn passage in the postlude. Lemeshev also recorded the first act aria in this Harbin series, but I don't have a copy. My pressing of this isn't so hot; I hope to upgrade it some day. However, it clears up pretty well after the first minute or so.

ampexguy.com/kiri/4069-lemeshev.kuda.complete-02.declicked.fft.mp3

Of the several singers (eight or so) who made recordings for Victor in Harbin in 1928, Lemeshev is the only one known to have made other discs. If you're interested in the background of the Harbin Victors, see: Maples, Houston. "Victor's Red Label Russians," *The Record Collector*, v. 46, no. 2 (June 2001): 134-143.

If you're really interested and don't live near a library that has *The Record Collector* (in the U.S. the only likely candidate other than the Library of Congress is the NYPL), I can send you a Xerox if you give me your snail mail address.

OK, so what about Kozlovsky? You're best served by tracking down his recording of the Britten Serenade, which will also allow you also to hear Polekh, including playing the prolog and epilog with valves. At all odds, this month is just crazy for me, and I do not have time to dig out, choose, and transfer Kozlovsky. Kozlovsky engenders strong opinions in most people: His singing is so ultra-expressive as to be *waaay* over the top in many peoples' opinion, sometimes including mine.

Howard Sanner [hornlist@terrier.ampexguy.com]

Editor's note: upon contacting Howard Sanner about the Britten Serenade recording, he replied, "Peter Hirsch, who usually knows, says he doesn't think the Polekh/Kozlovsky Britten *Serenade* has been reissued in its entirety. If true, it's too bad. It's about as unlike the versions with Pears as it can be and still be the same piece; but Kozlovsky's always interesting, even when you think he has absolutely the wrong idea of the piece. I hope to have time to eventually post a copy of the entire recording on my web site."

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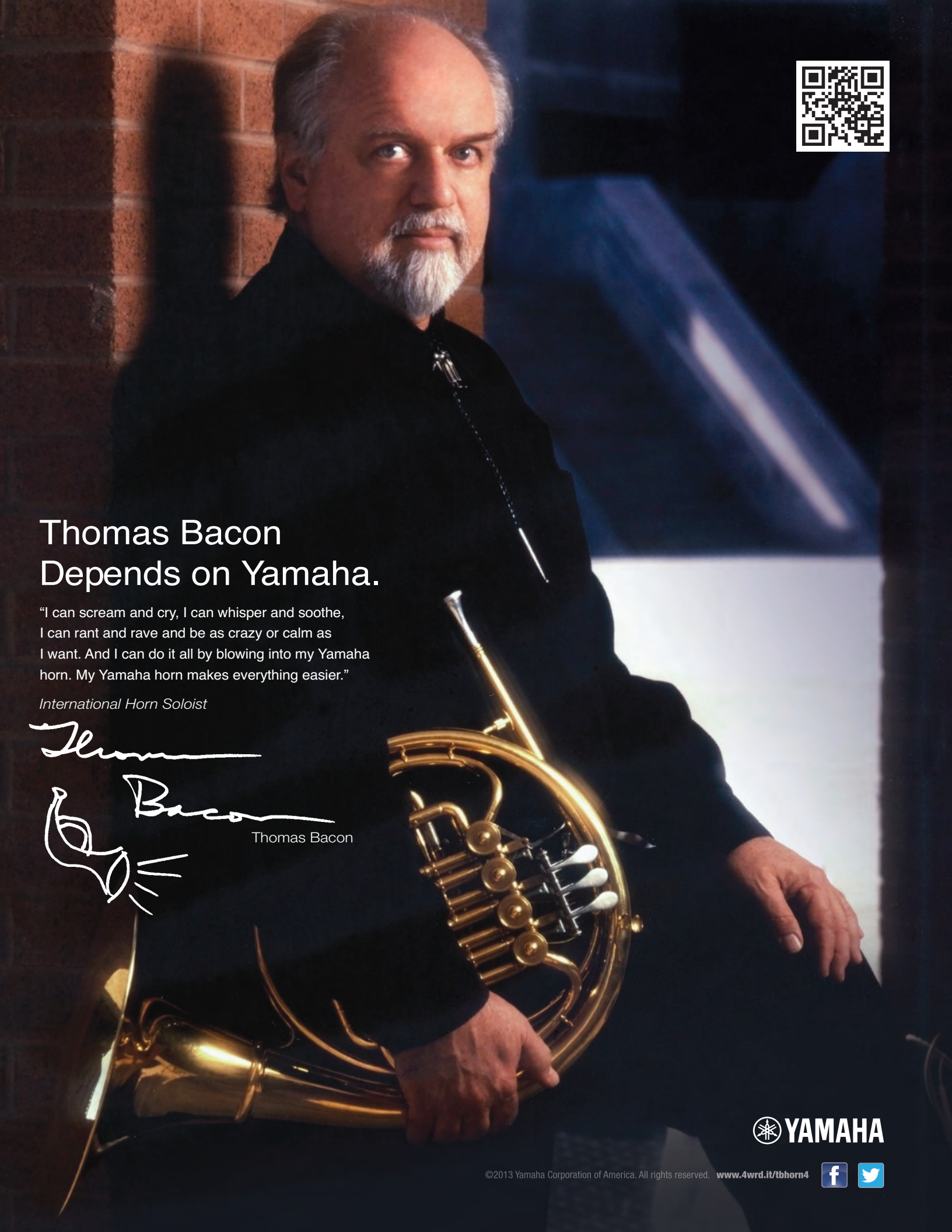
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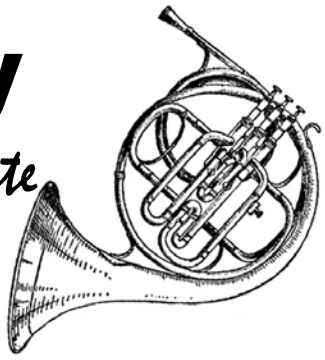

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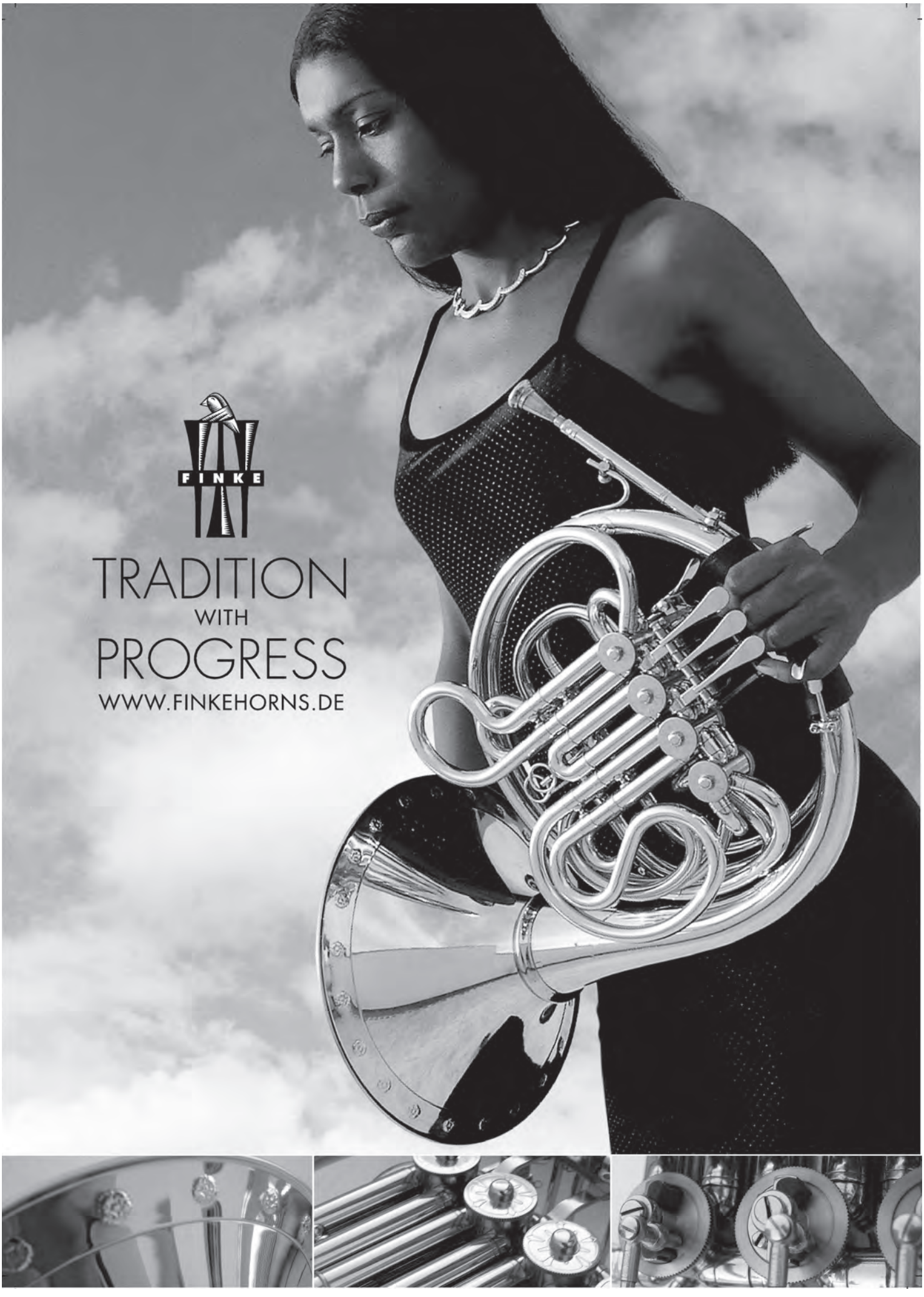
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IHS News and Reports

Kate Pritchett, Editor

Advisory Council Members Election

The IHS Bylaws state "The three nominees receiving the largest number of votes shall be declared elected." This year only one nomination was received. In accordance with Robert's Rules of Order §46, the Advisory Council (AC) of the International Horn Society has declared that the nominee has been elected by acclamation (see biography below).

The IHS Bylaws also provide that: "Vacancies may be filled by a majority vote of the Advisory Council for unexpired terms." The remaining two positions will be filled by election by the AC during annual meetings at the Memphis Symposium. Although the official nomination period has closed for the general election, the Council is open to receiving suggestions of names for potential candidates from the membership. The AC is concerned with keeping a balance of international representation on the Council.

Remember that the AC is "responsible for carrying out the aims and purposes of the Society and for determining Society policy." Any suggested names must be current IHS members, must be willing to serve, and should be able to attend annual symposiums (where the annual AC meetings are held), and must be able to respond to IHS business throughout the year via e-mail. To assist the AC in consideration of suggested names, please submit a short biography (150 words or less) along with contact information for the person to vice-president Joe Ognibene (vice-president@hornsociety.org). The AC will consider any suggested names when they elect AC members at the annual meeting.

Peter Luff has been elected to the Advisory Council three-year term of office beginning after the 2012 international workshop and ending after the 2015 international workshop. Australian-born horn player Peter Luff is Associate Principal Horn with the Queensland Symphony Orchestra and Senior Lecturer in Horn at the Queensland Conservatorium Griffith University. He holds a Bachelor's degree in performance from Adelaide University's Elder Conservatorium of Music and a Master's degree in conducting from the Queensland Conservatorium, Griffith University. As a professional horn player, Peter has performed with orchestras and ensembles including the Sydney Symphony Orchestra, Adelaide Symphony Orchestra, West Australian Symphony Orchestra, and Hong Kong Philharmonic. He is also a founding member of the chamber ensemble "Southern Cross Soloists." As a horn teacher Peter has tutored at institutions including the University of Queensland, Queensland University of Technology, National University of Singapore's Yong Siew Toh Conservatory of Music, Korean National University, and Shandong University (China). In 2010 Peter was the host of the 42nd International Horn Symposium in Australia and is a recipient of the Punto Award.

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**, **Jon Anderson**, **Donald Bell**, **Patrick Carlson**, **Marc Cerri**, **Peter DelGrosso**, **Sarah Holder**, **Eric Thomas Johnson**, **Hervé Joulain**, **Furuno Jun**, **Jeff Leenhouts**, **Edward Leferink**, **Eric Lesch**, **Cathy Miller**, **Kozo Moriyama**, **Michiyo Okamoto**, **Marc Ostertag**, **Jancie Philippus**, **Irit Rimon**, **Roberto Rivera**, **Hyun-seok Shin**, **A L Simon**, **Alexander Steinitz**, **Eiko Taba**, **Michael Thomas**, **Karen Sutterer Thornton**, and **Sachiko Ueda**.

News Deadline

The next deadline for news submissions is March 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.

The IHS Friendship Project

Please contribute to the IHS Friendship Project, which provides IHS memberships to hornists in countries where economic conditions or currency restrictions make regular membership impossible. Send contributions of any amount to Executive Secretary Heidi Vogel.

Composition Commissioning Opportunities

The IHS Advisory Council (AC) has approved $3500 to encourage new compositions for the horn. The Meir Rimon Commissioning Fund was founded in 1990 in memory of 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.

IHS Website

Advertising is available on the hornplayer.net section of the IHS website and in the "Updates from the IHS" newsletter emailed every two weeks to approximately 1750 subscribers. All ad positions are made available on a first come, first served basis. Ads function as links to a single URL of the advertiser's choosing, which opens in a new window or tab of the visitor's browser. For more information, or to reserve ad space on the IHS website, see bit.ly/TIgqJq. - **Dan Phillips**, Webmaster

Job Information Site

Send information about professional horn jobs to **Jeffrey Agrell** at 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.

Area Representative News

Welcome to new Area Representatives: **Thomas Hunt** (Ohio), **Gregory Lauer** (Pennsylvania), and **Jason Johnston** (Wyoming). Their contact information is on the IHS website at People -> Area Reps – US. - **Elaine Braun**, Coordinator

Coming Events

The **2013 Southeast Horn Workshop** will be held March 8-10 at Virginia Commonwealth University in Richmond VA, featuring guest artists **Annamia Larsson** and **Richard Todd**, along with James Naigus, composer in residence. Contact host **Patrick Smith** at psmith7@vcu.edu.

The Ville d'Avray/Paris International Competition for Brass Quartet will take place March 22-23, 2013 outside Paris. Held under the auspices of the French Music Confederation, the competition awards €2,500 in prizes. See ensembledecuivres.asso-web.com.

The **2013 Northeast Horn Workshop** will take place March 22-24 at the University of Connecticut in Storrs, hosted by **Robert Hoyle** (robert.hoyle@uconn.edu). Featured artists: **Eli Epstein**, **Randy Gardner**, **Michael Gast**, **John Clark**, and the **West Point**, **Coast Guard**, and **Hartford Symphony Quartets**. Solo competitions for high school and college students and adult amateurs. See csa.uconn.edu/horn/.

The **Western Illinois Horn Festival** will be presented by the Western Illinois Horn Institute and Western Illinois University on April 14, 2013. Guest artists include **Ted Thayer** and **Lisa Bontrager**. Contact host **Randall Faust** at 126A Browne Music Hall, Western Illinois University, Macomb IL 61455, 309-298-1300, RE-Faust@wiu.edu.

The **2013 Northwest Horn Symposium** will be held April 19-21 at Montana State University School of Music, jointly hosted by the Northwest Horn Society. The symposium features master classes, guided warm-up sessions, presentations, and performers, including **Eric Ruske** and **Michael Thornton**. Contact **Gina Gillie** at ginagille1@gmail.com or see montana.edu/wwwmusic/nwhs/.

The annual **Kendall Betts Horn Camp** will take place June 7-30, 2013 at Camp Ogontz in Lyman NH under the auspices of Cormont Music, a New Hampshire non-profit corporation. For the nineteenth consecutive year, Kendall hosts his unique seminar and retreat for hornists age 14 and above and all abilities 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 or contact Kendall Betts at PO Box 613, Sugar Hill NH 03586, 603-444-0299, kendallbetts@horncamp.org.

Member News

William B. Winkelman performed a horn recital at St. Michael and All Angels Episcopal Church in Tucson in June. The program included three new horn pieces by A. F. Schultz, who played organ on the recital. Nehemiah Powers assisted at the piano. Email winkelman@cox.net for information on these new works.

Brian G'froerer (formerly of the CBC Radio Orchestra and Vancouver Symphony Orchestra) was the horn coach at the 2012 summer training program of the National Youth Orchestra of Canada for his eighth and final year. **Gabe Radford** of the Toronto Symphony Orchestra will assume the audition and coaching duties in 2013. The 2012 NYOC section participated in a five-week training session with chamber music and orchestra rehearsals, then performed two orchestra programs that included music of Bartok, Prokofiev, Shostakovich, and Respighi on a tour of cities in Canada and the US.

NYOC 2012 Horns: (l-r, back): James Tizzard, Joshua Wood, Olivier Brisson, Brian G'froerer; (front) Emily Lair, Lyne Santamaria.

Corrado Maria Saglietti was the horn soloist on the premiere of his own composition, *Souvenirs* for horn and string ensemble, conducted by Antonmario Semolini, at the 35th International Festival ANTIDOGMA MUSICA 2012 in Manta, Saluzzo, Italy in June.

Corrado Maria Saglietti premiering his Souvenirs in Italy in June.

Hornswoggle San Diego recently performed the US national anthem at a Padres/Braves baseball game in August. Thirty horn players and one tubist played in front of 21,000 baseball fans. See hornswogglesandiego.com.

Hornswoggle San Diego performing at a Padres/Braves game.

David Johnson, professor at the Conservatorio della Svizzera Italiana in Lugano, held a Horn Day for young players in September. Horn players from around Switzerland worked with Professor Johnson and the conservatorio's natural horn instructor, **Andreas Kamber**.

David Johnson conducts an ensemble from the Lugano Horn Day

Luis Garcia was the horn soloist at the world premiere of Fernando Morais's Concerto for Horn and Orchestra in Brasília, Brazil in October.

Abby Mayer will coach the brass and winds of the Orange County Youth Orchestra in Monroe NY. In November, the OCYO accompanied the Young Women's Chorus from Prague, Czech Republic at the Bohemian Culture Center on East 73rd Street in New York City.

Joe Kirtley, horn teacher at the Hong Kong Academy for Performing Arts, gave a lecture recital featuring the Britten Serenade on November 22 (Britten's birthday) with tenor David Quah and pianist Hsu Wei-en. As principal horn of the City Chamber Orchestra of Hong Kong, Joe will be joined by London tenor Nathan Vale to perform the Serenade again in February as part of the Hong Kong Arts Festival's THE BRITTEN 100 PROJECT.

Andrew Bain, who recently moved from Australia to the US to be principal horn of the Los Angeles Philharmonic, was featured at the UBS Chamber Music Festival of Lexington (KY) in August and September. In addition to conducting master classes, Andrew performed on each of the festival concerts, including Quintet for Horn and Strings by Australian hornist and composer Philip Hall [see Marilyn Bone Kloss's article "Australian Composers for the Horn," *The Horn Call*, February 2011]. This work is a companion for the Mozart K.407 Quintet and calls for 1 violin, 2 violas, and cello. Other works were the Brahms Trio, the Mozart Quintet K.407, Krol's *Laudatio*, and **Eric Terwilliger**'s arrangement of *Till Eulenspiegel*.

Andrew Bain performing the Brahms Trio with Nathan Cole, violin and Alessio Bax, piano at the Chamber Music Festival of Lexington

Patrick Miles and the University of Wisconsin-Stevens Point hosted Yo-Yo Ma and the Silk Road Ensemble in October, the highlight of which was a master class, at which hornist **Renee Millar**, violinist Brittany Musumeci, and pianist Mark Vach performed the first movement of the Brahms Trio. In November, members of the Horn Club of UWSP drove to Chicago for a CSO performance of Mahler's Symphony No. 3, performed a joint recital with the UWSP Low Brass studio, and hosted **Jeffrey Agrell** for a day of clinics, master classes, and a recital. The studio hosted the 22nd Annual UWSP Horn Fest, which is the longest running of its kind in Wisconsin, including performances by all the UWSP brass ensembles, the Wisconsin Rapids Horn Ensemble, and the massed festival choir.

Brittany Musumeci, Mark Vach, and Renee Millar perform Brahms for Yo-Yo Ma.

James Sommerville, principal horn of the Boston Symphony Orchestra and music director of the Hamilton (ON) Philharmonic Orchestra, led the New England Conservatory Youth Philharmonic Orchestra in February, substituting for BSO assistant conductor Marcelo Lehninger in music of Higdon, Ravel, and Mussorgsky.

Jeff Nelsen soloed and conducted the winds, brass, and percussion of the Daejeon Philharmonic in Korea – he will be playing the Schumann *Konzerstück* there next September. He performed Matthias Pintcher's *Sonic Eclipse* with the Indiana University New Music Ensemble with fellow IU faculty, trumpeter John Rommel and conductor David Dzubay. Jeff played Strauss's Concerto No. 1 in Portland, Maine, and Elizabeth Raum's *Sherwood Legend* in Alberta, Canada, and was the keynote speaker at the Alberta Music Educator's conference. He worked with **Bill VerMeulen** on Carnegie/Royal Conservatory's "Achievement Program" horn syllabus, and performed Mahler 3 with the Cincinnati Symphony. Jeff held the first annual "Fearless Auditioning for College Applicants" at IU in January and will hold his seventh annual "Fearless Performance" summer seminar May 29-June 3. He will be at Brevard

June 23-July 13, and performing with his mezzo-soprano wife, Nina, at the IHS symposium.

Laura Klock's horn studio at the University of Massachusetts Amherst joined the trombone and tuba/euphonium studios in a concert featuring each studio's ensemble, concluding with a transcription for the combined group of "Mars" from Holst's *The Planets*. On another program, Laura was joined by faculty colleagues Greg Spiridopoulos on trombone and John Bottomley on tuba to premiere Salvatore Macchia's Links for Horn, Trombone, Tuba, and Electronics.

UMass Amherst hornists and friends "preparing" for the Low Brass Fest

Julie Landsman's studio at Juilliard gave a recital in November with horn solos and quartets, featuring *Elegy for Gretchen* by Wayne Lu in honor of **Gretchen Snedeker** and the *Hansel and Gretel* "Prelude-Chorale" by Humperdinck, arranged by **Jeffry Kirschen** in honor of **Jerome Ashby**. Juilliard offers a memorial scholarship in Jerome Ashby's name, of which **Trevor Nuckols** was the first recipient.

Juilliard studio (l-r): Trevor Nuckols, David Raschella, Andrew Fierova, Michelle Baker, Julie Landsman, Jenny Ney, Roy Femenella, Joseph Betts, and Seann Trull.

Don Krause (Neenah WI) continues to expand his Hornsaplenty Christmas concerts, with ten sites participating in 2012 and at least five more anticipated for 2013.

Hornsaplenty Christmas in Cincinnati

Geoffrey Winter (American Horn Quartet) performed with the Icelandic Horn Society (HornIs) at the Music School in Garðabær, Iceland in November. The program included octets by Humperdinck, Rossini, Jöstlein, and Sveinbjörn Sveinbjörnsson. **Joseph Ognibene** joined Geoff for a performance of the *Suite for Two Horns* by Alan Civil. The program also included performances by the 20-member youth ensemble of **HornIs**. The other horn players of the HornIs octet were **Emil Friðfinnsson**, **Lilja Valdimarsdóttir**, **Jóhann Björn Ævarsson**, **Guðmundur Andri Olafsson**, **Sturlaugur Jón Björnsson**, and **Thorkell Jóelsson**.

HornIs

Will Sanders became visiting professor of the horn class at the Academy of Music in Krakow, Poland. He was principal horn of the Bavarian Radio Symphony Orchestra in Munich and is currently an associate professor at the Hochschule für Musik Karlsruhe, Germany.

Will Sanders

Pamela Marshall (Lexington MA) has been commissioned by host **Dan Phillips** to compose a work for horn, chorus, and percussion to be performed by **Jonathan Boen** at the IHS Symposium this summer. Jon is principal horn of the Lyric Opera of Chicago, Grant Park Orchestra, Music of the Baroque, and the Chicago Philharmonic. Pam studied at Eastman and Yale and has been a fellow at the MacDowell Colony. Her music is published by Spindrift Music (spindrift.com).

Pamela Marshall

George Sullivan, who studied with **Gunther Schuller** and has been a member of the New England Conservatory Ragtime Ensemble and the Boston Ballet orchestra, has moved to Cuddeback NY to take a position with Shen Yun, which performs classical Chinese dance, ethnic and folk dance, and story-based dance, all with orchestral accompaniment.

William VerMeulen performed Strauss's Concerto No. 1 with the Houston Symphony and recorded for a CD of transcriptions. Upcoming dates include performances in January at the Interlochen Center for the Arts, the Seattle Chamber Music Festival, a teaching residency at the New World Symphony in Miami in February, and a recital at Rice University in March. The summer will find Bill at the National Orchestral Institute,

Texas Music Festival, National Youth Orchestra-USA, Domaine Forget, and the Banff Centre Masterclass Program.

Joe Neisler and the Illinois State University Horn Studio hosted guest artists **Dale Clevenger**, **Robert Johnson**, **David Wetherill**, **Thomas Bacon**, and **Jason Ayoub**. See facebook.com/pages/Illinois-State-University-Horn-Studio/143092533162 for photos and interview. Dale Clevenger's residency included a master class, a performance of Mozart Concerto No. 3 with the Illinois State University Symphony Orchestra (conducted by Dr. Glenn Block), and conducting the orchestra in performances of Borodin's "Polovetsian Dances" from *Prince Igor* and the Tchaikovsky Symphony No. 5. Illinois State horn student **Nancy O'Neill** got a solo bow for the Tchaikovsky second movement solo. December marked the 18th Annual Horn Choir Holiday Tour with various performances and a party at the Neislers' home. See cfa.ilstu.edu/music/wind_brass_percussion/horn.shtml.

Dale Clevenger with Joe Neisler and the Illinois State University Horn Studio. Photo Lori Ann Cook-Neisler, Pantagraph

Adam Black and **James Boldin** won auditions for second and fourth horn in the Shreveport (LA) Symphony Orchestra. Adam is currently a master's student at the University of Cincinnati College-Conservatory of Music, where he studies with **Randy Gardner**, and is a graduate of Northwestern State University of Louisiana. James is an associate professor at the University of Louisiana at Monroe.

Black Bayou Brass, resident faculty brass ensemble at the University of Louisiana at Monroe (**James Boldin**, horn; Alex Noppe, trumpet; James Layfield, trombone) performed at the national conference of the National Association of College Wind and Percussion Instructors (NACWPI) in San Diego CA.

Black Bayou Brass (l-r): Alex Noppe, James Boldin, and James Layfield, performing at the 2012 NACWPI Conference in San Diego

The **American Horn Quartet** (**Kerry Turner**, **Kristina Mascher**, **Geoffrey Winter**, and **Charles Putnam**) performed in June at the "Klassik in der Scheune" series near Heisterbach, Germany. In November, the AHQ gave a recital in Wiesbaden, Germany and held a "Horntage" at the Heinrich-von-Kleister-Schule in Eschborn near Frankfurt, **Aimée Schmidt**, horn teacher. Upcoming events include concerts at the Lorraine Music Festival, Fredener Musiktage in Germany, the 2013 Praha Hornkalsse in Prague, and a tour of the Texas-Oklahoma area in April. See hornquartet.com.

The **Virtuoso Horn Duo** (**Kerry Turner** and **Kristina Mascher**) toured Asia, where they taught and performed for the Ahorn Ensemble (Nagoya, Japan), the Tsunobue Horn Camp (Choshi-Shi, Japan), and the Mahidol University in Bangkok, Thailand (**Daren Robbins**, horn instructor). They then played and directed the horn choir at the 2nd Sauerländer Horntage in Eslohe-Bremke, Germany (**Mathias Pfläging**, organizer).

Kerry Turner and Kristina Mascher with the Participants at the 2nd Annual Sauerlander Horn Days in Germany

Kerry Turner has been commissioned by the Japanese Horn Society to compose a piece for solo horn (titled *Three Portraits*), which will be part of the repertoire of the JHS's Horn Competition in September 2013. Kerry's tone poem for symphony orchestra was performed last June by the Deutsche Radio Philharmonie Saarbrücken-Kaiserslautern. The Tacoma Concert Band premiered the concert band version of this work last February under the direction of Robert Musser. Kerry has also been commissioned by the Luxembourg Chamber Orchestra to compose a work for the ensemble with two percussion soloists (*The Celestials of Sago Lane*), and has been commissioned by the Fredener Musiktage to compose yet another work for horn quartet! The world premiere of his new Concerto for Horn and Orchestra "The Gothic" will take place in May, performed by **Karl Pituch** and the Detroit Symphony Orchestra under the direction of Leonard Slatkin.

Eric Ruske performed Britten's Serenade and Mozart Concerto No. 4 in Littleton MA in January with the Orchestra at Indian Hill, Bruce Hangen, conductor, and Rockland Osgood, tenor.

Eric Ruske.

British composer Roger May announces that the score for *The Agents*, his new piece for brass quintet, is available at no cost. The US quintet **The Brass Initiative** chose the piece as a competition winner and will release a recording on iTunes. See rogermay.co.uk.

John Cerminaro's retirement is keeping him far busier than expected and he got every principal horn's dream section for an all-star orchestra:

l-r: Jon Karschney, assistant (assistant Seattle Symphony Orchestra); Howard Wall, fourth (fourth NY Philharmonic); John Cerminaro, principal (retired Seattle Symphony Orchestra); Erik Ralske, third (principal Metropolitan Opera Orchesta); Michelle Baker, second (second Metropolitan Opera Orchesta).

The all-star orchestra recorded eight concerts for PBS TV in four days, including Shostakovich Symphony No. 5, Tchaikowsky Symphony No 4, Schumann Symphony No. 3, Stravinksy *Firebird Suite*, Dvorak *New World* Symphony, Mahler Symphony No. 2 and Ruckert songs, Beethoven Symphony No. 5, and "a mountain of complex new music." Cerminaro was invited back to perform Strauss's *Alpine Symphony* with the Metropolitan Opera Orchestra.

Reports

The 7th Annual Julius Watkins Jazz Horn Festival reported by Patrick Smith

Patrick Smith hosted the Julius Watkins Jazz Horn Festival at Virginia Commonwealth University in September. The festival featured performances and clinics by **Alex Brofsky**, **John Clark**, **Vincent Chancey**, **Marshall Sealy**, and **Tom Varner**, with a special presentation by **Darlene Turner**, granddaughter of Julius Watkins. Sponsors included VCU Music, VCU Jazz, Conn-Selmer, International Horn Society, Kappa Kappa Psi (Kappa Psi Chapter), and the VCU Brass Players' Association. Patrick Smith and Darlene Turner gave a presentation on the life of Julius Watkins. Marshall Sealy gave a master class on improvisation in jazz and world music. John Clark and Alex Brofsky joined together to present tips and suggestions in a master class, highlighted by performances featuring **Lora Katz**, **Ray Goodman**, **Adrianna Mansell**, **Peter DelGrosso**, **Ben Faught**, and **Joe Stoebenau**. A horn choir reading session was led by Tom Varner and Vincent Chancey. The evening concert featured all of the guest artists along with the VCU Horn Choir.

Marshall Sealy leading the attendees during his master class at the Julius Watkins Jazz Horn Festival: Marshall Sealy (left), Vincent Chancey, Tom Varner, John Clark (back right)

Valve Maintenance

by Engelbert Schmid

Why this Article?

As a conscientious horn maker, I want the buyer to enjoy his investment for a very long period. The life span of one of my horns should be almost unlimited, and all horns should last a long time with the right maintenance. Unfortunately, I believe there are many repairmen who should probably be called "destroymen" because they are unaware of the correct method of maintaining valves. They have never machined a valve – never had to fight for every hundredth of a millimeter.

The Principle of the Valve

The valve has to be airtight in wet conditions and at a *fortissimo* volume. The tolerance between the rotor and the casing must within 0.05 (ideal) to 0.08 millimeter. New valves of any horn are so tight that the instrument provides a good *ff*. During the first six months, the valves get even tighter because of the natural oxidation and lime deposit that occurs. This is the reason that horns improve after a certain amount of blowing time. Because the valve bearings (the points at the top and bottom of the valve which we oil) need to have less tolerance, the tighter the better – a tolerance of 0.02 millimeter at the bearings is ideal. Of course, if the valve is not oiled regularly, the moisture in the horn will condense and with it lime deposit will grow until the valve sticks.

The valve should be swimming in moisture from condensation and thin valve oil. The bearings require a medium-thin oil that does not evaporate too quickly. Most of the problems with sticking valves result from a lack of oil on the bearings, which allows the penetration of lime deposit on the bearings (the calcium in the lime deposit is not a good lubricant) or from bearings with too much tolerance so that the usually calcium-covered rotor touches the casing, which is also covered with lime deposit.

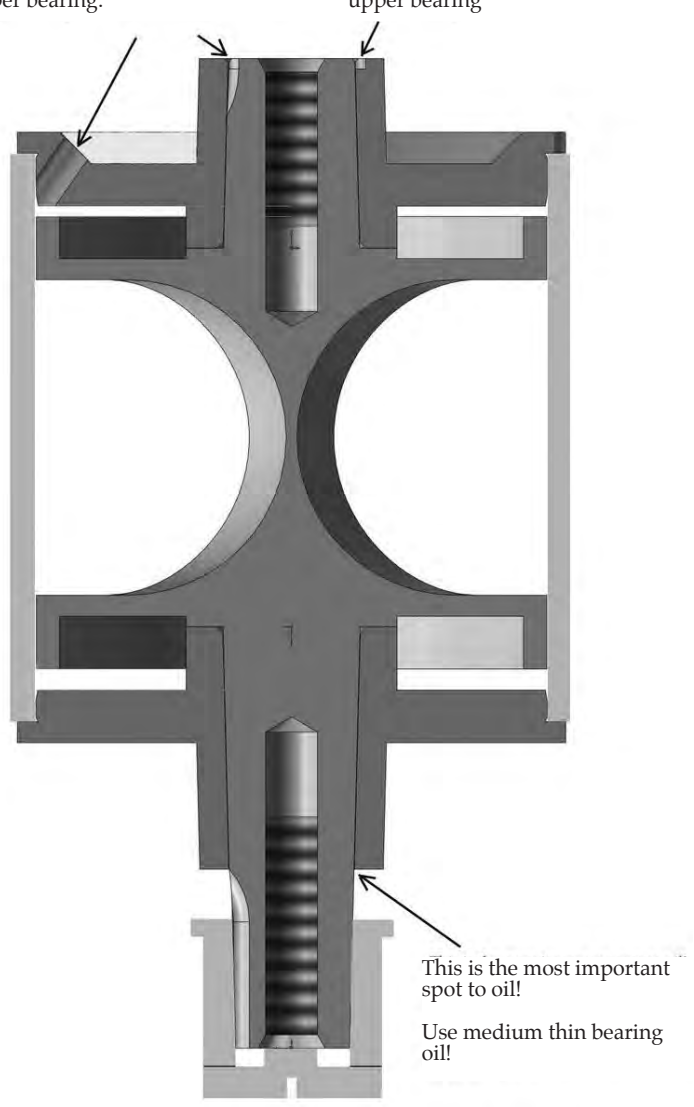
How to Treat Valves to Guarantee Reliability and Prevent Deterioration.

Bearing oil on the bearings (top and bottom) prevents wear and contributes a lot to the reliability of the valves. Oil once a month and in hot weather every two weeks. Half a drop, applied with needled bottle, exactly into the small gap between the stopper and bearing on the back side of the valve is very important. Take care not to get oil on the silicone or rubber bumpers – they will gradually deteriorate and may even pop out of the holder. Add another half drop under the valve cap on the top bearing in the center of the bearing plate. Some valves have an extra hole to facilitate oiling the rotor directly.

Two methods of oiling

• Oiling only the bearings and not the inside. This is the common German method, which works well, but one needs to develop a sense for the correct dose. If you oil the bearing too little, the calcium in the condensation water will grow into the bearing. If you oil too much, the bearing oil will enter into the rotor area and slow the valves. Again, a half or small drop once a month or more often in hot weather will work. The advantage of this oiling method is that the lime deposit will gradually make the valves tighter.

• Oiling inside and outside. This is the common method in the US. Its advantage is that one may use too much oil on the bearings, which is then diluted by using thinner oil inside the casing. Spreading oil in the horn decelerates the red rot on yellow brass horns (the red spots under the lacquer). The disadvantage of this method is that oil is constantly on the rotor so that almost no lime deposit can build and tighten up the valve.

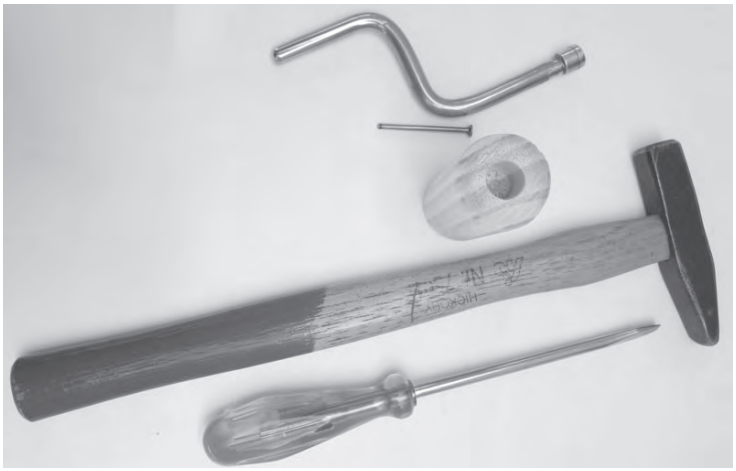


Working with Your Repairman

Unfortunately, many brass players and repairmen seek only a smooth and quiet valve and are often quick to use an acid bath to achieve that goal. This might work well once or twice, but no acid only attacks the lime deposit and does not take some of the casing and rotor metal with it. Remember that taking 0.01 millimeter of deposit off one part of the valve is to

take 0.04 millimeters off the entire surface. The trick is to accept a little grinding noise in the valve knowing that it will disappear within a few hours of playing.

If you feel yourself skillful enough, you may take out a valve, clean it, and reinsert it. For this you will need a small screwdriver, a light hammer, a nail with its point filed down or punch filed to fit the shape of the back post, a wooden cylinder approximately the diameter of the valve with a hole in it to seat the top bearing plate, and a crank lever.



Begin by taking off the top cap and unscrewing the screw on the back side. Then, using the filed nail or punch inserted into the screw hole, tap on it with a hammer until you knock out the rotor – it is helpful to have a towel on your lap or something under the valve when the top plate and rotor pop out. Then you use the crank to spin the rotor in its soupy casing while pressing lightly on the upper surface of the rotor with a cloth, wipe the rotor and casing clean with a cloth, and oil the valve before reinserting it. It is very important to carefully align the top bearing plate and knock it tight using the wooden cylinder. A top bearing plate that is not tight produces vertical play in the rotor and may bind on the bearing, causing it to not move..

If your horn's valves have been acid cleaned in the past and are loose in their casing, it is possible to slightly enlarge the rotors by galvanization or plating, but this will normally only help slightly. To replace the entire valve section is possible but expensive and often changes the instrument.

I advise all horn players to not simply trust a repairman to clean your valves. Ask about the cleaning method to be used and never allow your horn to be submitted to an acid cleaning. It pains my soul to see horn players labor away with inefficient, leaking valves simply because they paid for an inexpensive repair.

After playing with the Berlin Radio Symphony Orchestra and the Berlin Philharmonic, Engelbert Schmid was solo horn of the Munich Radio Orchestra for ten years. In 1980 he exhibited his first horns. This article is taken form "Repair and Maintenance of Your Horn for Horn Players" on Schmid's HornForum.

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Medical and Scientific Issues

The Physiology of Breathing: Setting the Record Straight

by Peter Iltis, Column Editor

All wind instrument players have one thing in common: they need a high level of control with respect to the intake and release of air. Certainly, many artists have written on breathing in the past, not the least of which is the master of breathing, tubist Arnold Jacobs. In *Also Sprach Arnold Jacobs* [1], Bruce Nelson, retired trombonist of the Lyric Opera of Chicago, has compiled a wealth of ideas put forward by Jacobs, and in Chapter IV, he deals specifically with Jacobs's thoughts on breathing. These ideas are also found in Brian Fredericsen's book *Arnold Jacobs: Song and Wind* [2].

One of Jacobs's consistent ideas emphasizes the importance of *not* focusing on the physiology of breathing (i.e., the muscles and their control), but rather focusing on air movement and sound production. This assertion has much merit; however, I am sometimes surprised by the statements made by artists, teachers, and authors as they postulate on how to most effectively control air flow. Certainly their intent is to convey helpful information, and even when statements are not accurate from a physiologic standpoint, they may still be useful as a way of conceptualizing the process.

My purpose is to lay out what we know about breathing from the study of physiology so that our teaching can more accurately reflect reality. Moreover, I hope to raise the level of appreciation for how amazing the human body is in being able to create music by controlling the use of wind. I describe the mechanics of how air is moved, the basic volumes and capacities created by such air movement and how playing a wind instrument may affect them, and finally some of the challenges faced by wind performers in controlling air movement.

Ventilation and Its Mechanics

The technical term for the movement of air into and out of the lungs is minute ventilation (Ve), and it is measured in liters per minute (l/min). Ventilation is possible because of an inverse relationship between volume and pressure that is defined by Boyle's law. This law states that when volume increases, pressure decreases, and when volume decreases, pressure increases. This is precisely how air is moved into and out of the lungs. If we expand the volume of our thoracic cavity, the pressure in the lungs drops below atmospheric pressure, and air moves in, and if we reduce our thoracic volume, the opposite occurs.

For our thoracic cavity to expand, we must employ specific muscles; namely, the diaphragm and the external intercostal muscles (muscles lying between our ribs). When these muscles are activated, the diaphragm descends, lowering the floor of the thoracic cavity, and the external intercostal muscles lift the ribs, causing the thoracic cavity to expand upward and outward. This process normally occurs automatically during rest about 12-13 times per minute, with each breath moving about 0.5 liters of air. This volume is known as resting tidal volume (V_T). By multiplying the breaths/min by the V_T, the minute ventilation (Ve) can be determined, and in this instance, it is 6 to 6.5 liters/minute.

The inherent rhythmicity of neurons in our brain stem alternately turns the phrenic nerve (supplying the diaphragm) and the intercostal nerves (supplying the intercostal muscles) on and off to cause these muscles to contract and relax. When the body is at rest, the act of expiration is relatively passive in that muscles are not required to pull the rib cage back down, nor to cause the diaphragm to ascend. As neural signals to the inspiratory muscles cease, the expanded thorax returns to its original volume because of the elastic nature of the muscles and connective tissues that were stretched during inspiration, and the diaphragm passively ascends to its original position, expelling the lung contents.

Of course, we have the ability to override the inherent rhythm of this system. At will, we can inspire and expire more or less air, hold that air for varied durations, and regulate its exit from our lungs at widely different flow rates. These are highly-developed skills in wind musicians and singers. Due to the requirements of the music we play, it is often necessary for us to delay the re-filling of our lungs leading to the discomfort of breathing known as dyspnea. Feeling breathless after a long passage is primarily as the result of a build-up of carbon dioxide in our blood rather than a lack of oxygen; we essentially under-ventilate in these circumstances. I have previously written about these phenomena in *The Horn Call* and in *Medical Problems of Performing Artist* [3-4].

When we attempt to fully inflate or deflate our lungs, we call into play additional accessory muscles located in our neck and upper chest that pull up on our breastbone (the sternum) to further elevate the rib cage. This increases the stretch put on the chest wall, and as musicians attempting to control the rate at which the chest returns to its resting position during expiration, we actually have to gradually release muscular tension in all of these muscles. Thus, when people speak of "using the diaphragm" during playing, they are misinterpreting what actually happens; the diaphragm undergoes controlled *relaxation* during expiration and, together with relaxation of the external intercostal muscles, can only help to control the rate of emptying rather than the extent.

For expiration beyond what the natural recoil of the chest allows, we involve our numerous abdominal and internal intercostal muscles to help pull the ribs downward to further reduce thoracic volume.

The Volumes and Capacities of the Lungs

Various laboratory tests have been developed to help clinicians assess lung function. The most basic test is called the forced vital capacity (FVC) test, which involves breathing in and out for several breaths, drawing as much air as possible into the lungs at the end of a normal breath, and then forcefully expelling as much from the lungs as possible (see Figure 1). Upward and downward tracings indicate inspiration and expiration, respectively, with the corresponding volumes and capacities labeled.

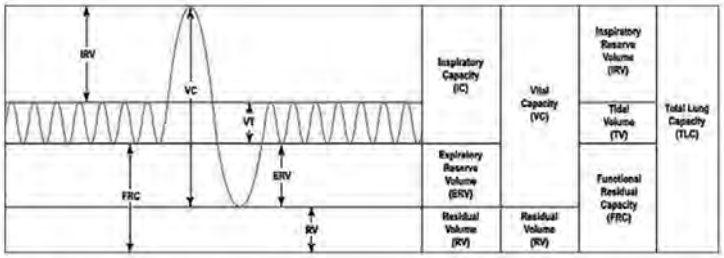

Figure 1. Static lung volumes and capacities.

Consider vital capacity (VC), which represents the maximal amount of air persons can move into and out of their lungs. Its value varies directly with body height, and average values for adult men and women are about 6.0 and 4.2 liters, respectively. Figure 1 shows that three different measures comprise VC: tidal volume (TV, the amount of air moved in and out with each breath), inspiratory reserve volume (IRV, the amount of air the one can inflate the lungs with after taking in a normal resting breath), and expiratory reserve volume (ERV, the amount of air one can expel from the lungs beyond what is normally expired at rest). The other three measures shown are functional residual capacity (FRC, the amount of air left in the lungs after a normal expiration), residual volume (RV, the amount of air left in the lungs after a maximal expiration), and total lung capacity (TLC, VC plus RV)–. If we assume that TV is similar for healthy individuals, it is clear that the way players might increase their vital capacity is to increase their IRV, their ERV, or both.

These measures are termed static lung volumes and capacities; however, when one performs an FVC test, it is possible to define a few important dynamic lung measures as well. Among these are the forced expiratory volume achieved during the first second of maximal expiration (FEV_1), and the expiratory flow rate occurring when the lung volume is at various percentages of VC (e.g., FEV_{50} represents the peak flow rate at 50% of VC). Individuals having healthy, open airways are able to evacuate large amounts of air quickly, having higher values for all of these variables than individuals with lung disorders. Considering the emphasis put on breath control training in wind musicians, we might assume that they have larger lung volumes than non-musicians matched for gender, size, and age. The research, however, has been rather equivocal in this respect. Two studies conducted in the 1960s [5, 6] showed that wind musicians had higher capacities than non-musicians or non-wind musicians, but more recent publications fail to bear this out [7-10]. Dynamic lung volumes, however, are more consistently higher in wind-instrument musicians, indicating that these individuals have an improved ability to force air out of the lungs rapidly and more completely, perhaps as a function of greater abdominal muscle tone, though this theory has not been verified by research.

Controlling the Mechanics of Breathing

It is clear that inspiration requires muscular work, but expiration is more involved. Consider playing a long tone where the objective is to maximally fill the lungs and sustain a tone for an extended period of time. First let's consider lung filling, then the transition from filling to expiration, and finally the physiology involved in sustaining a note for as long as possible.

With respect to filling the lungs, wind instrument teachers correctly emphasize relaxing the abdominal muscles to reduce the resistance to the work of the muscles of inspiration, and increasing awareness in expanding the thoracic cavity. Numerous training devices and exercises have been developed to assist in this process. One such device is the Breathing Awareness Tool (BAT) developed by Mario Guaneri and marketed by the Musical Enterprises Company. This device, worn around the chest and upper abdomen, provides tactile feedback to the performer around the entire perimeter of the chest and upper abdomen to reinforce maximal filling of the lungs. Other devices draw the user's attention to air movement itself. Windsong Press, Ltd. (windsong.com) currently markets several (Voldyne, Inspiron, Peak Flow Meter, Triflo, Variable Resistance Compound Gauge). Finally, a device that has been advocated as well is a 5-6 liter rubber respiratory bag. These devices are used in various exercises designed to help wind players become more aware of the volume of air moved and used. (Of course, none of these devices should ever be used by multiple individuals without disinfecting them first.)

On the other hand, some wind instrument teachers downplay filling the lungs maximally with every breath because of the discomfort created by such muscular effort and the difficulty of controlling the release of air from the maximally-expanded thorax. One need only attempt to articulate and sustain a *ppp* note under these conditions to experience this. Nonetheless, there are times when very full lungs are imperative, and consensus favors the idea that more often than not, when we run out of air, we simply haven't filled adequately. Thus, learning to fill completely is emphasized [1, 2], and learning to achieve this and to control air flow during release must be practiced.

A further problem that may occur with filling of the lungs involves the method used to hold air in prior to release. As long as the inspiratory muscles are held in their contracted state, the elastic recoil of the chest is opposed, and even with a completely open throat, no air moves. Unfortunately, many resort to other methods of holding air in by creating a blockage with their lips, tongue, vocal apparatus, or some combination of these. If the air is held in check in this way, it becomes possible to release some of the inspiratory muscle tension without creating a note as the chest elastically recoils, increasing intrathoracic pressure. This creates a high pressure zone behind the point of resistance that, once released, results in an uncontrolled rush of air leading to a poorly articulated and unsteady note start.

For some wind musicians, this physical blocking of the air can become a chronic problem, making note starts very difficult. Some authors and teachers refer to this as the Valsalva maneuver, but this term is inaccurate. A true Valsalva maneuver involves closing the vocal apparatus (otherwise known as the glottis) and forcefully bearing down with the abdominal muscles and the internal intercostal muscles, and suddenly releasing the pressure by reopening the glottis. In the medical field, this is used to assess cardiac and hemodynamic function in heart disease patients[11-13]. Thus, in wind players, when the problem of starting notes due to a "locking" of the tongue and closing of the throat occurs, they are utilizing the same mechanism of glottal closure, and they can indeed build up

pressure to some extent in the thorax, but they are not performing a true Valsalva maneuver. To prevent this problem, it is commonly suggested that the transition between inspiration and expiration be achieved by keeping the entire airway open and simply releasing tension in the inspiratory muscles. Practice involving unarticulated note starts (using only air) can aid in learning to make this transition smooth and relatively effortless, and can help remedy this problem even when the tongue is re-introduced to create a desired articulation.

Once a note has been produced, sustaining it for extended time periods involves several interesting physical actions. The natural tendency of the stretched chest wall is to recoil quickly during the first moments of air release, as quite a bit of stored energy must be controlled. It is not unlike doing an arm curl with weights. When lifting weights against gravity, the muscles shorten as they generate tension, but when lowering the weight back down, gravity is providing the motive force while the muscle tension is slowly decreased to control the movement. If muscle tension were released too quickly, the weight would fall rapidly without control. The lifting phase involves what is called concentric muscle action, and the lowering phase involves what is called eccentric muscle action. Though actively generating tension, the muscles are being lengthened during the eccentric phase as the motive force of gravity is allowed to exceed the resistive muscle force by a small amount. The same holds true for the muscles on inspiration. The external intercostal muscles which contracted concentrically to raise the rib cage during inhalation act eccentrically during exhalation as they relax and lengthen to lower the rib cage back down under control. So too, the diaphragm is gradually releasing its tension as it allows the floor of the thoracic cavity to rise back up.

As a note is held, at some point both gravity and elastic recoil cease to provide the motive force to reduce the thoracic volume, and we must transition to using the abdominal muscles to further empty the lungs. This point of transition is identified in Figure 1 as functional residual capacity (FRC), and the amount that we are able to further empty from our lungs is the expiratory reserve volume (ERV). As with completely full lungs, muscle control is more difficult and uncomfortable as we tap this ERV and begin to approach our residual volume (RV). The closer we get to RV, the more difficult it is to sustain a steady tone.

Arnold Jacobs taught something called the relaxation pressure curve in this context [1]. Figure 2 puts the relaxation pressure curve in the context of some of the lung volumes and capacities previously defined.

In Figure 2, the central horizontal line divides inhalation (anything above this line) from exhalation (anything below this line). At 100% of VC, high pressure (~60 cm H2O) tends to return the chest wall and lungs to their original resting size and position through elastic recoil. The point in the middle of the curve to the left when the pressure is zero represents FRC, when the lungs have emptied as much as they will without additional help from the concentric contraction of expiratory muscles. Jacobs referred to this as the point of "repose" [1].

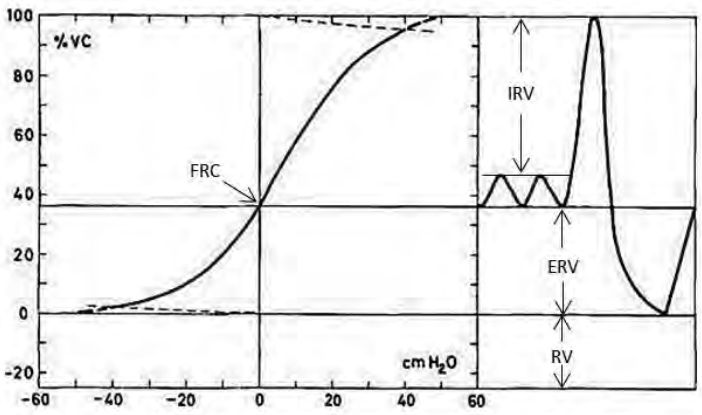

Figure 2. The Relaxation Pressure Curve. Y axis presents lung volumes as a percentage of VC. X axis shows total pressure, measured in cm of water, created by the chest wall and the lungs. Positive values indicate a tendency for the chest wall and lungs to return to their resting state after being stretched, and negative values indicate their tendency to want to expand after being compressed during exhalation.

Long Tones

Now consider what happens when wind instrumentalists fill their lungs, achieving 90% of their VC, for example. At such a volume, considerable recoil pressure favors rapid evacuation of the lungs, and as air is released from the lungs and they approach FRC (Jacobs's point of repose), the recoil pressure is smaller, reducing the driving force for the evacuation of air. If this recoil pressure went unopposed, then the flow of air would be very rapid at first, and progressively slower as the lungs approach FRC. If a note were played on an instrument under this condition, it would be loud at first and gradually get softer and weaker. This implies that in order to control the rate of air flow so as to produce a steady, centered tone, the wind musician must skillfully regulate the amount of eccentric muscle tension in the muscles of inspiration to adapt to constantly changing recoil forces attempting to empty the lungs! Moreover, if the tone must be sustained for any great length of time, it is likely that lung volumes will fall below FRC, requiring varying degrees of concentric effort in the muscle of expiration. As if that weren't enough, depending upon how loudly one is attempting to sustain a long tone, the transition between eccentric work by the muscles of inspiration to concentric work by the muscles of expiration might actually occur before FRC is reached!

If ever a case could to be made for the practice of long tones at varying dynamics across the range of the instrument, this is certainly it! This is a complex motor skill that requires the laying down and reinforcement of neural pathways through much practice.

Summary Thoughts

Given the complexity of all that has been described here, it is no great mystery that Jacobs advocated less thought about physiology and more thought about wind and song. If we preoccupy ourselves with the deep pondering of all that is involved in creating and shaping our art, we risk missing the mark.

Truly, all that we physically do to make beautiful music must not occupy our consciousness during performance, but must reside within our amazing nervous system as trained, sub-conscious responses that have been developed through diligent and effective practice. Yet, what a privilege it is to be able to study, observe, and discover how we do what we do!

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How I Got to Carnegie Hall

by Howard L. Hillyer

The journey to my long-time job with the Pittsburg Symphony Orchestra took me overseas, across the country, and – most especially – to New York City and Carnegie Hall. The story starts as I was about to graduate from the University of Southern California, when I received a very nice note from my Uncle Sam inviting me to join the United States Army. In point of fact, it wasn't so much an invitation as an edict – I had been drafted! It was 1956.

After graduation I returned to Julesburg, Colorado, where my parents were living, to "put my affairs in order." This was very easy since I had no affairs to speak of. From there I proceeded to Texas for basic training. Having successfully performed my duties at Fort Hood, I could say without fear of contradiction that I was indeed a trained killer. The army in its infinite wisdom then sent me to Clerk Typist School at Fort Bliss near El Paso, Texas – Fort Hood wasn't near anything.

Some background information: my brother had preceded me at the University of Southern California, where he became acquainted with Henry Lewis, a talented black string bass player. Henry had been drafted out of the Los Angeles Philharmonic and became the conductor of the Seventh Army Symphony (SAS) based In Germany. Prior to my induction, my brother suggested that I write to Henry about getting into the SAS. In due time I received an official letter stating that after basic training I was to be assigned to the SAS. I carried this letter in my breast pocket and showed it to any and all personnel who might have a bearing on my military life. It was only later that I realized that at almost any point any mere clerk could have said: "Sure fella, nice letter, but you are going to (fill in the blank) instead." We once "lost" a harp player who was requested by SAS and still was sent to Korea. Whew!

After a Christmas leave, I was on my way overseas. I was sent to Fort Dix in New Jersey to catch a Military Air Transport System (MATS) plane. After several days spent on KP (kitchen police) at Fort Dix, I was bussed to McGuire Air Force Base. My flight was scheduled for 2 p.m. on a Saturday. Soon a sign went up to the effect that the flight was cancelled until Sunday. I was assured that there was no way that it could be rescheduled sooner and within minutes I was on a bus to Philadelphia. Free at last!

After arriving in downtown Philly, I grabbed a bite to eat and got a ticket to hear the Philadelphia Orchestra that night at the Academy of Music conducted by Eugene Ormandy. Beethoven Piano Concerto No. 5 and Schumann Symphony No. 3. I was totally enthralled by the program and doubly happy to at last hear principal horn Mason Jones in person. I spent the night in a hotel and an early to bus back to McGuire AFB.

Guess what? The flight cancelled again until Monday. Within minutes I was on a bus to New York City. I asked a cabbie to take me to Carnegie Hall, and he suggested that I could walk! Because I had no idea which way to walk, he finally took me there, and I bought a ticket to hear the New York Philharmonic that afternoon. Since I was in uniform the agent said if I would come back just before the concert, I could get in free. Of course I did. A Mozart Symphony, a Mozart Divertimento (featuring four horns!), and a world premiere of the *Jekyll and Hyde Variations* by Morton Gould, conducted by Dmitri Mitropoulos.

Arturo Toscanini had recently died, and that night was to be a memorial concert played by the Symphony of the Air, an orchestra that had been created for Toscanini by National Broadcasting System and previously known as the NBC Symphony. The concert comprised three of Toscanini's favorite pieces and was to be led by three very well known conductors: Charles Munch conducting Elgar's *Enigma Variations*, Pierre Monteux with Debussy's *La Mer*, and Bruno Walter conducting Beethoven's Symphony No. 3. In my mind, the Beethoven Symphony was so gripping that it seemed to me that it lasted only about ten minutes. After the concert I wrote a letter to a friend saying that if my plane goes down tomorrow, I will die happy.

Next morning back to McGuire having heard three concerts in 28 hours, we actually took off. Don't confuse a MATS with a real air line. It was basic (very basic) and we had to stop in the Azores to refuel – I think in all it was a twenty-four hour trip.

The orchestra was stationed in Stuttgart, Germany and somehow I ended up sitting in the train station there waiting for some one to pick me up. I sat there humming some tunes that were written by Beethoven hoping someone would befriend me, but no one did. The orchestra was at the time on tour, since that was its mission – to win the hearts and minds of the German population through classical music. I was sent out to join them as they were on their way to Berlin. My parents had sent my horn on ahead so it was already on the "band bus" when I got on it.

I had studied with a wonderful horn teacher in Los Angeles, Fred Fox, but being in college with its many distractions, most of which I loved, it was very easy to be less than diligent with one's practicing. When I got to the SAS, they already had a full complement of horn players, but of course with people leaving when their two years were up – all the members were draftees and no one in the orchestra would ever "reup" – they would have to bring in people in advance. Consequently I basically had nothing to do, so I would get up, eat breakfast, practice for two to three hours, go to lunch, take the afternoon off, eat dinner, and practice for another two to three hours. This is when I learned to play the horn from my teacher, who was some 5,000 miles away!

I would play some etude or horn excerpt, and when it didn't come out right I would think, "Now what was it that Mr. Fox told me?" Try again and again until I remembered his words of wisdom. This was my graduate school, and without it I might not have ever made it as a professional. Part two was when the guy who was playing first horn did get discharged – I auditioned for that job and got it. Then it was a case of getting to actually play in a real orchestra, to be able to make mistakes without fear of being fired! I even took an opportunity to have a beer before playing a concert to see if there would be any effect. Since you can't hear the result I will just tell you that I never, ever, drank before playing again! Some people can do it, but not me.

The other great advantage with the SAS was all the other people who were in it. We were very close, all about the same age, lived together, ate together, worked together, and griped about the Army together. Besides playing in the orchestra, five of us formed a woodwind quintet. The flute player and the bassoon player had graduated from the Curtis Institute in Philadelphia, the oboe player went to the Julliard School in New York, and the clarinet player had a "Certificate of Rightness" from a Music School in Vienna, Austria. This would make me odd man out having gone to a mere university instead of a music school. Fortunately, in the arts they judge you only by what you can do and not by a pedigree. The bassoon player could never come to grips with the idea that I could have learned to play without having gone to a prestigious music school. The oboe player had been a freelancer in NYC before he was drafted and knew a bit more about the "real world" than the rest of us. After playing together for many months, he told me that there were horn players in NYC making a living who didn't play any better than I did. He also said, "Don't just show up with your suitcase." It would be a couple of years before I would make that trip.

When I got out of the Army, I went back to my parents' home in Colorado to decompress. I decided to go back to LA because I knew people there. I moved in with a friend from SAS who was from LA and started making the rounds. I was greeted warmly as "that student horn player" but not as a serious player. Also it was a bad time in LA because the horn players who worked in the studios were trying to form a guild to forge a contract while bypassing the local Union. There were two camps of horn players and it would not do to get on the wrong side of either group. I did not belong to the union at this point and was advised not to join then.

I had arrived in LA with $500 saved from my meager pay in the Army, and it was dwindling down with little income on the horizon. I cast around for options and got a welcome call from Clem Hutchinson, who had taught at USC and was now teaching at San Jose State in San Jose, California. They were looking for a Teaching Assistant for which the pay was a bit meager, but I was feeling desperate and took it. In addition to my very light duties at the school, I landed a position as third horn in two local orchestras –The San Jose Symphony and the Santa Clara Philharmonic. I joined the union and made a few bucks playing in these two basically community orchestras.
I also played in the college orchestra and band. The band director was a former horn player who had played in the Pittsburgh Symphony for a short time many years before. So what I did that year was mostly practice and play as much as possible and try to figure out what to do next. As the year was coming to an end, a friend of mine was being drafted out of his teaching job in Ventura, California. He recommended me for the position – eighth grade instrumental music. I went down and interviewed. They knew I was a horn player and they asked me whether if I was offered a playing job, would I leave them and take it. I knew the "right" answer was to just say "no," but I chose to tell the truth and I said "yes."

The next day I got a call from them and they offered me the job anyway. This was for me a true dilemma. I ran into a friend and asked her if she would like go get a cup of coffee. We went to the cafeteria and had coffee (I also had a piece of chocolate cream pie). I never mentioned the job offer as we just sat and chatted, but in my mind I was deciding that I would not take any job before I could find out if there was any way I could make it as a horn player. I used to drive to LA from time to time just to see friends. I would always call my old horn teacher just to say hello and even went out to play for him on occasion. This time we chatted and then he said: "Oh, by the way if you want a job, call this number."

The job was second horn with *Ballet Russe de Monte Carlo*. I called the number, which happened to be that of the conductor, Ivan Boutnikoff. We set up a time for me to play for him at his house in Hollywood, a week from that Sunday. I had to drive back to San Jose and then back again for the audition. It is very important to warm up on any instrument before playing, so here I was on a strange street in Hollywood with no place to play a few notes before going into the audition, so I ended up doing it in the car, which is neither comfortable nor satisfying. I didn't think I played particularly well for Boutnikoff. He had no music there so I was playing everything from memory off the top of my head and after playing one of the horn calls from *Don Juan* by Strauss, which is in the key of E, he asked me to do it in E♭ which is a bit odd, but I guess he had to ask something. He informed me that I had the job and we would leave on tour from NYC the beginning of September. I had a job!

I spent the summer in Colorado practicing all the ballet literature I could get my hands on. Years ago, the *Ballet Russe* was major company and had created some of the early Stravinsky ballets, so I boned upon those. But unfortunately the *Ballet Russe* of the glory days had vanished and in its place was a slightly run-down copy, traversing the country to bring culture to the masses. We toured for 26 weeks playing, for the most part, one nighters, except for one week in Chicago, and one week in LA. We had Christmas week off (without pay).

A skeleton orchestra of 18 with 32 dancers in the corps de ballet plus three or four solo dancers were herded into two busses and away we went. We did have one day off a week where we did not perform, but could still travel, albeit a shorter distance than the other days, and we did have that one night off. We were paid a salary, the amount of which I do not remember (meager), plus a per diem (also meager). Out of that we had to pay for our own hotel room and all meals. This led to a practice called "ghosting." One person gets a room and then another sneaks in so as to avoid the double rate. If there is only one twin bed, it is taken apart and one person sleeps on the mattress while the other sacks out on the box spring. If it is a double bed you might both sleep in it together or take it apart. Three in one room was not unheard of. Since only one person could have a key, we always carried a pair of pliers in order to take the key off any ring it was on and then we could leave it above the doorsill.

The first day of the tour, a male dancer came to the back of the bus – the musicians always sat in the back! – and asked if anyone wanted to ghost. His name was Wally Adams, and we roomed together for almost all of those 26 weeks. He was keeping company with a dancer named Bambi who was from Cuba, so of course I would see her regularly along with her friend and roommate, Jayne Kantor. In 26 weeks, we must have played in excess of 150 performances; typically it was travel, perform, sleep, and do it over again and again and again. We went from

coast to coast and back. Mostly thanks to Ballet Russe I have now been to 49 of the 50 states. One exception is North Dakota where our busses were too big to be allowed on the roads. I also went to Alaska with the Pittsburgh Symphony and to Hawaii on my own.

The dancers had it even worse than the orchestra because in every town they would have a "warm-up class" before the show, which basically just ran them through the rudiments of ballet. I do believe this "class" was not mandatory, but woe be it to anyone in the corps de ballet who did not attend regularly. The soloists were allowed to work at their own schedule.

The orchestra was composed of young musicians on their way up and a group of elderly gentlemen who had seen better days. Noteworthy to me in retrospect was the second trumpet player who was about 70 years old and told me he had once played in the Pittsburgh Symphony. The percussion player, known to me only as "Little Jackie," would sit on the bus intoning regularly, "I wanna go to New York." The first trumpet player was an old pro, in the know as far as the music scene in NYC was concerned, and managed to keep himself busy during the six months when the ballet was not working.

We ended the tour in NYC in early April. I had discovered along that way that, since the tour was contracted out of New York, that it would pay New York state unemployment – that would mean $50 a week in my pocket. In 1959 I could easily live on that. I managed to find an apartment at a reasonable price, which was, well, livable. Then I got the clarinetist from the tour to move in and halved the rent. Since my home musician's union was in California, I needed to join Local 802 in NY. The day before I went down to sign up was some holiday. The man at the desk told me that the local had just voted to increase the fee for joining from $50 to $150, but he said since yesterday was a holiday he would let me in for $50. Since I have never been known for my sartorial elegance, maybe he took pity on me because I looked really poor; in any case, it was a wonderful omen.

The trumpet player from the ballet told me I should come to the Union Hall every Tuesday, because it is always open floor day. People who might need musicians for any reason would come there and sign them up. These are hardly the plum jobs that are available in the city, but I was ready to take anything.

My first "anything" turned out to be an Italian Feast Day in the Bronx. I met up with about 30 guys and strolled (not marched) around the neighborhood playing Italian tunes and following the statue of Mary, which was carried on a platform by some of the locals. Elderly Italian women came out and pinned money to the statue's flowing robe while a crowd followed us around. This went from 1 p.m. until about 5 p.m. After a dinner break we again assembled and played a concert of old Italian favorites, marches, and tunes from Italian operas for about two hours. I do not remember what the pay for this was, but it was in cash – the best kind. I had arrived early and decided to get a cup of coffee. The girl took my order and said, "You're not from around here, are you?"

I did a number of these feasts and the other money-maker (meager) – the parade. I was once hired to parade down Fifth Avenue wearing a cap that said Carpenters Union, Local 156. Got on a bus headed in the other way and marched down Fifth Avenue again wearing a cap that said Electricians Union, Local 878, so I got paid twice. I do remember what we got for the parade: $12 per trip. I remember this because I once got hired to play a parade playing the euphonium – I had played one in High School. I did not own a euphonium so I had to rent one for $6, meaning I made $6 that day!

When I was talking to my father about how I was going to break into the music scene in New York, I described a similar scenario to this. The assumption being that someone would hear me and tell someone else and it would lead to better things. He thought the plan had some merit – it didn't. I never got anything from playing feasts and parades other than more feasts and more parades.

When I arrived in NYC, I contacted my friend the oboe player from SAS, just so he would know I was around. A friend of his was going to put on a concert so he could conduct and maybe get a review in the New York Times – conductors also have to make their own breaks. He had asked many of his friends to play the concert without getting paid. A number of people agreed, but several of the horn players he asked had said no. My friend said he knew someone who could do it and I was "hired."

I split the first horn book with a fine freelancer, Paul Ingraham, and we subsequently became friends. The conductor was also very helpful in that he was careful to use my name in front of this group of working musicians – for example, he said my name rather than "first horn, play softer at circle 3." The concert went well and someone decided that one of the pieces on the program should be recorded. It happened to be one upon which I was playing first horn. Recording rates are the highest in the music business, so that was a very welcome payday – copies of this historic performance are available at a very inflated price.

Also that fall I got a call to play a concert with the Symphony of the Air. These outdoor concerts were paid for by a trust fund set up by the union. I still have no idea where that call came from unless someone was looking at a list of horn players in the union book and said, "How about him." I was playing fourth horn and at the intermission of the rehearsal the first horn player came over and said, "No one seems to know you." So we made introductions and subsequently I played many times with Freddie Klein.

Did I mention that during the Ballet Russe tour I began keeping company with one of the dancers? Jayne Kantor was from Cleveland, but she stayed in NYC after the tour. In October we decided to get married, and I moved into the apartment where she had been living and we began our new life together. I came to realize that when I had gone back to LA after the Army, I was seen as someone who had never worked as a musician in that town. When I arrived in NYC, I was looked upon as that "cat" who had just arrived from the West Coast! Instant reputation

By word of mouth I began to get a few gigs like subbing for someone who was playing a Broadway show. Musicians would get a job with a Broadway show and then, after establishing their "tenure," from time to time might get called to play a concert or just need to get away. When that happened, they had to pay their sub an amount equal to their pay plus $5 – one guy paid a sub for *My Fair Lady* for five years! I got

called by an older fellow who liked to go the races – the show was *Take Me Along*, staring at that time William Bendix, and I played it many times. The show had opened with Jackie Gleason, but he had moved on.

I also got a call from Ray Alonge who was playing with the New York City Center Opera. The company was going to Burlington, Vermont to play two performances. He had a very lucrative engagement earlier that same day, and said he was planning on flying up to Burlington in time to make it to the opera. He asked me to go up just in case he didn't make it in time. There was some suspicion that he had never really planned to make the trip, but I was happy to go along with the company and they even let me bring my wife. I played second horn to Boris Rypka. We performed Mozart's *Cosi fan Tutti* the first night and Bizet's *Carmen* the second night. I guess I did all right because one year later I took over the job of the guy who sent me to cover for him.

One night, very late, I got a call from Ralph Froelich, a very successful freelancer. He was at a party and was supposed to meet up with a group that was going to go to Staten Island the next morning to play a couple of children's concerts. They were to meet at 7 a.m. the next morning and he was pretty sure he was not going to make it. So he asked if I would do it. I had not yet met Ralph, so someone at the party, I think maybe Paul Ingraham was there, must have given him my name and number. Of course I said, "Yes."

This group was a woodwind quintet, and it was common practice at these concerts for each person in the group to stand up and give a little talk about their instrument. For the first concert, they told me I didn't have to do that, so I didn't. For the second I said that I would be willing to do a little demonstration, so I got up and played what amounted to an audition, hitting many of the high points in the horn literature. I had no idea at that time that the oboe player in this group, Mel Kaplan, was a very busy contractor, and he hired me on the spot to play Bach's *Christmas Cantata* with Ralph Froelich.

This marked my first time playing in fabled Carnegie Hall. This venue would become, over the years, my favorite place in the world to play, and I was lucky enough to appear there countless times, both before I went to Pittsburgh and after, as the PSO would usually come to New York several times each season, a practice that continued until I laid down the horn.

My new wife was still contracted to the Ballet, and the tour that year did not start until January – no one then had any idea that it would be the last one. So we took off on the road again, sharing living quarters legally this time. I had been promoted to first horn, which really meant I was working harder for the same money as before. We were out for four months this time, and we finally ended by giving a few performances in New York City. For those performances, the orchestra was augmented, which was usual for the bigger cities, and one of the bassoon players who was hired was someone I had worked with before the tour. He said he had wondered what had become of me. He told Mel Kaplan I was back and I became his second call for as long as I was in NYC. Second call means whenever he needed to hire horn players, he first called Ralph Froelich and then me. Since almost all music from the classical period uses horns in pairs, that meant many concerts, all of a very high quality. What followed in the next four years was a succession of various concerts, operas, symphonies, and of course subbing for Broadway shows. One amazing thing to me was that almost all the help I got breaking in was from other horn players. You would think they would guard their territory zealously, but they were incredibly kind and helpful. Also incredible to me was the fact that I rarely had a week in which I did not work. I would even have to turn down work in the summer to go home to Colorado to see my parents.

I played three Broadway shows where I was contracted from beginning to the end. The first was Bravo Giovanni in 1962, which lasted about nine months and marked the Broadway debut of Michelle Lee (very cute) who was only 19 at the time (later gaining fame in the TV show *Knots Landing*). Then came *She Loves Me* in 1963, which ran for 37 weeks, and *Cafe Crown* (1964), which opened on a Friday and closed the next day! The good news was that we did get paid for four weeks of previews; the bad news was that they did not even make an original cast recording of the show, which is where the big money is.

For many musicians in New York, playing a Broadway Show is a source of steady income; however, for most, playing eight shows a week can be a mind-numbing and unsatisfying outlet for their musical talents. I was called many times to sub with a group of woodwind players who would get together after the show was over to play woodwind quintets. We would start at about 11:30 p.m. and play for a couple of hours just for fun.

I have many stories of my years in NYC, but I will tell you only the best one. Some stories may need a little punching up to make them better. What I am about to tell is exactly the way this one happened. I was called to do a recording date at Town Hall – a wealthy lady had written some music, had a professional orchestrate it, and had hired an orchestra to record it. I showed up, walked in the stage door and the first person I saw was Ray Alonge, who was at that time the number one horn player in the freelance field, and I thought, "What's he doing here?" I rounded another corner and saw Clare Van Norman, principal horn with the Metropolitan Opera and I thought, "What's he doing here?" I literally rounded another corner and there was James Chambers, principal horn with the New York Philharmonic, and I thought, "What the hell am I doing here!"

By 1965 my love affair with New York and the freelancing scene was waning. You never had a day off, you only had days when you are not working, and you kept wondering if the phone would ever ring again! My friend Paul Ingraham was playing first horn in Minneapolis that year, but I knew he was leaving that position, so when that orchestra came to NYC to play in Carnegie Hall, I went to see him and I said, "Paul, I want your job." He promptly set up an audition for me, I played for a committee made up of musicians of the orchestra, and I am still waiting to this day to hear if I got that job.

In the spirit of full disclosure, I should admit that this was not my first attempt to leave the freelance scene. In 1962 I had auditioned for the third horn chair in the Philadelphia Orchestra. This was pretty early in my NYC stay, and the Philadelphia Orchestra was, in my mind, the top of the heap. I drove to Philly, warmed up back stage and heard others warming up too. They sounded good, but in my mind so did I. They called me to the stage. As I sat in a chair with Mason Jones, long time principal horn in Philly and one of my heroes, standing next

to me; a disembodied voice from the dark hall asked me to play something of my own choosing. I was disturbingly aware that Eugene Ormandy, their eminent conductor, was out there somewhere and I melted worse than the wicked witch of the North – or is it West? What the hell was a kid from a little town in Colorado doing sitting on the stage of the Academy of Music in Philadelphia? I could not breath and when you cannot breath you cannot play. I wheezed my way through the third horn solo from Mendelssohn Symphony No. 3. They then allowed me to play a few more pity pieces and they let me leave, with their thanks.

In 1963 I auditioned for second horn in the Met. I actually played well as did another friend of mine, but they made a mistake and took a guy with an Italian name (Frank Donaruma). He only lasted one season. I know I could have done the job better than he did, but first you have to get it! Had I gotten it, I probably would never have left New York!

One week after the Minneapolis audition I got a call from one of the first horn players in the Metropolitan Opera (his name is Howard Howard – really) telling me that William Steinberg was conducting at the Met and was looking for a new first horn in Pittsburgh, he asked Howard (the other one) if he knew of anyone who could fill the bill and he recommended me. There was, at that time, a huge difference between walking into an audition cold as opposed to having been recommended. So I played for Steinberg and the personnel manager, and the next day they offered me the job – and I took it. That was 1965, so in September my wife and I relocated to Pittsburgh with our two-year-old daughter, Christie.

When we arrived in Pittsburgh, we found a house to rent, and I immediately showed signs of a recurrence of my bleeding ulcer. For obvious reasons, we kept this from being known by anyone associated with the PSO. I saw a doctor and managed to get it back under control. The stress of not knowing whether I would be able to succeed in this new job was undoubtedly the cause of that flare-up.

The new season began with a Tuesday rehearsal consisting of Schoenberg's *Pelleas und Melisande* and the Brahms Symphony No. 1. Wednesday morning was the same except we had our first concert that night – a so-called county concert in New Castle PA. Steinberg spent only ten minutes (!) rehearsing for it. In an unbelievable quirk of fate, I had, in my very limited orchestral experience, played every piece on that program: Berlioz Overture to *Benvenuto Cellini*, Strauss *Don Juan*, and Beethoven, Symphony No. 7. It could have easily been an entire program of works I had never seen before, in which case I might have really been swimming to keep my head above water. The third horn, Sid Kaplan, had at one time played principal horn with the PSO. This could have caused problems in some cases, but Sid was never anything other than helpful to me.

It is unlikely that I will ever tell of my years in Pittsburgh because I remember much less of those years than I do of path that took me to my dream job. The journey is more memorable than the final destination.

Howard L. Hillyer studied with Fred Fox at the University of Southern California, graduating in 1956. He was principal horn of the Pittsburgh Symphony (1965-1988) and then the Pittsburgh Symphony Music Librarian (1988-2004).

My Week with George McCracken

by Doug Hall

George McCracken has had a long career as a horn designer and manufacturer. He is my friend and mentor, and I spent a week with him while he started to build a horn for me; it was an educational week.

George McCracken

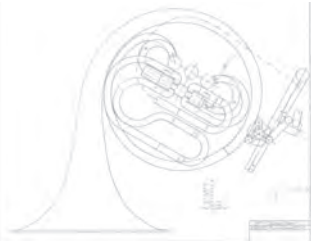
George was raised in Winston-Salem NC, where he played clarinet in grammar school but had switched to the horn by the time he joined the R. J. Reynolds High School Band. In high school, he began doing simple repairs on his horn because, "It became a passion for me to know how these things worked." Also in high school, he took a drafting class that was later to become important to his career.

After graduation in 1950, George went to the Navy music school and then served on the aircraft carrier USS Tarawa. In 1955 he returned to Winston-Salem to work for the Bohnson Co., a manufacturer of textile machines. His work with this company included learning how to design and operate machinery. In 1964 he moved with his family to Cleveland, Ohio to work for the H. N. White Co., which had been making musical instruments since 1893. That company later became King Instrument Co. and is now a branch of United Musical Instruments. During his years at King, George designed the Eroica and Fidelio horns, the 4B and 5B trombones, and the Duo Gravis bass trombone.

George now works out of his own shop in West Point, Virginia, custom designing and building horns – each horn is made to the specifications of the player. His website (mccrackenhorns.com) has a video clip showing George in action, some of his horn designs, repair work, and a video clip of a performance of Mahler's 5th Symphony with David Thompson on his McCracken horn. George makes only about eight horns a year, depending on their complexity – a triple horn takes longer than a double to build, for example. He has made horns for the Navy band, Barcelona Symphony, and players in the Cleveland, National, Virginia, and Utah symphonies, as well as a top hornist in Japan.

George is also responsible for founding the International Horn Competition of America (formerly the American Horn Competition). In 1975 Elliott Higgins, a Cleveland area hornist and conductor, and George attended the IHS Symposium near Montreal and observed a contrast between American horn soloists who sat and played from music and European soloists who stood and performed from memory. Higgins and McCracken decided to create an American solo horn competition, named the Heldenleben International Horn Competition. Its goals were to showcase American horn soloists and encourage horn professors to teach the solo literature in addition to standard etudes and orchestral excerpts.

Recently I was inspired to have George build a horn for me. Most of George's horn designs use open tubing bends, with as few tight bends as possible. I remember a horn he had made for David Ohanian – a C. F. Schmidt-inspired double horn with the piston thumb valve located under the valve section. In this location, the piston could be activated with a lever, thus eliminating the uncomfortable thumb position. For my horn, I bought some Geyer bells from Mark Atkinson, and George is making the rest of the horn, including the cylindrical hollow valves section, his 14 leadpipe, and the first branch.



Doug's Drawing of a levered piston valve

Since I had been George's apprentice many years ago, I decided to visit him and help build my horn. When I drove into West Point, it was a cold and gray Saturday in November. West Point is a small town without even a coffee shop. One notices when entering town that Main Street is home to five churches – George is the choir director at one, St. John's Episcopal. The first thing I did after arriving was help with the Sunday service. The church organist was sick, so we sang the service a capella. George and I also performed a duet – George singing (he sings quite well) and me on horn.

George's shop is a magnet for horn players. On Sunday evening, Bill Holcomb (Virginia Symphony third horn) brought two of his friends, Roger Novak (Richmond Symphony fourth horn, retired Air Force), and Kim Gillman (Virginia Symphony fourth horn), to play horn quartets in the social hall of St. John's Church. Three of George's horns were in the mix – a model 7, a triple, and a Featherstone model. Besides trading parts, we traded horns and had a lot of fun.

Model 7

triple horn

Featherstone model

George and I got right to work early Monday morning. He had a pile of slides that were bent and in need of balling out (working out the dents with dent balls and special hammer). Then on to shaping and brazing some key bridge supports. We had lunch at a local restaurant not far away, and that was when the stories started. Being a fellow horn geek, this is my favorite time – enjoying the tales of legends. One of George's favorite topics was Ernami Angelucchi, a former member of the Cleveland horn section. "Erni was a real character. One time he told me that, 'George Szell, really likes me because I'm real neat in my appearance and I keep my horn shiny.'" Erni was a fine horn player, and for most of his career played third. Szell liked his playing, but Erni would go to Szell's office every year to ask to be placed on fourth horn. Finally Szell gave in and Erni finished his career on fourth.

spaghetti parts

Tuesday we began the day in the shop videotaping George talking about his services. Until you start taping, you don't realize how tricky it is to capture exactly what you want to say. After George got into it we were able to finish the project, and the resulting video is now on his website. After filming, we got back to work preparing drawing washers to be able to draw leadpipes. Then we prepared the pipes by swedging (swaging) a couple of steps in them using the Arbor Press (swaging reduces the diameter of a pipe by squeezing or hammering).

Arbor Press

George told one of his favorite stories about his Eroica design for the King Company. One day he was talking with Richard Merewether of Paxman, who said, "That's the best valve section design I've ever seen. I wish I had done it." George's goal with the Eroica was to design it with simple bends, which would also be easier to manufacture. At one point, because the Eroica was different, the union workers came to him and said it was too difficult to make. George asked the factory manager to have the efficiency timers follow the Eroica through the manufacturing line. They found that the Eroica took half the time to make as the previous design, so the Eroica design proved successful. After the Eroica was going strong, UMI came out with the brass Fidelio model.

Eroica model front and back

That afternoon Bill Holcomb brought his friend Eric High to play trios. Eric is retired from the Army, where he was the Armed Forces School of Music horn teacher. Now he is the office manager for Bill Holcomb's Musicians Publications. Eric's horn is a Yamaha custom Geyer model. At one point Eric had a bicycle accident with his horn on his back, resulting in significant damage to the instrument. George took the horn apart, repaired it, and replaced the bell with an Atkinson Geyer. He also made some improvements, including an exchangeable leadpipe system, and added his pipe.

Yamaha

On Wednesday, Bill Holcomb brought new band saw blades, and we cut bronze blanks for bell rings. Then one of my students, Jonathan Huitzacua, showed up and we prepared the leadpipes for drawing. Jonathan annealed (super heated) the pipes, and I cleaned and soaped them up for the draw. Using George's draw bench we did the final draw on more than ten pipes.

Ring Blanks *Bill and George at Band saw* *Jon and Doug*

Thursday was a day of buffing and soldering. George gave me a pile of outside slide tubes to buff. Once buffed, I put them on the slide jig to solder together with a brace. The valve sections were then ready to be assembled. After that, we finished drawing the remaining leadpipes, George went to choir practice, and Bill came over to play duets.

Friday I noticed that we still needed to make the tuning slide crooks, so George pulled out the bending jig for those and we made enough for the horns in production. Then we "talked shop" because I needed to catch my flight home. Currently George needs a milling machine to work on a variety of parts. He is looking at a small Grizzly floor standing mill, but a Bridgeport would be better. The other thing we talked about is the fact that UMI is no longer making the Fidelio model. George is considering making the Fidelio with his improved valves and bell design – "Should be a real killer horn."

Before catching the plane home, I had lunch with Ken Bell – an area freelance hornist who was in a service band and now often plays with the Baltimore Symphony. I had reintroduced Ken to George and, since then, quite a few players from the Baltimore and Washington DC area have taken their horns to George for repair.

Doug, Bill, and George *Ken and George*

What did I learn during my week with George? Well, everything takes longer than you think. Once you're set up, it's better to make a batch of parts than just one. George has the wisdom of many years of making horns and dealing with each player's needs; he's very patient and a good mentor.

My horn is coming along. The hollow valves still need to be made and the large body tubes will then be created and added to the instrument. When it is finished, photos of the horn will be added to George's website!

Doug Hall is fourth horn and Assistant Personnel Manager of the San Diego Symphony.

The Creative Hornist

Jeffrey Agrell, Series Editor

Beyond the Notes: Authentic Expression

Excerpt from *Horn Playing from the Inside Out* by Eli Epstein

> Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn. They teach you there's a boundary line to music. But man, there's no boundary line to art.
> – Charlie Parker

Emotional Memory

All musical inspiration starts out as a feeling, or group of emotions, or a story the composer wishes to convey. Mendelssohn's "Nocturne" from *A Midsummer Night's Dream* is a love song; Beethoven's Symphony No. 7 first movement feels like a dance of all humankind; the opening to Tchaikovsky's Symphony No. 4 is a tragic and serious fanfare. Some music makes us want to stand up and march, while other music makes us feel that we're witnessing great beauty.

The keys to authentic musical expression are being able to 1) identify the feelings behind the notes, and 2) draw from our imagination and our own personal experience to convey those feelings.

> Craftsmanship teaches the actor how to walk on stage and play. But true art must teach him how to awaken consciously his subconscious creative self.
> – Constantin Stanislavski

In this article, we will get in touch with our own basic feelings, learn about "fire energy" and "water energy" and how they help us identify emotions in the music, and learn a technique to convey genuine emotional energy through our sounds.

Getting in Touch with Our Basic Feelings

One strategy I use when I perform is to think of experiences in my life that I can pour into the music I play. So, to begin, let's think about some basic feelings.

- Either in your mind or on paper, describe a time in your life when you felt excited and happy.
- Now, think or write about an experience in your life when you felt very sad.
- A time when you felt very strong and powerful.
- A situation in your life when you felt angry.
- A time when you felt quiet and peaceful.
- An episode in your life when you were in love.

Identifying the Emotions in the Music

Now let's look at how to categorize the emotions we hear in music. It's easier to identify the emotions in music if we divide all music into either *Fire Energy* or *Water Energy*.

These concepts are presented in *Return to Child: Music for People's Guide to Improvising Music and Authentic Group Leadership*, by James Oshinsky, © 2004, Music for People.

Fire Energy includes two categories of strong, fiery feelings:

- Yay! Energy, which covers feelings of extreme joy, excitement, or surprise, exemplified by Handel's "Hallelujah Chorus" from the *Messiah.*
- Hey! Energy, which covers feelings of power, anger, and assertion, as illustrated by John Williams's "Darth Vader's Theme" from *Star Wars*.

Water Energy (also known as "oooo" energy) includes tender, warm, quiet, or wistful emotions. Imagine holding a baby and singing a lullaby. Good examples of "oooo" energy are "Silent Night" and Gershwin's "Summertime" from *Porgy and Bess*.

When we are working on a section of music, our job is first to decide if the music evokes fire energy or water energy. Then we need to identify what kind of fire energy or water energy we're dealing with. Is this exuberant fire energy (Yay!) or indignant, powerful, ominous fire energy (Hey!)? Here are some adjectives that can help you out:

Fire Energy Adjectives

Yay!	*Hey!*
triumphant	alarming
joyous	conflicted
exuberant	angry
excited	assertive
surprising	powerful
delighted	passionate
noble	lusty
majestic	tormented
happy	fierce
celebrating	stormy
forthright	frenzied
bright	agitated
rejoicing	raging
exalting	furious
mischievous	sarcastic
buoyant	violent
frolicking	anguished
vigorous	ominous
glorious	rigorous

Water, or "oooo," Energy Adjectives

innocent	despairing
tender	heartbroken
solemn	naive
calm	seductive
tranquil	exhausted
content	open
nurturing	generous

warm	kind
caring	gentle
loving	melancholy
sad	prayerful
sacred	longing
sweet	quietly joyful
friendly	timid
mysterious	luminous
nostalgic	elegant
quiet	suspenseful
sentimental	awed
gracious	reverent
eerie	wistful
pensive	languid

Only from the heart can you touch the sky.
– Rumi

After you identify the feelings behind the notes, ask yourself, "At what time in my life did I feel this kind of energy or emotion?" Music reflects life. Sometimes life feels hard, tragic, and complicated. At other times, life is filled with beauty and simplicity. Sometimes life may feel very ambiguous and mysterious. We may need to act with boldness at times.

In every piece of music, the composer is telling a story through song and dance, metaphorically speaking. Our role as a musician is to breathe life into the composer's story with our own story.

A few years ago, I was presenting a master class to high school students in Boston. One of the students, let's call him Harry, was a pianist who had started studying at age fourteen. Now in his senior year, he was performing a Chopin *Prelude*. Harry played through the piece once, rather quickly and without much feeling. I asked him what kind of energy he sensed in this piece. Harry said, "Oooo energy." Then I asked him which adjectives he would pick out from the list of "oooo" energy words. He chose "sad, painful, heartbroken." I asked him if there was a specific time when he had experienced those feelings in his own life. Harry looked ashen and couldn't talk. After a while, he told me his best friend had recently been killed in street violence in his neighborhood. I asked Harry, "Do you think it would be possible to hold on to those extremely difficult feelings and memories while you play this Prelude one more time?" He said, "I don't know if I can do it." But he did. This time, he played much more slowly. It was like a different piece altogether. I felt chills going through my body at the depth of feeling in Harry's playing. I asked the class if they were getting chills too and everyone silently nodded their heads.

Here's an exercise that can help you tap into your emotional memory. Remember, there's no right or wrong in our response to music or any art form. It's deeply personal and individual.

Creative Exercise

Choose a piece that you're preparing to perform, or one you like. Either in your mind or on a sheet of paper:

- Name the piece.
- Now ask yourself, When I listen to this music, do I sense *Water, or "oooo," Energy* or *Fire Energy*?
- How does my body feel when I hear this music?
- As you listen more, describe the particular kind of *water energy* or *fire energy* you are experiencing. Write down a few descriptive words that express what you're hearing. You can use the word lists above, or come up with your own.
- Now try remembering a time in your life when you felt the same type of energy as above, or your body felt this way. When you think about that time, write down the images, feelings, and memories that come up – use words or draw a picture or both.
- When you play this music, you can think of these memories, close your eyes, and project those images onto the screen of your imagination – to be right there in the moment when you felt those feelings. This activates unconscious inspiration. This is performing with emotional memory.

Ah, music. A magic beyond all we do here!
–J. K. Rowling, *Harry Potter and the Sorcerer's Stone*

Eli Epstein, formerly second horn of The Cleveland Orchestra, is on the faculty of New England Conservatory, NEC at Walnut Hill, Boston Conservatory, and Music Academy of the West. He is the author of Horn Playing from the Inside Out, A Method for All Brass Musicians. *See eliepstein.com.*

An Interview with Daren Robbins

by James Boldin

Over the last few years, Daren Robbins has built a name for himself in the horn playing world. His website hornexcerpts.org has provided a much-needed resource for students and professionals alike, and is one of the most widely visited horn-related websites in existence. He is also rapidly acquiring an international reputation as a teacher and performer through his position as Head of the Brass and Percussion Division in the College of Music at Mahidol University in Thailand, and as a member of the Thailand Philharmonic Orchestra. Daren has performed with the Mobile Symphony, La Crosse Symphony, and Dubuque Symphony. Prior to joining the faculty at Mahidol University, Daren held positions at the University of Southern Mississippi and Mansfield University in Pennsylvania.

James Boldin(JB): Could you talk about your background and education, and how you arrived in your current position at Mahidol University (music.mahidol.ac.th(?

Daren Robbins (DR): I did my doctorate at University of Wisconsin-Madison with Doug Hill, masters at University of North Texas with Bill Scharnberg, and bachelors at University of Iowa with Kristin Thelander. There was certainly no lack of excellent teachers in my musical upbringing. For a few years after I finished my doctorate, I had a series of adjunct and interim teaching jobs. I was looking and applying for anything that would allow me to stay put for a while. When I saw the ad for this job in Thailand, I applied for it, not too seriously at first but I figured it couldn't hurt to throw my hat in the ring. I'd heard of Mahidol through acquaintances and because they had hosted an International Trumpet Guild Conference, but I knew almost nothing about Thailand – I probably couldn't have pointed to it on a map.

After I applied, one thing led to another and eventually they offered me the job. My first thought was "Yikes, what do I do now??" I'd never pictured myself living outside the US. After a few weeks of emails and handwringing, I decided to take the job. It was a leap of faith, putting 95% of my possessions in my parents' basement and taking only what I could fit in two suitcases, and it took a good six or seven months of being here before I became convinced that it was the right move. I'm beginning my fifth year now though, and I can definitely say it's been a good thing.

JB: Most serious horn players are familiar with your website. How did this project get started?

DR: The website grew out of my doctoral dissertation, although it's not part of the dissertation. The actual dissertation had two parts: an excerpt book where the excerpts are taken from the actual parts, and an accompanying set of CDs which had three to five performances of each except by various orchestras.

The ideas for this came from several different places. I think the idea for the book came sometime during my master's degree. I had always used the Mel Bay[1] and Labar[2] books, but of course they look nothing like the actual parts. I remember taking an audition where I had practiced from a book, but in the audition was required to read from a part. The visual discrepancies threw me. Of course, I should have practiced from the part, but I thought, "Why doesn't someone compile a book of excerpts and, instead of re-engraving them, use the actual parts?" That's when I began collecting photocopies of parts, which were largely replaced by David Thompson's collection[3] when it came out a few years later.

The idea for the CDs came from a set of cassette tapes that had been compiled by a former UW-Madison horn student (Kendall Grey, I think). The idea behind the cassette tapes was to be able to quickly listen to three or four performances of an excerpt without the hassle of finding that many different LPs – this was before YouTube and iTunes and CDs. The problem with cassette tapes was that it was difficult to find the excerpt you wanted to hear because there were no track markers or anything that allowed you to jump to the beginning of a certain excerpt. It was inconvenient and the sound quality was not good. Early in my days at Madison, Doug and I talked about transferring the cassettes to CDs, but rather than do that I decided it better to start from scratch. So I started plugging away at that project, which took several years. The music library had an audio preservation lab that I was allowed to use for just two hours a week. It was a tedious process of finding the CD or LP recordings, taking them into the lab and transferring the excerpts to DAT and then finally transferring the DATs to CD, all the while keeping careful track of which excerpt came from which CD performed by which orchestra. In the end it was nine CDs worth of excerpts.

When I was finishing that project, it was time for me to be thinking seriously about starting my dissertation project. I hadn't decided on a topic, but I knew that I wanted to do something practical, something that would be of some regular use. Spending so much time researching and writing something that would only sit on a shelf didn't appeal to me. I sifted through several ideas before I came upon the idea of combining the CD project with the excerpt book project that had now been in the back of my mind for several years.

So, that was the dissertation. The idea for the website wasn't conceived until the summer following its completion. I had some time on my hands that summer and I got to thinking about how some of my colleagues had successfully turned their research into websites. Not to be outdone, I started thinking about how I might put my dissertation on the web. The more I thought about it the more I could picture the potential and the more excited I got. I'd never done any website design before, but I got a copy of Dreamweaver and a how-to book and dove in.

After I put the site up, I was a little startled by how fast it caught on. Within a week it was getting 75-100 visits a day, and it just kept on growing. For the past few years, it's leveled out at about 800 unique visits a day. The website instantly made the CDs obsolete, but the book still exists. I sold it through the website for a few years, but when I moved to Thailand Dave Weiner at Brass Arts Unlimited agreed to take it over and apparently it's still doing well.

The feedback I've gotten from the site has been fun. I won't drop any names here, but I've been emailed by principal players in several of the "Top Five" orchestras suggesting that I include their recording of this-or-that excerpt. Of course I've happily obliged! Another thing that's been fun to watch is the other excerpt websites that have come along. Seth Vatt at Arizona State has really outdone me with his tromboneexcerpts.org. I have three to five recordings of each excerpt whereas he as ten to twenty! There's a bassoonexcerpts.info and my bassoon colleague at Mahidol, Chris Schaub, is working on a similar bassoon excerpts site. A doctoral student at University of Illinois is working on a trumpet excerpts site, and of course there's your *Guide to the Brass Quintet*, which has excerpts and more.

JB: Do you currently have any projects, web-based or otherwise, in the works?

DR: Sure, I have several. I've been working for a while now on the Horn Society's new Online Music Library (hornsociety.org/marketplace/online-library). The Advisory Council made a decision a few years ago to create this as a replacement and expansion of the IHS Manuscript Press. I was fortunate to be appointed the editor. With lots of help from my students, I've digitized all of the compositions that had been sold through the Manuscript Press, so those are still available, but online now. The next step was to solicit new compositions that will appeal to a broader swath of horn players. Most of the pieces that were published under the Manuscript Press are IHS Composition Contest winners and as such are quite difficult. At this point the size of the library has more than doubled and new submissions are still coming in at the rate of several per month.

My department is in the preliminary stages of planning for the third Thailand Brass and Percussion Conference in 2013. This is something we do every two years. In the past it has been a four-day event with concerts, master classes, and clinics that include all of the brass and percussion instruments. It's too soon to say what form the next one will take, but in 2011 we featured Ronald Barron, (principal trombone in the Boston Symphony for 33 years), Momoko Kamiya (an international marimba soloist), and well-known composers Eric Ewazen and Kazunori Miyake. We commissioned a new marimba concerto from Miyake that was premiered by Kamiya with the Thailand Philharmonic Orchestra (TPO). It was an impressive event. Hopefully the next one in 2013 will be too!

A final and ongoing project is a new method book for horn in the Thai language that one of my graduate students and I are jointly working on. We were fortunate to get a generous research grant from my university to do this. No method books for horn are written in Thai. That's a problem in the more rural parts of Thailand where qualified music teachers are sparse and English isn't widely understood. We're going to model the new book on existing horn methods but the text will be in Thai and we'll incorporate traditional Thai melodies that kids in Thailand will have more of a connection with.

JB: What similarities/differences have you noticed between the higher education systems in the US and Thailand?

DR: Really, there are probably more similarities than differences. There are some superficial differences; for example, the undergraduate students are required to wear uniforms, and the school year begins in June and finishes in February. As for the curriculum, our undergrad and masters music degrees are modeled after music degrees in the US. We're in the process of creating a DMA program, and our college has a partnership with the College of Music at that University of North Texas. They're helping us iron out the details, so that degree will be very similar too. One unique thing about our College is that we have a Young Artists Program where high school students, starting in tenth grade, live on campus and study alongside the college students – essentially a music-intensive high school program. It's great for kids who want to focus on music starting in high school, and of course it makes a nice feeder program for our undergraduate degree.

If I had to choose one key difference it would be the demeanor of the students. In Thai culture, kids are taught to respect teachers almost unconditionally. This is a refreshing change at times, but, to be honest, it's a double-edged sword. The respect for teachers runs so deep that it's considered disrespectful for students to question what is said or even offer an opinion. This can lead to a lot of "spoon feeding" – a one-way flow of information where the teacher delivers the material and the student absorbs and regurgitates it without giving it much thought. For example, I begin the first lesson of each semester with the question "What would you like to work on this semester?" Most of the time the response is a deer-in-the-headlights stare. They can›t quite wrap their heads around the fact that I›m asking *them* for information – it should be the other way around, I should be the one imparting my ideas to them. It takes a while for them to become comfortable with the dialog going both ways.

JB: What is the most appealing part about teaching music at the college level in Southeast Asia? Would you encourage others to seek out college teaching jobs overseas?

DR: Well, I can only speak for my situation at Mahidol, but there's a lot to like. Mahidol has one of the largest, maybe even the largest, music departments in Southeast Asia. Just the fact that I'm here makes me more professionally visible than I would be in the US. In the three years that I've been here, a number of important horn players have visited. Jeff Nelsen did a master class a few years ago while he was on his honeymoon. David Thompson dropped in for a few days while his orchestra was on an Asian tour. Christoph Ess, principal horn of the Bamburg Symphony, was here for a week while he soloed with the TPO. Kerry Turner and Kristina Mascher (a.k.a. the Virtuoso Horn Duo) will be here in August. Of course, you were here a few months ago with your Black Bayou Brass trio. It's been fun rubbing elbows with people like that.

The opportunities I've had here have been great. The Dean of the College of Music, Dr. Sugree Charoensook, does an amazing job of finding money to make things happen. I've already mentioned our Brass and Percussion Conference; for that I have a budget that I think I could only dream of at most schools in the US. The students here are great. I would say that, on the whole, they are hungrier than the students I taught in the US in that they are willing to work hard and are eager to learn.

I also play in the Thailand Philharmonic Orchestra that operates under the purview of the College of Music. It's a half-time orchestra so we play twenty sets of subscription concerts every season – basically a set of concerts every other week. However, recently we have had a lot of extra concerts, recording sessions, so we have been working at least three weeks out of every month.

We've also started doing some tours. The orchestra played a few concerts in Tokyo in May, a concert in Chiang Mai last month, and next month we are doing a week-long tour of New Zealand. We play lots of repertoire, we have great soloists every week, a new 2000-seat concert hall is being built to house the orchestra; it's exciting to be a part of all that. Orchestras in the US are really struggling right now. A lot of regional orchestras that used to play seven or eight concerts per season have cut back to three or four, and even some of the biggies like Detroit and Philadelphia are teetering on the brink. I feel fortunate to be in a place where classical music is in an upswing.

Now, having said all of that, I should also say that living and teaching in Thailand is not for everyone. It's a developing country with a different culture and a different way of life, and those differences are not always easy to live with. I've seen a number of people come and go in less than a year because the changes were too much for them.

JB: The horn ensemble you coach, Horn Pure, has gained international recognition lately, winning competitions at the national and international level. Could you talk a little bit about the history and membership of the ensemble?

DR: This group exemplifies what I mean when I say students here are hungry. Horn Pure is an octet of my students currently ranging in age from freshman to graduate student. They got started about three years ago when they approached me about creating a horn ensemble to compete in the Thailand International Wind Ensemble Competition. I have to admit that, inwardly, I rolled my eyes a little at the thought of a horn ensemble competing against brass quintets and sax quartets, but I told them to go for it. They put together an octet, we chose some repertoire, and they proceeded to work harder than I've ever seen any horn ensemble work. They surprised everyone including myself when they won the First Prize. That really set them on fire and they began setting their sights on other competitions.

Their next big event was the IHS Symposium in Brisbane. When they found out that there would be a horn ensemble competition they decided that they had to do it and they set to work raising money, finding sponsors, even going on local TV. The fund raising was only half the work. In the weeks leading up to our departure to Brisbane they rehearsed nearly every night, starting at 7 p.m. when all their other obligations were finished and usually ending at 10 p.m. They usually rehearsed outside because the classrooms are locked at 6 p.m. Sometimes I was there to listen, but if wasn't, they would ask other horn players to listen or they would simply rehearse on their own.

They had a great week at the Symposium, which culminated in their winning the competition. This was their first international competition and it was a big deal for them because they were not only representing themselves and the university but, more importantly to them, they were representing their country. Their *coup de grâce* was performing Kerry Turner's *Farewell to Red Castle* from memory. That was their idea, not mine – another instance where I'm glad I kept my reservations to myself. One thing I've learned from them is never tell students what you think they can't do. One of the highlights for me came earlier that week when they performed *Red Castle* in a master class for the American Horn Quartet. I don't imagine that group is easily impressed but there were lots of smiles, handshakes, and hearty congratulations. It was a proud moment for me as a teacher.

It's easy for student ensembles to loose momentum after a few years due to members graduating and changing priorities, but this one has managed to keep it up. Shortly after the Brisbane symposium, they traveled to Japan where they were finalists in the Osaka Chamber Music Competition. In 2011 we were awarded a travel grant that we used to tour to three universities outside of Bangkok, giving clinics and concerts at each one. We just finished a trip to the US with appearances at the IHS Symposium in Denton and at Lawrence University in Appleton, Wisconsin. Next month they are appearing at a workshop that features Richard Bissill, the prominent London horn player and composer who did many of the arrangements on the *London Horn Sound* CD. They will be performing one of his works with Bissill himself playing the first horn part. It's been a fun ride with that group.

JB: How does working with a larger horn ensemble differ from coaching a smaller group, such as a horn quartet?

DR: I don't approach Horn Pure much differently than I would a smaller group because I'm not the conductor or director. When a group has a conductor it can become more about what that person wants rather than the group, and Horn Pure has never been about me. The beauty of chamber music is the ability of the group to play music on its own terms. With Horn Pure, I see myself as the advisor and coach. I suggest repertoire, I help with the preparation, give lots of musical suggestions, and encourage them to go in certain directions, but I don't conduct and when I leave rehearsal they are free to do what they want. They've proven they can do what it takes. I'm happy to stand back and watch them do their thing.

JB: Anything else?

DR: Thanks so much for the opportunity to share. It's a real privilege and it's been fun!

Notes

1 *Mel Bay's Anthology of French Horn Music,* compiled and edited by Richard C. Moore and Eugene Ettore. Pacific, MO: Mel Bay Publications, 1986.

2 *Horn Player's Audition Handbook,* compiled and edited by Arthur La Bar. Belwin-Mills, 1986.

3 *The Orchestral Audition Repertoire for Horn: Comprehensive and Unabridged,* compiled by David Thompson. Rock Hill, SC: Thompson Edition, Inc., 1995.

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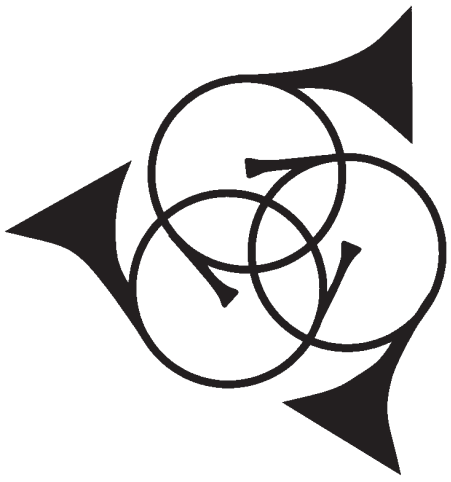

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Living Music

The Five Most Difficult First Horn Parts

by Douglas Blackstone

When I was in high school, I studied horn with Dr. James M. Thurmond in Camp Hill, Pennsylvania. Dr. Thurmond was a grand old gentleman who had been a student of Anton Horner at Curtis and played in the Philadelphia Orchestra under Stokowski. He would always say to me that, when I bought a "record" (which is what we called LPs in the 1960s), I should always buy the score. I did this as much as I could afford on a kid's allowance. Establishing that habit is only one of the many valuable things that Dr. Thurmond taught me.

I begin this article with that story because I discovered the following pieces by reading the scores. With the exception of *Tristan*, they are rarely, if ever, performed. You will only hear them through recordings, and if you aren't following the score, you will miss the really hard bits that are somewhat disguised by the remainder of the orchestral scoring.

So that I don't get a lot of letters that say, "We did that last year in Spoleto!" let me add a caveat, that maybe they are performed somewhere, but, for the most part, you can safely spend an entire career without seeing them on any American orchestra season.

Let's begin. References are to written notes for horn in F, not concert pitch.

The Fairy's Kiss (*Le Baiser de la feé)* – The complete ballet by Igor Stravinsky (1928, revised 1950). A shorter *Divertimento is* played, but it contains only one of the really difficult passages.

From the first note – *pp* g" above the staff (you won't hear this; it's not a solo, but it's there, in the score!) – to the final *pp* octave slur to a high b♭'" 45 minutes later (you may not hear this either, but it's there!), this first horn part is the most difficult I've seen. The first solo entrance begins on a high b", repeated three times. Everything that follows is in the first horn, and it just doesn't stop. Young horn students often qualify difficulty by how many high c'"s are in a piece (and there are enough in this one), but experienced horn players will tell you that it is the *tessitura* that really matters. This piece stays right around the top of the staff for first horn for the entire piece with little rest. Frankly, I think this part is impossible to play without the judicious use of an assistant and a descant or triple horn, but how one does this, I don't know, because everything is solo! Believe me; Mahler 5 is easy compared to *The Fairy's Kiss*.

Of course, in a recording, one can stop and rest, drop in, try several takes. Who knows what happens. I've heard all the recordings. Besides my interest in the horn playing, it is a really good work, one of Stravinsky's best, and – written as a tribute to Tchaikovsky and dedicated to him – the best Tchaikovsky I've ever heard!

For many years, the gold standard of recordings of *The Fairy's Kiss* was Stravinsky conducting the "Columbia Symphony Orchestra" (in quotes because this orchestra was made up of first call free-lancers. In fact, there were two such orchestras, one in New York City and one in Los Angeles.) James Decker played *The Fairy's Kiss* for Stravinsky. Todd Miller tells me that it was recorded at the American Legion Hall in Hollywood and that Jim did the final scene in one take, rewarded by a hug from Stravinsky! For me, the best modern recording is, surprisingly, by the La Scala Philharmonic, conducted by Ricardo Muti (Sony 58949, 1993.) Danilo Stagni is first horn. His playing is superb – very confident. It must be a great pleasure to have such a secure command of the instrument, coupled with a beautiful sound and good musicianship. Listen to this recording, but get the score to follow along!

Tristan und Isolde – The complete three-act opera by Richard Wagner

This one I have played (third horn – probably just as *schwer*). The difficulty here is getting through the entire opera and having enough left to play the *Liebestod*, which, of course, comes at the very end. The *Ring* operas have lots more high notes, including high c'"s(!), but, again, it is the constant top-of-the-staff *tessitura* that kills you and the many isolated *pp* entrances on an f#" or g". Assistants are of little use here, and are usually absent in opera orchestras anyway.

Nearly everyone who has played in an orchestra has played the symphonic "Prelude and *Liebestod*." That's hard enough, but playing the entire opera is a different matter altogether. Most of us have heard the recordings by the London Horn Sound, the Vienna Horns, and the Berlin Philharmonic Horns in which it seems there isn't anything that these guys can't play. I always ask, "Yes, but can they play all three acts of *Tristan*?!"

Divertimento No 9 in B♭ Major, K.240 – Mozart

Okay, you want high c'"s; you got 'em! This lovely work in B♭ means B♭ alto for the two horns. Yes, one has to have high chops and probably the use of some high horn for security, but, to play this work with accuracy, grace, delicacy, musicality, and perfect intonation is what qualifies this work for this list. In my opinion, it takes much more skill to play this divertimento with the above qualities than to play any Strauss tone poem or Mahler symphony. It's rare to hear a performance of this nature, and it is a pleasure to recognize and single one out when you do. The recording by the New York Philomusica of all the Mozart divertimenti, including this one with Bill Purvis and Bob Johnson playing horn, is a real gem. I've rarely heard such beautiful, well-balanced playing from an entire ensemble.

Daphne – Complete opera by Richard Strauss.

You may have noticed that, in the previous paragraph, I said "any Strauss tone poem." I purposely left out opera, because the most difficult Strauss horn parts (and probably the most satisfying to play) are in his operas. *Daphne* is almost never played in the US. Maybe they play it in Germany, but I

have only seen it programmed once in the US, at the Santa Fe Opera, in 2007, where, interestingly, it had its US premier in 1964 (repeated 1981, 1996.)

One has to follow the score of this opera to see and believe what is demanded from the first horn; otherwise it may be lost in the massive orchestration. It is remarkably chromatic and very high (an arpeggio ending, *piano*, in a high d‴, very near the end of the opera, naturally.) This piece takes an extraordinary orchestra to play, not just the first horn. I traveled to Santa Fe in 2007 to hear *Daphne*, because it is so rare, and I'm glad I did. It's a beautiful opera, but the score was a challenge for even this otherwise respected orchestra and conductor.

The Marriage of Figaro – Entire Opera by Mozart

I struggled with a No. 5, because lots of pieces are difficult to play, and always someone to play one-upmanship. I almost decided to leave it blank so readers could add their own choice. The works I have chosen are by composers who knew how to write for the horn. Their writing is difficult but *possible* to play. They challenge and reward the best players of our instrument. A lot of bad writing for horn *is* impossible to play with any accuracy or emotion, mostly in contemporary music. Tackling these technical nightmares gives no reward. No one will remember you for it.

I have chosen *Figaro* because it is my favorite Mozart opera, but any will do. For me, the best of Mozart's music is in his operas. In *Figaro*, the music is just sublime. Each aria, ensemble, or chorus seems better than the last. The horn parts are not particularly soloistic, but absolutely necessary to the orchestration and a tribute to Mozart's genius. Every entrance is exposed, usually piano, often high, and in several different keys. To play through to the end with accuracy, delicacy, perfect intonation, and balance with the second horn is truly difficult and truly rewarding, both to player and listener. Here, I applaud Howard T. Howard, legendary first horn of the Metropolitan Opera Orchestra. He, with his accomplished second horn, Scott Brubaker, played Mozart in this fashion (Scott is still there.) I remember sitting in the second row at the Met, within a few yards of Howard and Scott at a performance of *Don Giovanni*. What a distinct pleasure to hear such wonderful playing up close! The *Ring* is difficult and taxing, but I bet Mr. Howard would agree that to get through Mozart with all the attributes that I listed above is the more rewarding and more difficult experience.

So here you have my choices for the most difficult orchestral first horn parts, backed up with my analysis of the difficulties involved. You can compare my choices with yours.

Douglas Blackstone (now retired) was principal horn of the National Symphony Orchestra of the South African Broadcasting Corporation from 1987-91 and third and co-principal horn of the Pretoria State Theatre from 1980-86.

Mozart's Horn Concerto No. 2 and the Theories of Heinrich Koch

by Sam Crocker

Everyone knows the importance of Mozart's horn concertos, but few people have heard of Heinrich Christoph Koch, a theorist contemporary to Mozart whose writings explain melody and composition in words that Mozart himself would have understood.

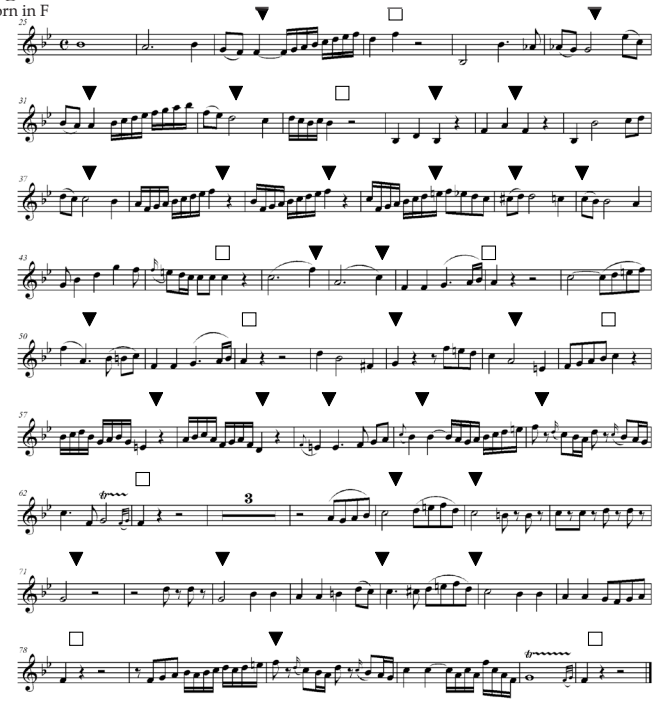
Heinrich Koch (1749-1816) was a German composer, violinist, and theorist. His most popular treatise, *Versuch einer Anleitung zur Composition* (Introductory Essay on Composition), describes the construction of melody, the relationship between melody and harmony, and the aesthetics of music.[1] Koch's melodic theories focus on a hierarchy moving from phrases to periods (combinations of phrases) to large forms (combinations of periods).[2]

Taking the first movement of Mozart's Horn Concerto No. 2 in E♭, K. 417 as an example, one can begin to see Koch's ideas on the construction of melody reflected in Mozart's music.

Phrases

The first level of melody that Koch describes is the phrase, which he defines as a melody that feels like a self-sufficient piece of music. In his analyses, the ends of phrases are referred to as resting points and are marked by open squares. Koch describes three main types of phrases in his writings: basic, extended, and compound. Basic phrases contain only the bare necessities to make a melody complete. If this structure is made more complete, then it earns the title of an extended phrase. Taking it one step further, combining phrases of either of these types creates a compound phrase.[3] Examples of these phrase types can be seen in Figure 1 (such as the basic phrase in mm. 25-28 and the extended phrase in mm. 29-33; their combination creates a compound phrase in mm. 25-33).

Figure 1: Mozart Concerto No. 2, K. 417, mm. 25-83[4]



In addition to resting points that end phrases, some resting points divide the melody without completing it. Koch calls such resting points caesuras, and the segments of melody they divide are called incises (similar to subphrases in today's terminology). In his analyses, Koch uses inverted triangles to indicate the locations of caesuras and to separate incises.[5]

Incises can be broken into two categories: complete and incomplete. A complete incise is one that comprises multiple measures, and an incomplete incise is one that takes up just a single measure.[6] In this way, even the smallest level of melodic structure still has hierarchical characteristics. Figure 1 gives several examples of caesuras that separate incises (such as in mm. 27, 30, 31, and 32).

Koch's teachings state that after a phrase was written, composers began to work their way up the hierarchical chain by expanding it. The three primary methods for doing this are called repetition, multiplication of closing formulas and cadences, and expansion of complete melodic sections.

Repetition is the act of composing variations of either an entire phrase or just parts of a phrase. Composers accomplish this primarily by embellishing the important melodic notes in varying ways, changing dynamics, reharmonization, and changing the accompaniment, either with different numbers of accompanying instruments or with the accompanying figures (for example, mm. 49-52 in Figure 1 is a repetition of the phrase in mm. 45-48).

The second expansion method, the multiplication of closing formulas and cadences, is similar to repetition in that it deals with restating and embellishing the ends of phrases (compare mm. 60-63 to mm. 79-83 in Figure 1).[7]

The third technique, expansion of complete melodic sections, is again similar to repetition. It refers to the embellishment of pieces of a phrase through stepwise transposition, consecutive transpositions (called sequences), interpolations, and repeated rhythmic structures (see mm. 34-35, 38-40, and 57-58 in Figure 1).

Periods

Eventually, phrase expansions lead into what Koch calls main periods. He defines a main period as "the connection of several phrases, of which the last closes with a formal cadence either in the main key or in one closely related to it."[8] Most of his examples of these structures are made up of four four-measure phrases. The primary concern when connecting individual phrases into larger groups is the cadential structure, or phrase endings. Each of Koch's exercises gives a different combination of phrases in the tonic key (I-phrases) and phrases in the dominant key (V-phrases). In each exercise, the overall structure of a main period is broken up into two large parts of two phrases each. The second and fourth groupings end with strong cadences; the first and third groupings end with phrase endings (very similar to what is today called a double period).[9]

These guidelines are for small forms. For main periods in large compositions, the process can be slightly different. For in-

stance, the structure of the first main period of a large composition can be made up of a main theme, a modulating section, a secondary theme, and a concluding section.[10]

This main period structure can be seen in the exposition of K. 417. Looking at the soloist part from Figure 1, the phrases from mm. 25-33 make up the main theme. The modulating section follows in mm. 34-44, made up of transpositions, sequences, and other expansion techniques that connect the main theme to the phrase from mm. 45-48. This new phrase begins the secondary theme, which lasts until the feeling of closure in measure 63. The final section of the main period, mm. 63-83, is the concluding section, which gives the biggest feeling of finality in the music to this point.

The connection between this larger structure and the structure of small compositions is clear. The main period is split into two large sections: the E♭ section, (mm. 25-44; even though the section ends in B♭, the section can be viewed as separate from the following music because of the difference in style), and the B♭ section (mm. 26-83). As with most small compositions, the first section, the E♭ section, is split into two primary parts, the main theme and the modulating section, with the second part having a much stronger ending. The B♭ section, like the E♭ section, is also split into two parts with a stronger ending in the second part, those parts being the secondary theme and the concluding section. Thus, the structure of the main period in a large form can be derived from that of main periods in small compositions.

It should be noted that creating main periods was not the only way for composers to expand their music. Other options included the embellished repetition of the initial period and an alternation between multiple different periods.[11] The results of combining these different options were the creation of the various types of large forms.

Forms

The form of the first movement of K. 417 is described today as a sonata form. In his teachings, Koch mentions that the way composers wrote first-movement forms of concertos is actually quite similar to the way that first-movements of symphonies were written.[12]

Symphony first-movement form is made up of three main periods. Near the beginning of the first main period (called the exposition in today's sonata form), the piece modulates to the dominant key, and it remains there through the rest of the section. The purpose of this first main period is to present all the melodic material in its original structure and chronology. The second main period (called the development in today's sonata form) is made up of melodic material from the first that is sent through various transpositions and modulations. Before the start of the third main period, the music cadences in a related key and leads back to the original tonic (called the retransition in today's sonata form). The third main period is structured very similarly to the first main period, except that it remains in the tonic key. In fact, not only is the melodic material similar, but the last half of the third main period is copied almost exactly from the last half of the first main period.[13]

A comprehensive view of this structure, as well as its outline in K.417, is shown in Figure 2.

Figure 2. Summary of Koch's Ideas on First-Movement Form[14]

Main Period:	1		2		3			
Solo sections:		S_1		S_2		S_3	Free Solo Flourish	
Orchestral Ritornellos:	R_1		R_2		R_3		Fermata	R_4
Mozart, K. 417:	I -(V)-I	I---V	I	vi------I	I I	I I		I
Measures:	1	25	83	91	117	126		183

Unique to the concerto first-movement form is the structure of the orchestral ritornello sections and how they are connected to the solo sections, which Koch describes at length in his treatise. The first ritornello is one of the longest segments in the movement. Although usually slightly different than the first solo section, the first ritornello gives a sort of preview or abridged version of the primary melodic material to be played by the solo part.

The second ritornello elides with the end of the first solo section. Its structure is relatively simple; it repeats various melodic segments from the first solo section and cadences while remaining in the key of the dominant.

The third ritornello, like the second, elides with the end of the solo section that precedes it. Fairly short, its main purpose is to use melodic expansion techniques to modulate back to the tonic key for the start of the final solo section. Thus, to adequately prepare the solo part for its repeat of the primary material in the tonic key, the third ritornello ends on a dominant chord with a V-phrase.

At the end of the third main period, where it would make sense for the fourth ritornello to begin, instead is a strong cadential six-four chord. This usually leads directly into a free solo flourish (called the cadenza today).[15] The end of this freer section then merges with the beginning of the last ritornello, which refers back to the final melodic material from the first ritornello and completes the movement. Although this freer section described by Koch does not appear in the example of K. 417, the structure of these ritornellos follows Mozart's model very closely.

Conclusion

Koch's melodic ideas give horn players a historically informed theoretical perspective of Mozart's concertos, looking at the progression from phrases to periods to forms to create a movement rather than recognizing the structure of the entire sonata form first as in today's theory. This theoretical knowledge allows for a more historically informed performance practice in general, not only with Mozart's music, but also with music from composers like Danzi, Haydn, and Rosetti. Heinrich Koch's initial ideas on the early form of the concerto gives horn players new interpretive insights into Classical music as a whole.

Notes

[1]Nancy Kovaleff Baker, "Koch, Heinrich Christoph," Grove Music Online, Oxford Music Online. oxfordmusiconline.com/subscriber/article/grove/music/15230 .

[2]Heinrich Christoph Koch, *Introductory Essay on Composition: The Mechanical Rules of Melody*, Sections 3 and 4, trans. Nancy Kovaleff Baker (New Haven: Yale University Press, 1983). For more information on Koch's hierarchy of structure, see Elaine Rochelle Sisman, "Small and Expanded Forms: Koch's Model and Haydn's Music," *The Musical Quarterly 68, no. 4* (October 1982): 445.

[3]Nancy Kovaleff Baker, "Heinrich Koch and the Theory of Melody," *Journal of Music Theory 20, no. 1* (Spring 1976), 12.

[4]Wolfgang Amadeus Mozart, *Neue Ausgabe sämtlicher Werke V/14/5*, London: Bärenreiter Kassel, 1987. Koch, 9.

[5]Koch, 8-10, 19.
[6]Sisman, 452-454.
[7]Koch, 166.
[8]Koch, 85-128.
[9]Sisman, 455.
[10]Sisman, 445.
[11]Koch, *Introductory Essay*, 336.
[12]Jane R. Stevens, "An Eighteenth-Century Description of Concerto First-Movement Form," *Journal of the American Musicological Society 24, no. 1* (Spring 1971), 87.
[13]Adapted from Stevens, 92.
[14]Koch refuses to call this a cadenza (although the term was known in his time) and insists that this section is inappropriately labeled as such because it is near the end of the movement. He instead refers to it as a "free fantasy" or a "capriccio." Koch, *Introductory Essay*, 212.
[15]Koch, 212.

From Minneapolis, Sam Crocker is currently a senior horn performance major at DePauw University. His horn teachers include Ellen Dinwiddie-Smith, Marjory Black, and (currently) Robert Danforth. Sam is also a co-producer of the DePauw University School of Music's radio show, Music for Life*, and a member Pi Kappa Lambda. He would like to thank Professor Matthew Balensuela for his help in writing this article.*

Charles Ives and the Horn

by David Thurmaier

"A sound of a distant horn, O'er shadowed lake is borne, my father's song."

– Charles Ives, "Remembrance"

Horn parts from the music of Charles Ives (1874-1954) are rarely, if ever studied by horn players. They do not appear in any collection of excerpts, and the few performances of Ives's orchestral music these days make it difficult to experience the diversity of his horn parts live. This is unfortunate, as Ives wrote rich parts for horn, including several solos that showcase the lyrical qualities of the instrument. With the exciting news that the Detroit Symphony Orchestra will tackle all four Ives symphonies at Carnegie Hall in May 2013, the time seems right for an examination of the notable horn parts in his music and for an assessment of how he handled the instrument.

The most important excerpts appear in the five symphonies (nos. 1-4 and the *Holidays Symphony*) and the orchestral suite *Three Places in New England*. Figure 1 shows a list of complete works by Ives that contain horn. For this essay, I will limit my comments to excerpts of particular interest in Symphonies Nos. 1, 2, and 4, as well as *Washington's Birthday* from the *Holidays Symphony*.[1] I conclude with a look at "In the Night," a chamber piece that features the horn prominently. These works feature a representative mix of soloistic passages, quartet writing, and accompanimental or supportive stretches. The pieces also contain a wide variety of compositional techniques, from the traditional to the experimental. I begin with a look at Ives's musical background and how it impacted his approaches to composition and orchestration.

Ives's Musical Training

As is well known, Ives's first notable musical influence was his father, George (1845-94), best remembered as a cornetist and bandmaster in the Union army during the Civil War. Though George did encourage Charles to experiment with polytonality, microtones, atonality, and rhythmic complexity, it is important to remember that George also taught his son traditional harmony and voice leading, and even attempted to write a harmony book.[2] This fusion of the traditional and the experimental would surface in most works Ives composed, beginning with his earliest compositions (some counterpoint exercises and songs) to his more mature pieces.

We should also keep in mind that Ives was a product of his time and place. Music history books often emphasize his supposedly modernist use of musical quotation and experimental techniques without placing him in the full context of late nineteenth-century American music. Such views deemphasize Ives's formal compositional training with Horatio Parker at Yale, with whom he studied from 1894-98. Parker was an American trained in Germany who espoused compositional approaches by mainstream Austro-German composers, such as Brahms, Mendelssohn, and Wagner, and encouraged his students (including Ives) to emulate them. Though Ives eventually rebelled against Parker's conservative instruction, he learned a great deal about orchestration, harmony, and form and he relied on these more conventional methods throughout his own compositional career.

Ives was also influenced by American composers using vernacular and sacred music (e.g., popular songs, protestant hymnody) and by non-Germanic composers who visited America including Tchaikovsky and, most importantly, Dvořák. The impact of Dvořák's visits in the 1890s on American music cannot be overstated, as his writings and teachings suggested to American composers that indigenous music could be written without exclusively emulating the great European masters. Ives took these influences and created a corpus of music that contained nationalist traits exemplified in modeling and quotation, all based on traditional harmonic procedures laced with experimentation and deviation from those conventions.

Let us consider how this training is reflected in the four horn parts in his first significant piece: the First Symphony written from 1898-1902, partly used as a graduation thesis from Yale.

The First Symphony

Horn parts in the First Symphony are largely subsidiary on the whole, but they occasionally feature melodies that stand out or hold formal significance. They are not difficult or taxing, and reveal Ives's familiarity with nineteenth-century music, particularly Beethoven, Tchaikovsky, Dvořák, and Brahms. These influences would continue to govern Ives's symphonic music well into his Second Symphony, even as his writing became more sophisticated.

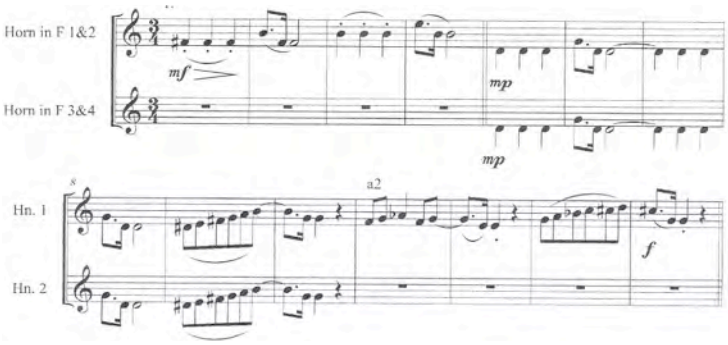
The First Symphony is cast in a traditional four-movement design: I. Allegro (D minor); II. Adagio molto (F major); III. Scherzo (D minor); and IV. Allegro Molto (D major). The horn figures most prominently in movements I, II, and IV, taking on a variety of roles in the orchestral texture. I wish to look at examples from the first and second movements of the First Symphony in particular.

In the first movement, written in sonata form, the horns often contribute to statements of the first and second themes in duos or as a quartet by doubling string and woodwind parts. For example, the first horn doubles the bassoon to state the first theme at four measures before V, well into the recapitulation. Shortly thereafter, horns two and four play the first theme and have a more intricate running line that differs from the previous part and extends well beyond the four measures heard earlier. Example 1 shows these passages. The parts are smoothly written and well within a playable range that would cut through the sustained notes in the strings and woodwinds.

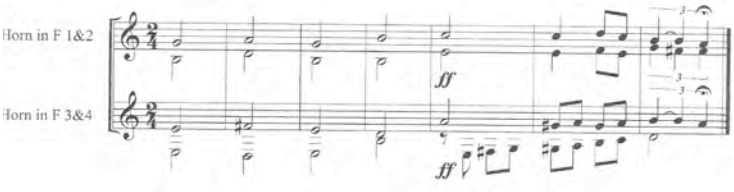
In the second movement, closely modeled on the slow movement of Dvořák's Symphony No. 9 in E Minor, "From the New World," the horns chiefly function as accompaniment and support to the other parts. The texture thickens and the music grows in intensity throughout, and at rehearsal 9 the horns state one of three layers of melodic ideas heard throughout the symphony to this point. Horns 1 and 3 are marked forte and play a variation of the first theme in the first movement (as seen in Example 1), but this time there are competing themes

and the melody has some rhythmic differences from its earlier model. Moreover, the part continues with sextuplet figures that contribute to the building intensity and support the woodwinds. When the climax arrives at rehearsal 10, the horn quartet plays sustained, chorale-like chords with the other brass as seen in Example 2. Again, the parts are not particularly challenging technically, but they are important melodically and fit smoothly into the overall structure.

Example 1. Symphony No. 1, Movement. 1, Four measures before Rehearsal Q



Example 2. Symphony No. 1, Movement 2, Rehearsal 10

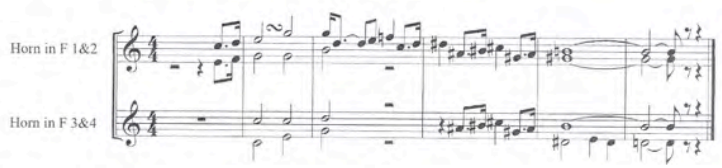


Second Symphony

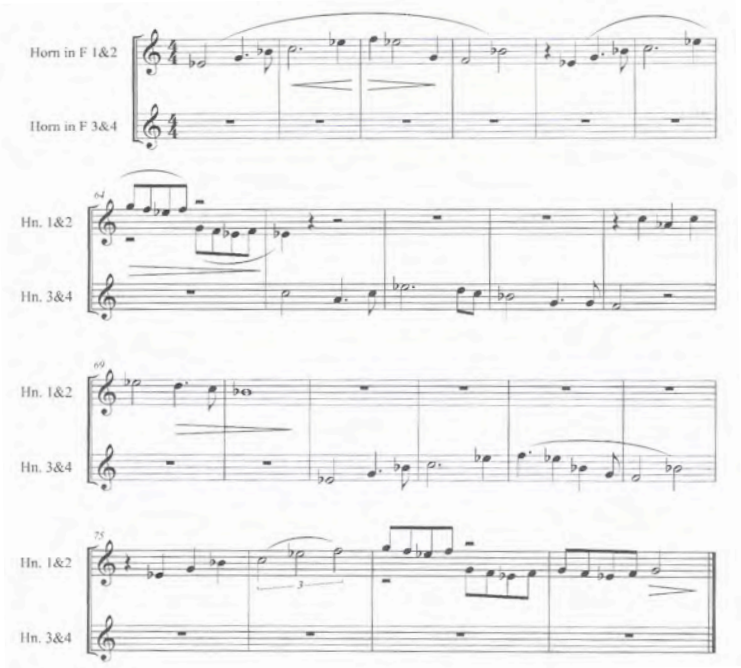
Ives wrote his Second Symphony over a span of several years, and it is probably one of his more frequently performed orchestral works.[3] The symphony is a significant step forward compositionally, and the horn parts are reflective of this musical development. Ives casts the symphony in five movements, with substantial thematic recursion across the piece.[4] In addition to borrowing stylistically from European composers as cited earlier, this symphony features large stretches of music based on American tunes, including "Turkey in the Straw," "Camptown Races," and "Columbia, the Gem of the Ocean," to name a few. The four horns assume a more prominent role in the orchestration. The Second Symphony also contains a substantial principal horn solo (with involvement from the other section players) that can be compared in technical and expressive difficulty to other major symphonic horn excerpts.

In the sprightly second movement (Allegro), shown in Example 3, the four horns have an exposed section where they play part of the opening theme of the movement at m. 213 in what appears to be a false recapitulation in the key of F major (instead of the original A♭ major). Before this point, the parts had been doubled with other instruments and unexposed, but at this spot the horn quartet has a brief solo moment that features the first horn playing the melody with a turn and a move to a high g". The first horn then develops the main theme in a sequence, accompanied by sustained chords from the entire woodwind section. Ives uses simple harmonization allowing the melody to rise out of the texture. There are many other moments in the symphony where Ives scores the four horns in unison or harmony (including a nice snippet of "Camptown Races" at the beginning of the fifth movement), but none is as exposed as the one in the second movement.

Example 3. Symphony No. 2, Movement 2, mm. 213-18



Example 4. Symphony No. 2, Movement 4, mm. 58-78



The glorious horn solo in the fifth movement is a clear example of Ives's ability to write in a lyrical style, a skill that scholars and critics often ignore. Even more interesting is how the solo is traded between the first, second, and third horns, each of which must enter seamlessly so that there is no break in sound or style. Example 4 shows this section beginning at the Meno Allegro at m. 58. While the first violins quietly play "Pig Town Fling," the horn enters with a mostly pentatonic, cantabile melody that, as J. Peter Burkholder notes, resembles two songs by Stephen Foster, "Old Black Joe" and "Massa's in de Cold Ground."[5] This sweeping melody should soar above the violins and thus requires good breath support and sound, even though Ives does not specify the dynamics.

This passage is not only a solo display, but also clearly requires strong ensemble work from the entire horn section. Ives includes some common orchestration techniques, including the dovetailing of first and third horns at m. 65, and a call-and-response gesture between first and second horns at mm. 77-78, that need to be practiced and coordinated. Because he divides the line, it is critical that the players discuss how to make each part sound as one and minimize the breaks. For its

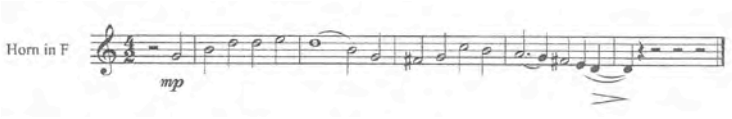
fusion of the solo and ensemble, this excerpt is certainly one of the highlights for horn players when performing the music of Ives.

Fourth Symphony

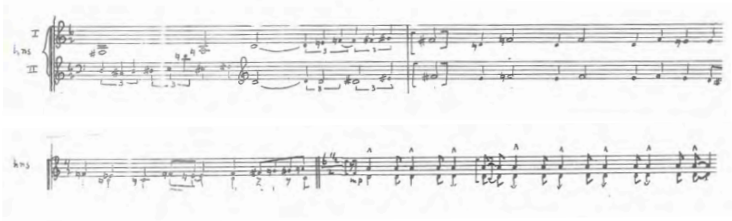
After the extensive use of horn in the Second Symphony, Ives scales back its role in his Third and Fourth Symphonies. The Fourth Symphony, arguably Ives's greatest and most important piece, contains few horn parts of consequence. Though ostensibly scored for four horns, they do not play in the first two movements, one is optional in the third ("horn or trombone") and they have some rather unusual parts in the fourth movement.

Ives calls for one horn in the third movement, a fugue transcribed from his First String Quartet. This is one of the most straightforward compositions he ever penned, but as is typical for his style, Ives scoffs at strict contrapuntal conventions by using simple hymn tunes as his fugue subjects. The primary fugue subject is Lowell Mason's hymn "From Greenland's Icy Mountains," which is later joined by excerpts from "All Hail the Power of Jesus' Name" and "Joy to the World." The horn (listed in the score as "Horn or Trombone"; most recordings contain both instruments) enters at m. 9 with the third statement of the subject, in this case "From Greenland's Icy Mountains." Example 5 displays this excerpt. This is a very comfortable solo to play, rising to a transposed high e" and descending to a d' an octave lower. Apart from this solo, the horn mostly doubles the trombone and strings and blends into the texture.

Example 5. Symphony No. 4, Movement 3, mm.9-14



Example 6. Symphony No. 4 (excerpt)



Ives began his compositional career by writing very conventional horn parts and later crafted more adventurous and advanced parts both rhythmically and texturally. The fourth movement of this symphony clearly exemplifies this development. Ives deemed this movement "the best, compared with the other movements, or for that matter with any other thing that I've done," and indeed, one finds an intricate, sophisticated piece that features lengthy ostinatos, a meditation on another hymn ("Nearer, My God, to Thee"), and extended techniques.[6] The horns play mostly minor background parts until Ives launches into a disjointed brass chorale at rehearsal 22, where he writes for two horns that should be "scarcely audible (just a distant wail)" and marks the dynamic *ppp*.[7] Example 6 shows a representative excerpt from this section (in concert pitch), which contains changing meter (including 6 ½/2 meter!) and asynchronous parts that create a blurring effect with the other instruments. In this case, Ives uses the horns and other brass as a section sounding in its own world, not aligned with any other group of instruments. The horn parts are not terribly demanding in range, but given how the surrounding instruments operate on different time streams, syncing the rhythms creates a challenge. After this passage, the horns play ostinatos and seem to travel in and out of the dense texture, serving as part of an overall aural effect.

Let us consider another orchestral example of Ives's horn writing that combines both traditional and experimental techniques.

"Washington's Birthday" from Holidays Symphony

In "Washington's Birthday," the first movement of the Holidays Symphony, Ives writes a programmatic piece about winter for a small chamber orchestra containing only flute, horn, Jew's harp (!), bells, and strings. It contains a bit of everything—lyricism, experimental passages, and innovative rhythmic constructions to test the flexibility and capabilities of the horn player. The piece comprises three parts: an Impressionistic evocation of snow and a cold evening, a lively barn dance with numerous meter changes (influenced by a fiddler "who had been seated too near the hard cider barrel"), and a shorter section filled with nostalgia and a return to the cold night. The horn plays significant parts in all three sections.

In the first section at m. 5, the horn enters with a quiet tune fragment that resembles Stephen Foster's "Old Folks at Home," followed by a repetition of that tune up a tritone. As the music leading to the barn dance increases in density, the horn makes up one of three temporal layers (the other being the bells and strings) and plays a peculiar figure at m. 32 that jumps octaves and exploits the low register. Example 7 shows this in mm. 32-36. At the densest part of the first section a few measures later, the horn enters with a rhythmic ostinato that, as Ives indicates, should not increase in volume. While the strings ebb and flow in contour as if to suggest snowdrifts, the flute, horn, and bells continue their ostinatos. In the barn dance, the horn doubles other instruments but gets to play some humorous lines including a statement of "Camptown Races" at m. 86 reminiscent of the parts in the Second Symphony. As the barn dance gets louder, denser, and more intense, Ives writes jagged and syncopated ostinatos in the wind parts. As in the Fourth Symphony, fitting the horn part into the overall rhythm and texture is the challenge here. The final section of "Washington's Birthday" has the horn double the first violins in a lyrical tune, filled with nostalgia. The tune starts at m. 170 and once again, highlights the expressive side of the horn.

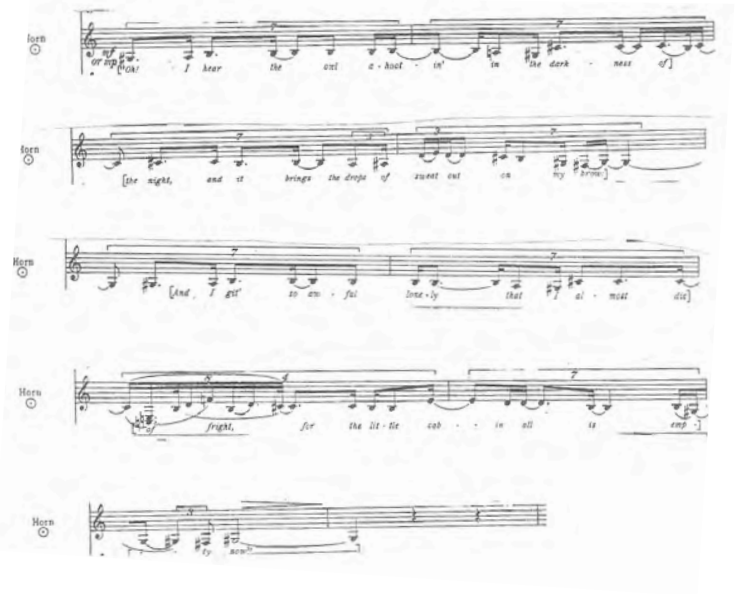
Example 7. "Washington's Birthday," mm. 32-35

"In The Night"

In addition to the prominent use of the horn in his orchestral music, Ives has also written several chamber music pieces that assign noteworthy and demanding parts to the instrument. One such example is "In the Night," the third movement from the *Set for Theatre Orchestra*. The "theatre orchestra" in this movement consists of the horn solo, bells, piano, and strings. Ives writes that the movement is "an attempt to reflect those distant, almost silent sounds of nature on a quiet summer night in a forest – and perhaps some of the feelings and thoughts of a lonely old man who may be 'passing' on while the distant church bells are tolling."[8] He even mentions the importance of the horn in his notes: "In any case, the number & arrangement of instruments is at the discretion of the conductor, and so that the solo part (Horn) will not be over covered."[9] Ives paints a hazy aural picture of solitude, loneliness and quietude by writing soft ostinatos in all the parts while the horn (and later a solo cello) plays a contemplative, wistful melody.

As one might expect in a nocturnal work, the rhythms, melodies, and harmonies are quiet, ambiguous, and dreamy. Example 8 shows the horn part for this short piece. Rhythmically, the horn part is rather complex, though one can interpret this notation flexibly and play it somewhat freely against the ostinatos of the other instruments. The horn should have no trouble projecting over the rest of the ensemble, as the part is marked "*mf* or *mp*" while all the other instruments are marked *piano* or softer.

Example 8. "In the Night," horn part



The horn part (written in C) is accompanied by a text under it. In the program notes, Ives states that:

> The words are not to be sung . . . . They are from an old song (suggested in a general way in this part), which was often sung in the traveling "Minstrel Shows" popular in the '80s and '90's – a form of "theatricals" that unfortunately has almost disappeared . . . . The source of this verse is unknown to the writer.

Indeed, the tune has a kind of swing to it and its limited pitch and harmonic implications could suggest a nostalgic parlor song melody. The horn player would benefit from reading the text, which refers to the sadness and fear felt after hearing an "owl a-hootin' in the darkness of the night." To capture the essence of the text, the melody should be played with a plaintive and mournful tone. While this piece is very challenging, especially rhythmically, it should be programmed more often to illuminate the programmatic and theatrical side of Ives's music.

As this essay details, the music of Charles Ives contains horn parts that deserve a second look by performers. The examples demonstrate that Ives scored for the horn in ways that explore multiple sides of the instrument and present challenges and rewards for the performer. Though events such as the Ives festival by the New York Philharmonic in 2004 and the upcoming Carnegie Hall concerts launch Ives's music to more prominence, serious study of his horn parts remains elusive. It is incumbent upon us as horn players, particularly American horn players, to know what Ives's music can offer us and to explore the many riches found within it.

Works by Charles Ives that include horn (dates are from James Sinclair, A Descriptive Catalogue of the Music of Charles Ives, *Yale University Press, 1999)*

Symphonic Works

Symphony No. 1 (c. 1898-1902): 4 horns, all movements
Symphony No. 2 (c. 1900-1902, 1907-10): 4 horns, all movements
Symphony No. 3 (c. 1904, 1909-11): 2 horns, all movements
Symphony No. 4 (c. 1910-16): Movement 3, 1 horn,
Movement 4, 4 horns

A Symphony: New England Holidays (*Holidays Symphony*)
Washington's Birthday (c. 1909-13): 1 horn
Decoration Day (c. 1912-13): 4 horns
The Fourth of July (c. 1911-13): 4 horns
Thanksgiving and Forefathers' Day (c. 1904): 4 horns

Universe Symphony (c. 1911-28, unfinished; completed version by Larry Austin, 1994): 4 horns

Three Places in New England (c. 1913-14, chamber version, 1935): 1 horn (2-4 optional)
The "St. Gaudens" in Boston Common (Col. Shaw and his Colored Regiment)
Putnam's Camp, Redding, Connecticut
The Housatonic at Stockbridge

Other Works

Set No. 1
The See'r (Schuller version): 1 horn
Set No. 3
Premonitions (Schuller version): 3 horns
Set No. 7 (Water Colors)
Swimming (Sinclair version): 1 horn
The Pond (Singleton version): 1 horn
Set for Theater Orchestra
Mvt. 3 (In the Night): 1 horn
Chromâtimelôdtune (Schuller version): 1 horn

General Slocum: 4 horns
Orchestral Set No. 2: Mvt. 3: 2 horns
Orchestral Set No. 3: 1 horn
Postlude in F: 4 horns
Ragtime Dances #2 and #3: 1 horn
Robert Browning Overture: 4 horns
Scherzo: All the Way Around and Back: 1 horn
Yale-Princeton Football Game (Schuller and Sinclair): 4 horns

Notes

[1]The Third Symphony, which won the Pulitzer Prize in 1947, has parts for two horns but very few exposed passages.

[2]For more see Carol K. Baron, "George Ives's Essay in Music Theory: An Introduction and Annotated Edition," *American Music 10, No. 3* (Autumn 1992): 239-88.

[3]There is a fine DVD performance of this piece by Leonard Bernstein and the Symphonieorchester des Bayerischen Rundfunks worth watching, if nothing else for the novelty of seeing Ives performed on video (especially with Bernstein conducting, given his fervent enthusiasm for Ives).

[4]There is some question about whether there are really five separate movements. For example, Preston Stedman writes that the "overall structure of the symphony implies five movements. In actuality, the first movement serves as an introduction to the Allegro second movement. This same 'first' movement reappears in a shortened version as the fourth movement, which is an introduction to the faster fifth movement." Preston Stedman, *The Symphony*, second edition (Englewood Cliffs, NJ: Prentice Hall, 1992), 352.

[5]J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale University Press, 1995), 122-23.

[6]Charles Ives, *Memos*, ed. John Kirkpatrick (New York: W. W. Norton, 1972), 66.

[7]The "wail" would certainly be "distant" if played at the written dynamic given the surrounding density.

[8]Ives, *Memos*, 66.

[9]James Sinclair, *A Descriptive Catalogue of the Music of Charles Ives* (New Haven: Yale University Press, 1999), 84.

David Thurmaier is Assistant Professor of Music Theory and Head of Academic Studies in Music at Florida Gulf Coast University. He holds a Ph.D. in Music Theory from Indiana University, where he wrote a dissertation called "Time and Compositional Process in the Holidays Symphony by Charles Ives." He studied horn with Kazimierz Machala as an undergraduate at the University of Illinois at Urbana-Champaign.

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

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The Alexander Technique: An Introduction for Horn Players

by Kerin Black

Many of you will have heard of, if not experienced, the Alexander Technique. It is a method for making everything in life easier and more effective, and yes, that includes horn playing! In this series of short articles on the Alexander Technique and horn playing, I want to touch on some important topics specific to our career or hobby, such as posture, stamina, practice, auditions, nerves, breathing, range, and teaching.

F.M. Alexander was a Shakespearian actor in Tasmania around the turn of the 20th century. He developed difficulties with his voice while performing, often going hoarse on stage, sometimes losing his voice completely. He consulted physicians, none of whom could find anything wrong. As he did not have any problems with his voice off-stage, he decided he must be doing something differently on-stage to off-stage which was causing the problem. After meticulous observation, he discovered that he was pulling his head back and down ever so slightly in relation to the spine, which depressed the larynx unnecessarily, and caused strain on his vocal cords resulting in the loss of his voice. Through more research and observation he was able to further expand his awareness and knowledge of how we as human beings often get in the way of ourselves, and proceeded to teach his newly discovered technique and train others to teach it as well.

The Alexander Technique is about coordination and reactions. It is based on the principle that one cannot separate mind from body. Some activities appear to be more outwardly physical, while others appear more outwardly mental. It is not a relaxation technique. With the Alexander Technique we initially learn to release excess muscle tension in activity and prevent ourselves from blocking our own progress through excessive "doing."

It is about awareness, both of yourself and your surroundings. It is about being present, always in the here and now. The Alexander Technique is a method of learning to react to everything that comes at you on the road of life, in the way that you choose to react. It gives you the ability to notice what's going on in- and outside of yourself, and to take control of your actions and reactions.

Through the Alexander Technique you learn to recognize habits in action and thought, which may be holding you back, and then you learn to let them go. You learn to consciously decide what to do next and how to do it, instead of just thoughtlessly doing what you have always done. You could, theoretically, decide to carry out the same action in the same way repeatedly. As long as you go through the process of awareness and decision each time, it is not a habit.

There are always at least three choices. Let's say I have the idea to play my daily scales. Every one of you will have a routine when you play scales. I start with C major, then work my way up in semitones. You can change this exercise to fit your routine. So you decide to play your scales. First, stop inwardly. Don't just do it. Decide not to react immediately. Actively think about what you want to do.

Do you want to start with C major today? Or do you want to start with D major? – Or somewhere else? Why?

Do you want to start at the bottom of the scale, or maybe start at the top? Maybe you want to start in the middle, just to mix things up. Why?

Do you actually even want to play your scales now? Or would you prefer to do something else first? Or not play scales at all today? Most importantly, why?

Now I know that seems like a lot to think about when really you just want to get on with your warm-up, but with time and practice, all of these thoughts and questions take place within a split second. Maybe you'll choose day-in day-out to play the scales starting on C major, from bottom to top, and working your way up in semitones, never missing a day. As I mentioned before, as long as you always think about your options before you start, it is no longer a habit, but rather you are in control of your actions. This principle manifests itself in other areas of your life as well, as you gain experience and understanding of the Alexander Technique.

So why not do it the same way every time, if it works? Have you ever heard of Repetitive Strain Injury, Carpal Tunnel Syndrome, or tendonitis? Have you ever suffered from chronic aches or pains? Have you ever reached a plateau and couldn't figure out why you weren't progressing beyond it, despite hours of practice and effort? Have you ever woken up with a stiff lip the morning of an important rehearsal or audition? What do you do when the conditions aren't the same as usual? The Alexander Technique gives you the possibility of staying flexible and finding instant and simple solutions to whatever unexpected difficulties may arise. It prevents fear and even panic when the unexpected happens and you feel like things are out of your control. It gives you complete control of yourself, and with that, your instrument in any situation. It prevents stress- and tension-related injuries. Should you develop one anyway (let's face it, nobody's perfect!), it gives you a tool to figure out the cause of that injury, and the ability to stop the problem at the source, without having to give up playing the horn.

What about that one passage that always works at home, but for some reason goes wrong in performance? You have this idea that it could go wrong, and what do you know? It does! So you practice the passage another 100 times, and it works 100 times. Then you're in a performance situation, and it doesn't work. This is a symptom of habitual thinking, which has a direct influence on physical manifestation. So you practice more, piling on more and more layers of physical experience and apparent ability, all the while holding on to the cause of the problem: a habit of thinking! The Alexander Technique teaches you

to let go of this habit and to be free of the niggling thoughts that prevent you from performing your best. It frees you up to play with a new lightness and enjoyment.

No amount of text will ever be a replacement for hands-on work with a good teacher, but it can give you an insight into what the Alexander Technique can do for you.

I will touch on some more details related to horn-specific subjects in future articles. For now, a basic exercise to help you begin to let go of excess physical tension as a whole:

Lie down on a fairly hard surface (a table or the floor, NOT a bed) on your back. Place a stack of paperback books under your head, just enough so that it's comfortable. Raise your knees so your feet are flat on the floor and your knees are shoulder-width apart. Place your hands on your abdomen. Keep your eyes open and active throughout the exercise. Now think the following thoughts, slowly, in sequence, repeatedly, for about 10 minutes.

- Let my neck be free.
- Let my head fall to the books underneath it. Let my neck fall to the floor
- Let my back drop to the floor – my whole back. Notice whether any part of your back is not contacting the floor, and give extra thought to that area. Do not push it to the floor or do anything to achieve the effect. Just quietly ask your muscles to release into their full length, allowing the back to fall to the floor. You may want to give an extra thought to your lower back.
- My shoulders are spreading away from each other – my elbows as well.
- My knees are pointing up to the ceiling. Feel your feet touching the floor. Allow your knees to come up away from your feet, out of your hip joints.
- Notice your breathing. Don't judge it, and don't fix it. Just observe the air coming and going.

Move through other parts of your body – hands, lips, abdomen, chest, thighs. Where do you feel tension? Ask it to let go.

Try this exercise every day, and you may begin to notice small differences after just a few sessions.

Kerin Black is a professional horn player and Alexander Technique teacher in Stuttgart, Germany. After four years of private Alexander Technique lessons during her horn studies at the Royal Academy of Music, she trained to teach the Alexander Technique in London, qualifying as a teacher in 2002. Next to her private practice, she is an assistant teacher trainer in Zurich, Switzerland. She offers master classes and private lessons worldwide, with a special focus on work with musicians and especially brass players. For more information see: alexandertechnikstuttgart.com

Why Practice?
by John Putnam

I once presented a lecture to a university horn studio on practicing. I queried the students about why they practice and my impression was that most of the students practiced simply out of fear of getting in trouble for not practicing enough. I am convinced that there must be a better motivation than fear. One reason is to find a better way to express our musicality. We also need to find a way to enjoy practicing; a negative attitude hinders effective practice and may lead to bad habits.

Practice is the quest to achieve technical control in order to be able to recreate the composer's musical intentions. What to practice depends on our ability and goals. Philip Farkas's chapter on practicing in his book *The Art of Horn Playing* is a good resource to start with. A similar text by Douglas Hill, *Collected Thoughts on Teaching and Learning, Creativity and Horn Performance* also provides helpful insights. Both Farkas and Hill recommend making a list of one's strengths and weaknesses, being as objective and ego-free as possible.

Recording your practice can provide excellent feedback. Quality practice requires vision, passion, and desire. I find it helpful to focus on a technical weakness every day. One way to work on an area is to make it even more difficult. For example, to work on high range, take 5-10 minutes a day to play something familiar (e.g. Kopprasch Etude No. 1) in G horn (i.e. up a step) and gradually over time work up to B♭ alto. You can do the same with low range; e.g. the low tutti from the first movement of the Shostakovich Symphony No. 5. Take it down a half step each day or week. Your imagination is the only limit in coming up with solutions to attacking problem areas. Why not practice a Kopprasch study muted or stopped, a Mozart concerto in a lower key, scales in 3rds, 4ths, 5ths, etc., or playing along with your favorite pop song on the radio? Adopt a work from the literature of another instrument! Imagination and art thrive on playfulness. Remember, however, that some things just take time – patience is a great virtue in our practice efforts over time. Stick with it: the two traits common to successful musicians are having goals and perseverance.

More practice tips:

- If your lip is tired but you still want to practice, try (for example) a Mozart horn concerto in a lower key. The pitch may be lower, but the musical values are the same.
- If you have no repertoire at the moment that is muted or stopped, try playing a passage muted or stopped just to work on those techniques – you will also learn the passage better.

Resources for Further Study:

- *Practiceopedia: The Music Student's Illustrated Guide to Practicing* by Philip Johnston
- *Horn Playing from the Inside Out* by Eli Epstein
- *Plan Your Work and Work Your Plan* and *Mastering the Horn's Low Register* by Randy Gardner
- *Thoughts on Playing the Horn Well* by Frøydis Ree Wekre
- *The Art of Brass Playing* by Phillip Farkas
- *The Art of French Horn Playing* by Phillip Farkas
- *Horn Technique* by Gunther Schuller

John A. Putnam is principal horn of the Michigan Philharmonic and Southern Great Lake Symphony Orchestra.

Performing Britten's Serenade

by Frank Lloyd

Britten's Serenade is one of the most beloved works featuring the horn, but also one of the most difficult technically. How can we approach the Serenade to interpret the poems and also overcome the technical challenges?

Benjamin Britten (1913-1976) returned to England in 1942 after three years in America and became acquainted with Dennis Brain (1921-1957) while writing incidental music for the RAF Band for a series of wartime radio documentaries, *An American in England*. Brain asked Britten to write a work for him. Britten was preparing to compose the opera *Peter Grimes* and had been writing vocal and choral works, so the Serenade for Tenor, Horn and Strings, Op. 31, composed in 1943 for Brain and for tenor Peter Pears, was a logical vehicle. Britten consulted with Brain on horn playing; reportedly Brain was delighted to demonstrate various technical possibilities. As Brain possessed amazing abilities, Britten wrote a work with many technical challenges.

Edward Sackville-West, a friend of Britten's, helped select the poems for the text, and the Serenade is dedicated to him. The poems have a common subject – night – with images ranging from sunset to midnight, death, the moon, and sleep.

1. Prologue

The Prologue and Epilogue are for natural horn alone. The horn's natural harmonics evoke an earlier, more primitive time. See "The Brain of Britten: Notational Aspects of the Serenade" by Jonathan Penny in the October 2012 issue of *The Horn Call* for a discussion of the harmonics and historical and current performance practices.

The natural harmonics, and especially the "out-of-tune" 11th and 13th(or 14th) partials, should be explained to audiences, at least in the programme notes, so they do not conclude that the soloist is playing out of tune. These two movements can be played on a natural horn, on an open F horn, or even on an alphorn.

This opening is important in that it sets the scene for the whole Serenade; the Prologue and Epilogue form the opening and closing framework encompassing the work.

Pitching presents the biggest problem in the Prologue and Epilogue in that hearing the out-of-tune harmonics – and in particular where they lie on your particular instrument – is crucial. The first written f" in bar 4 is the first of them, where aiming for an in tune f" helps to centre the natural 11th harmonic. Be careful slurring to the e", the next note, as it is further away from the 11th than you think! Care must also be taken with this 10th harmonic, e", as it should be played in tune, only because it is a naturally slightly flat harmonic (like the 5th). Opening the hand slightly to accommodate this eliminates the risk involved with trying to lip it up.

Example 1. Prologue m. 4

The flat 7th in bar 7 is preferred by some to be in tune, necessitating the same treatment as above (opening the hand), but I prefer it as flat as it is on the natural harmonic. Aim very low, as being the next harmonic from the open g' will come easily if you don't aim too high, which could easily result in the note flipping up to the c".

Example 2. Prologue m. 7

Don't overdo the crescendo in measure 9 as the f" (11th harmonic) in the next bar should continue the crescendo to prepare for the *ff* in bar 11. Also, don't overblow the *ff* in bar 11; use the resistance of the F horn to achieve a good, strong, centred sound without losing control.

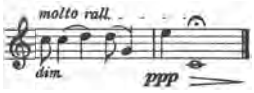
Example 3. Prologue m. 9-11

Bar 12 is the trickiest of this whole opening, where extreme care and good pitching are paramount. You need to know exactly where the 14th harmonic is on your instrument to pitch it cleanly. As already mentioned, the October 2012 *Horn Call* has a discussion about the various choices and traditions of playing either the (written) 13th or the (most often played, and traditional) 14th partial. I play the 14th. Play it only as quietly as is safe!

Example 4. Prologue m. 12

In the last two bars, do not diminuendo too soon in order to leave room for the final a niente on the last note. This note should melt into the first D♭ major chord of the Pastoral.

Example 5. Prologue mm. 13-14



2. Pastoral

Charles Cotton (1630-1687) was an English poet and writer, best known for translating the works of Michel de Montaigne from the French. He traveled to France and Italy as a young man, held a captain's commission and served in Ireland, then spent the rest of his life as a country gentleman. The Pastoral describes the coming of night with descending arpeggios, continuing the gentle mood of the Prologue.

The day's grown old; the fainting sun
Has but a little way to run.
And yet his steeds, with all his skill,
Scarce lug the chariot down the hill.

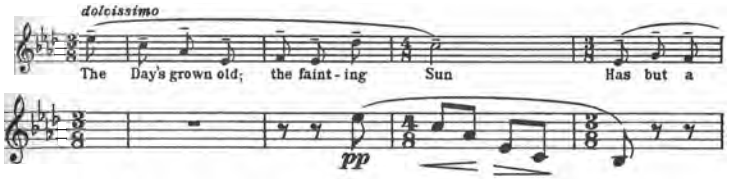
The shadows now so long do grow,
That brambles like tall cedars show;
Mole hills seem mountains, and the ant
Appears a monstrous elephant.

A very little, little flock
Shades thrice the ground that it would stock;
Whilst the small stripling following them
Appears a mighty Polypheme[1].

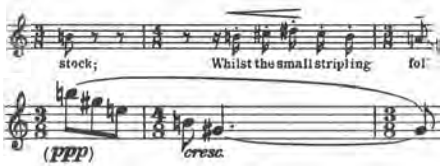
And now on benches all are sat,
In the cool air to sit and chat,
Till Phoebus[2], dipping in the West,
Shall lead the world the way to rest.

This is my favourite movement; a most moving and evocative setting of the imagery created by the setting sun. Enter piano together with the singer's last two notes of each phrase; play with a warm crescendo down through the arpeggio, the diminuendo linking then to the next entry of the voice.

Example 6. Pastoral mm. 3-6 (the tenor part is shown in F)



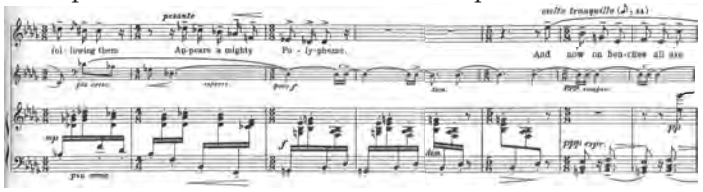
As a general note, the tempo is not normally taken as slowly as marked, usually about MM=62-64. This helps with the flow of the movement, which seems very long-winded at tempo MM=54. The contrasting quicker section is about MM=76. In this section, don't be tempted to play the *pp* too quietly at the beginning, as the *ppp* on the high b" needs to be as quiet as you can risk it!



Example 7. Pastoral mm. 36-38

–Be aware that from four bars before the return of the *molto tranquillo* the syncopations need to be perfectly together with the pizzicato strings.

Example 8. Pastoral mm. 43-50 (concert pitch)



Back in the slower tempo, bring out the syncopations within the *ppp*, otherwise they get lost. In the very last arpeggio, don't start *ppp*, so as to leave room for the a *niente* diminuendo on the last note, which needs to fade completely.

Example 9. Pastoral mm. 63-64

3. Nocturne

Alfred Lord Tennyson (1809-1892) was Poet Laureate of the United Kingdom during much of Queen Victoria's reign and remains one of the most popular British poets. The Nocturne has cadenza-like fanfares with chains of thirds.

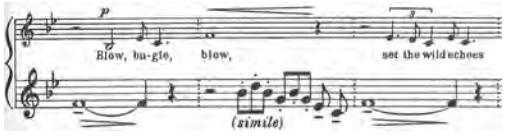
The splendour falls on castle walls
And snowy summits old in story:
The long night shakes across the lakes,
And the wild cataract leaps in glory:
Blow, bugle, blow, set the wild echoes flying,
Bugle, blow; answer, echoes, answer,
Dying, dying, dying.

O hark, O hear how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horn of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Bugle, blow; answer, echoes, answer,
Dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river.
Our echoes roll from soul to soul
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

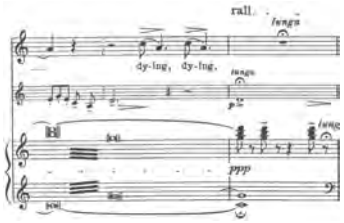
The horn is the bugle in this movement, working in juxtaposition with the singer in the fanfares. In these sections, it is important that the horn links with the singer at the right moment, getting closer to the end of the singer's phrases as the excitement builds through each respective passage, raising the tension. This to-and-fro is the key to the success of this movement. The accelerando and ritenuto of each phrase needs to feel uncontrived, a natural speeding up and slowing down within the given notes.

Clarity of the articulation of the triplets is important throughout, as is the intonation of the f' at the end of the very first and similar phrases in the horn, especially if playing it on the B♭ horn.



Example 10. Nocturne mm. 11-13

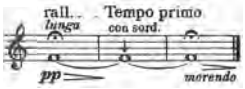
Hopefully the cellos' harmonics are in tune when you play the a' (concert d') at the end of the muted middle section and loud enough so that the harmony can be heard.



Example 11. Nocturne m. 46-48 (concert pitch, *con sordini*)

The last muted note, which of course we have to play hand-stopped, is a very quick change within the tie, directly on the strings' entry; make sure this stopped f' is not sharp. Open on the F horn is of course the preferred fingering for this.

Example 12. Nocturne mm. 74-76



4. Elegy

William Blake (1757-1827) was an English poet, painter, and printmaker. Largely unrecognized during his lifetime, Blake is now considered a seminal figure in the history of both the poetry and visual arts of the Romantic Age. Major to minor tonality and hand-stopped glissandos contribute to the dark cast of the Elegy, an explicit representation of "the sense of sin in the heart of man" (Edward Sackville-West).

> O Rose, thou art sick!
> The invisible worm
> That flies in the night,
> In the howling storm,
>
> Has found out thy bed
> Of crimson joy:
> And his dark secret love
> Does thy life destroy.

The words of this poem are given many interpretations, involving chastity, sin, sexuality, and retribution for the sinful ways of life. You could portray these words of a dark and foreboding warning associated with catching syphilis, a common killer in those days, and dark, sinister destruction of one's life. This is probably the most difficult movement to bring off absolutely cleanly, not only because of the high notes and all of the octave leaps, but also with the slow 6/8 pulsing rhythm in the strings, which never once matches the rhythm of the horn in 4/4. In performance you will often find yourself having to wait for the strings to resolve first, before you move onto your next note; for example, at the end of bars 10 (into 11) and 15 (into 16).

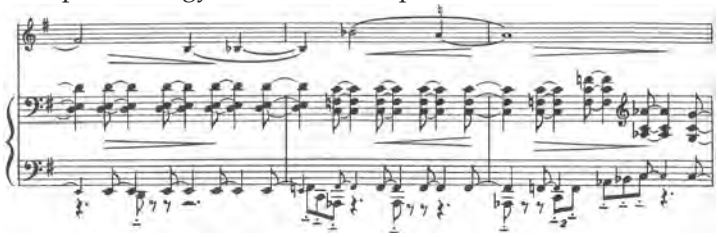
Example 13. Elegy mm. 10-11 (concert pitch)

Don't be tempted to slur the octaves to simplify them, and also don't leave too much gap in preparation for the leaps. Breathing is generally logical enough, but one might like to choose between either bar 7 or 8 to breathe, depending on the wish to breathe before the high a" or not. Whatever you choose, make the breath as quick as possible so as to not disturb the flow.

Example 14. Elegy mm. 7-9

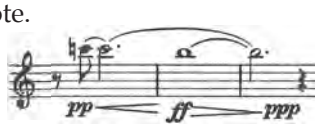
The solo contrabass line throughout this movement is important to be heard, offering a good triplet upbeat into such bars as 4 and 11, and the corresponding bars in the return. Be aware of several harmonic clashes that require you to hold on to one note in particular longer than you might feel obliged to (for example, in bar 6, where the concert a' natural in the horn is against the A♭ in the strings on the third beat). Finishing this long note too early would miss this important harmonic shift.

Example 15. Elegy m. 5-7 (concert pitch)



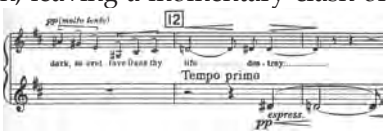
If you are able, float in on the high c‴ in bar 15 without the tongue – this makes the entry come from within the texture of the strings as if from nowhere; it's worth taking the risk to make this work! Alternatively, some players play this entry stopped and then immediately open for the crescendo – this works if you can disguise the stopped note (and the slight intonation change) sufficiently so as not to be noticed. As I said earlier, wait for the strings to move before resolving to the b" in bar 16. Lots of abdominal support is required for a satisfactory diminuendo. Some players might be tempted to hand-stop this note as well, to help with the *diminuendo*. Be aware of any intonation discrepancies if you do this, as you cannot easily change fingerings in the middle of this note.

Example 16. Elegy mm. 15-17



The major/minor juxtaposition is evident throughout this movement; for example, in the first entry of the horn, first entry of the singer, and the final resolution of the movement. Relish a beautiful moment, albeit short, of the major and minor sounding together in the final bar of the voice where the major third concert a♯' in the voice, at first in unison with horn, moves to the minor third in the horn, leaving a momentary clash of major against minor.

Example 17. Elegy mm. 25-26



The last two bars should be fingered 1st valve on the B♭ horn; the d♯" slides to the stopped d♮", so no change of fingering is necessary. Take your time getting to the eventual d♯" – this half-step shift major/minor is the predominant theme of the movement and so can be brought out.

Example 18. Elegy mm. 41-42

5. Dirge

Anonymous (15th century), written in an old form of the Yorkshire dialect of Northern England. The Dirge, also titled Lyke-Wake[3] Dirge, is a traditional English song that tells of the soul's travel, and the hazards it faces, on its way from earth to purgatory.

> This ae nighte, this ae nighte,
> Every nighte and alle,
> Fire and fleete and candle-lighte,
> And Christe receive thy saule.
>
> When thou from hence away art past,
> Every nighte and alle,

To Whinnymuir thou com'st at last;
And Christe receive thy saule.
If ever thou gav'st hos'n and shoon,
Every nighte and alle,
Sit thee down and put them on;
And Christe receive thy saule.

If hos'n and shoon thou ne'er gav'st nanel
Every nighte and alle,
The Whinnies shall prick thee to the bare bane;
And Christe receive thy saule.

From Whinnymuir when thou may'st pass,
Every nighte and alle,
To Brig o' Dread thou com'st at last;
And Christe receive thy saule.

From Brig o' Dread when thou may'st pass,
Every night and alle.
To Purgatory fire thou com'st at last;
And Christe receive thy saule.

If ever thou gav'st meat or drink,
Every nighte and alle,
The fire shall never make thee shrink;
And Christe receive thy saule.

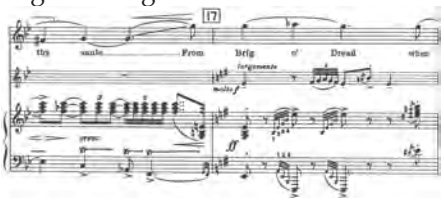
If meat or drink thou ne'er gav'st nane,
Every nighte and alle,
The fire will burn thee to the bare bane;
And Christe receive thy saule.

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleete and candle-lighte,
And Christe receive thy saule.[4]

The Dirge continues the dark tone of the Elegy, with the tenor repeating a ground and the strings developing a fugue, starting pianissimo and gradually building to a climax where the horn enters dramatically with the fugue subject. It comes as a fitting rest for the horn after the Elegy, and is one of the most difficult movements for the tenor regarding stamina.

Do not feel you need to play quieter in this middle section to let the tenor through; the horn entry is the dramatic climax to the movement and needs to be strong, befitting the climactic fugal entry of the horn. Due to the long, legato phrasing in the voice, it will come through even with the horn playing *molto f*. This entry also marks the turning point of the movement in that the horn is the only instrument playing the fugue subject, the strings taking a rousing tutti accompaniment roll, and the singer continuing with the ground figure.

Example 19. Dirge
m. 30-31 (concert pitch)



Make the important dynamic contrast in the *p crescendo* after each *ffp*. Start the glissando immediately after establishing the note, after the first eighth note or so. The rhythm of the quintuplets is easier if you think a 6/8 eighth followed by four 16ths; just start the 16ths right after the tied note downbeat and spread the four articulated16ths evenly over the rest of the beat.

Example 20. Dirge
m. 33-34

The fugue returns in the strings, fragmented in piano dynamic towards the end of the horn passage, and fully on the resolution into C major, where the wind down continues until just the singer and low strings remain, echoing the beginning of the movement.

6. Hymn

Ben Johnson (1572-1637) was a playwright in London, but his temper and high self-regard resulted in feuds with other playwrights. He was imprisoned twice for controversial views and also for killing a fellow actor in a duel in 1598. The Hymn is to the huntress god Diana and is fast, with pizzicato strings, a lighter mood.

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State is wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's5 shining orb was made
Heav'n to clear when day did close:
Bless us then with wished sight,
Goddess excellently bright.

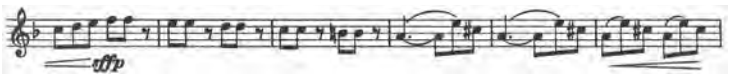
Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.

This is Ben Jonson at his lyric best; the master dramatist (second only to Shakespeare in his own era; some claim the position as his for all time) mixes classical grace with a surety and lightness of touch that even the Bard rarely attained.

A great movement and fun to play, providing you, and indeed the singer, can get close to the marked tempo, which in my experience leaves many a singer struggling. Actually, in my view, the indicated tempo marking of MM=168–175 is too fast, and at around MM=162 still has the speed without the frantic ride that you'll experience any faster. The singer will thank you too for this small concession!

The main difficulty in this movement is not so much the articulated notes, but the slurred ones, especially the A major arpeggios, which are difficult to get really clean at that tempo.

Example 21. Hymn mm. 6-11



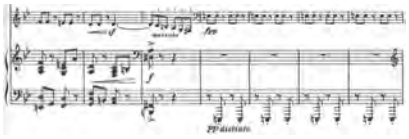
There must not be any stray notes within the slurs – any of them – especially the high ones towards the end (11 and 12 bars after rehearsal number 27). Keeping these fast slurred jumps clean is one of the many challenges of this movement.

Example 22. Hymn mm. 128-129

Lightness, virtuosity, and clarity are required to bring off this movement with ease. It must not sound heavy at any time, which necessitates that just about all of the movement, especially the articulated eighth note triplets, be played on the B♭ horn, which tends to be cleaner and more articulate. Any muddy F horn articulation will detract from the lightness and clarity of the whole.

The repeated note section (from rehearsal number 24) has the added difficulty that the double basses have *pizzicato* off-beat eighths in 2/4 – so keep doggedly to your own rhythm and don't be put off if they do not quite keep up!

Example 23. Hymn mm. 61-64 (concert pitch)



Try and get a good sizzle to the stopped notes (7 after 24 and 5 before 25). I play the stopped g' of the second phrase on 1,2 (or 3) on the B♭ horn, which helps with clarity and accuracy.

Example 24. Hymn mm. 73-76

Make sure you do not lose tempo in the last phrase going down to the low B♭, c, and pedal F – and not flat. Play the low c on B♭ horn 1,3 if it is tending to be at all flat on the F horn; opening the hand slightly for the low F also assures that it will not be flat. Leave enough volume on the last pedal F to make the *diminuendo* safely.

Example 25. Hymn mm. 141-152

7. Sonnet

John Keats (1795-1821) was an English Romantic poet. Although his poems were not generally well received by critics during his lifetime, his reputation grew after his death so that by the end of the 19th century he had become one of the most beloved of all English poets. The Sonnet movement is an Adagio that juxtaposes unrelated triads to create a distinctive sound. The horn is silent, allowing the performer to move backstage for the Epilogue.

O soft embalmer of the still midnight,
Shutting with careful fingers and benign.
Our gloom-pleas'd eyes, embower'd from the light
Enshaded in forgetfulness divine:
O soothest Sleep! If so it please thee, close
In midst of this thine hymn my willing eyes,
Or wait the 'Amen' ere thy poppy throws
Around my bed its lulling charities.
Then save me, or the passed day will shine
Upon my pillow, breeding many woes, -
Save me from curious Conscience, that still lords
Its strength for darkness, burrowing like a mole;
Turn the key deftly in the oiled wards,
And seal the hushed Casket of my Soul.

8. Epilogue

The Epilogue is the same as the Prologue, but played backstage. After all the emotions of the poems, it is an echo of the innocent earlier time, now long gone.

The closing Epilogue call from afar is especially poignant as it is played backstage. Debate goes on as to when you should leave the stage to get positioned, and over the years I have tried almost all possibilities, such as directly after the Hymn or during the Sonnet (around rehearsal number 30). You cannot wait until after the Sonnet as you have to play immediately after the decay of the last D major chord of the strings; too long a delay can result in the audience starting to applaud prematurely, which ruins the whole effect.

Make sure you position yourself so that you can hear the orchestra. I have found myself in cavernous backstage areas – in the clock mechanism of a cathedral (which was going through the noisy motions of trying to chime, only that the bells weren't ringing), a broom cupboard, a corridor, you name it! Important only is that it sounds right in the hall, far enough away but still present enough to be heard without difficulty.

The technical problems are of course the same as the Prologue, only that you have to concentrate on not letting yourself be distracted by anything that might be going on backstage. I once had to try and keep my composure in the middle of the Epilogue as an orchestral colleague ran to prevent a cleaning lady (complete with bucket and mop) from entering the hall right in front of where I was playing! She obviously thought the concert was over, and seemed a bit bewildered when he tapped her on the shoulder, put his finger to his lips and pointed to me, halfway up a flight of stairs, trying not to let any of this hilarious scene put me off!

Conclusion

Many players might feel this piece too difficult a challenge to attempt. Certainly performing it is a challenge for even the most experienced professional, but much is to be gained by tackling this even as a student or amateur player, providing you, as the horn player, can get close to the written notes, the singer is able to tackle the difficulties presented in the voice part, and the strings are competent enough to tackle such movements as the Nocturne – notoriously difficult as it requires huge concentration in the constantly changing accented entries. The Dirge is also treacherous for the strings with many awkward, syncopated entries.

Getting to learn this work has been one of the most rewarding challenges in my playing career, and still gives me great pleasure in performance. It is one of the most quintessentially British pieces in the horn repertoire, the wonderful words of some of Britain's best know poets, together with Benjamin Britten's beautifully imaginative settings and unmistakable harmonies making it unparalleled in this field.

British or not, everyone can enjoy working at and learning this piece; mastering the easier movements will give you the incentive to work at the more challenging ones.

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Notes

[1]Polyphemus is the gigantic one-eyed son of Poseidon and Thoosa in Greek mythology, one of the Cyclops.

[2]Phoebus is the Latin name for Apollo, the god of the sun.

[3]"Lyke" is an obsolete word meaning a dead body; it survives in modern English in the expression lychgate, the roofed gate at the entrance to a churchyard, where, in former times, bodies were placed before burial.

[4]The safety and comfort of the soul in faring over the hazards it faces in the afterlife are made contingent on the dead person's willingness in life to participate in charity. The Brig o' Dread is the decisive ordeal that determines whether the soul's destination is Heaven or Hell. "Fire and fleet and candle-light" are a summary of the comforts of the house, which the dead person still enjoys for "this ae night," and then goes out into the dark and cold. ae: one; hosen: stockings; shoon: shoes; whinnes: thorns; bane: bone; brig: bridge; fleet: floor

[5]Diana is the Roman goddess of wild animals and the hunt, corresponding to the Greek Artemis, who in turn is associated with Selene, the goddess of the moon. Cynthia is a surname of Artemis or Diana, from Mount Cynthus, where she was born. Hesperus is the evening star, variously described by different authors as the father of the Hesperides (the guardians of the golden apples) or of their mother, Hesperis. Incidentally, the word vespers (meaning evensong, or, more generally, evening) derives from the name.

Frank Lloyd is an international soloist, horn professor at the Folkwang University of Arts in Essen, Germany, an IHS Honorary Member, and current IHS President.

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Technique Tips

Jeffrey Agrell, Series Editor

Dynamics!

Excerpt from *Horn Playing from the Inside Out* by Eli Epstein

> Set sail for the sun. Play a tone for so long until you hear its individual vibrations. Hold the tone and listen for the tones of others – to all of them together – and slowly move your tone until you arrive at complete harmony and the whole sound turns to gold, to pure shimmering fire.
> – Karlheinz Stockhausen

How do we play loudly and softly? It seems like a simple question, but scientists are still somewhat baffled by this one. Part of the formula is "blowing pressure." Increasing blowing pressure helps us play louder, but what happens to the intonation? Usually the pitch goes up a little (or a lot) if we don't compensate somehow for the increased blowing pressure. And, conversely, it's not uncommon to hear intonation lower slightly (but noticeably) when people play softer.

In this article, we will discuss the physics of dynamics, using visualization to control aperture size, the challenges of playing long tones, and focusing on the image rather than the printed dynamic.

The Physics of Controlling Dynamics

The aperture is the small opening that vibrates in the center of the embouchure. To play louder, we need to increase the blowing pressure through the aperture. This increased blowing pressure creates tension around the aperture, and the aperture naturally wants to get smaller. Since the aperture gets smaller, the pitch usually goes up when we increase the blowing pressure.

Conversely, when we play more softly, we decrease the blowing pressure. The tension around the aperture also decreases and the aperture wants to open up. This explains why the pitch can go lower as we play softer.

You can prove this for yourself by placing your open palm six inches in front of your mouth and blowing a stream of air with great force through your aperture and toward your hand. Notice how the aperture wants to get smaller. Now blow a gentle stream of air through your aperture and into your palm. Do you notice how the aperture loosens and gets larger?

We need to find ways to control the size of the aperture in order to stabilize the pitch in loud and soft dynamics. When we play louder and use more blowing pressure, the aperture needs to open up to counteract its natural tendency to get smaller. Conversely, when we play softer and use less blowing pressure, the aperture size needs to get smaller to compensate for its natural tendency to open up.

Since the air causes our lips to vibrate, even when we play softly, we must keep the air flowing all the time. Many brass students are taught to use "less air" in order to play softly. Unfortunately, this instruction is often interpreted as, "Stop the air flow when you play softly." When the blowing pressure is less, and we keep the air constantly flowing, the sound becomes softer but has a beautifully controlled air-driven quality. Imagine blowing a steady stream of air towards a candle flame, and bending the flame without blowing the candle out. This exercise takes much control. It helps us physically feel the air flow necessary to play softly with control and beauty.

Some Helpful Images

It would be very hard to control the size of the aperture without a compelling image. Let's use the image of dairy products, which are commonly known and come in different thicknesses: skim milk, 2% milk, whole milk, half and half, light cream, and heavy cream. To make a crescendo with control and steady pitch, imagine these progressively thicker liquids flowing through the aperture. You might want to go to a coffee shop and check out what the various dairy products actually look like as they flow out of their respective containers. We then need to use our imagination to sense how it would feel to have, instead of air, different dairy products moving through the aperture. I like the image of dairy products because they're fluid. Visualizing flowing liquids helps us achieve an air-driven sound that's ringing and energized.

Other images can be used to control changes in aperture size. For example, one might visualize different thicknesses of pasta coming out of one's aperture (angel hair pasta for soft and linguini for loud). One of my students liked to imagine different thicknesses of drinking straws for the different aperture sizes. Milk, pasta, straws – it doesn't matter what image you pick, as long as you understand the underlying principle. Use one of these images or create one of your own!

Long Tones

Playing long tones with steady sound and intonation as we crescendo and diminuendo is one of the most iconic, challenging exercises on the horn. We have to control two things at the same time. To crescendo, as the blowing pressure increases, the aperture must get progressively larger to keep the pitch steady. To diminuendo, as the blowing pressure decreases, the aperture must get progressively smaller. Achieving this delicate coordination requires vigilance and daily practice. Use a tuner to be aware of your intonation as you crescendo and diminuendo. Dennis Brain was a great believer in long tones. He practiced them every day. Long tones seem out of fashion these days. Perhaps they're not exciting enough to keep one's attention. However, almost all of the high-level professional horn players I know practice them every day.

Leap from the Dynamic to the Image

When we see dynamics on the page, it helps to automatically define the dynamic using one of the images discussed

earlier. For instance, when I see *pp*, I equate that dynamic with flowing skim milk; *p* with 2% milk; *mp* with whole milk; *mf* with half-and-half; *f* with light cream; *ff* with heavy cream. Or use the pasta image. See how the images work for you as you play long tones and orchestral excerpts.

Dairy products make our sounds more beautiful, help us to use the air more efficiently, and keep our pitches centered, projecting, and in tune. They give us more control. Often conductors ask for changes in dynamics, nuance, and sound color. If we're conscious of the dairy-product level we're on, when we're asked to play softer or louder, it's easy to regulate going to the next level (that is, whole milk to 2% milk, or heavy cream to light cream). Controlling dynamics requires much pondering and experimenting. But, more than anything, controlling dynamics takes imagination.

> Imagination is more important than knowledge.
> –Albert Einstein

Eli Epstein, formerly second horn of The Cleveland Orchestra, is on the faculty of New England Conservatory, NEC at Walnut Hill, Boston Conservatory, and Music Academy of the West. He is the author of Horn Playing from the Inside Out, A Method for All Brass Musicians. *See eliepstein.com*

Music and Book Reviews

Jeffrey Snedeker, Editor

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Correction: Regarding his Concerto in E♭ Major for Horn and Chamber Orchestra reviewed in our last issue, composer Gary Tomassetti writes "I did want to point out two minor discrepancies in the printing…First, my home phone number is 860-426-0452. Second, the range of the solo horn part is B♭ to c‴, rather than to b♭‴. The high c‴ occurs in the rondo at a fairly loud passage, so I don't think the error in the review would throw anyone off stride."

The Horns of Valhalla: Saga of the Reiter Brothers *by Norman Schweiker*t. Windsong Press, PO Box 146, Gurnee IL 60031-0146 USA; windsongpress.com. ISBN 978-0-615-64436-3, 2012, $24.95.

It is rare for horn players of the more distant past to leave much written record of their personal and musical lives. In the 19th century, we have Charles Limouzin's biography of the long-forgotten Eugène Vivier (*Eugène Vivier, La vie et les aventures d'un corniste*), for whom Rossini wrote his *Prelude, Theme, and Variations*. All the more remarkable is Norman Schweikert's fascinating reconstruction of the lives of the brothers Franz Xaver (1856-1938) and Josef (1848-1909) Reiter, pupils of Franz Strauss (horn playing father of Richard Strauss) and prominent figures in the orchestral worlds of 19th- and 20th-century Germany (both were players in the Bayreuth Festival Orchestra) and America. Schweikert, former assistant principal and second horn of the Chicago Symphony, has pursued an interest in the history of horn playing in the United States ever since his student days at Eastman, and this is the first book-length result of his years of research.

Xaver Reiter, in particular, led a colorful life as principal horn of a number of American orchestras, including the Boston Symphony, New York Philharmonic (when Mahler made his conducting debut), and Metropolitan Opera. Schweikert reprints two letters from Mahler to Xaver and includes Alma Mahler's amusing story of Xaver visiting the Mahler residence in 1910 to play the Brahms Horn Trio with a young Hungarian pianist. The pianist was not temperamentally suited to chamber music and stormed off during the second movement, leaving Mahler to play the piano part.

Schweikert has painstakingly mined both a wealth of published sources, including newspaper reviews and music periodicals, and also trolled in orchestral archives, including programs and personnel rosters. But what gives true color to the story of the Reiter brothers in America are Schweikert's contacts with Reiter family members who provided him access to family archival material (the two letters from Mahler, for example) as well as their personal recollections of Xaver's life and horn playing career in America. Those contacts also gave him access to a trove of horn music composed or arranged by Josef and Xaver for ensembles of up to eight natural horns. Indeed, early precursors of the LA Horn Club and horn ensembles at IHS gatherings can be found in the Hallali Club and the Echo Club, offshoots of a horn club that Josef had founded in Munich and for which he composed numerous fanfares. (Might we hope for Schweikert to talk about the Reiter brothers at an upcoming IHS festival and arrange for some of Josef's music to be performed? Perhaps these pieces could be published so we all could have opportunities to play them.)

The book is filled with amusing family anecdotes and recollections of the horn playing brothers at home and on the stage. Perhaps none better captures the disciplined practice that is a universal part of professional horn playing than the recollection of Xaver's son, Fred, of his father's daily routine:

> Papa always kept his horns in the basement and usually, in the afternoon, after an hour's nap, he would go to the basement and get out the horn to practice. I used to be so disappointed! I wanted him to play tunes and hear how nicely he played, but he would just play scales, up and down, up and down. It was as though he did not want to give anything for free – any real music – and even as a kid I was always so disappointed.

For those interested in the history of horn playing in America and its points of contact with a horn playing tradition in Germany, Schweikert's book provides a helpful introduction. At times, I wished for the story of the Reiter brothers to be cast in a somewhat broader cultural context: how the American orchestras in which the Reiter brothers performed were developing as cultural institutions, filled in those days with many European musicians seeking new lives and better fortunes, and how those musicians passed on their skills to a home-grown pool of talent. I suspect that Schweikert has collected materials and done much research that will help to tell that larger story, and it is to be hoped that he will continue to share with us the results of his life-long study of the history of horn playing in America. *Tom Reichert, Berkeley Symphony, Piedmont, California*

Horn Playing from the Inside Out: A Method for All Brass Musicians **by Eli Epstein**. Brookline, MA: Eli Epstein Productions, 2012. ISBN 978-0-9854272-1-4]; Ebook ISBN 978-0-9854272-2-1.

As I write this, orchestras in Atlanta, Indianapolis, Minnesota, St. Paul, Rochester and others are confronting cuts in salary and seasons. Arts councils internationally have reduced funding. We lost Ethyl Merker just a few months ago. Yet, in at least one significant way, it's a good year for horn players – Eli Epstein has published a book: *Horn Playing from the Inside Out: A Method for All Brass Musicians*. And not just a garden-variety book – but one which will yield positive influence on legions of horn players – students and professionals alike.

In this book, Epstein melds the physical approach to horn playing, the philosophical, and the intuitive, all to serve the artistic goal. As he states, "Being a complete musician means marrying the craftsmanship to emotional artistry." The 156 pages are organized into three large segments. The first two sections offer a discussion of horn-playing basics [posture, breathing/breathe support, embouchure, vowels/tongue position, articulation, jaw position, dynamics], and elements of musicianship [strategies for practice, managing performance anxiety, audition preparation, and intuitive, authentic expression]. These chapters are directly relevant to all brass players. The third section addresses twenty-one of the most substantial horn orchestral excerpts (Bach, Beethoven, Brahms, Bruckner, Mahler, Mendelssohn, Mussorgsky, Ravel, Shostakovich, Strauss, Tchaikovsky, and Wagner) and offers, via applying the principles introduced earlier in the book, a systematic approach encompassing practice strategies, technical objectives, and artistic imagery to achieve a consummate rendition of each excerpt. Segments of the book are organized like a workbook, encouraging readers, by stimulating their own imaginations and calling on their own life experiences, to personalize the concepts and ideas, and render them more relevant to their individual needs and abilities.

Epstein is adept and fluent at thinking out of the box, and offers many creative suggestions to describe the principles he espouses. Jaw positions, utilized as a factor in air compression and access to various registers, may be envisioned as elevators in a high-rise building, with middle c' being the ground floor, with 13 floors above ground and 3 subterranean floors – the latter eventually getting to the pedal register, the "bargain-basement" notes, so to speak! He is creative at the use of mnemonics as a descriptive aid to articulation and tongue positions, particularly in reference to the correlation between tongue position and pitch register. And, his description of the imagery of flowing dairy products of varying viscosity is particularly helpful and creative in his exploration of dynamic changes.

There is no shortage of succinct one-liners that are both engaging and provocative. Some short samples: "In our fast-paced lives, we're used to downloading a new program from the internet in seconds – but horn playing is a nineteenth century art that requires great patience and perseverance." Further, "I suggest you write in the vowels for a year. It's the fastest way to brainwash yourself." And, " If we do everything Beethoven wrote, it works very well."

Nevertheless, a few peccadilloes, in this reviewer's opinion, appear. Occasionally, some suggestions refer to principles, which are described a bit later in the text. This motivates the reader to make a U-turn of sorts, and refer back to previous material. This is not all that bad a journey, however, since it, like a real U-turn, allows a different perspective on the literary terrain we just passed. Some of the mnemonics he recommends for articulations are mind-boggling at first sight, such as "tee tsoo tsoo tee tee tsoo tsoo tsoo tee tsoo tee tee tsoo," in reference to a double-tongued passage in Bach's Brandenburg Concerto No. 1. These are minor criticisms amidst an overwhelmingly stimulating and productive treatise.

Like a casserole at an expensive restaurant, where each ingredient is high quality, with no fillers, Epstein's book is laden with savory, delectable morsels, each tidbit offering an inspiring idea, and each one contributing to an inspiring and satiating amalgam. I heartily endorse this book, and its positive influence on the profession will be immediate and lasting.

– Peter Kurau, Eastman School of Music, principal horn/Rochester Philharmonic Orchestra

Rangesongs for horn *by Rose French*. Mountain Peak Music, 2700 Woodlands Village Blvd. #300-124, Flagstaff AZ 86001 USA; mountainpeakmusic.com. ISBN 978-1-935510-45-1. MPM-11-060, 2012, $21.95.

Rose French is an active performer and teacher in the southwestern US, and serves as the IHS Exhibitors and Advertising Coordinator for our international symposia. This attractive volume of etudes is designed to help to develop "high and low ranges by using target notes in a musical context to encourage you to move your air properly." As described more fully in the introduction, *Rangesongs* encourages a focus on sound and movement of air, a balanced daily diet of high and low songs, and musical playing. The etudes are composed to emphasize specific "target notes" and are organized accordingly, with five etudes for each. The first target is C, with the five etudes embracing c', c", and eventually c. Then the target notes move chromatically upwards to c"', gradually filling out to three octaves. Following these are more etudes for low range emphasis, first targeting c and gradually descending to G (at the bottom of the bass clef). In all, 95 etudes are in groups of five per target note.

I played every etude in the book and find them overall to be pleasant, with variety in articulation, dynamics, and prescribed tempos. Some appear to be in the wrong keys until one remembers that the guiding concept is about target notes; thus, it is about emphasizing these notes to improve and expand the range, not about an appropriate key. I especially liked the low range etudes and the work on flexibility between the middle and low registers. In some ways, the concept and approach is reminiscent of Robert Getchell's first and second books of Practical Studies, or Concone legato studies (i.e., etudes that are more musically inclined), but these are more organic to the horn, more advanced, and more musically satisfying. This volume would also be useful for sight reading practice or just playing in less-popular keys. Kudos to Rose French for this useful collection of musical etudes. *JS*

To The Seasons for soprano, horn, and piano *by Gina Gillie*. RM Williams Publishing, 417 Collinsford Road, Tallahassee FL 32301 USA; rmwpublishing.com. 2012, $40.

Gina Gillie is Assistant Professor of horn and theory at Pacific Lutheran University in Tacoma, Washington. I have known Gina for many years and admired her horn playing since she was in high school. What had never registered with me was her equally impressive singing voice, something she has successfully maintained since then. This aspect of her background figured heavily in her doctoral dissertation at the University of Wisconsin-Madison, and has borne fruit with her substantial composition *To The Seasons*. I have had the pleasure of hearing this piece performed twice (both with Gina performing the *soprano* part), and the effect is palpable and remarkable. The piece is a setting of four poems by William Blake, "To Summer," "To Autumn," "To Winter," and "To Spring," which seek to, in her words, "address each of the seasons in colorfully characteristic ways, expressing unique personality traits, and revealing glimpses into the interaction of the seasons with the people of the land."

From unrelenting heat of Summer to the celebration of bounty in Autumn, from jagged and even frightening cold of Winter to the renewing and restorative power of Spring, the music and text work together very effectively. The individual horn, voice, and piano parts and their interaction show a clear understanding of the strengths and capabilities of each. The horn tessitura is mid- to upper-range, though overall it is from c to c‴, and the soprano range tops out at d♭‴. The various moods of the seasons are clearly and effectively expressed. Gillie has a real knack for melody, but that is not a surprise for an outstanding singer/hornist. The harmonic language is tonal, the musical variety is terrific, and the overall pacing is very appealing to an audience. My favorite movement is probably "To Winter" – very impressive relationship between text and music –but all movements have something interesting to offer. I believe this piece has a very bright future in graduate and professional recitals. *JS*

Toys in the Audience for horn, piano, and audience *by Ellsworth Milburn*. The Modern Hornist, from JOMAR Press, 1002 Wisteria Trail, Austin TX 78753 USA; jomarpress.com. 1988/2011, $19.50.

Ellsworth Milburn (1938-2007) was an American composer, teacher, and pianist. He studied composition with Henri Lazarof, Darius Milhaud, Paul Cooper, and Scott Huston. As a pianist, he became interested in improvisation and wound up as the accompanist for the Second City improvisational comedy group. He eventually moved to San Francisco and was a successful performer and composer for television, radio, and film. After completing his doctorate, he taught at the University of Cincinnati and then at Rice University. He received many awards and commissions for his work, including *Toys in the Audienc*e, which was commissioned by Thomas Bacon and featured on National Public Radio's *Performance Today*.

The three movements are written for horn and piano with audience participation, and it is truly a unique performance experience for everyone concerned. I remember seeing Tom perform this piece in the early 1990s and became immediately enamored of it. I was sad to discover that part of the piece was still protected under copyright such that it could not be published. This apparently has now been resolved and I can't begin to tell you how happy I am that this piece of music is now available from JOMAR Press.

The first movement, "Hornsong," is in a free, improvisational style, setting the mood for the second movement that follows *attacca*. The second movement is called "Simon Says," introducing the audience participation aspect. Prior to the performance, the audience receives four different toy instruments – train whistles, "teeny" whistles, plastic flutes (just lower pitched whistles), and party horns. "Simon Says" essentially trains the audience, with the help of the pianist, when to play and when not to play. The hornist has text written in the score to lead the audience through this fun movement, with directions and toy sounds interspersed with horn and piano music. This sets the stage for the third movement, the story of *The Little Engine That Could*. The hornist is the narrator, directing the various instruments when to play as part of the story, and plays passages that add to the expression of the story. In all, it is great fun for everyone.

The more theatrically-inclined among us will enjoy this piece immensely and immediately, and those who are not should probably be encouraged even more to perform it. This opportunity to work on our performer-audience interaction, public speaking voices, and stage presence is well-crafted and will be well-received. Of course, some investment is required in providing the toy instruments and committing to more rehearsal time, but the result is well worth the trouble. The edition provides some sources for the specific types of toys required, and the overall cost is surprisingly minimal. The horn part is challenging, with a range of f-c‴, lots of stopped horn, and multiphonics, among other special effects like wind and steam sounds. This is a fantastic recital piece, especially for college or graduate students working on expanding their stage presence and performance skills. *JS*

Morceau de Concert, op. 94, for horn and piano*, by Camille Saint-Saëns, critical performing edition by Dr. Andrew Adams and Dr. Travis Bennett*. Faustmusic, PO Box 174, Macomb IL 61455 USA; faustmusic.com. 2012, $15.

Western Carolina University horn professor Travis Bennett, with his WCU piano colleague Andrew Adams, created this outstanding new "Critical Performing Edition Prepared from the Manuscripts" of the treasured *Morceau de Concert* after examining two manuscripts: a horn and piano manuscript composed in October 1887 and a full orchestral manuscript completed one month later. This clean, carefully edited version is published by Faust Music (i.e., former IHS President Randall Faust) and includes a concise but thorough essay describing fascinating details about the manuscripts as well as listing and discussing many of the specific editing choices and decisions. It resolves many questions – unanswered for ages – about inconsistencies in articulations.

One of the most interesting aspects of the horn part is the discovery that the second set of *ossias* in the last section (measures 235-236) were reversed from those in the manuscript: in both of the two existing manuscripts, the more difficult ascending passages are in the *ossia* staff, not on the regular staff! In the introductory essay, Bennett and Adams suggest that the horn and piano score was merely an "extended sketch," so it is not surprising that many of the most conspicuous changes from the editions we've been using appear in the piano part, including clearer stemming and beaming, and the additions of octaves and stylistic markings, all intended to make it "truer to the orchestral score … and more pianistic."

This excellent new issue has been prepared with high quality paper and great notation software as well as scholarly integrity! It is currently economically (and competitively) priced at fifteen dollars, a notable value. *Virginia Thompson, West Virginia University (VT)*

Romance for horn and piano *by Elizabeth Raum*. Cherry Classics, 5462 Granville Street, Vancouver BC V6M 3C3, Canada; cherry-classics.com. CC-2525, 2001, $15.

Commissioned by the Canadian Music Competition for use as a test piece, Elizabeth Raum's *Romance for Horn* is a beautiful character piece teeming with harmonic opulence. Both the solo and accompaniment parts are well written and idiomatic without compromising the musical integrity of the flowing lines and harmonic twists.

This work would be ideally suited to an advanced high school or early collegiate level horn player. The pianist may need to be more advanced as the texture is quite thick and includes numerous hemiolas. Perhaps the greatest challenges in the horn part are the contrasting 16th-note and triplet rhythms; the highest note is an a", while the lowest is just over two octaves lower (g).

It should be noted that in the sample edition reviewed there is a disparity between the horn part and the horn cues printed in the piano part in the last six measures. Regardless, the ending section works well with either version. With a duration of roughly 5-6 minutes, Raum's Romance is a welcome addition to the canon of brief euphonic character works for horn and piano, and packs enough lyric intrigue to capture any audience. *Heidi Lucas, University of Southern Mississippi (HL)*

New from Kendor Music, 21 Grove Street, Delevan NY 14042-0278 USA; kendormusic.com.

Three Famous Puccini Arias by Giacomo Puccini*, arranged for horn and piano by Arthur Frackenpohl*. 12219, 2012, $8.95.
Simple Gifts arranged for horn quartet by John Jay Hilfiger. 17354, 2012, $11.50.

A wonderful tool for introducing beginning hornists to lyrical interpretation and style through standard operatic arias, Arthur Frackenpohl's settings of "Musetta's Waltz" (Quando Me'n Vo from *La Bohème*), "O Mio Babbino Caro" (from *Gianni Schicchi*), and "Nessun Dorma" (from *Turandot*) are thoughtfully presented in this new edition from Kendor. Listed by the publisher as a Grade 3, these short pieces would program well as individual movements or performed as a set, the latter lasting just under 6.5 minutes. The horn part encompasses about an octave and a fifth from middle c' to g" (there is one optional a" in an ossia); the third movement is the most complicated for the pianist, with the rhythmic intricacies and wider voicings providing the primary challenges. All three arias faithfully recreate the beauty of Puccini's writing and would delight both performers and audiences.

John Jay Hilfiger's setting for four horns of the traditional American folk song "Simple Gifts" is anything but predictable. Though the arrangement opens with a fairly conventional statement of the melody and underlying harmony, it progresses through some unexpected harmonic and style changes, sounding "jazzy" at times, but returning to its recognizable roots. The parts are all fairly accessible; all four parts are written in treble clef, and none stretches beyond a two-octave range. Kendor lists this as a level 4+ and it is probably easily playable by an advanced high school or solid beginning collegiate group. The main challenges in this setting are balance-related, particularly when the harmonies become less familiar. Hilfiger has provided a new take on a well-known favorite that will easily translate in both formal and relaxed concert settings as well as service music. *HL*

Sextet, op. 271, for flute, oboe, clarinet, two horns, and bassoon*, by Carl Reinecke, ed. Peter Damm*. Reinecke Musikverlag, Windsheimer Str. 11, 04207 Leipzig, Germany; reinecke-musikverlag.de. ISMN M-700293-11-6, 0012, 2010.

Founded in 2004, the Reinecke Musikverlag has, as one of its missions, attempted to make new editions of Reinecke's works available to the public, including works that are out of print or previously unknown. Samples from many of the opuses can be downloaded from the website, while others are available for purchase. In this case, Peter Damm has provided a new edition of Reinecke's Sextet, op. 271, whose score is bookended by an extensive forward and lengthy appendix of errata/edits at the end. The print is easy to read and the parts are clear and detailed. It is noted in the preface to the score that the editor took into account markings that appeared throughout the original parts and score (including expressive, dynamic, and in some cases pitch and rhythmic designations), which may very well have been additions by early performers of the work and may or may not have been sanctioned by Reinecke. These markings are denoted in varying shades of grayscale in the updated version and explained in further detail in the appendix, enabling the group to easily determine whether they wish to adhere to the original manuscript or add in the edits.

This is an accessible and melodic work, which would fit well on a chamber program or in a variety of settings. The two horn parts would satisfactorily challenge a mid-level collegiate player as neither has extreme range or technical concerns. The remaining wind parts are also idiomatic and accessible, with the flute and clarinet parts providing the greatest demands. A working knowledge of German and/or access to a reliable translator is necessary when approaching this edition as both the score and web-based materials are in German. *HL*

Received from Brixton Publications, 4311 Braemar Avenue, Lakeland FL 33813 USA; brixtonpublications.com.

Night Tide for horn and marimba *by Howard J. Buss*. B327H, 1995, $12.50.

Ballad for horn and piano *by Howard J. Buss*. B1020, 2002, $8.95.

Dry Bones for horn quartet *by Howard J. Buss*. B390FH, 2004, $10.

Composer and trombonist Howard J. Buss is based in Lakeland, Florida, where he teaches, composes, and publishes music. He has received numerous commissions and awards for his music, and his catalogue contains an impressive range of works.

Night Tide was, in the composer's words, "inspired by the New England coastline at night and features an evocative interplay between turbulent and serene sections." The feeling of night, with uncertainty, calm, and spookiness is quite apparent in this descriptive piece. The dissonant harmonies and frequent mood changes make this a unique and effective recital piece. The rhythmic variety is considerable, especially in the agitated sections, and the range for the horn is B-d", which makes it a great opportunity to work on the middle and low registers – perhaps someone with good rhythm but limited high range would find this a very interesting and expressive challenge.

Of his *Ballad*, the composer writes, "This beautiful piece radiates a sensuous lyricism and a nostalgic mood. The structure of the work is A-B-A-Coda. The A section is melodious, flowing, and expressive. The B section is more animated and has a playful nature." Originally for tuba, this six-minute piece is more tonal than *Night Tide* above, and has real potential as a horn solo. As suggested, the A section is quite appealing and the B section is definitely an interesting contrast in mood, with a free transition followed by a more angular agitated mood through the rest of the section. The return of A is welcome and the ending is satisfying.

Dry Bones is a jazzy arrangement of the well-known spiritual (you know, the one about the hip bone connected to the thigh bone, etc.). After a hymn-like introduction, the piece "breaks out in a jubilant jazzy section. This is followed by a more traditional rendering of the spiritual; however, as the music reaches its climax, the jazz 'licks' from the introduction are brought back as counterpoint against the main melody of the spiritual." This rollicking arrangement will be a lot of fun, especially if you have a fourth who reads bass clef well and has a strong low range down to F.

I like Howard Buss's compositional voice and look forward to more works from Brixton Publications. *JS*

Sleep Well, My Darling for four horns *by Jed Gillis*. RM Williams Publishing, 417 Collinsford Road, Tallahassee FL 32301 USA; rmwpublishing.com. 2009, $16.

Sleep Well, My Darling by hornist Jed Gillis is a beautiful two-minute chorale for four horns featuring an original melody based on his original sentiment, "Sleep well, my darling. I wish that I could be with you as often as my thoughts are." The four parts share equal interest and independence, with eighth-note motion emerging in different voices at different times. The first part remains mostly in the middle of the treble staff, ascending only to a g♯" a couple of times. The fourth part is entirely in "new notation" bass clef and descends no lower than B in the staff. The middle voices cover modest ranges. Written in the key of E major, this lovely lullaby has tremendous pedagogical value. Gillis is currently a band director in Pennsylvania. *VT*

Three Movements for Four Horns *by Kerry Turner*. Paddi's Prints, Nahestrasse 8, 53332 Bornheim, Germany. 2003, €25.

Kerry Turner, renowned hornist of the Orchestre Philharmonic du Luxembourg, the American Horn Quartet, and the Virtuoso Horn Duo, has been a treasured composer and performer in the international horn scene for over thirty years. We have especially enjoyed his challenging, masterful, and gratifying contributions to the horn quartet literature as well as his horn writing for a broad range of other compositions, including solos, chamber music, and large ensemble works. The *Three Movements for Four Horn*s, written in 2002 and 2003, "was composed at the request of numerous horn enthusiasts who sincerely wished to read, practice, and perform the many works for horn quartet by Kerry Turner, but who, either due to lack of rehearsal time or actual ability, have not been able to do so."

These movements, ranging from three to five minutes each, are indeed less technically demanding and tiring than his other quartets, but still strongly project his musical values that are so appealing to both performers and audiences. They typically feature jaunty rhythms that are a little less complicated than those in other works, and although the last movement has many meter changes (3/8, 4/8, 5/8, 6/8, and 7/8), the rhythms are quite straightforward and he has even clearly indicated the groupings, such as 2+2+3 for 7/8, in addition to beaming the groupings well. Transitions into tempo changes and musical pauses are meticulously designed to minimize ensemble issues. The first part has some high notes (up to b"), but only in the first movement. The fourth part, notated in "new" bass clef, goes down to an F below the staff, with an optional E and E♭, but the speed and facility required is not as demanding as other works by Turner. In his introductory notes, he indicates that the movements (Allegro, Lento, Allegro Moderato) may be performed together or as separate entities, and that the harmonic language is similar to that of his Quartet No. 1.

This composition is included on the American Horn Quartet's 2007 CD *Myths and Legends*, and according to the press release, "has taken its place in the regular AHQ repertoire," evidence that while writing a more technically accessible quartet, Turner did not compromise his musical aesthetic, "the adventurous, positive, and life affirming spirit of our age." *VT*

Porgy and Bess by George Gershwin*, arranged for horn quartet by Walter Perkins*. 2011, €20.

The combination of the American Horn Quartet and composer/arranger Walter Perkins has produced some amazing music, and this new suite of tunes from George Gershwin's famous opera joins *West Side Story* and others on the list of challenging and satisfying works for horn quartet. Set in four movements, this suite presents serious arrangements (not simply transcriptions) of "On My Way," "Bess, You Is My Woman," and "I Loves You, Porgy" (movement I), "Ain't Necessarily So" (II), "My Man's Gone Now" (III), and "There's A Boat That's Leavin'" (IV), that play to the AHQ's typical

strengths – fast figures that are passed from part to part, tricky rhythmic interplay, soaring melodies over complex accompaniments, use of the full range of the horn (with the best fourth parts ever!), and a legitimate "chamber" approach to the way the instruments interact. The mix of jazz styles and the range of musical contrasts based on the original opera are appealing. My favorite movement (at the moment) is the third, but they are all very interesting and provide great contrast between each other.

The overall range of the parts is E♭ to c‴ and the technical challenges are considerable, both individually and as an ensemble. Still, the quality of the music makes the challenges worth the work. Anyone familiar with the AHQ knows what they are in for with this music – another example of how their work as performers, composers, arrangers, and in commissioning works has elevated horn playing to new levels. *JS*

Angel Falls for five horns *by Lewis A. Songer*. The Hornists' Nest, PO Box 33, Buffalo NY 14231-0033 USA. HN 97, 2010, $10.

Lewis Songer is a horn player and composer living in Tennessee where he taught for many years at East Tennessee State University. He studied composition with Roy Harris at Indiana University and John Swanay at the University of Missouri-Kansas City. Of *Angel Falls*, he says "My teacher, Roy Harris, once wrote a piece called *Ode to Consonance. Angel Falls* is more an ode to dissonance…. Some harmonies used in *Angel Falls* are based on a system developed by the composer in 1961 that answered the question 'What if harmonies were constructed out of unlike intervals?' The initial answer was a system which I called The NOVA system. Later I changed the name to X-Y-Z system and later expanded the vocabulary to what I called the X-Y-X system. Those interested in further details can contact the composer using songerla@msn.com. It should be enough to know that the title does not reference a place or geographic feature. We all have angels."

In an email, I asked the composer to explain his system to me and it makes sense. "The X-Y-X system came out of the so-called French sixth chord which is two major thirds separated by a whole step and its inversion two major seconds separated by a major third. So, by experimenting with this concept one finds many interesting combinations such as two perfect fourths separated by a minor third. If you name intervals by their half-step content, a minor second is 1, major second is 2, minor third is 3 and so on. The French sixth [chord] is a 4-2-4 and its inversion is a 2-4-2. The perfect fourth/minor third chord is a 5-3-5, etc. The X-Y-Z system uses three unlike intervals such as 2-3-4 , and here I mean simply 2nd, 3rd, and 4th. This sonority has what might be called 'inversions' as well. 2-3-4; 3-4-2; 4-2-3, 2-4-3; 3-2-4; and 4-3-2. All these forms are contained within an octave."

After thinking this through a bit, one can see the X-Y-X system in *Angel Falls*, usually a whole step with a third above and below. The overall result still sounds somewhat tonal, but the dissonances created, especially by parallel whole steps, are interesting, particularly in how they eventually resolve. Originally scored for four horns, Songer notes that a fifth part was added "to have some time off the lip." In my opinion, this was a good choice – the steady rhythmic drive of this four-minute piece leaves little time for rest as it is. The piece is engaging, and manageable by ensembles that can cover an overall range of d-a'' and enjoy a perpetual motion challenge. I know I'll be foisting it onto my students*! JS*

Hornworks: Theme and Variations for 2 descant horns, 3 horns in F, and tuba *by Bruce Broughton*. Brubel Music, c/o Leonard Business Management, 532 Colorado Avenue, Santa Monica CA 90401 USA; Email: info@brucebroughton.com. 2010.

Bruce Broughton is a 10-time Emmy award-winning composer who has composed for everything from major motion pictures to video games. *Hornworks* was commissioned by James Patterson of Patterson Hornworks to be used on his website, hornworks.com. The theme and nine variations have a unique purpose – eventually recordings of each section will appear on different pages on the website. As Patterson says, "How I ever convinced Mr. Broughton to write it is completely beyond me. It was his idea to make a theme and variations and we don't know of another similar usage of this type of piece."

This 20-minute work is a substantive piece of chamber music. The instrumentation is two descant horns, three horns in F, and tuba. While this setting is reminiscent of the Alec Wilder Nonet, the tessituras of the descant parts are not quite as high in Broughton's work – the implication here is one of color, not of range – and the use of tuba, like in Wilder's work, is especially effective in creating a full ensemble sound. The theme and variations average about two minutes each and cover a wide range of styles and characters. The whole piece, especially the theme, is reminiscent of works commissioned by the Los Angeles Horn Club in the 1960s and 1970s – tonal foundation but serious and often dissonant – and each variation builds on this foundation with different meters and tempos, from fanfares and marches to melodious and pensive studies in color. My favorite might be the sixth variation that is fully muted … with stopping mutes (except the tuba)!

The overall effect of this piece is satisfying, requiring a group of polished advanced players – a real piece of chamber music with a kaleidoscope of effects and moods. Bravo, and I can't wait to hear this piece live! *JS*

Also from Faustmusic, PO Box 174, Macomb IL 61455 USA; faustmusic.com.

Andante for Horn Octet *by Thomas Jöstlein*. 2008, $15.

Campbell Fanfare for horn octet *by Thomas Jöstlein*. 2008, $15.

Thomas Jöstlein is currently Associate Principal Horn of the St. Louis Symphony and a former member of the New York Philharmonic, as well as the Honolulu, Omaha, Richmond, and Kansas City symphonies, among many others. He is also a winner of several solo contests, including the 2003 American Horn Competition. He composed Andante to celebrate the birth of his niece, and the piece was premiered at the Sixth Annual Western Illinois Horn Festival in October 2006.

Set for two interactive quartets, the piece is Romantically-inspired, with a lovely melody and warm harmonies. The overall range is F to b♭'', and the piece is very playable – my college students had it under control after one reading which allowed us to work on phrase shaping, ensemble balance, and intonation. We really enjoyed this one.

Campbell Fanfare was completed in April 2006, in honor of Douglas Campbell, one of Jöstlein's former horn teachers. Structured in an ABA format, this heroic three-minute work has a forthright A section with some interesting and appealing harmonic twists, followed by a softer, more melodious contrasting section reminiscent of a Trio section in a march. Also set for two quartets, the overall range is A to b♭" and the fourth and eighth parts have a fair amount of bass clef to contend with. I am happy to have this piece and can envision a number of performance settings where it would be useful and effective. *JS*

***Balkanika: Four Scenes from the Balkans for brass quintet** by Eric Ewazen*. Theodore Presser Company, 588 North Gulph Road, King of Prussia PA 19406-2800 USA; presser.com. ISBN 1-59806-391-X, 114-41525, 2012, $40.

A new piece for brass by Eric Ewazen is usually a reason to celebrate and this new work, inspired by Simply Brass, a Croatian brass quintet, is no exception. In the composer's words, "The work captures my impressions of the beautiful city and surrounding countryside of Zagreb. I was also influenced by the lively culture and music of this wonderful southern Slavic region of Eastern Europe. As a youngster, I often heard the folk music of Eastern Europe. My father, with his Ukrainian heritage, was a trained dancer of the complex, athletic folk dances of Ukraine, and the energetic rhythms and poignant modal tunes have influenced much of my music, and certainly *Balkanika*."

The four movements were inspired by specific local images: "The Roof of St. Marks–Zagreb," "Lullaby and Lament," "The Falls of Rastoke," and "Burek Dance" (A Rustic Dance). The first movement depicts a glorious church in a medieval old town with an ornate tile roof bearing the coat of arms of the city. It begins with bells tolling, giving way to the hustle and bustle of a city full of life. The second movement has a mixed message – "this corner of Europe with a culture so rich, and a country, so beautiful, is also a land that has experienced great sadness and loss." The music begins gently but becomes poignantly agitated in the middle, before returning to the opening material, ending with consolation and comfort. The third movement depicts bubbling streams, complete with rapids and waterfalls, near the rural town of Rastoke. The final movement is a celebratory folk dance. *Balkanika* is also the name of one of Ewazen's favorite restaurants in New York City, and *Burek* is also the name of a popular Balkan pastry, filled with meat, vegetables, or cheese. Needless to say, good music and good food, much like Ewazen and brass instruments, always make a great combination.

Through all of this inspiration, the composer's voice is clear and strong – those who know his music will find it familiar, yet the "flavoring" definitely has eastern European ingredients and spices, primarily with melodic inflections reminiscent of the music of that region. In all, we have a major 15-minute work that is somewhat more technically accessible than some of his earlier works, yet full of the harmonic language and melodic twists that make his music so popular with performers and audiences. This is an enjoyable and evocative composition, and I will not be surprised to see it become popular on college recitals. Thank you, Eric, for another wonderful addition to the brass repertoire. *JS*

***Scherzo, from String Quartet, op. 11, by Tchaikovsky**, arranged for brass quintet by Andrew Poirier*. Cherry Classics, 5462 Granville Street, Vancouver BC V6M 3C3 Canada; cherry-classics.com. CC-2529, 2010, $15.

Tchaikovsky's chamber music does not usually receive the same critical acclaim as his orchestral music, but his first string quartet (op. 11 in D major, "Accordion") is a significant exception. Best known for its second movement, a marvelous Andante based on a folksong, each movement has a remarkable balance of form and expression that has been appreciated by critics and audiences since the work's premiere in 1871. The Scherzo is, by contrast, more of a peasant dance. A vigorous hemiola pervades both the scherzo and trio, topped by a very tuneful melody, primarily in the first violin. The heavier rhythm in the Scherzo is balanced by a light, chromatic Trio.

Andrew Poirier is a trombonist and member of the Vancouver Symphony. This movement is well chosen and the arrangement very well crafted. The first trumpet carries the heaviest load in the ensemble, ascending to c♯"", and the tuba has some tricky fast passages to contend with, but overall, the arrangement really works. At about four minutes long, depending on tempo, of course, this piece provides a nice Late Romantic or Russian nationalist dance style contrast for a recital, or even a great example of hemiola in a school program. *JS*

***Faith of our Fathers by Henry F. Hemy**, arranged for brass quintet by Chris Sharp*. Wehr's Music House, 3533 Baxter Drive, Winter Park FL 32792-1704 USA; wehrs-music-house.com. WM #434, 2011, $7.

In this fresh take on a standard hymn to St. Catherine, Chris Sharp uses a 7/8 meter (with one brief foray into 3/8 and then common time) to re-imagine the familiar strains into a more energetic version of the original. This short 60-measure arrangement is easily read and would be a good fit for an advanced high school or beginning collegiate level group. The parts are well voiced and all written to use a small and accessible range on each instrument. A lack of printed dynamic instructions opens the door for personal interpretation. This version would work well in a variety of spots within the standard service, including the Prelude, Offertory, Anthem, or Postlude. This transcription is a welcome addition to the repertoire of quintet arrangements. *HL*

***Three American Rags for Brass Quintet** arranged by Charles Collier Jones*. Distributed by David Schwartz, 70 Douglas Road, Belmont, MA 02478-3914 USA; dschwar@verizon.net. 2012.

Charles Collier Jones is no stranger to composing for brass quintet, perhaps being most recognizable for his work *Four Movements for Five Brass*. Jones has taken three piano rags "Champagne Rag," "Possum and Taters," and "The Pippin" and skillfully set them for brass. The addition of these three relatively obscure American rags to the canon of transcriptions for brass quintet is a welcome breath of fresh air.

The parts are well-written and easy to read and probably well-suited to a collegiate level group. Throughout the three

movements, every part gets a moment to shine. Perhaps most challenging for the tuba player is the switch between off- and on-beats in "Possum," though this could be a welcome diversion. For those seeking something that embodies the familiarity of a rag through the more humble offerings from that genre, Jones' new settings will be sure to satisfy. *HL*

Trio for Horn, Trombone (or Euphonium), and Tuba *by William D. Pardus*. Creation Station, PO Box 301, Marlborough NH 03455-0301 USA. Catalog No. 151, 2012, $20.

William D. Pardus has numerous compositions to his credit; he established the Creation Station publishing company in 1996. His *Trio for Horn, Trombone (or Euphonium), and Tuba* provides three contrasting movements. Undergraduate brass players would be well-matched to the rigors of the varying meters and rhythmic punctuations contained in the outer movements and would get the chance to show some lyrical interpretation in the contrasting moments of the second movement. The parts are easy to read and, with the exception of a few complicated page turns and the absence of courtesy accidentals, this is a very playable work, poised to become a standard in the modest catalog of works for brass trio.

Special thanks to the Southern Arts Brass Quintet, Category 5, Lois Leventhal, Jeremy Leach, Gabby Bulger, Mariah Lambes, and Mark Waymire for their assistance in reading through these pieces. *HL*

45th International Horn Symposium Featured Artists

Angela Barnes was appointed second horn of the London Symphony Orchestra in January 2005, at the age of 21, becoming the first female member of the orchestra's brass section in the orchestra's 100-year history. She works regularly with most of the major British orchestras, appearing as a guest principal with the London Philharmonic Orchestra, the Royal Philharmonic Orchestra, the City of Birmingham Symphony Orchestra, and the Royal Liverpool Philharmonic. She was featured on the second London Horn Sound recording and recently recorded Britten's *Canticle for Tenor, Horn, and Piano*.

Angela began horn lessons at age 8 with her mother, Elizabeth Davis. She studied with Hugh Sienna, Richard Bissill, Jeff Bryant, and Jonathan Lipton at the Guildhall School in London, from where she graduated in July 2005. Angela has given numerous solo and chamber music performances, and was a member of both the National Youth Orchestra and the European Union Youth Orchestra. In 2002, she won both the Liverpool Young Musician competition and the brass section of the BBC Young Musician of the Year competition, performing Strauss's Second Concerto with the BBC Symphony Orchestra, broadcast live on BBC television and radio.

Highlights of recent seasons include performances of Schumann's *Konzertstück* with the BBC Philharmonic and Brahms's Horn Trio.

Jonathan Boen holds the position of Principal Horn with The Lyric Opera of Chicago, Grant Park, and Music of the Baroque orchestras. Widely recognized as one of the most technically proficient players, his experience at the opera adds a layer of lyricism to his interpretations. Jon is known for his performances of works by Bach, Beethoven, Lennox Berkeley, Brahms, Britten, Cherubini, Handel, Martinu, WA and Leopold Mozart, Poulenc, Schumann, Scriabin, Strauss, Telemann and Vivaldi. He premiered Jan Bach's Horn Concerto in 1983, a work written for him. In 2004, Boen revived the concerto in a historic performance and recording with the Chicago Philharmonic.

Jon has been heard in multiple live WFMT Chicago radio broadcasts by the Lyric Opera, Grant Park, and Music of the Baroque orchestras. He has been active in Chicago's commercial recording studios and was a featured guest on the Studs Terkel program in 1983.

After 27 years of teaching horn at DePaul University, Boen is pleased to be joining the faculty at Northwestern University.

Jasper de Waal received his first instrumental lessons from his father in his home country, the Netherlands. In 1983 and 1984 he won various regional music competitions. He studied at the Brabant Conservatory with Herman Jeurissen and continued his education at the Royal Conservatory in The Hague with Vincente Zarzo, graduating in 1990. Shortly thereafter he was appointed assistant principal horn in the Residentie Orchestra in The Hague, and a year later became principal horn in that orchestra, following Zarzo.

Jasper has been principal horn of the Royal Concertgebouw orchestra since 2004. His first CD, presented in 2010 with chamber music and concertos by Joseph and Michael Haydn, was well received. Recordings of the Britten Serenade, as well as a CD with chamber music by Brahms and Schumann, will be released in 2013. Jasper gives master classes and plays solo concertos and recitals around the world. He teaches at the Conservatory in Amsterdam.

Elizabeth Freimuth is the principal horn of the Cincinnati Symphony. Before joining the CSO in 2006, she was principal horn of the San Francisco Ballet Orchestra (2005-06) and Kansas City Symphony (2000-05), and assistant horn of the Colorado Symphony (1998-2000).

Elizabeth has performed as a featured soloist with the Kansas City Symphony, Overland Park (KS) Symphony, and the Lakewood (CO) Symphony. She has performed with the San Francisco Symphony, Houston Symphony, Pittsburgh Symphony, Utah Symphony, Minnesota Orchestra, Saint Paul Chamber Orchestra, and the Saint Louis Symphony. In the summers, she performs with the Sun Valley Summer Symphony and the Grand Teton Music Festival.

As a chamber musician, Elizabeth has been a member of the Chamber Music Society of Kansas City, the principal horn of the Kansas City Chamber Orchestra, and frequently performs with the Burning River Brass chamber ensemble. A graduate of the Eastman School of Music (BM) and Rice University Shepherd School of Music (MM), her primary mentors have been Verne Reynolds, Peter Kurau, and William VerMeulen.

Luiz Garcia is Solo Horn of the Orquestra Sinfônica Brasileira of Rio de Janeiro and a professor of horn at the Federal University of the State of Rio de Janeiro. He began his studies at the Conservatory of Tatura and attended the Juilliard School in New York and New England Conservatory in Boston, studying with Charles Kavalovski.

He was a member of the Empire Brass from 1995 to 1997, first horn of the Orquestra Sinfônica do Estado de São Paulo (1997-2001 and 2002-2006), and guest artist of the German Brass. While in Germany, he was principal horn with the Berlin Philharmonic, Bayerischer Rundfunk Symphonieorchester, Orchestre de la Suisse Romande, WDR Cologne, RSO Frankfurt, Zurich Tonhalle, Mahler Chamber Orchestra, among others.

Luiz has won awards in various competitions such as South America Contest (1988), the Award Eldorado (1989), and 1st place in Tilden Prize New York (1993).

Frank Lloyd, IHS President, is also a featured artist. See his and complete featured artist biographies at ihs45.org/index.php?option=com_content&view=article&id=5&Itemid=140.

Canadian hornist **Jeff Nelsen**'s career comprises a cross-section of the music industry, in both classical and contemporary music. He is best known as the hornist of the Canadian Brass, with whom he toured and recorded for eight years. As

a horn soloist, he has performed concerti with orchestra and recitals on five continents.

Jeff is Professor of Horn at Indiana University Jacobs School of Music where he teaches horn, chamber music, and "Fearless Performance." Jeff also teaches online lessons all over the world from his studio. Prior to joining the horn faculty at IU in 2006, Jeff had been on faculty at the University of Toronto and McGill University.

Jeff has performed with many orchestras including the New York Philharmonic, Chicago, Boston, San Francisco, Houston, and National Symphonies, Philadelphia, and Minnesota orchestras, and the Canadian and New York City Opera Companies. Jeff has held full-time positions in the Montreal, Vancouver, and Winnipeg symphony orchestras. In addition, he has performed the complete run of two Broadway shows and toured with popular entertainers. Jeff has an extensive discography that includes film, television, and video game soundtracks, jazz, and solo features in addition to his Canadian Brass and symphonic recordings.

Abel Pereira, one of Portugal's most respected artists, was born in Porto in the 1970s. He began his musical studies at age 10 at the Escola da Banda de Música dos STCP in Porto, and since his first performance as a soloist in Rivoli Teatro Municipal at age 11, he has developed a concert career throughout Europe, America, Asia, Africa, and Middle East.

He graduated from ESMAE where he studied with Bohdan Sebestik, and then studied with Marie-Luise Neunecker. He also studied with Baumann, Dohr, Bryant, Vlatkovich, the Prague Horn Trio, and the German Horn Ensemble. He was a winner in several competitions, including Leeuwarden (Netherlands), Markneukirchen (Germany), Concertino Praha (Czech Republic), and first prize in the PJM-RDP Antena2. In 1998 he received the European Master Prize.

He was a member of the Orquestra Portuguesa da Juventude, Orquestra Sinfónica de Jovens Ibero-America, and, for six years, the European Community Youth Orchestra.

Among CDs as soloist, in chamber music, and orchestra, his 2002 recording of the Mozart concertos stands out. In 2009 he recorded Strauss's first concerto with the Stellenbosch Festival Symphony Orchestra and, in 2012 with that orchestra, Mozart's *Sinfonia Concertante*.

From 2010-12 he was guest principal horn of the London Philharmonic Orchestra. He is professor at the Academia Nacional Superior de Orquestra in Lisbon and the Escola Superior de Musica, Artes e Espetáculo in Porto, and horn section chief at the Orquestra Sinfónica do Porto Casa da Música.

Eric Ruske has established himself as an artist of international acclaim. Named Associate Principal Horn of The Cleveland Orchestra at age 20, he also toured and recorded during his six-year tenure as hornist of the Empire Brass Quintet. His solo career began when he won the 1986 Young Concert Artists International Auditions, First Prize in the 1987 American Horn Competition, and in 1988, the top prize in the *Concours International d'Interprétation Musicale* in Reims.

He recorded Mozart's concerti with the Scottish Chamber Orchestra, and has appeared as a soloist with the Baltimore, Indianapolis, Shanghai Radio Broadcast, Kansas City, Jacksonville, and San Diego Symphonies, Cleveland Orchestra, European Camerata, Boston Pops Orchestra, Seoul Philharmonic, and toured with the Israel Chamber Orchestra. His recitals have been presented in venues such as the Louvre, the 92nd Street Y, the Kennedy Center, Dukes Hall, and the Central Conservatory of Music in Beijing.

An active chamber musician, he has appeared with the Lincoln Center Chamber Music Society, Santa Fe Chamber Music Festival, Festival de Música de Santa Catarina in Brazil, Moab Music Festival, Newport Music Festival, Spoleto Festival, Festival de Musique in St. Barthlélemy, Oklahoma Mozart International Festival, Evian Festival, La Musica, Bargemusic, Music from Angel Fire, Boston Chamber Music Society, and the Festival Pablo Casal. Eric has taught at the Royal Academy of Music in London, Central Conservatory of Music in Beijing, Banff Centre in Canada, Royal Scottish Academy of Music and Drama in Glasgow, Tokyo College of Music, Accademia Nazionale di Santa Cecilia in Rome, the College of Music at Seoul National University, and the Ionian Academy in Corfu, Greece.

Danilo Stagni became first horn in the orchestra of Teatro la Scala at age 16, a position he continues to hold. From 1979-1980 he was first horn in the European Community Youth Orchestra. During this time he won various international awards, including the GB Viotti Prize (1978), the F.G. Verganti Prize in Stresa, and the International Competition for Wind Instruments in Ancona (1979).

Among his most significant recordings are Mozart's *Sinfonia Concertante*, Stravinsky's *Fairy's Kiss*, and Brahms's *Serenade No. 1*. Under Giulini´s baton he recorded Beethoven symphonies and with Chailly, two Rossini cantatas with horn obbligato. In 2002 he performed and recorded Britten's *Serenade* and Bach's B Minor Mass with the Filarmonica Della Scala. From 2008 he has been guest solo horn with Berlin Staatskapelle.

Stagni has performed the Mozart concertos at Teatro La Scala with the Orchestra dell´Accademia. He recorded the Haydn horn concertos with Italian Swiss Radio Orchestra, and has given master classes both in Italy and Japan.

Joan Watson is Principal Horn of the Canadian Opera Orchestra, founding member of the True North Brass quintet, Associate Principal Horn of the Toronto Symphony Orchestra, and Principal Horn of the Esprit Orchestra, the Victoria Symphony Orchestra, Pacific Opera, Vancouver Opera, and Boss Brass.

Joan is frequently heard on the CBC as a chamber musician and with New Music Concerts. She has been a featured soloist at the International Women's Brass Conference, the International Horn Symposium in Banff, and the International Brass Quintet Symposium in Atlanta. In June 2010 she hosted the International Women's Brass Conference in Toronto. In summer she performs at Music By the Sea in Bamfield BC.

She can be heard on numerous commercials, television shows, and movie scores. Joan has two solo CDs: *Songs My Mother Taught Me* and *The Call of Christmas*. She has a 25-year relationship with Yamaha Canada as a Yamaha artist and clinician., and the first female brass player on a Yamaha poster.

Joan is a long-time faculty member at the University of Toronto and newly appointed instructor at the Boston Conservatory. Her online course on goals and achieving satisfaction is found at creativepeoplecoaching.com.

Recording Reviews
Lydia Van Dreel, Editor

Send discs to be reviewed to Lydia Van Dreel, School of Music and Dance, 1225 University of Oregon, Eugene OR 97403-1225 USA. Readers interested in obtaining discs reviewed 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), MusicSource (prms.org), amazon.com, or distributors listed in the reviews.

***New York Brass Quintet**: Robert Nagel, Allan Dean, trumpet; Paul Ingraham, horn; John Swallow, trombone; Thompson Hanks, tuba.*

Volume 1, Bach and Before. Mentor Music, Inc. men-107. Johann Pezel: Sonata No. 22; Gottfried Reiche: Fuga No. 5; Giovanni Ruggieri: Adagio and Allegro; Thomas Arne: Vivace; Corelli: Sonata da Chiesa; Johann Fux, arranged by Verne: Centone No. 2; Carlos Gesualdo: Two Madrigals.

Volume 2, Romantic Age Brass. Mentor Music, Inc. men-108. Contents: Ludwig Maurer: Five Pieces; Ewald: Brass Quintets No. 2 and No. 3; Wilhelm Ramsoe: Quintet No. 4; Oscar Bohme Brass Sextet, op. 30.

The New York Brass Quintet is credited with beginning the brass quintet movement in America, and it is easy to see why they were so influential. Some younger readers may not have even heard of the group, a situation that should be rectified with the release of two CDs filled with important brass quintet repertoire.

The NYBQ was founded in 1954, and many of the pieces we now play in our brass quintets are in the repertoire because the NYBQ put them there. They played with an intensely appealing group sound: resonant, rich, brilliant, silky, powerful, caressing, delicate – all seemingly at the same time. These players played a huge role in the development of quintet playing and of brass playing in general. Almost every professional brass player I know either studied with or was coached by members of the NYBQ (hornist Paul Ingraham was my teacher in college, and the other players were my chamber music coaches with different groups).

The NYBQ has been retired since 1984. Lucky for us, then, that Mentor Music has released these two CDs (remastered from old reel-to-reel and cassette tapes; younger readers can ask their parents what "reel-to-reel" means!). Some of the performances are live, some recorded in the studio, but all are good.

On the CD *Bach and Before*, most impressive is the group's rich stylistic control. The dances dance, the slow movements sing, the Bach soars. If you have never heard Paul Ingraham's horn playing, now is the time to buy these discs. His tone is focused, with a shine of golden color around it. He plays with a light and appealing vibrato. Not many people play that way anymore in the US, unfortunately, but when Ingraham plays his lines, they sound exactly right: fluid, singing, and expressive.

Romantic Age Brass is brimming with musical warmth and style. Some of the recordings are live, others are studio versions. Listening to Ingraham play a big romantic solo makes me want to run immediately to the practice room. Some words I wrote down while listening: passionate, light, shimmery, rich, and soaring.

During the writing of this review, I received the sad news that trombonist John Swallow, who had played in the ensemble since 1958, had died. Swallow was famous for insisting, in his coaching and teaching, that style always comes first. These CDs show that he played as he taught.

Both these discs are essential listening. *Daniel Grabois, University of Wisconsin-Madison*

***Chicago Moves**. Gaudete Brass: Bill Baxtresser, Ryan Berndt, trumpets; Julia Filson, horn; Paul Von Hoff, trombone; Scotte Tegge, tuba.* Cedille Records CDR 90000 136

James Woodward: *Gaudete*; John Cheetham: Sonata for Brass Quintet; Brian Baxter: *A Great Commercial City*; Stacy Garrop: *Helios*; Rob Deemer: *Brass*; David Sampson: *Chicago Moves*; Joan Tower: *Copperwave*

Chicago-based Gaudete Brass, founded in 2004, has expanded the brass quintet repertoire by commissioning works. This is Gaudete Brass's third recording and its first for the Cedille Records label, which specializes in recording Chicago-area artists. This recording is excellent, both for the fine playing and the great repertoire. Hornist Julia Filson stands out in the recording for her seemingly effortless technique and beautiful, consistent sound.

The works on this CD were all written within the past six years. With the exception of *Copperwave* by Joan Tower, Gaudete Brass commissioned the works. James Woodward, intrigued by the name "gaudete" and its meaning (i.e., "rejoice"), writes his piece in the spirit of rejoicing. The work contains many extended harmonies, either in tightly packed short bursts or in expansive melodic lines, giving it a tonal flavor associated with much American music. John Cheetham's Sonata is in a traditional fast-slow-fast three-movement form. The Sonata was commissioned in honor of Paul and Greta Leighton by their family.

Brian Baxter, a Chicago-based composer, drummer, and new music producer, was inspired by Chicago to write the one-movement *A Great Commercial City*. The melodic and harmonic content is loosely based on the folk song "El-a-noy" that encouraged families of the mid-1800s to move to the fertile land of Illinois. The three sections of the piece are intended to represent three characteristics of the city: boldness, independence, and strength.

Composer Stacy Garrop describes *Helios* as the cyclic journey of the sun god, as he rides his chariot across the sky. Rob Deemer's Brass takes the listeners on a fun journey through the extended techniques of the brass quintet. With movements entitled "Bell," "Mute," and "Slide," this composition explores the timbral elements of the brass quintet in an astonishing variety of combinations.

David Sampson's *Chicago Moves* showcases aspects of life in Chicago, represented by places or landmarks. The movement

names, "Grant Park," "The Spaghetti Bowl," "Loop Lament," and "Lake Shore Drive," are evocative to anyone familiar with the Chicago's landscape. Sampson's style is described in the liner notes as "a mélange of third stream style melodies overlaid onto an almost minimalist groove that is passed between instruments."

Finally, Tower's *Copperwave* is inspired by the heavy flexibility of copper and its use in the construction of brass instruments. The composer writes that "the ideas in this piece move in waves, sometimes heavy ones and at other times lighter – also in circles, turning around on the same notes. Occasionally, there is a Latin-type rhythm that appears, which is a reminder of my years growing up in South America where my father was working as a mining engineer."

This CD is a spectacular collection of new compositions for brass quintet, and Julia Filson's horn playing is top-notch. *LVD*

Trompas Lusas. *Trompas Lusas: Bruna Rafael, Hugo Sousa, Nuno Costa, J. Bernardo Silva, horns*. Recording: IRFC 10.164

Carl Oestreich: Hornquartette; Sérgio Azevedo: Sonatina para 4 Trompas; Nikolay Tcherepnin: Sech Quartette; Cláudio Moreira: *Metempsychosis*; Henri Tomasi: *Petite Suite*; Luís Carvalho: *Hornphony*

Trompas Lusas is a Portuguese horn quartet founded in 2010. The quartet has a varied repertoire, as evidenced on this excellent CD recorded in March 2012. It is an enjoyable presentation of standard horn quartet repertoire alternated with new compositions, three of which are world premiere recordings. The pieces that might be more familiar, the Oestreich, Tcherepnin, and Tomasi, are all beautifully played. The quartet has a very clear, open, and unified sound and brings a simple beauty to these familiar favorites.

Sonatina para 4 Trompas by Azevedo is a short, simple, three-movement work, which he wrote in February of 2011 "for an open-air performance near a water spring in the town of Minde." Using complex harmonies, the piece evokes more harmonically simple horn calls and antiphony from an earlier time and has a beautiful natural outdoor quality.

Moreira's *Metempsychosis* is a programmatic work about reincarnation. The work tells the story from the moment immediately after the death of a first man to the birth of a second. The spirit, common to the two beings, is distinguished by the minor second interval present in almost all the work, as both melody and chord structure.

Carvalho's *Hornphony* is a slow-fast-slow triptych. The composer uses many extended techniques, including stopped horn, mutes, *cuivrêz*, half-valve, and bells up. The composer explores the sound possibilities of horns playing in unified rhythms, creating blocks of sound. The title of the piece completely fits the music: hornphony is derived from "horn" and "symphony." The composer uses the term "symphony" in the sense of "sounding together."

This entire CD is worth the listen. The music from the three modern Portuguese composers is compelling and well written for horn. *LVD*

Baroque Music for Horn and Strings. *Bruce Atwell, horn*; St. Petersburg Chamber Philharmonic, Jeffery Meyer, conductor; Gabriel Shuford, harpsichord; Nicholas Walker, double bass; Susan Waterbury, violin; Heidi Hoffman, cello. Centaur CRC3221

Foerster: Concerto in E♭ Major, No. 2; Telemann Concerto in D Major for Horn, Strings, and Continuo; Fick: Concerto a 5 in E♭ Major; Quantz: Concerto in E♭ Major; Telemann: Concerto for Violin, Horn, Cello, and Continuo; Pezold: Trio Sonata in F Major; Graun: Trio in D Major for Violin, Horn, and Continuo

An all-Baroque recording project is a daunting task and Atwell does an admirable job with it. The relentless upper tessituras in which the majority of these works reside, pose tremendous challenges. Equally problematic is recording in a highly reverberant venue. The concept evidently is to present an acoustically live performance with ambient sound of the venue. While this does work to a certain extent, I would have preferred a more directed and isolated sound of the soloist, as well as a more "up front" sound of the ensemble, especially when the full Baroque orchestra is playing. This is a minor quibble, one of philosophy rather that artistry.

Atwell displays a dexterous agility on highly florid passages. His sustained high cantabile has a ringing quality and no hint of endurance concerns.

The Förster No. 1, Telemann Concerto and Suite, and Leopold Mozart concerti are familiar to hornists. The other works are delightful and challenging.

Atwell gives a compelling performance of the Förster's less often heard second concerto. The extended lines of fast passagework is not for the faint of heart and Atwell delivers.

The Telemann Concerto in D is no stranger to a hornist's repertoire, and it is good to have a version approximating performance acoustics of a period venue. Particularly enjoyable is Atwell's soaring cantabile in the Adagio.

Fick's Concerto a 5 is an unknown treasure, a true gem, offering beautiful melody with display, but not at the expense of elegance. It is longer than most of these period pieces, which would be a concern in a live performance, especially the second movement's high tessitura and long flowing lines. Publishing information in the liner notes would have been useful.

Telemann's Concerto for Horn, Violin, Cello and Continuo, I had thought might have been the Concerto a tre, but it is a different piece. Though the lion's share of the work is by the violin, the horn and cello are also showcased. It is essentially a trio sonata, but the cello part is in more of a dialogue with the two principal solo instruments than support of the continuo. Atwell's colleagues show equal prowess in negotiating virtuosic passagework.

The Pezold Trio Sonata is another work off the beaten path, and one of the few Baroque solo works in F.

I appreciate Atwell for including such works on this delightful disc. The quality of the performances is such that they should be a reference for those approaching the unfamiliar works. *Eldon Matlick, University of Oklahoma (EM)*

Works for Horn by Trygve Madsen*. Christoph Ess, horn*; Boris Kusnezow, piano; Trio Tricolor (Korbian Altenburger, B. Kusnezow, C. Ess); Zemlinsky Quartet: Timo Steininger, horn; Bamberger Symphoniker-Bayerische Staatsphilharmonie, Sebastian Twewinkel, conductor. Genuin GEN 12252

Sonata for Horn and Piano, Op. 94; *The Dream of the Rhinoceros* for Horn Solo, Op. 92; Trio for Violin, Horn and Piano, Op. 110; Quintet for Horn, Violin, 2 Violas, and Cello, Op. 145; *Eine kleine Jagdmusik* for 2 Horns and String Quartet; Concerto for Horn, Op. 45

I have heard Madsen's more well-known works (Sonata, *Dream*) and had found them interesting but not compelling. With this disc, I rediscover these works and other lesser known gems. Christoph Ess is an artist with singing tone, flawless technique, and impeccable taste. Boris Kusnezow is a master of collaborative performance. The hornist and pianist showed consistency regarding attacks, note lengths, balance, and clarity.

The liner notes contain interesting information, particularly useful when preparing to listen to the unfamiliar works. Ess understands Madsen's compositions and has championed them for some time, resulting in ease of performance and command of the works.

Ess takes a lyrical approach to the Sonata – the more aggressive opening that I had expected was buoyant and prepared the way for a suave, linear unfolding of the movement. The elegant second movement showed a light, effortless upper range by Ess. Kusnezow's sensitive opening to the third movement effectively portrays the homage to Schubert.

The Dream of the Rhinoceros unfolds in an unhurried fashion. The sections are set up and presented logically.

The Horn Trio is a delightful work full of soaring melodies. Unison playing can make for touchy performances, but here everyone is in agreement with pitch, duration, and attack. At a little over 17 minutes in length, this would be a good addition to a chamber music concert featuring the Brahms Horn Trio. Like the Brahms, it is lyrical and the harmonies, though contemporary, are tonal.

The Quintet uses the same string scoring, with two violas, as the Mozart Quintet K. 407, and this work includes thematic references to the Mozart, which would make it an ideal pairing. Likewise, the good-humored *Jagdmusik* for two horns and string quartet offer some not too subtle references to Mozart's *A Musical Joke*, K. 522.

Madsen's music is delightful. The performances are superb, spacious and clear. The horn sound is pure and natural; the piano sound has depth and stereo separation.

Congratulations to all collaborators on this project. *EM*

Music of Damase, Reinecke and Rose*. The Mirabelle Trio: Jared Hauser, oboe; Leslie Norton, horn; Melissa Rose, piano*. Blue Griffin Recording, Inc. BGR 249

Jean-Michel Damase: Trio for Oboe, Horn and Piano; Carl Reinecke: Trio for Piano, Oboe and Horn, Op. 188; Michael Alec Rose: *Seven for Three.*

Leslie Norton, Blair School of Music (Vanderbilt University) faculty and principal horn of the Nashville Symphony, is a fantastic hornist. This collection of music for horn, oboe, and piano is a wonderful showcase for both her talent and some of the greatest repertoire for this chamber combination.

French composer Jean-Michel Damase, born in 1928, wrote his three-movement trio in 1990 as a commission project for hornist Martin Webster of the Hancock Trio. His composition style has similar opulence to other great twentieth century French chamber composers such as Poulenc, Ibert, Bozza, or Françaix.

The Mirabelle trio beautifully plays Reinecke's trio, a mainstay of the horn chamber music repertoire. Norton brings a light fluidity and direction to the horn lines. Hauser's effervescent oboe sound beautifully complements the horn's smooth, rich beauty, and Rose is a collaborator of the highest order. The ensemble playing remains expressive and unencumbered throughout.

The Hancock Chamber Players of Philadelphia commissioned *Seven for Three* in 1991. American composer Michael Rose writes about his composition that he was inspired by the range, individuality, and sensuousness of the unusual combination of timbres of oboe, horn, and piano. At the time of writing the piece, he was "chided by my mentor Christopher Rouse, for dwelling in the past in *Seven for Three*. Two decades on, what Chris said seems ironically affirmative, less like an accusation than a self-inclusive comment on all original and potentially enduring music of the late 20th century." Part of the fun of listening to this piece is identifying Rose's "friendly ghosts" that came to his aid in writing the piece. *LVD*

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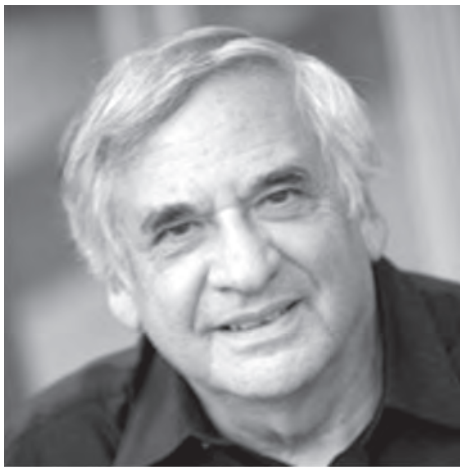
Simon Sargon and the Horn

by Michael Harcrow

While many may not know the name Simon Sargon, the horn-playing community can thank Dallas Symphony Orchestra Principal Horn Emeritus Gregory Hustis for introducing him to us on the 1992 Crystal Records release, *Huntsman, What Quarry?*, a disc of works for voice, horn, and piano. The title track and its companion piece, *The Buck in the Snow*, are Sargon's settings of poems by Edna St. Vincent Millay. These captivating compositions are two of the ten selections that place Sargon's name alongside the likes of Schubert, Berlioz, and Strauss.



Simon Sargon

What is so timeless about *Huntsman* and *Buck* is the merging of great poetry with beautiful music – music that is so complementary it is as almost as if the poetry had never existed without it. These are poignant works on texts that deal with life issues such as love, mortality, and death. Specifically, the poems explore the controversial subject of hunting. The horn is the instrument of the hunt and in *Huntsman*, as one might expect, Sargon exploits the horn's ability to call over great distances. However, the traditional signal intervals of the harmonic series are replaced by diminished intervals, producing an eerie backdrop for the story. In *The Buck in the Snow*, Sargon uses the horn's lyrical properties to create plaintive cries that represent the voiceless buck dying in the snow. For the horn solo lines, Sargon chose a sweeping sequence of intervals that portrays agony and the final, fleeting moments of life.

While these settings have no happy ending, *Huntsman, What Quarry?* and *The Buck in the Snow* are satisfying both to perform and to hear. Sargon approaches St. Vincent Millay's irregular strophes in a correspondingly organic way, continuously varying musical details and obscuring clear-cut formal demarcations in order to effectively support the text.

Simon Sargon's 1998 work, *A Clear Midnight*, required a similar flexible compositional approach. In this group of songs, Sargon set six short poems by Walt Whitman for baritone voice, horn, and piano. The cycle again showcases Sargon's instinctive ability to write well for voice. The combination of horn and baritone is unusual due to the overlap in their ranges, but the horn seldom plays while the baritone is singing. Inclusion of the horn allows for non-verbal commentary on the text, in addition to providing colors and textures beyond those of the piano. The texts cover themes ranging from love and death, existentialism and nature, and the brutality of the Civil War. The horn functions as the ideal medium for text painting in these thought-provoking poems.

The poems set in *A Clear Midnight* include "A Song of Joys," "Nocturne," "Dirge for Two Veterans," "A Clear Midnight," "O You Whom I Often," and "The Last Invocation." Many notable examples of text painting can be heard throughout the cycle. "A Song of Joys" is in compound meter and sixteenth-note runs for the horn lend an exuberant character to the movement. A heartbeat can be heard in "Nocturne," while in "Dirge" one can hear the drum rolls and bugle calls of a military funeral. In "O You Whom I Often," horn and piano alternate quick *pianissimo* trills imitative of the sparks of homosexual love.

A Clear Midnight is a striking composition that is appealing on many levels. Quartal harmonies with added seconds create bright sonorities and flashes of sound frequently illuminate transparent textures. Because the musical materials are interrelated and rarely outline symmetrical phrases, forms are stretched, twisted, or fragmented to accommodate the texts. Like the *Huntsman* set – is intimate and deeply moving without being sentimental. Sargon has a marvelous way of setting texts as if he and the poet had collaborated.

A pair of instrumental trios, *The Legacy* for violin, horn, and piano, and *Sonic Portals* for oboe, horn, and piano, balances the two trios that include voice. Both of these trios have four movements and Sargon manipulates the instrumental sonorities to create expressiveness without text.

While the list of trios for violin, horn and piano is growing, the genre predates Brahms's model, the *Trio* of 1865. Czech composer Jan Ladislav Dussek's *Notturno Concertante*, op. 68/9 (1809), is the first known work for this combination, but several other more recent trios include Lennox Berkeley's *Trio*, op. 44 (1953), Swiss serialist István Zelenka's 1958 *Trio*, the *Trio "Hommage à Brahms"* by György Ligeti (1982), John Harbison's *Twilight Music* (1984), and, from the twenty-first century, Trygve Madsen's *Trio*, op. 110. The idea of including a horn in this instrumental grouping likely stems from engaging it as a substitute for the 'cello in the standard piano trio. The challenge for the composer is to treat the horn as a viable alto/tenor voice while writing idiomatically for it.

Just as the horn could replace the 'cello in the piano trio, the oboe has often been used as a alternative for the violin, and pairing the two "substitutes" offers a completely different set of acoustic possibilities. With two wind parts, some of the inherent difficulties encountered when combining a single string player with a single wind player in a chamber setting are solved, particularly with regard to balance and phrasing.

The list of composers who have written for oboe, horn and piano dates primarily from the past one hundred years, with hornist Frédéric Duvernoy, who wrote two such pieces in the late Napoleonic era, setting the precedent. In the Romantic era, Carl Reinecke's *Trio in A minor*, op. 188 and a similar work by Heinrich von Herzogenberg are beautiful examples. From the twentieth century, the list of composers who wrote oboe, horn, and piano trios includes Jean-Michele Damase, Alexander Arutunian, Jan Koetsier, and Verne Reynolds. In 1915, even Claude Debussy began (but never completed) a similar trio that substituted a harpsichord for the piano.

Simon Sargon's ongoing collaboration with Greg Hustis has given him a thorough understanding of the horn. Moreover, he seamlessly incorporates extended techniques[1] such as lip trills, muting, stopping, and *glissandi* into these compositions. In *The Legacy* and *Sonic Portals* in particular, Sargon uses this expanded palette rather than extremes of range and dynamics to create balance and add color. He usually reserves the thickest ensemble textures for climactic punctuation, and he keeps his keyboard writing transparent to allow clarity. Generally, the range of the horn fits between the highest and lowest lines (in whatever voices these appear), and he occasionally writes unaccompanied solo lines for additional texture change. Sargon creates variety in texture that is both idiomatic for the instruments and appropriate for the musical moment.

Other chamber works by Sargon including the horn are *"My Beloved is Mine" – Music for a Jewish Wedding* for brass quintet, *Rock of Ages* (a setting of the traditional Chanukah song *Maoz Tzur*) for horn quartet, *Who Can Retell* (another Chanukah tune, *Mi Y'malel*) for twelve horns, and *Night of the Headless Horseman* for wind quintet, piano, and optional narrator – a reduction of his score for a Fox network animated feature film. These compositions all date from 2001.

Sargon has composed three works for solo horn. The earliest of these, *Questings* for solo horn and orchestra, dates from 1987. It has undergone both revisions and a transcription by the composer for solo horn and wind ensemble. Greg Hustis and the Dallas Philharmonia recorded *Questings* for Crystal Records. In 1998, Sargon wrote *The Weeping Shofar* as a memorial piece, "an eerie evocation of a desecrated synagogue in Prague" during the Holocaust.[2] Pitch bending is one effect used in *The Weeping Shofar* to depict deep lament. One piece not written for or premiered by Greg Hustis is *Vermeer Portraits*. This set of miniatures was composed for Marcia Spence, Professor of Music at the University of Missouri-Columbia and long-time friend and collaborative colleague of Sargon. The movements are musical representations of six of Jan Vermeer's most well known paintings; Sargon suggests that slides of the canvases be projected in the hall during a performance.

A diverse set of life experiences and relationships provides the foundation from which Sargon draws inspiration. Sargon was born in Mumbai, India, in 1938, and his parents moved to Washington DC shortly after the start of World War II. As a boy, he diligently practiced for his piano lessons and displayed youthful compositional creativity. Traditional Jewish music sung at home was an early stimulus, and religious schooling at Hebrew College in Boston reinforced his heritage. Initial musical training at Boston's Longy School followed by degrees from Brandeis University and Juilliard. During his college years, he spent summers at Tanglewood and the Aspen School. His composition teachers included Irving Fine, Darius Milhaud, and Vincent Persichetti, and his Juilliard classmates included Steve Reich and Philip Glass.

Prior to joining the faculty of the Meadows School of the Arts at Southern Methodist University in Dallas in 1983, Sargon taught at Marymount College, Sarah Lawrence College, the Rubin Academy of Music and Hebrew University in Jerusalem, and New York's Juilliard School. In Dallas, he was also director of music at Temple Emanu-El for over a quarter century, a position in which he developed his compositional style for voice.

Sargon's compositions are paragons of the works of a generation of well-educated, post-World War II American composers. He allows his distinct cultural heritage, life experiences, and the performers who surround him to both serve as his inspiration and season his music. His tonal language is a vibrant blend of ancient modes and modern constructive devices, characterized by poignant melodies, triadic and quartal harmonies colored by added tones, and textures ranging from transparent to lush. He draws on his deep and multi-faceted harmonic vocabulary, and he builds on traditional musical forms in an organic fashion. In addition to his command of both the piano and voice, he considers the abilities and limitations of other instruments for which he writes, creating parts that are playable yet challenging.

Sargon is intuitively creative – he knows what sounds good and what will succeed on stage. He is far less concerned with symmetry and formula than with creating music that is attractive, engaging, and moving. His works are at once modern and of a quality that will endure alongside the most important works of their genre. Sargon has established himself as a master composer in many categories, and his works are accessible, gratifying both to performer and audience, and genuinely worthy of the international acclaim they have begun to garner.

Notes

1 "Extended techniques" is University of Wisconsin-Madison horn professor Douglas Hill's term for the vast array of more modern and increasingly frequently encountered techniques required of hornists. See Douglas Hill, *Extended Techniques for the Horn*, Warner Bros. Publications U.S. Inc., 1983 and 1996.

2 *American Record Guide review*, May-June 2001; from simonsargon.com/rev.php, 12/22/12.

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Pitch Content and Structure in Part I of Milton Babbitt's Around the Horn

by Joseph D. Johnson

Milton Babbitt, who passed away in January 2011, spent his life writing music adhering to the constraints of one specific compositional technique. His music is wholly twelve-tone, although his approach is unique when compared to that of the Second Viennese School and other serialist composers. He has been able to take the framework that Schönberg laid down and make it his own. This resulting extension of serialism is often termed either total serialism or integral serialism, and is characterized by the serialization of the pitch content, the rhythm, dynamics, register, articulation, and row forms within a piece.[1]

Babbitt's music is highly structured, but he still found ways to give it life even within such restrictive parameters. To this end, his compositional style and technique has evolved throughout his career in order to create flexibility and allow for a greater number of possible permutations of different aspects of a piece. This article gives a glimpse of Babbitt's later compositional processes in relation to pitch content and register by means of an in-depth analysis of the pitch content found within Part I of Babbitt's *Around the Horn*. After a brief overview of Babbitt's compositional periods and compositional tools, background on the piece leads to the analysis.

Andrew Mead, in his book *An Introduction to the Music of Milton Babbitt*, groups Babbitt's compositions into three distinct periods: 1947-1963, 1964-1980, and 1981-2011.[2] Each period marks a change in style or at least the appearance of new compositional techniques. Babbitt's first period could be described as his basic style, meaning that it sets the foundation for later works. Compositions from this period share the following concepts and practices: maximal diversity, hexachordal combinatoriality, trichordal arrays, and subsets and partitions.[2]

Babbitt's concept of maximal diversity is important to understanding his compositional style, but not especially vital to my analysis of *Around the Horn*. It is enough to know that Babbitt utilizes a number of techniques, which give him the freedom to explore the many different ways of constructing aggregates. He does not stop here, however, taking his ideal of maximal diversity to other areas, such as articulation, dynamics, register, and rhythm. His other concepts and processes, however, are more important to this discussion.

A way that Babbitt is able to explore the numerous permutations of aggregates is through the use of combinatorial hexachords, a practice which was also prevalent in the music of Schönberg. More specifically, Babbitt limits himself to the use of five out of the six possible all-combinatorial hexachords. He does not use the sixth, because of its whole-tone properties.[3] The all-combinatorial hexachords are six hexachords that are capable of forming an aggregate with any of its transposed forms: prime, retrograde, inversion, and retrograde inversion. Each hexachord also contains at least one axis that spans a tritone. An all-combinatorial hexachord may contain more than one tritone axis, so each hexachord is classified according to its number of axes. This number of axes also alters the number of transpositional levels at which a hexachord is combinatorial with its transformations.[4] These hexachords are ultimately the source of Babbitt's ability to construct a pitch structure that is so meticulously intertwined.

This intertwined pitch structure typically takes the form of an array in Babbitt's music. An array is a horizontal presentation of a pair or group of aggregates that unfolds over time. The horizontal presentation of an aggregate is called a lyne, and each of these lynes generally unfolds in a specific registral area.[5] Babbitt's arrays mostly consist of four lynes, and due to his use of all-combinatorial hexachords, each hexachord from a lyne will be combinatorial with a hexachord from another lyne. He even goes further by breaking down each lyne into a grouping of four trichords, with each vertical column within an array forming an aggregate. Many of these trichords will also share similar set class relationships with trichords from other lynes.

Babbitt takes his pitch structure to an even deeper level through subsets and partitions that cross over lyne boundaries; i.e, pitch classes that can be grouped together by articulation and dynamics, without regard to register. Many analysts classify these groupings as associative harmony. This associative harmony usually consists of trichords that share the same set classes as those related to the specific all-combinatorial hexachord used to construct a piece.

Much of what has been discussed is characteristic of all of Babbitt's compositional periods, but the technique that is most often associated with his second period is his use of all-partition arrays. Babbitt still utilizes all-combinatorial hexachords as the basis for his rows, but aggregates are now partitioned in different ways. Instead of unfolding an aggregate in each lyne, one aggregate is partitioned throughout all four lynes. Each block, or complete aggregate, of this array is partitioned in different ways, so that all possible partitions of an aggregate are observed.[6] Mead writes that "an all-partition array will contain as many aggregates as there are different ways of slicing the number twelve into the number of parts present, or fewer."[7] This means that for a four-part array, there will be a total of thirty-four aggregates.

These all-partition arrays are difficult to construct, which is why Babbitt is known to use the same arrays for multiple compositions.[8] The pitch content is altered in some way, but the partitions remain the same. Babbitt continues to use all-partition arrays well into his third period of composition. This later period serves as a synthesis of all his previous compositional techniques. One new device that is characteristic of this period is the superarray, which allows for multiple arrays to be assembled together to form a contrapuntal network.[9] Even though *Around the Horn* falls under Babbitt's third period, it is constructed from an all-partition array that first appears during his second period.

Around the Horn, written in 1993, is a piece that was composed for horn player William Purvis. Purvis, who currently

teaches horn at Yale University and The Juilliard School, premiered this work and released a CD recording of it in 2006. This piece is dedicated to Marjorie Schuller, the late wife of Gunther Schuller. The latter is most well-known as a composer, but was also an accomplished horn player earlier in his career and is an IHS Honorary Member.

Around the Horn is an interesting piece both because of its dedications and musical language and because of its obvious pun in relation to one of America's favorite past-times.[10] The term "around the horn" is used to describe one of the most difficult plays in baseball, the 5-4-3 double play. This is when the ball is hit to the third baseman and he must throw it to the second baseman, who in turn throws it to the first baseman for the two outs. Aside from the double play, this term is also often used to generally describe the action of throwing the ball around the bases. This is a typical warm-up routine between innings and it is also done after a strikeout. The catcher throws the ball to the third baseman, who continues to throw the ball around the base paths.

Just as this term refers to a difficult play in baseball, this piece is demanding for the horn. It requires a high degree of technical facility, accuracy, especially in the high register (the flexibility to accurately shift between extreme registers, a strong rhythmic pulse, and an immaculate attention to detail). Purvis performs this piece extremely well and is meticulous in his interpretation of dynamics and rhythm. Each measure can contain up to four different contrasting dynamics, and these must be achieved while performing complex rhythms and drastically shifting between different registers of the instrument. The range, which spans from f♯-b", is daunting, especially when taking the quick register shifts into consideration, but this almost pales in comparison to the rhythmic integrity required.

Analyzing a piece of music written by Babbitt is never an easy task, and this particular work does not disappoint. Upon first inspection, Part I consists of 32 full aggregates that seem to be separated into two distinct registral areas, high and low. These two distinct registers are difficult to distinguish at times, which is why it is helpful to determine the registral boundary. It seems logical to choose written a' as the focal pitch and the lowest note of the high register, because this pitch is exactly the middle point of the register used. With this in mind, one can begin to search for aggregates within each register and construct a preliminary array sketch of the pitch content. The following examples show the preliminary aggregate and array sketches.

Example 1: Preliminary Full Aggregate Sketch, mm. 1-117

mm 1-6: 1,t,9,6,4,e,5,0,8,7,3,2
mm 6-8: 0,4,e,5,3,8,7,6,1,9,2,t
mm 9-12: 5,t,0,7,4,1,8,e,3,2,6,9
mm 12-17: t,3,e,6,4,9,1,0,7,8,5,2
mm 17-23: 9,2,1,4,7,e,0,3,8,6,t,5
mm 23-27: 9,1,8,7,5,6,t,3,0,e,4,2
mm 27-30: 7,2,6,1,8,t,5,4,0,e,3,9
mm 30-35: 2,6,9,1,t,5,7,3,8,0,e,4
mm 36-37: 6,4,2,7,0,e,8,3,5,1,t,9
mm 38-41: 9,t,6,3,1,5,8,0,e,2,4,7
mm 41-43: 6,5,9,2,4,7,e,0,3,8,t,1
mm 44-48: 3,8,4,6,1,t,9,5,e,2,7,0
mm 48-51: 7,t,3,1,4,8,0,2,e,6,5,9
mm 51-54: 9,5,6,7,4,3,t,8,1,2,0,e
mm 54-57: 0,7,e,6,3,4,5,8,9,2,1,t
mm 57-60: 4,7,0,e,9,8,t,3,2,5,1,6
mm 60-65: 2,t,1,5,4,8,3,e,0,7,9,6
mm 66-70: t,9,2,e,7,6,3,0,8,1,5,4
mm 70-74: 9,1,t,5,6,2,4,e,8,7,3,0
mm 74-77: 5,9,8,0,t,3,1,2,4,7,e,6
mm 78-80: 0,5,1,t,3,2,6,e,8,7,9,4
mm 80-83: 8,7,e,3,5,2,1,4,7,9,0,t
mm 84-87: 1,6,e,7,2,3,t,9,0,4,8,5
mm 87-89: 4,2,7,9,5,1,8,0,t,e,3,6
mm 89-92: 9,0,4,5,3,8,6,1,t,7,e,2
mm 92-96: e,2,6,0,3,8,t,9,5,7,4,1
mm 96-100: 4,8,e,0,2,t,9,6,3,5,1,7
mm 100-105: 8,0,3,t,1,5,6,e,9,4,2,7
mm 105-107: t,e,7,2,3,0,1,5,8,6,4,9
mm 107-110: 3,2,e,6,t,5,4,0,8,7,1,9
mm 111-114: e,6,8,3,1,2,t,0,7,9,5,4
mm 114-117: 5,7,t,2,1,4,9,0,6,e,8,3

Example 2: Preliminary Array Sketch, mm. 1-117

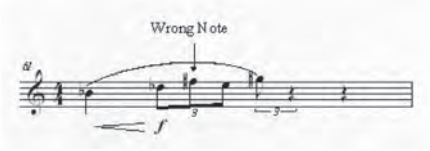
mm 1-8: High: 1,6,4,e,5,0,8|3,7,9,t,2
mm 1-8: Low: t,9,7,3,2|0,4,e,5,8,6,1
mm 9-17: 5,t,0,7,4,1,2,6,9|3,e,8
mm 9-17: 8,e,3|t,6,4,9,1,0,7,5,2
mm 17-27: 9,4,7,e,0,3,8,6,t,5|1,2
mm 17-27: 2,1|8,9,7,5,6,t,3,0,e,4
mm 27-35: 6|2,9,1,t,5,7,3,8,0,e,4
mm 27-35: 7,2,1,8,t,5,4,0,e,3,9|6
mm 36-41: 4,2,7,0,e,9|t,6,3,1,5,8
mm 36-41: 6,8,3,5,1,t|0,e,2,9,4,7
mm 41-48: 3,8|4,6,1,8,t,9,5,e,2,7
mm 41-48: 6,5,9,2,4,7,e,0,t,1|XX
mm 48-54: 7,4,2,5,9|XXXXXXX
mm 48-54: t,3,1,8,0,e,6|5,7,4,9,2
mm 54-60: 7,4|0,e,9,8,t,3,5,1,6,X
mm 54-60: 0,e,6,3,5,8,9,2,1,t|4,7
mm 60-70: t,1,5,4,8,3,e,0,7,9,2,6
mm 60-70: 2|e,7,6,3,t,0,8,9,1,5,4
mm 70-77: 9,1,t,6,2,4,e,8,7,3,0|5
mm 70-77: 5,9|8,0,t,3,1,4,7,e,6,X
mm 78-83: 0,5,1,t,8|6,e,3,2,4,7,9
mm 78-83: 3,2,6,e,7,9,4|1,XXXX
mm 84-89: e,7|2,9,XXXXXXXXX
mm 84-89: 1,6,2,3,t,9,0,e,4,8,5|X
mm 89-96: 9,0,4,5,3,8,6,1,t|XXX
mm 89-96: 7,e,2|6,0,9,5,7,4,1,XX
mm 97-105: 4,e,0,2,9,6,5,1,7|8,3,t
mm 97-105: 8,t,3|1,5,0,6,e,9,4,2,7
mm 105-110: t,e,1,5,8,6,4,9|3,2,0,7
mm 105-110: 7,2,3,0|e,6,t,5,4,8,1,9
mm 111-117: 0,9,5,4|t,2,1,6,e,7,8,3
mm 111-117: e,6,8,3,1,2,t,7|4,5,9,0

Within this preliminary array sketch, each registral aggregate unfolds at half the rate of the full aggregates. This means that for every two full aggregates, a single aggregate should unfold in each register. Also, since the registral aggregates unfold at half the speed, they can be divided, or partitioned, in relation to the full aggregates. The double lines in Example 2 are used to denote partitions, which represent the points at which a new full aggregate begins. If fluent in Babbitt's earlier practices, one would expect the partitions to be symmetrical, and for each hexachord and trichord to share similar set classes and be combinatorial and complementary with one another. This, however, is not the case. Here, partitions are seemingly random, yet each partition is still combinatorial and complementary in relation to its registral counterparts.

Mead, in his article "Still Being an American Composer: Milton Babbitt at Eighty," constructs a similar array, but he goes no further than m. 17.[12] This work is helpful in checking the first two array blocks, but does nothing to help explain the seemingly chaotic registral partitions in the middle section. The array is nice and neat until m. 41, where notes suddenly begin to disappear. These missing notes are marked as an "X" in Example 2. This trend continues until m. 97, and even though notes are missing, the complete partitions within this section still remain combinatorial and complementary between the registers. At m. 97, both registral aggregates return to normal for the last three blocks of the array.

At this point, red flags and questions already arise about the array sketch. The fact that so many notes are missing from the registral aggregates in the middle of the piece means that this is probably not the most effective technique for analysis. Even shifting the registral boundaries does not aid in uncovering these missing notes. Also, information gleaned from Joseph Dubiel's article, "What's the Use of the Twelve-Tone System?" sheds even more doubt upon this preliminary analysis. Reading through his analysis reveals a wrong note in m. 61. According to Dubiel, the f" in this measure should be an f♯", which alters the previous examples drastically.[13] The wrong note can be seen in Example 3.

Example 3: Wrong Note in m. 61



Now, instead of thirty-two full aggregates, there are thirty-three. Example 4 shows how this alters the previous full aggregate in mm. 60-65 by dividing it in two. This odd number of aggregates also disrupts the symmetry of the previous array sketch. With this information in hand, one begins to search for a way to deal with the oddities of this piece. After acquiring a deeper understanding of Babbitt's later compositional techniques, one can begin to determine that this piece does not utilize a hexachordal or trichordal array. The odd partitions found in the preliminary array sketch can lead one to assume that this piece could be employing an all-partition array. This assumption is made even more concrete after further exploration of Mead's work pertaining to this piece.

Example 4: New Full Aggregate

mm 60-65: 2,t,1,5,4,8,3,e,0,7,9,6 *Wrong note f-f# - mm. 60-63: 2,t,1,6,4,8,3,e,0,7,9,5 *mm 63-65: 2,0,5,7,8,4,e,3,t,1,6,9

Another look at Mead's brief array shows that he is partitioning each full aggregate throughout four lynes instead of two.[16] Also, Dubiel mentions in his article that this piece shares the same four-part all-partition array that is used to construct *My Complements to Roger* (1978), as well as *Beaten Paths* (1988), *My Ends Are My Beginnings* (1978), *Canonical Form* (1983), *Whirled Series* (1987), and *Tutte le corde* (1994).[15] The pitch structure of this particular array is based on a Type-E hexachord (see Example 5). This means that even though each of these pieces contains the same partitions, Babbitt either transposes or alters the pitch content in a certain way.[16]

My Complements to Roger serves as the prime form of the array, and this specific array can be found in Mead's article, "Detail and the Array in Milton Babbitt's *My Complements to Roger*."[17] According to Mead, the pitch content of *Beaten Paths* is a transposed retrograde of the original array.[18] The remaining four pieces mentioned are circle of fifths transformations of the prime form.[19] After more research, it was discovered that yet another piece that utilizes this same array, String Quartet No. 5 (1982). The array for this piece is a transposition of the prime form.[18] With all of this information, especially the original array and Mead's array for the beginning of *Around the Horn*, one can deduce that Part I consists of a transposed inverted form of the original array. It is also possible to construct a complete array for this portion of the piece, which is shown in Example 6.

Example 5: Type-E Hexachord

C♯ F♯ F A D B♭ C G E D♯ B G♯

Example 6: Partition Array for *Around the Horn*, Part I

	1 ($4^2$31)	**2** (532^2)	**3** (6321)	**4** (63^2)	**5** (921)	**6** (651)
High:	1,6,5	9,2,t	0,7,4	3,e,8	9	
	4,e,0,8	3,7	5,t,1,2,6,9		4,7,e,0,3,8,6,t,5	1
Low:	t,7,3,2	e,6	8	4,9,1,0,5,2	2,1	7,6,t,3,e
	9	0,4,5,8,1	e,3	t,6,7		8,9,5,0,4,2

7 (641^2)	**8** ($t1^2$)	**9** (3^4)	**10** (43^22)	**11** (5^21^2)	**12** (84)	**13** (543)
6	2,1,t,5,7,3,8,0,e,4	4,2,9	t,6,1,5	3	3,8,e,0	4,7,2,5,9
2	9	7,0,e	3,8	8	4,6,1,t,9,5,2,7	
1,8,5,4,0,9		3,6,t	e,2,7	5,9,4,0,1		1,8,e,6
7,t,e,3	6	8,5,1	0,9,4	6,2,7,e,t		t,3,0

14 (6^2)	**15** (5^22)	**16** (72^21)	**17** (93)	**18** (t2)
		9,t	1,6,4,8,3,e,0,7,5	5,t
	7,4	0,e,8,3,5,1,6	t,9,2	2,0,7,8,4,e,3,1,6,9
6,7,3,t,2,0	0,5,8,9,1	4,2		
5,4,8,1,9,e	e,6,3,2,t	7		

19 (e1)	**20** (91^3)	**21** (82^2)	**22** (732)	**23** (741)
0	1,6,2,4,e,8,7,3,0		0,1,t	6,5,2,9
	t	2,5	5,8	8,e,3,4,7,0,t
2,e,7,6,3,t,0,8,1,5,4	9	e,6	3,2,6,e,7,9,4	1
	5	1,9,8,5,0,2,t,3		

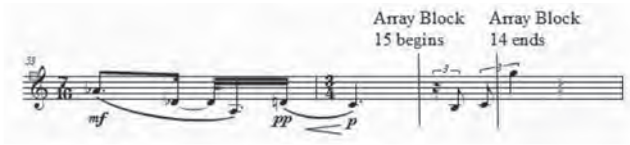
24 (642)	**25** (821^2)	**26** (5421)	**27** (731^2)	***28** (831)	**29** (12)
e,7	7	0,4,3,8,t	t		5,6,2,9,1,e,4,7,8,0,3,t
	2,9	9,5,6,1	3,8,7	e,4,0,2,9,6,5,1	
1,0,8,5	e	2	6	7,t,3	
6,2,3,t,9,4	4,5,1,8,0,t,3,6	7,e	e,2,0,9,5,4,1	8	

30 (75)	**31** (4^22^2)	**32** (53^21)	**33** (62^3)	**34** (4^3)
	1,5,6,9	2	0,4	e,7,8,3
	t,e,8,4	3,0,7	9,5	t,2,1,6
1,5,0,8,9,4,7	2,3	e,6,t	8,1	4,5,9,0
t,6,e,3,2	7,0	5,4,8,1,9	e,6,3,2,t,7	

As can be seen in the previous example, 34 aggregates are divided into partitioned array blocks. These blocks are partitioned between four lynes, which are grouped by register. The top two lynes represent the upper register, while the bottom two lynes represent the lower register. The registral boundary discussed earlier still applies to this array; i.e., an a' is still the focal pitch. The division of pitches between the two lynes within each register is assigned according to articulation. This implies that two separately attacked notes in the same register will be assigned to different lynes. Also, two consecutive notes in the same register that are slurred will be assigned to the same lyne. Other factors that affect this division include stopped vs. open notes, dynamics, and pitch doubling.

Pitch doubling, which is not a common feature of Babbitt's music, occurs frequently throughout this piece. Within each aggregate, doubling is limited to a select few pitch classes. This device is at times used to separate pitches between the different lynes, but it also serves another more important purpose. Many of the array blocks overlap due to pitch doubling. This is most apparent in the music between array blocks 14 and 15. As can be seen in Example 6, the bottom two lynes of array block 14 end with a 0 and e, while the same lynes of array block 15 begin with these same pitch classes. This can be seen most clearly in Example 7, which shows how these two array blocks overlap. This feature occurs often during the middle section of this piece, although at times it is not as easy to pinpoint within the music. This is especially apparent when lyne overlapping occurs between lynes that are displaced by three array blocks, as with pitch class 9, which connects blocks 13 and 16.

Example 7: Overlapping Array Blocks, mm. 53-4

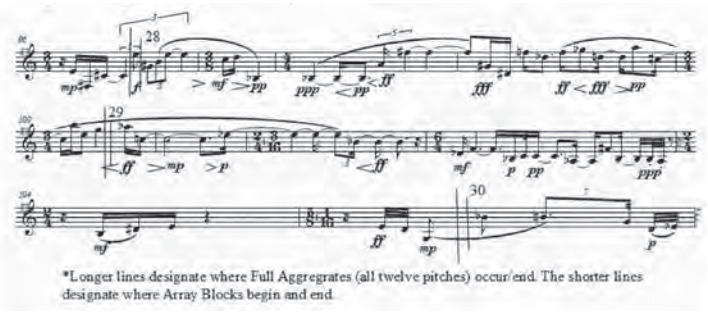


Unfortunately, a glaring problem has yet to be addressed concerning the number of aggregates within the all-partition array. As was discovered in the preliminary analysis, this piece has only 33 full aggregates. This means that something is missing or that there might be another wrong note, which points one's attention to the array blocks 28 and 29.

As it stands, array block 28 starts in the middle of m. 96 and does not unfold the full aggregate until near the end of m. 100. One problem with this is the fact that the aggregate in array block 29 unfolds entirely in the top register. If block 29 begins in m. 100, then a register shift in m. 103t should not

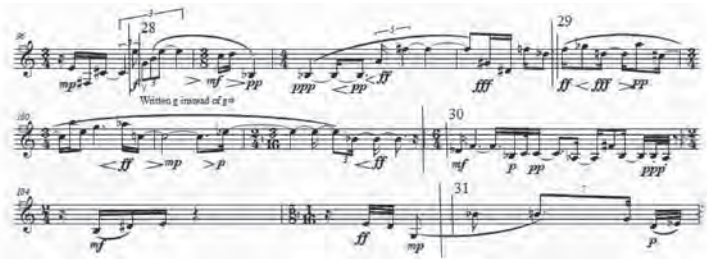
exist. Also, the written g" that should end the aggregate for array block 28 in m. 100 is in the wrong register. According to the array, this note should be in the bottom register, which does not occur until m. 105. This leads one to believe that this section has a wrong note. The original configuration of these aggregates and arrays can be seen in Example 8.

Example 8: Original Analysis of Array Blocks 28 & 29, mm. 96-105



The missing note in array block 28 is a written g in the lower register of the horn. Another look at the aggregate for this block reveals that a written g$^{\sharp}$' occurs twice between mm. 96-9. If one of these notes were replaced by a written g', then the aggregate for array block 28 would end in the middle of m. 99. This also means that array block 29 would shift over and completely unfold in the top register of the horn. The revised analysis of this section can be seen in Example 9. Also within this configuration, the array block 30 completely unfolds in the bottom register of the horn, which strictly corresponds with Babbitt's partitions under this revision. It did not quite fit before the change. This corrected note would even create a new aggregate, which would increase the total number of aggregates to 34. With all of this in mind, it is definitely logical to assume that there is a wrong note somewhere in mm. 96-9. This assumption requires further exploration.

Example 9: Revised Analysis of Array Blocks 28 & 29, mm. 96-105



Since this piece utilizes an all-partition array, the pitch content is not structured in neat hexachords and trichords that share similar set classes. After a set class analysis of certain pitch class groupings within the array, it becomes apparent that one must delve into the associative harmony to find significant set class relationships. Analyzing the associative harmony of a piece is normally done without regard to register. It is also wise to begin with an analysis of trichordal relationships, because Babbitt often constructs his arrays using the trichordal set classes found within the Basic Set of a given piece. The Basic Set of this piece is given in Example 5, and its trichordal set classes are as follows: [0,1,4], [0,1,5], [0,2,4], [0,2,5], and [0,3,7].

Much of this piece can be divided into trichords in relation to many different factors, including articulation, dynamics, rhythmic configurations, and stopped notes. All of the trichord sets found correspond with the five set classes of the Basic Set. The most prominent trichords found are the [0,1,4], [0,1,5], and [0,3,7] sets. The [0,3,7] set class is an interesting choice, because it appears as a major/minor triad within the music. Of course, these triads are often spelled enharmonically or displaced by an octave, which makes it difficult to recognize these diatonic references. Another diatonic reference is the frequent use of the [0,2,4] set. When placed in best normal order, these pitch classes form the first three pitches of a major scale. To disguise this relationship, Babbitt again frequently displaces these pitch classes by an octave and employs enharmonic spellings. This is especially intriguing, because Babbitt rarely includes diatonic references in his music.

No significant relationships regarding tetrachords or hexachords appear in the associative harmony, but the dyadic content offers even more diatonic references. Almost all of the slurred notes in Part I of this piece are dyads, and they fall under the same recurring set classes: [0,1], [0,2], [0,3], [0,4], and [0,5]. This means that a majority of the pitch content is built upon the following diatonic intervals: m2, M2, m3, M3, P4/P5. As with the trichord sets, many of these dyads are displaced by register or spelled enharmonically to disguise any recognizable relationships.

The last aspect to discuss pertaining to Babbitt's compositional process is his use of rhythm. Unlike Schönberg, who employed certain traditional rhythmic practices in his music, Babbitt is known for constructing his rhythmic patterns with as much detail as his arrays. Mead writes, "Babbitt sought ways to create rhythmic structures that stemmed directly from twelve-tone pitch relations rather than simply adapt practices from earlier music for his particular ends."[19] In order to accomplish this, he employed many different techniques in his own music. After studying Babbitt's numerous rhythmic techniques, it becomes quite obvious that analyzing the rhythmic structure of one of his works is tedious and takes a great deal of time and effort and thus is outside the scope of this article.

The pitch analysis of Part I of *Around the Horn* presented in this paper is thorough, yet questions and areas need to be explored further. It would even be interesting to discover the pitch structure of Part II and analyze the similarities and differences between the two halves. Even so, this analysis has given the author a deeper understanding of Babbitt's wide spectrum of compositional processes and a great sense of respect for those brave enough to analyze his music. Babbitt's music is complicated, yet it is important to know how a piece like this is constructed, especially when attempting to perform it. *Around the Horn* is challenging and many of the diatonic relationships discovered through the associative harmony analysis would prove beneficial to anyone attempting to perform this work.

Notes

1. Stefan Kostka, *Materials and Techniques of Twentieth Century Music*, 3rd ed. (Upper Saddle River, NJ: Pearson Prentice Hall, 2006), 265.

2. Andrew Mead, *An Introduction to the Music of Milton Babbitt* (Princeton, NJ: Princeton University Press, 1994), 19-30. Hereafter cited as Mead (1994)

3. Ibid., 22.

4. Jody Nagel, "All-Combinatorial Hexachords," *Writings of Jody Nagel*, JOMAR Press, jomarpress.com/nagel/writings.html.

5. Mead (1994), 20.

6. Ibid., 31.
7. Ibid., 32.
8. Ibid., 33.
9. Ibid., 37.
10. Cait Miller, "My Dinner with Milton," *In The Muse*, Library of Congress, blogs.loc.gov/music/2011/02/my-dinner-with-milton/.
11. Andrew Mead, "Still Being an American Composer: Milton Babbitt at Eighty," *Perspectives of New Music* 35, no. 2 (Summer 1997): 111. Hereafter cited as Mead (1997)
12. Joseph Dubiel, "What's the Use of the Twelve-Tone System?," *Perspectives of New Music* 35, no. 2 (Summer 1997): 39.
13. Mead (1997), 111.
14. Joseph Dubiel, "What's the Use of the Twelve-Tone System?," 45.
15. Andrew Mead, "Detail and the Array in Milton Babbitt's *My Complements to Roger*," Music Theory Spectrum 5 (Spring 1983): 94.
16. Mead (1994), 246.
17. Joseph Dubiel, "What's the Use of the Twelve-Tone System?," 45.
18. William Lake, "The Architecture of a Superarray Composition: Milton Babbitt's String Quartet No. 5," Perspectives of New Music 24, no. 2 (Spring-Summer, 1986): 90.
19. Mead (1994), 38.

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Joseph Johnson is the IHS West Virginia Area Representative and a member of the Johnstown Symphony. He holds degrees from the University of Tennessee, Augusta State University, and a DMA from West Virginia University, where he was a student of Virginia Thompson. This article is adapted from a research paper written at WVU.

IHS Awards and Performance Contests

The information below pertains to all IHS Award and Contest Programs. Please read this information before completing any application material.

Applications for all IHS awards and contests are available at hornsociety.org (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, 4rd 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.

List of Advertisers

Advertising Information

Deadlines for advertisements in *The Horn Call* are August 1 (October issue), December 1 (February issue), and March 1 (May issue). For complete information regarding advertisement reservation forms, software requirements, billing, discounts, and circulation, see the IHS website (hornsociety.org) and follow the links to *The Horn Call* or contact:

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Out the Bell:

Cor ou Trompe? Cor d'harmonie ou Cor naturel? French Horn ou Cor Allemand? Pavillon ou Cloche?

by Daniel Bourgue

L'usage est l'arbitre souverain des langues. C'est dans cet esprit que les académiciens adoptent un mot ou une expression nouvelle parce qu'ils sont passés dans le langage courant. Périodiquement les dictionnaires procèdent à une remise à jour, supprimant les expressions devenues désuètes pour les remplacer par de nouvelles expressions en usage.

Notre instrument, le cor, à connu, au grés de son histoire et de ses transformations, bien des appellations différentes. *carnyx* chez les Celtes, *cornu* chez les Etrusques, *lur* chez les Scandinaves, *buccina* chez les Romains il est devenu *trompe* pour les adeptes de la Vénerie.

Les sonneurs de trompe s'offusquent toujours quand on leur parle du cor de chasse. Ils préfèrent le terme trompe de chasse car il leur paraît, plus authentique. En effet la trompe a pour origine un vieux terme latin *tuba* qui désigne un tube métallique. Au fil des époques, par déformation, il devint *trumba*, étymologie des termes *trompe* et *trompette*.

Le cor a pour origine le terme latin *cornu* issu lui même du grec *keras*. Le *cornu* désignait une corne de bovidé. En taillant la pointe d'une corne creuse on obtenait ainsi un *cornu*. Par la suite le *cornu* deviendra *corna*, puis *corn* en vieux français et enfin cor par abréviation.

La confusion entre cor et trompe a toujours existé. Dés lemoyen-age, le joueur de trompe ou de trompette était appelé un Trompeur ou un Trompéor. Cette expression a par la suite caractérisé uniquement les trompettistes, les cornistes étant appelés Corneurs. Dans le même temps, l'action de jouer du cor se dira: corner.

A Versailles Le Marquis Marc-Antoine de Dampierre, premier Gentilhomme des Plaisirs et de la Vénerie de sa Majesté, fait déjà la différence entre les trompes de chasse employées dans la Vénerie et les cors de chasses employés au concert. Ces deux instruments sont évidemment identiques, seule la manière d'en jouer les différencie. Ces *cors de chasse* utilisés au concerts furent ensuite munis d'une coulisse d'accord. On les nommas alors, pendant un temps assez court: *cors simples*. Puis, quand ces instruments furent munis de tons de rechange on les nomma *cors d'harmonie* parce qu'ils pouvaient jouer dans tous les tons du *cor simple*. Ces nouveaux instruments furent en usage dés le 18eme siècle jusqu'au début du vingtième. Avec l'invention des pistons le nom de *cor d'harmonie* se mua en *cor chromatique*.

En feuilletant les partitions anciennes on rencontre souvent ces différentes appellations telles que, concerto ou sonate, per *corno da caccia*, pour *cor simple* (en ré, en mi, ou autres tons) pour *cor d'harmonie*, et pour les œuvres plus récentes: pour *cor chromatique* en fa. Pour un profane ou un musicologue il y a de quoi se perdre en conjonctures. C'est sans doute ce qui a conduit, pour simplifier les choses, à nommer, dans la langue française, tous les cors sans pistons *cors naturels* et les cors chromatiques *cors d'harmonie*. Comme disait Montesquieu: "Vérité dans un temps, Erreur dans un autre."

Sans aucun doute l'invention des tons de rechange fut une grande amélioration. En Allemagne ils furent placés sur la coulisse d'accord de l'instrument qui prit le nom de *Invention-horn*. Au contraire du modèle Allemand *le cor d'harmonie* Français permettait de jouer dans tous les tons du *cor simple*. C'est donc ce dernier qu'adoptèrent les cornistes Anglais. Cet instrument, fabriqué par Raoux étant de facture Française les anglais le traduisirent naturellement en *French Horn*. Par la suite, quand les cornistes Anglais adoptèrent le cor à deux pistons, puis à trois pistons, ils restèrent fidèles aux cors de fabrication française Raoux. Mais ils n'en changèrent pas le nom pour autant. C'est pourquoi, de nos jours le *French Horn* est toujours en usage dans les pays anglophones. Curieusement on peut retrouver ce vocable traduit en *Cor Français* sur des pochettes de disques, ou, comme je l'ai dernièrement constaté au Québec sur des avis de concours affichés dans les deux langues en usage dans cette province du Canada.

En France, nous avons suivi le même chemin linguistique. Dans les années 60, une grande majorité de cornistes Français jouaient des cors Selmer ou Couesnon à pistons. Cependant tout le pupitre de cors de l'Orchestre National utilisait des *Cors Allemands*. En réalité, je l'ai constaté plus tard, c'étaient des cors Tchèques, mais nous avions l'habitude, autant les professeurs que les étudiants de nommer les cors utilisant des palettes *Cors Allemands*.

J'étais au conservatoire à cette époque et, dans la classe de Jean Devemy, figurait un corniste Anglais (Jan Harper) . Nous disions tous qu'il utilisait un *Cor Allemand* alors qu'il jouait un cor anglais Paxman.

Plus incongru est l'emploi nouveau du mot *Cloche* pour désigner le *pavillon* du cor. Nos amis de l'Olifant, magasin Parisien spécialiste du cor, l'utilisent couramment. Ce n'est pas Français mais Québécois. En effet ces derniers francisent couramment de nombreux mots du vocabulaire Anglais. Par exemple quand nous disons: "nous postons les lettres" eux "*les mailent"* et quand un vol est "annulé" ils disent "*il est cancellé*." C'est ainsi qu'ils traduisent le mot *Bell* en *Cloche*. Assurément, ils ne doivent utiliser qu'un tout petit dictionnaire car dans le *Grand Larousse* on peut lire, I. Dans la section Français-Anglais: *pavillon*: (*Anatomie des trompes utérines*); *pavilion* (*d'un instrument de musique*): *bell*. Par contre au mot *Cloche* on ne trouve aucune traduction relative à la musique. II. Dans la section Anglais-Français: *bell*: (Eglise) *cloche*, *clochette*, *glas*. (Musique: hautbois, trompette, cor): *Pavillon*. En revanche au mot *horn* vous trouverez: *corne*, *klaxon*, *sirène* , et *cor*.

En conclusion, quand rien ne cloche, c'est fun.

Cor or Trompe? Cor d'harmonie or Cor naturel? French horn or German horn? Pavillon (France) or Cloche (Québec)

by Daniel Bourgue
translated by Nancy Jordan Fako

The usage is completely arbitrary depending upon the language. Therefore academics adopt a word or a new expression because it has become common usage. Every so often dictionaries update terms, eliminating outdated ones, and replacing them with new words that have come into use. Our instrument, the horn, has been called by many different names throughout its history and development. *Carnyx* by Celtic peoples, *cornu* by Etruscans, *lur* by Scandinavians, *buccina* by the Romans, it became the *trompe* by devotees of the hunt. *Trompe* players are always offended when one refers to their instrument as cor de chasse. They prefer the term *trompe de chasse* because it seems to them more accurate. Actually, the word *trompe* originates from an old Latin term, *tuba*, designating a metal tube. Throughout the centuries it gradually became *trumba*, from whence were derived *trompe* and *trompette*.

The word cor, horn, comes from the Latin term *cornu*, which derives from the Greek *keras*. A bovine horn was called a *cornu*. The instrument *cornu* was made by cutting off the end of a hollowed-out animal horn. Eventually the word *cornu* became *corna*, then *corn* in old French. Finally it was abbreviated to *cor*. The confusion between the French words *cor* and *trompe* has always existed. During the Middle Ages the *trompe* or *trompette* player was called a *trompeur* or *trompéor*. Eventually this expression was used only for trumpet players, the horn players being called *corneurs*. The verb to describe the action of playing the *cor* was *corner*.

At Versailles the Marquis Marc-Antoine de Dampierre, premier Gentilhomme des Plaisirs et de la Venerie de sa Majesté (first gentleman of the pleasures and the hunt of His Majesty), already differentiated between the *trompes de chasse* used for the hunt and the *cors de chasse* used for concerts. These two instruments were obviously identical, the only difference being the way they were played. These *cors de chasse* used for concerts were then equipped with a tuning slide. For a rather short time they were referred to as *cors simples*. When crooks were added they were renamed *cors d'harmonie*, because they were able to play in all the keys of the *cor simple*. These new instruments were used from the 18th century until the beginning of the 20th century. With the invention of valves the name *cor d'harmonie* became *cor chromatique*.

In leafing through old scores one often finds different designations such as: concerto or sonata for *corno da caccia*, for *cor simple* (in D, in E or other keys), for *cor d'harmonie*, and in more recent works for *cor chromatique* in F. A non-musician or even a musicologist could be confused. Without a doubt there is a way to simplify things, if in the French language one calls all horns without valves *cors naturels* and valved horns *cors d'harmonie*. As Montesquie said, "Truth one time, error the next."

Without any doubt the invention of valves was a big improvement. In Germany the valves were placed on the tuning slide and the horn was called an *inventionhorn*. The French *cor d'harmonie*, as opposed to the German horn, allowed one to play in all the keys of the *cor simple*. It is this model that was adopted by horn players in England. This instrument, manufactured by Raoux in France, naturally came to be called a "French horn" by the English. Eventually when the English players began using a horn with two valves, then with three, they remained faithful to the French Raoux horns. But they continued referring to their horns as French horns, an appellation still in use in English-speaking countries. Curiously one can find the term *cor français* on CD inserts, or as I have recently seen in Québec on the announcement of a competition, written in the two official languages of Canada.

In France we have done a similar thing linguistically. In the 1960s the majority of horn players in France played horns by Selmer or Couesnon. However all the players of the Orchestre National used what they called *cors allemands*, *German horns*. Actually I noticed later that they were Czech horns, but we all, teachers and students alike, were in the habit of calling all horns with valves *German horns*.

When I was at the Conservatoire, in the class of Jean Devemy, there was a horn player from England (Jan Harper). We would say that he played a German horn even though it was a Paxman made in England.

Even more incongruous is the use of the word *cloche* for the bell of the horn (*pavillon* in France). Our friends at Olifant, a Paris business specializing in horns, use this word regularly. It is not French, but Québécois (Canadian French). In Québec they invent many new French words based on their English equivalents. For example, they make a French verb, *mailer*, from the English "to mail," and *canceller* from the English "to cancel." That's how they end up saying *cloche* instead of *pavillon*. They must certainly use only a small dictionary, because in the *Grand Larousse* one reads, I: In the French-English section *Pavillon*: (*Anatomie des trompes utérines*); *Pavilion* (*d'un instrument de musique*): bell. Whereas for the word *cloche* there is no music-related translation at all. II: In the English-French section: Bell: (*Eglise* [Church]) *cloche*, *clochette*, *glas*; (Music: oboe, trumpet, horn): *Pavilion*. While for the word horn, you find: *corne*, *klaxon*, *sirène*, and *cor*.

So in conclusion, even if it doesn't ring a bell, it's fun.

Daniel Bourgue is an honorary member of the IHS. His brief biography can be found on the IHS website (hornsociety.org). Nancy Jordan Fako is the author of Philip Farkas and His Horn *and was recently awarded a Medal of Honor for her service to the IHS in many capacities over many years.*