May 2013

The Horn Call

Vol. XLIII, No. 3

May 2013

The Horn Call

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. 3, May 2013

William Scharnberg, Editor

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On the cover: Horns designed by Mark Veneklasen. Photo from the Walter Hecht Collection (see pp. 30-31)

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[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,

Each issue of *The Horn Call* is unique and this one has been a challenge. Fewer articles submitted for this journal and initially Marilyn Bone Kloss, assistant editor,was able to recruit a couple authors and find pertinent articles online – and at the last minute (after April 1) three articles came in to help fill the journal. We hope that it isn't obvious when so many editorial decisions have to be made literally at the last minute. For example, the May journal needs to be delivered to the printer by April 12 for bound journals to be delivered to Denton by April 29 for stuffing into envelopes and mailing on the first of May, so having articles arrive in April adds extra pressure on the publication process.

The rush to edit and proofread can cause errors and did in the February issue. I was accused of both of under-editing and over-editing. See pages 6-7 to read about the under-editing error, which caused an uproar. In Douglas Blackstone's article on the "Five Most Difficult First Horn Parts," (February 2012, pp. 54-55), the last paragraph ("So here you have my choices...") was added to encourage readers to respond and create a dialogue. That paragraph should have been presented in the third person with an Editor's note. Likewise, in the middle of the night I must have unfortunately added the words in italics to his sentence about the solo in Stravinsky's *Fairy's Kiss*: "Frankly, I think this piece 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!" *Mea culpa*.

David Bryan, a self-described "comeback player," contributed two articles to this journal and hopes to begin a regular column for the "community" horn player and/or those who have returned to the horn after a career in some other field. The title of this column is not set in stone but has been temporarily labeled, "From the Balcony." I tried to pin down David as to whether he would like to see this column for those who perceive themselves as primarily "listeners" or "players." We both hope that those of you who see yourself in this column will step forward and contribute an article from your perspective – and perhaps suggest a better title for the column. I know the IHS Advisory Council and those involved in *The Horn Call* would like to see such a column continue. A strong percentage of the IHS membership may fit into the category of "community" horn players and the journal is for *all* hornists! So here's your chance to actively participate in *The Horn Call* – we hope many of you will take up this challenge.

Bill

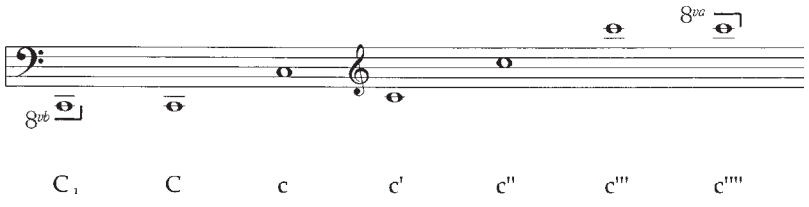
Guidelines for Contributors

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

Summertime

Writing this in mid-March, looking out of the window onto a snow-covered wilderness, it is hard to believe that we will ever get to Spring, let alone Summer – but with summer vacations now on the horizon as you read this, it is time to consider what to do and where to go at this time.

Many of you will be considering attending a horn symposium, especially exciting for the younger members of our horn-playing fraternity – hearing and meeting the people that up to this point might have been only seen and heard on YouTube or CDs. If the opportunities offered at many workshops for ensemble playing, competitions, mock auditions, master classes, lectures, recitals, and concerts are not enough, then there are also the exhibition halls, where young and old aspirants alike can try all kinds of makes of horn, check out all the horn paraphernalia – cases, mutes, gig bags, etc. – and of course browse through the sheet music displays, where everything imaginable ever written for the horn, in all its solo and ensemble guises is available for you to while away a couple hours should you need a break from all that playing.

This year the IHS is very excited about the upcoming International Horn Symposium in Memphis, Tennessee (July 29 – August 3) hosted by our very own webmaster, Dan Phillips. Take a look at ihs45.org and register as soon as possible so you can plan your itinerary around the Symposium dates. Check pages 85-86 of the February *Horn Call* for a roster of the featured artists.

Everyone knows of Memphis, Tennessee, of course – the name being synonymous with one of the greatest pop idols the world has ever seen, Elvis Presley, as well as Beale Street Blues, barbeque, and paddlewheel steamboats. But I bet not many of you have been there! I, for one, am looking forward to the experience immensely, not only attending what promises to be a superb Symposium but also to learn more of the place and the legend associated with "the King"!

The success of any symposium or workshop is directly associated with the delegates who attend, so please get your name down now, and come and be a part of what promises to be a great week!

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Classified Ad

Biography *Philip Farkas and His Horn* by Nancy Jordan Fako. $30 hard cover, $25 soft cover. Contact NJFHorn@aol.com.

Correspondence

Sometime after Philip Farkas's death, I bought some records from Ars Antiqua in Bloomington IN, then a well-known dealer in used recordings. Among these was a three-disc set of twelve-inch 78 rpm acetate recordings. Five sides contain a performance of the Brahms horn trio; side six is blank. I am certain these discs came from Farkas's estate, as did others I acquired at the same time.

The labels do not list any performers. There are also no announcements. There is about one second of applause at the very end. On one of the jackets, in ballpoint pen and in a different hand from the labels on the discs, is written "with Phillip [sic] Farkas, horn." However, no other names are mentioned.

Can anyone supply information about this recording? Does anyone remember hearing it, seeing it, or hearing Farkas talk about it? I would very much appreciate knowing the names of the other players, not to mention confirmation that the horn player is Farkas, and when and where the recording was made.

There are no recordings of the Brahms trio listed in the Farkas discography published in *The Horn Call Annual*. So if Farkas really does play on these discs, they contain the only known recording by one of the most mportant hornists of the 20th century of a cornerstone of the horn repertoire.

Those interested or whose memories might be helped by a little jogging can view the labels at:

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And listen to the opening of the scherzo at:
ampexguy.com/horn/brahms/brahms.trio.scherzo.excerpt.mp3

Thanks for any help or information.

Howard Sanner
hornlist@terrier.ampexguy.com

Dear Bill,

I was stunned to read Howard Hillyer's statements about me in *The Horn Call*. The audition in question was held behind a screen. The principal conductors at the Met were Tibor Schick and Josef Rosenstock, German conductors. I was hired because I played the best audition. I am presently playing my 42nd year as principal horn in the American Ballet Theatre Orchestra at the Metropolitan Opera House. Before that I was principal horn of the Kansas City and New Jersey Symphony, and associate principal horn of the Baltimore Symphony. The week before my 70th birthday I played the Britten Serenade. Hardly the incompetent depicted in *The Horn Call*. An attack on my ethnicity, competence, and integrity in a public forum is destructive. How do you intend to remedy this situation?

Frank Donaruma

In the article which *The Horn Call* published in its last issue I cast a fellow horn player in a very bad light. While the basic facts as stated are true, the implications were presented in very slanted, unfair, and hurtful manner. For this I humbly apologize to Frank Donaruma. His playing career has been successful in a manner all budding hornists could devoutly wish. For this he deserves our admiration and I hereby add mine.

Most sincerely,
Howard L. Hillyer

To Frank, Bill, and Marilyn,

The recent portrayal of Frank Donaruma in Howard Hillyers article "How I Got To Carnegie Hall" was completely unacceptable and below the integrity of the International Horn Society. An immediate retraction and apology to Mr. Donarmua is necessary from the IHS. Frank has been a leading first horn player in New York City for more than 40 years. He is one of the greatest artists and colleagues I have have had the honor to work with and his resume would be the envy of any young horn player. The racial (sic) undertone and blatant misrepresentation of the Met audition was shocking to read in such an international publication.The IHS website would be a good first place to start with a public apology to Frank and I do assume that the next issue of *The Horn Call* will fully address this matter .

Sincerely,
Jeffrey Lang
Associate Principal Horn, The Philadelphia Orchestra
Temple University/Bard College/Curtis Institute of Music

An Open Letter to Frank Lloyd, President, International Horn Society; William Scharnberg, Editor, Marilyn Bone Kloss, Associate Editor, *The Horn Call*. cc: IHS Advisory Council and other interested members of the International Horn Society

I was distressed and outraged to read the implied ethnic slur and stupid unprofessional remarks that were printed about my good friend and colleague Frank Donaruma in Howard Hillyer's article, "How I got to Carnegie Hall," pp 39 - 43, February 2013 issue of *The Horn Call*. This kind of puerile behavior in print is a disgrace to the International Horn Society as a whole, and I join my friend and colleague Jeff Lang of the Philadelphia Orchestra in demanding that an immediate apology be issued to Mr. Donaruma on the IHS website. If editors Bill Scharnberg and Marilyn Bone Kloss did not read and review this passage, they are guilty of gross negligence in my opinion; if on the other hand they did read the passage and let it go to print, then it is even more troubling. I would hope that, as editors of a prestigious international journal they would be more cognizant of their responsibility to not print biased and demeaning subject matter injurious to the professional reputation of a colleague.The offensive passage reads as follows:

> 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!

Please understand the universality of my strenuous objection to this passage - no one should be subjected to such a slanderous portrayal in the pages of a widely disseminated and respected international journal such as *The Horn Call*. That includes Frank Donaruma, Domenico Ceccarossi, Vincent De Rosa, Erani Angelucci, Bill Sabatini, James Stagliano, John Cerminaro, Jennifer Montone and many other superlative horn virtuosi past and present too numerous to recall who, by the way, just happen to have Italian surnames and ancestry. Mr. Hillyer's "sour grapes" remarks are more disturbing in light of the fact that he went on to become the Principal Horn for the Pittsburgh Symphony not long after the 1963 Met audition. One would hope a person in that position would not harbor a grudge for 50 years at not having won an audition! Moreover, Mr. Scharnberg's part in this editorial gaffe is all the more disturbing in view of the fact that Hillyer and Donaruma both attended the Eastman School of Music in Rochester NY at about the same time. That makes the slander all the more personal, shameful, and petty.

I have had the honor of playing alongside Frank Donaruma on many occasions since 1975 when he was Associate Principal of the Baltimore Symphony (MD). As Principal Horn of American Ballet Theater for more than 40 years he has played hundreds if not thousands of admirable performances of pieces such as Stravinsky *Firebird*, *Petrouchka*,*The Rite of Spring*, *The Fairy's Kiss*, Prokofiev's *Romeo and Juliet* and *Cinderella*, Adam's *Giselle*, all the major Tchaikowsky ballets and many other landmarks of the repertoire most of the time without an Assistant Principal Horn. He won auditions for and then served as Principal Horn in the Kansas City and New Jersey Symphonies as well as Associate Principal in Baltimore. Frank is still playing Principal Horn at ABT at the age of 72. He is a decent man and a wonderful musician who should not be treated this way.

More to the point, *The Horn Call* should never be the forum for such rude and inappropriate remarks. This is a perfect example of how to not treat a colleague and certainly is not what we should be teaching younger players about professional decorum. Did the editors ever stop to think what the Italian professional hornists who are IHS members think when they read something as stupid and offensive as this? We as a professional organization that aspires to include hornists all over the world can and must be above this kind of reckless behavior in our printed Journals. Ms Bone Kloss and Mr. Scharnberg should do the honorable and decent thing here by apologizing to Frank Donaruma immediately and then offering their resignations as editors of *The Horn Call*.

Yours truly,
Tony Cecere
NY free lance hornist; member, Philadelphia Brass; artistic extra, Metropolitan Opera Orchestra

The IHS responds to Howard Hillyer's article, "How I got to Carnegie Hall," pp. 39-43 in the February 2013 issue of *The Horn Call*.

Due to an unfortunate oversight by the editorial staff of *The Horn Call*, our high standards of editorial stringency have been compromised in an article that inadvertently cast Frank Donaruma, with 42 years as principal horn of the American Ballet Theater, in a negative way. Of course, any personal slur is unacceptable and more so if it finds its way into print.

I would like to express the sincere apologies of the IHS to Frank Donaruma that this personal insult, even if unintended, has been published in our journal, and to thank him, Tony Cecere, and Jeffrey Lang for bringing this oversight to our attention. Such an attack has no place in our journal and it is to my dismay that negative remarks about such a highly respected and successful horn player as Donaruma have found their way into *The Horn Call*.

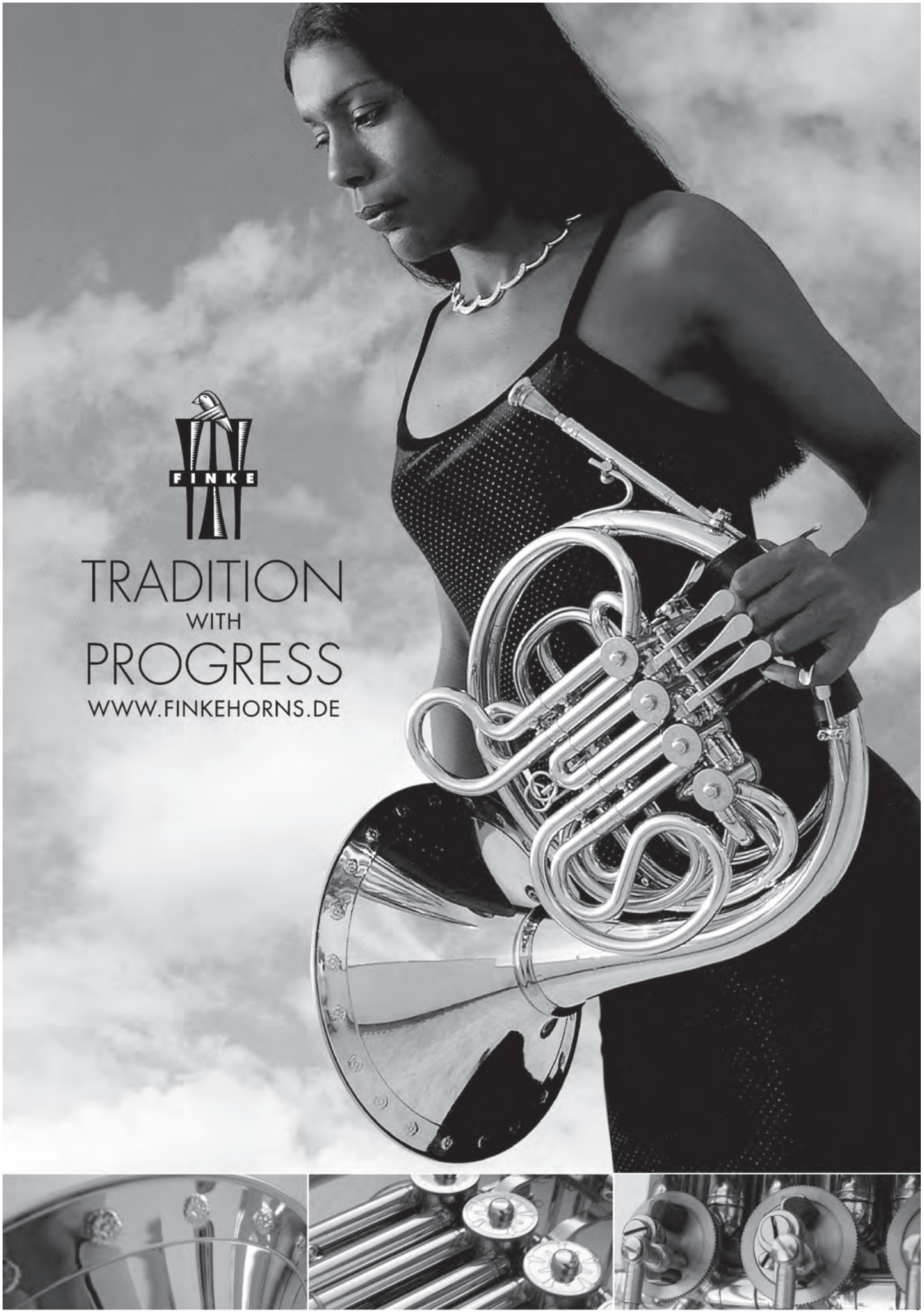
Frank Lloyd, President

As editor of *The Horn Call*, I immediately responded to Mr. Donaruma's email that we are extremely sorry about the unfortunate wording in our journal and deeply apologize. No ethnic (or other) slur was intended by *The Horn Call*'s staff. The author, Howard Hillyer, is also deeply concerned about his statement and offered a humble apology.

The strongly worded emails sent to me about this incident accuse the editorial staff as being ethnically insensitive. As a teacher and performer I work with musicians of every race, ethnicity, and gender with no bias and expect the same of my colleagues and students. I know for a fact that Assistant Editor Marilyn Bone Kloss and proofreader Ed Glick are both devoid of any ethnic, racial, or gender prejudice. How then can I explain this unfortunate incident? I attribute it only to the mistakes that sometimes occur in the rush to meet our printer's deadline for each issue of *The Horn Call*. Because many to most articles and columns arrive after the published deadline, much of our editorial work has to be done at the last minute and quickly (during our "spare time"). For the most part, errors that would be unfortunate if they were to appear in print are caught. Sometimes they are not, and this one was extremely regrettable.

Of course, there is no excuse for the offending passage that appeared in Hillyer's article. It was based not on fact but on an assumption and that assumption has led to the belief that it was an example of ethnic prejudice. We hope you will believe that it was not and, having learned this lesson, we will try to do better in the future.

Bill Scharnberg
The Horn Call editor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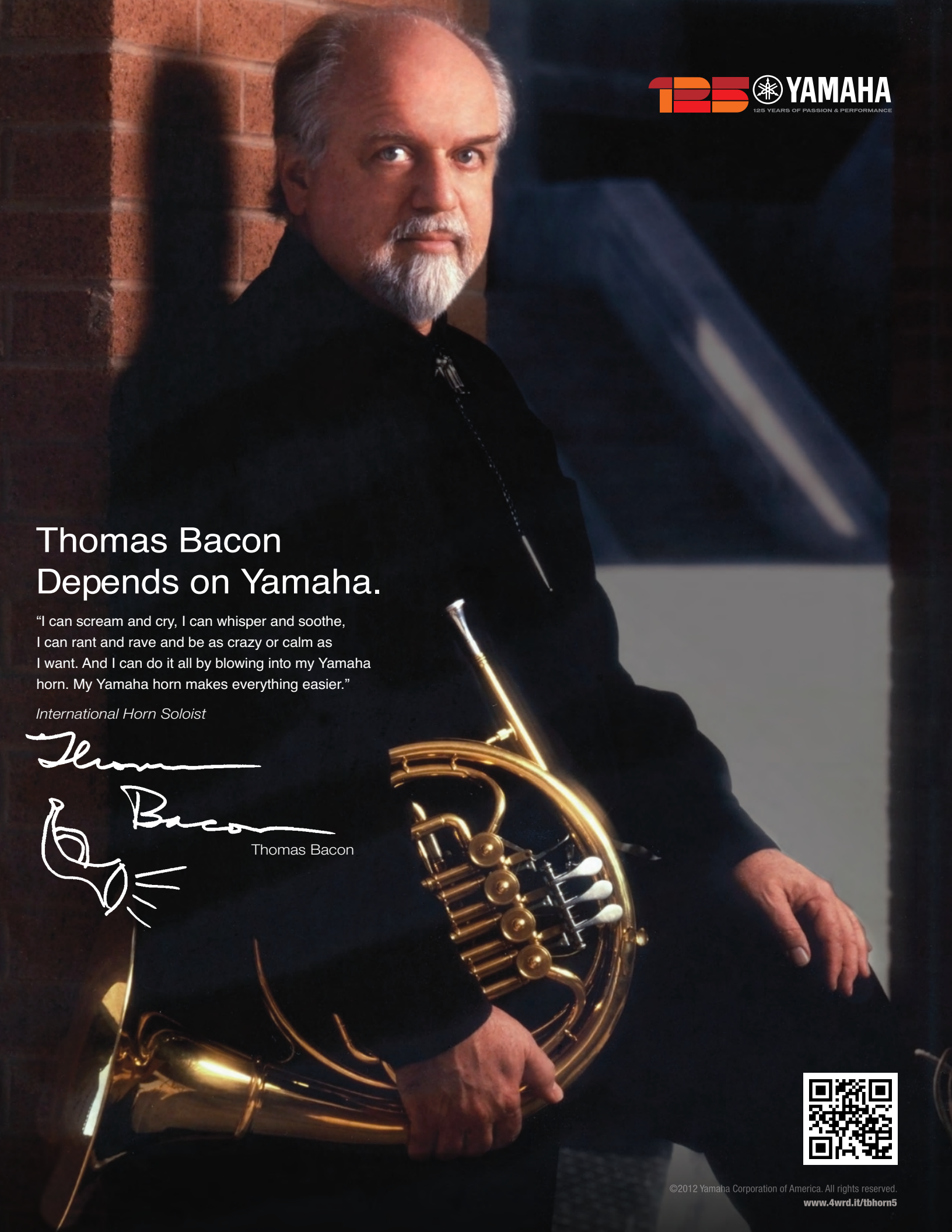

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IHS News and Reports

Kate Pritchett, Editor

Address Corrections and Lost Sheep

Send address corrections directly to IHS Executive Secretary **Heidi Vogel**. Mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): **Kenji Aiba, Erin Albanese, Virginia Arnette, Derrick Atkinson, Donald Bell, Patrick Carlson, Marc Cerri, Chih-Ya Yang, Peter DelGrosso, Lee Garton, Joanna Grace, Sarah Holder, Jennifer Hyde, Eric Thomas Johnson, Hervé Joulain, Furuno Jun, Drew Langston, Jon-Erik Larsen, Jeff Leenhouts, Edward Leferink, Eric Lesch, Cathy Miller, Kozo Moriyama, Kristin Morrison, Ali Nizamani, Michiyo Okamoto, Marc Ostertag, Tori Patterson, Adam Pelkey, Jancie Philippus, Jessica Pogue, Irit Rimon, Roberto Rivera, Christy Rosner, Ryan Scott, Hyun-seok Shin, A L Simon, Anthony Smouse, Alexander Steinitz, Eiko Taba, Karen Sutterer Thornton, Charles Tubbs,** and **Sachiko Ueda.**

News Deadline

The next deadline for news submissions is August 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

Updates from the IHS email newsletter lists new classified ads and new or edited section listings and teacher database entries. Subscribe at lists.hornsociety.org/?p=subscribe&id=4.

Biographies, including the Reiter Brothers and the Berv Brothers, have been added to Past Horn Greats at People -> Past Horn Greats.

- Dan Phillips, Webmaster

Job Information Site

Send information about professional 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

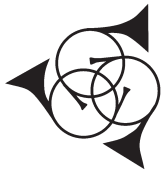
To see a listing of available assistantships, go to the IHS website and look under Networking -> Assistantships. To post an announcement, send the information to Dan Phillips at manager@hornsociety.org.

Area Representative News

Joshua Johnson of Dubuque is the new Area Representative for Iowa. I hope members in the state will contact Joshua to offer their support. States without area representatives include Alabama, Nevada, Mississippi, Hawaii, and Idaho. Check page 2 of The Horn Call or the IHS website for a listing of representatives and open states. Contact me for an application form if you live in an unrepresented state and wish to apply.

We hope to see all area representatives (and potential representatives) at a meeting at the symposium in Memphis.

- Elaine Braun, Coordinator



Coming Events

Karl Pituch will premiere **Kerry Turner**'s new Concerto for Horn and Orchestra ("The Gothic") May 23, 24, and 26 with the Detroit Symphony Orchestra at Orchestra Hall in Detroit, Michigan. The May 24th concert at 10:45 am will be a Live from Orchestra Hall free webcast available worldwide at dso.org. Karl Pituch, Leonard Slatkin, and the Detroit Symphony Orchestra commissioned this concerto.

Kendall Betts will host his 19th annual Horn Camp June 7–30, 2013 at Camp Ogontz in Lyman NH under the auspices of Cormont Music, a New Hampshire non-profit corporation. 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, or kendallbetts@horncamp.org.

Karl Pituch and **Denise Tryon** will host their 5th annual Audition Mode Horn Seminar July 20-28 at the Peabody Institute in Baltimore, Maryland. Focus on taking auditions through master classes, lectures, sectionals, mock auditions, and lessons. See auditionmode.com or the Audition Mode Facebook page.

The Chestnut Brass Company is planning tours for 2013-14 season in the Mid-Atlantic and Southwest states. The group will travel to Jeju, Korea to judge the International Brass Competition in August 2013 and give several performances as a highlight of the festival. Contact **Marian Hesse** at trompe@aol.com or visit chestnutbrass.com.

Crescendo Summer Institute will take place July 29-August 12, 2013 in Sárospatak, Hungary. Horn students will have the opportunity to perform orchestral, chamber and operatic repertoire, and participate in private lessons and master classes. **Maria Serkin**, horn professor of the New World School of the Arts in Miami FL, and the principal horn of the Florida Grand Opera and Palm Beach Symphony leads the Crescendo horn studio. Dr. Serkin will also perform in the faculty brass quintet, which will offer a series of concerts and brass seminars throughout the two-week festival. Crescendo is accepting college and serious high school horn students and preformed brass quintets until May 31st. The institute offers scholarships based on talent and financial need. For more information, please visit crescendohungary.org.

Member News

David and **Heather Johnson** met with their central Florida horn-playing friends in December for music and merriment. The Many Horns of Christmas played for a lively holiday crowd at the Volusia Mall before heading to a repast of pizza and Christmas cheer.

The Many Horns of Christmas

Tina Brain hosted an informal Hornfest at her home in Sydney, Australia when **Shirley Hopkins-Civil** visited in January.

center front: Clarrie Mellor. Back row (l-r): Mal Pearce, Colin Mallen, Shirley Hopkins, Robyn Smiles, Denbigh Morris, Lesley Saddington, Tina Brain.

Julie Landsman has been busy since her retirement in 2010 from the Metropolitan Opera. In February, she served as a guest principal horn for the Washington Opera's production of *Manon Lescaut* and presented a master class for members of Brass of Peace, conducted by National Symphony Orchestra hornist **Sylvia Alimena**. Enjoying the master class were members of the horn sections of the National Symphony and the Washington Opera as well as students of all ages. Brass of Peace, a tuition-free program for high school students in the Washington metropolitan area, provides training in brass chamber music. Alumni of Brass of Peace include **Jennifer Montone**, **Nicole Cash**, **Zachary Smith**, **Jamie Hersch**, **Anneka Zuehlke**, **Eric Moore**, and **Natalie Lewis**.

Julie Landsman at master class with Brass of Peace.

Jonathan Ring of the San Francisco Symphony premiered Scott Hiltzik's *Three Pieces for Horn and Piano* with the composer at the piano in February at the San Francisco Conservatory of Music. The pieces, "Tributaries," "Summer's Unfolding," and "To Speak of Spring," are fun and melodic with unpredictable harmonies and rhythms and a hint of jazz. Hiltzik is a composer and pianist from Los Angeles.

Hiltzik and Ring at their February premiere

Members of the San Francisco Symphony horn section and San Francisco Ballet Orchestra tubist Peter Wahrhaftig performed Bruce Broughton's *Hornworks for Five Horns and Tuba* at Davies Symphony Hall, a challenging and fun piece for all!

San Francisco Symphony players (l-r) Bruce Roberts, Jessica Valeri, Bob Ward, Jonathan Ring and Nicole Cash, and SF Ballet tubist Peter Wahrhaftig

William Klingelhoffer, co-principal horn of the San Francisco Opera Orchestra, was in residence at Metropolitan State University of Denver (MSU Denver) in February. He and **Alexander Ritter George**, horn instructor at MSU Denver, presented area horn students. Klingelhoffer also performed Lee Actor's horn concerto with the MSU Denver Wind Ensemble.

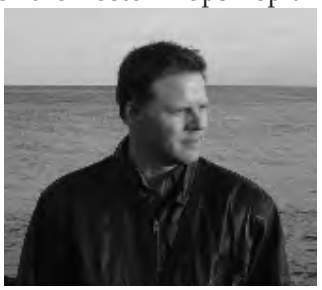
(l-r) Alexander Ritter George, William Klingelhoffer, and Fernanda Nieto-Pulido in Denver

Andrew Pelletier presented the US premiere of Stockhausen's *NEBADON aus KLANG* (2007) at the Los Angeles International New Music Festival in February at the Colburn School in Los Angeles. The piece is a 24-minute solo accompanied by eight-channel electronic music, and is a movement from Stockhausen's final work, KLANG, which musically sets each of the hours of the day. Andrew will perform the piece again at the IHS Symposium in Memphis.

Jeff Nelsen performed at the Arizona MusicFest, in the orchestra and at music-and-magic-filled outreach in neighborhood schools. He performed Beckel's *The Glass Bead Game* in his hometown of Edmonton, Alberta with the University of Alberta Wind Ensemble, Strauss's *Alpine Symphony* with the Cincinnati Symphony, and Mahler's Second Symphony with the Santa Barbara Symphony. Jeff is coaching Fearless Performance for chamber ensembles as well as TED Talk performers at the TEDx Bloomington event. His 7th annual Fearless Performance seminar at Indiana University Jacobs School of Music is May 29 - June 2. **Dale Clevenger** will become a full-time IU faculty colleague in the fall of 2013. Jeff is assisting Dale during his final week with the Chicago Symphony Orchestra in June, including Scriabin's *Divine Poem*.

Jeff Nelsen at Arizona MusicFest

Kevin Owen, principal horn of the Boston Pops Esplanade Orchestra, performed the Mozart Concerto No. 1, Chabrier's *Larghetto*, and the Strauss Concerto No. 1 with the Wellesley Symphony Orchestra in February. The Chabrier is not often performed but is a lovely lyrical work.



Kevin Owen

Clark Matthews, Boston area free-lancer, performed the Britten *Serenade*, *Nocturne*, and *Now Sleeps the Crimson Petal* with the Marsh Chapel Choir and Collegium in February as part of a series of concerts celebrating Benjamin Britten. Clark studied horn with **Jason Snider** at New England Conservatory.

Clark Matthews

Marina Krickler performed Mozart Concerto No. 4 with the Haffner Sinfonietta in Brookline MA in March. The Sinfonietta comprises professional musicians with an outreach mission of making orchestral performances accessible to everyone. Marina recently completed an MM at Boston Conservatory, studying horn with **Eli Epstein**..

Marina Krickler

Ken Soper of the US Air Force Academy Band and **Lisa Bontrager** of Penn State University were featured in the University of Northern Colorado's Guest Artist Series. UNC also hosted **David Griffin** of the Chicago Symphony and **Denise Tryon** in March. UNC's **Marian Hesse** also toured with the Chestnut Brass Company in the Midwest and Northeast in Spring 2013; she has also recently commissioned and premiered two new works for horn. *The Lake and the Moon*, by Col-

orado composer Marcia Marchesi, is a one-movement work for horn and piano. Colorado composer Andy Wolfe composed *Ascent* for horn, trumpet, and piano as part of an ongoing commissioning project by Marian Hesse and Bruce Barrie (trumpet). Hesse and Barrie premiered the works in January in a joint recital at the University of Nevada-Las Vegas with pianist Eugenie Burkett.

Rachel Childers, second horn in the Boston Symphony Orchestra, performed Mozart Concerto No. 3 and Michael Haydn Concertino for Horn and Trombone (BSO trombonist Toby Oft) with the Boston Classical Orchestra in March. The orchestra performs in Boston's historic Faneuil Hall.

Rachel Childers

Yoni Kahn, a doctoral student in theoretical physics at MIT, was the horn soloist in Mozart's *Sinfonia Concertante* with Grand Harmonie, a new original instrument ensemble in Boston, in March. Yoni earned degrees in both music and physics at Northwestern University, where he studied with **Gail Williams** and **William Barnewitz**. He has studied natural horn with several teachers, including **Jean Rife** at MIT. The other hornists in the ensemble are **Elisabeth Axtell, Neil Godwin**, and **James Hampson**.

Yoni Kahn

Heidi Lucas and the University of Southern Mississippi Horn Studio hosted their 6th annual horn event at USM in February. Featuring guest artists **Tom Varner** and **Jacquelyn Adams**, the day included master-classes and concerts, culminating in a performance by the Horn Day Mass Choir, which included over 65 horn players performing a variety of pieces, notably including Tom Varner's Chicago Interlude, which featured free improvisations by the entire ensemble.

Mass horn choir at USM

Jennifer Montone, Principal Horn of the Philadelphia Orchestra and a new mother, performs the Penderecki Horn Concerto on a Grammy Award-winning album in the Best Classical Compendium Category. Jennifer can also be heard on a recent release with Nicholas Phan in Britten's *Still Falls the Rain*. Her solo recording of French and German recital works will be released this summer. Jennifer also performed the Bach Brandenburg Concerto No. 1 with the Philadelphia Orchestra along with associate principal horn **Jeffrey Lang**.

Jeffrey Lang has recently released *One World Horn*, a recording of works from around the globe for unaccompanied horn. All proceeds from this project will be donated to charity. He also can be heard on Richard Wilson's Triple Concerto for Horn, Bass Clarinet, and Marimba, a live performance released on iTunes by the American Symphony Orchestra. Jeffrey recently performed the Mozart Concerto No. 3 with the Philadelphia Sinfonia.

Denise Tryon, the Philadelphia Orchestra's fourth hornist, was a solo artist at the Nordic Hornfest. She has given master classes at the universities of Gothenburg, Denver, Wyoming, Northern Colorado, Colorado State, and Northwestern this year. In addition to the yearly Audition Mode seminar with **Karl Pituch**, Denise will be a solo artist at the Blekinge International Brass Academy and at the Warsaw Horn Workshop. She has also launched a project that will commission several new works for low horn.

Philadelphia Orchestra section (l-r): Mike Thornton, Jeff Lang, Denise Tryon, Jennifer Montone, Dan Williams Yannick Nezet-Seguin, (music director), Chris Dywer, Sara Cyrus, Shelley Showers, Jeffry Kirschen

Douglas Hill has been busy since his retirement last year. He has been a clinician at the Northwest Workshop in Tacoma, Washington, and the Southeast Horn Workshop in Cookeville, Tennessee, and had residencies at the Kendall Betts Horn Camp, the Orford Music Festival in Canada, James Madison University, Northwestern University, and the University of Wisconsin at Stevens Point. He has published *Six (Recycled) Melodies for Horn and Piano* (2012) (performed by Bernhard Scully at the Midwest Horn Workshop), *Wendings and Weavings for Two Horns* (2011), *The Glorious Privilege of Being for Voice, Horn and Piano* (2000/2010), *Horizons for Voice, Clarinet, Horn, Cello, and Piano* (2009), *A Set of Songs and Dances for Clarinet, Horn, Vibes, and String Bass* (2006) (recorded by **Gail Williams**), *Haiku Readings for Horn and Piano* (1988), *Dreams and Variations for Brass Trio* (1972), Quintet for Horns (1970), Brass Quartet (1964), and

Dialogues for Six Horns (1964). Doug is publishing his second book of melodies in the spring of 2013. The above are available through reallygoodmusic.com; Horizons is published by Pelican Music Publishers.

Seth Orgel substituted with the Memphis Symphony in March. He also plays with the Atlantic Brass Quintet, which recently recorded a CD to be released on Summit Records, featuring music bridging classical and jazz styles. Composers Patrice Caratini, Dave Douglas, Alan Ferber, Ben Monder, and Dimitri Shostakovich are featured as well as Balkan brass band music.

Kerry Turner has been commissioned by the Freden International Chamber Music Festival in Germany to compose a horn quartet, which will be premiered by the American Horn Quartet at the festival in August. The commission was granted in celebration of the 20-year anniversary of Turner's brass quintet *Ricochet*, which was also a commission by the Freden Festival.

Ian Mayton, a junior performance major attending University of North Carolina - Greensboro (studying with Abigail Pack) is the 1st Place Winner of the North Carolina Federation of Music Clubs Competition and will represent NC in the national auditions.

Jeff Snedeker has been working with the John Graas Archive at Ball State University to create new critical editions of Graas's compositions. At the symposium in Memphis, Jeff will perform a set of Graas's jazz compositions as well as his *Fantasie for Horn and Piano* and give a lecture on Graas's life and work. Jeff's editions of the jazz charts will be available from Jazz Lines Editions (ejazzlines.com), and his edition of the *Fantasie* from Second Floor Music (secondfloormusic.com). Copies will be available for purchase in Memphis.

Professor **Daniel Katzen** and student **Rachel Spidell** of the University of Arizona regaled the Big Book Festival at the university mall with alphorn duets.

Daniel Katzen and Rachel Spidell at the University of Arizona

Erich Penzel, an IHS honorary member and a horn player/maker in Germany, finally retired from all his impressive career last fall, at the age of 83! Almost every orchestral horn section in Germany includes at least one of Penzel's former students.

Reports

2013 Northeast Horn Workshop reported by Marilyn Bone Kloss

Robert Hoyle hosted and **Michael Gast**, **Randy Gardner**, **Eli Epstein**, and **John Clark** were featured artists at the Northeast Horn Workshop at the University of Connecticut in March. **Kendall Betts**, **Eric Brummitt**, **Natalie Douglass**, and others gave lectures, discussions, and master classes. A panel remembered **Mason Jones**. Winners of the solo competitions were **Michael Stephens** (high school) and **Sarah Boxmeyer** (college). Several premieres highlighted works by young composers. Among the concerts, John Clark and his Odd Couple Quintet wowed with jazz versions of Mozart and the Coast Guard Band horn section and the Hartford Symphony horn section performed together. Thanks to the exhibitors for supporting the workshop and to all the artists for participating.

2013 NHW:Hartford Symphony and Coast Guard Band horn sections

Obituaries

Joseph Eger (1920-2013)

Joe Eger in 2008 at age 88

Joseph Eger was the first American horn soloist. The *New York Times* called him "one of the greatest French horn players alive" in November 1957. Later he became a conductor (serving under Leopold Stokowski with the American Symphony Orchestra) and founder of ensembles to advance social causes. He established the Symphony for United Nations in New York in 1974.

Joe was born in Connecticut to an Orthodox Jewish family that had left Romania to escape persecution. He grew up in western Pennsylvania, where he started playing clarinet but soon switched to horn. After high school, he lived with a brother in Connecticut, working at a jewelry store and studying with the principal horn of the Hartford Symphony, where he played his first professional concert. The brothers moved back to Pittsburgh, then Joe was accepted at Curtis, where Mason Jones, James Chambers, and Ward Fearn were already students. He studied with Anton Horner, a Nazi sympathizer who baited Joe, perhaps influencing him in his later social activism.

Joe completed his course work by the end of his third year at Curtis, was already playing in the National Youth Administration Orchestra, and won a position as principal horn of the National Symphony. But then came World War II, and he joined the Army Air Force Band, the horn section of which included John Barrows and the Berv brothers – Arthur, Harry, and Jack. Returning from Europe, Joe settled in New York, playing in Broadway shows and Claude Thornhill's big band, and subbing in the New York Philharmonic. He played associate principal horn in the NY Philharmonic for part of a season but then was invited by Alfred Wallenstein to be principal horn of the Los Angeles Philharmonic.

In Los Angeles, Joe was also principal horn in the Hollywood Bowl Symphony and eventually replaced Alfred Brain as first horn at 20th Century Fox. He also played an increasing amount of chamber music and eventually established a "concertizing" career as soloist and with his chamber music group, the Eger Players.

He was called to testify before the House Un-American Activities Committee in 1951, where he refused to name any names. The next year he accepted Leonard Bernstein's invitation to play in and coach the brass section of the Israel Philharmonic. He returned to his solo chamber music career. He was coached by Benjamin Britten in *Canticle III* during one of his tours of England and once traded solo venues with Dennis Brain. He also taught at the Peabody Institute in Baltimore; students included Christopher Leuba, Thomas Howell, and A. Robert Johnson.

Conducting took over in the 1960s as a result of a dentist's slip (jabbing his lip) and a summer at Pierre Monteux's conducting seminar in Hancock, Maine. Joe established the West Side Symphony and also conducted the New York Orchestral Society, the Camera Concerti Chamber Orchestra, and the New York Symphony, which he founded. He went on to blend classical music with rock and roll and jazz in various venues. The Symphony for United Nations took part in concerts and festivals that focused attention or raised funds for a variety of social causes.

Recordings include two albums, *Around the Horn* (1957) and another with the Brahms Trio and Beethoven Sonata. He wrote an article, also titled "Around the Horn," for *Courier* magazine, a book, *Einstein's Violin* (2005), about string theory and its potential connection with music, and transcriptions for horn. He also worked with composers in the creation of new pieces for the horn.

This information is taken from Kate Pritchett's article about Eger's life and career in the October 2009 issue of The Horn Call.

Mark Veneklasen (1944-2013)

by Walter Hecht

Mark Veneklasen

Mark Veneklasen was a visionary horn maker. The importance of his contributions to the horn and his dedication to hornists is not widely known today. As far back as the 1960s, Mark was designing and building a revolutionary new type of horn from miscellaneous parts. He abandoned the popular wraps that used by every brand of horn, whether hand-made or commercially produced. His horn design from the 1960s, the V1, proved some general principles that he was formulating regarding the acoustical properties of the horn.

Mark's psychological makeup was formed from being the son of one of the world's premier architectural/acoustical engineers, Paul S. Veneklasen. Paul was a horn enthusiast also, and owned a Holton Farkas (77) instrument. Mark's mother was a hematologist and supported her son's many interests. In the early days, Mark and I would go into his father's Santa Monica acoustics laboratory after working hours and use his measuring equipment to test Mark's acoustical ideas. I was not one of the creators of horn design ideas; I served as a good, strong embouchure and set of lips. Mark would mix-and-match bits, assemble, disassemble, and change things and have me play whilst he listened carefully and read output from measuring instruments.

After youthful participation in his design schemes, we went off into the armed forces, I to a class A band and orchestra and he to Viet Nam with a post band. It was there that a life-changing discovery was made. Mark knew horns inside and out, but he couldn't actually play one. He had an involuntary throat tic that would cut off the air right after an attack. He was never able to overcome this, which is why he relied on others to evaluate playing qualities of his instruments. He was not dissuaded and continued to develop his theories and designs throughout the rest of his life.

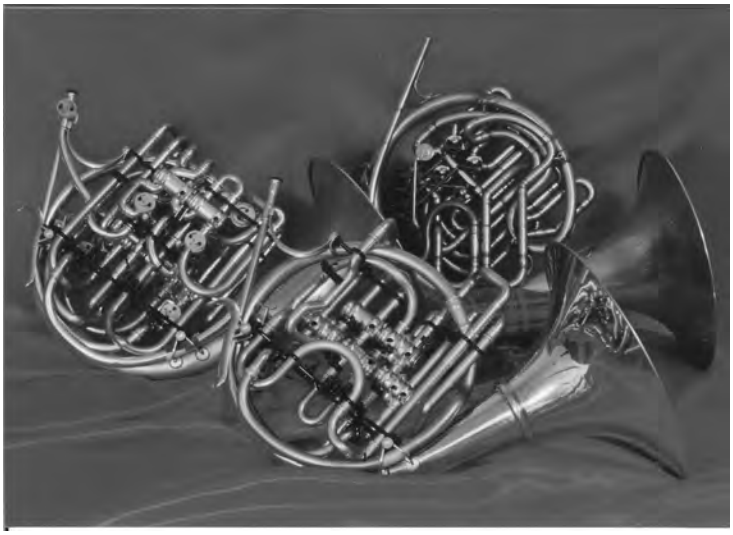
Mark's acoustical theories, many of which were revised and even reversed after thorough evaluation, were the backbone to what he called the "next generation" of horn, the V2. While the V1 was one horn made of conventional parts, V2 was actually many horns made of parts that Mark manufactured from scratch.

I cannot think of anyone who tested the V1 who didn't urge Mark to manufacture that instrument; however, Mark believed that a horn made of basically conventional components could not be made to play to the level of a completely new design, and he stuck to his V2 plan. However, good design and good playing characteristics did not ensure success, demand, and money from sales. In my opinion, three factors worked against Mark's efforts. First, when it comes to musical instruments, tradition is important; it is difficult to move away from traditional forms and production techniques. Second, Mark was against individually hand-made instruments. Everything he did, he designed and built "hard tooling" for vast production runs for the different parts. This proved to be costly when the design was changed and the tooling had to be modified or became scrap. And finally, top players, who would do their best to, on one hand, encourage Mark, were increasingly hobbled by contractual obligations of endorsement to traditional manufacturers.

Mark approached everyone he thought would be interested and got every type of response from enthusiasm to an instant brush-off. Barry Tuckwell was an original investor, along with Jim Decker, Vince DeRosa, Wendell Hoss, Mark's mother, myself, and others. Each was promised a copy of the production horn, but the project never got far enough to reach that goal. Barry commented that he was "sorry that it didn't work out." He thought that Mark had "revolutionary ideas" and that the project had "enormous potential." As time went by, more new money was needed and patent applications and defense also required funds. Eventually Mark went back to work in the aerospace industry and the project was dropped. (See "Horn Design by Tuckwell" in *The Horn Call*, May 1997, pp. 41-44.)

Sadly, Mark was stricken with early-onset Parkinson's Disease while in his 50s, a possible result of chemical exposure during the war. In the last few years of Mark's life, the dyskinesia resulting from the disease grew worse and the medications were less and less effective. Mark sought a skilled or willing machinist to apprentice with him to carry out the production tasks under his direction, but none could be found.

I visited Mark in late November and after I left, his condition deteriorated immediately and profoundly due to metastatic melanoma that had gone undetected. He was transported to the Cheyenne, Wyoming VA Hospital and then returned to Fort Collins, Colorado where he passed away. He will be missed by his family and friends, and I hope his tireless work will be appreciated by the horn community.



Photos from the Walter Hecht Collection

Nolan Miller, Principal Horn of the Philadelphia Orchestra from 1978 to 2005, has died, aged 73.

by Peter Dobrin, *Philadelphia Inquirer* **Music Critic**

Nolan Miller, 73, of Haddonfield, whose ultrarefined sound led the legendarily blended French horn section of the Philadelphia Orchestra for several decades, died Sunday, April 7, at the Hospital of the University of Pennsylvania. He had been battling leukemia and died of a stroke, said his wife, Marjorie.

Mr. Miller joined the orchestra as co-principal horn upon graduation from the Curtis Institute of Music in 1965 and assumed the principal horn spot in the 1978-79 season. He retired from the orchestra after four decades, in 2005.

His playing was the manifestation of a high-art concept that placed homogeneous sonorities above individualism. It was an ensemble-wide philosophy that for decades helped to make the *Philadelphia Sound* a unique calling card among the world's top orchestras.

"One example of the Philadelphia's splendid balance was Nolan Miller's horn playing in the first two movements of the Brahms, full of individual character and yet never isolated from the ensemble," wrote a *New York Times* critic after the orchestra's 1993 season opener of Carnegie Hall, Wolfgang Sawallisch's first New York appearance as music director.

And yet, his playing attracted attention for an inner glow of intensity without being showy. "Simply heroic," said the *Baltimore Sun* of Mr. Miller in a 1994 performance of Mahler's taxing Symphony No. 5.

"Nolan was the consummate ensemble musician who readily melded with the timbre of other instruments to create new instrumental sounds, and whose pitch control was absolutely impeccable," said fellow hornist Randy Gardner, who played alongside Mr. Miller for 22 years in the orchestra.

Born in Hamburg, Berks County, first trained in piano, he was something of a solfege prodigy by age 7, his wife said. The two met as students as Lebanon Valley College scholarship winners - "he got the full scholarship, I got the half scholarship," she said – and were married while he was still at Curtis studying with Mason Jones.

Though the horn is an especially treacherous instrument and the job often put him in the spotlight, Mr. Miller – who played a Conn and Paxman, but mostly a classic Prussian Kruspe – approached his work with an air of calm.

"He was at ease and steady in his being," said his wife. "He was certainly very serious. He always played horn twice a day. On Christmas and the holidays I asked him when he was going to practice so I could work the day around it."

In addition to his wife, he is survived by daughters Laura Marie Miller and Alison Miller and her husband Robert Smentek and a granddaughter, Lillian. Donations may be made in his name to the Wounded Warrior Project or the Food Bank of South Jersey. A memorial service was held Saturday, April 13 at the Collingswood Presbyterian Church. A horn choir performed at the memorial service.

Medical and Scientific Issues
Horn Playing and Glaucoma: Are they linked?

by Peter Iltis, Series Editor

Glaucoma is an eye disorder resulting from high pressures in the eye that can lead, if untreated, to blindness. A reader was concerned about a purported link between wind instrument playing and high intraocular pressure (IOP), pressure that may contribute to the development of glaucoma. I will attempt to shed light on this topic based on a review of the scientific literature.

Eye Anatomy and the Nature of Glaucoma

Figure 1 illustrates the basic anatomy of the eye. The large structure comprising the bulk of the diagram is a chamber known as the posterior segment that is filled with a thick fluid called the vitreous humor. The interior of the back wall of this chamber (to the left) is lined by the retina, which is composed largely of photo-receptors that convert light gathered through the lens into electrical signals that are transmitted to the optic nerve, which then carries those signals to the brain for interpretation.

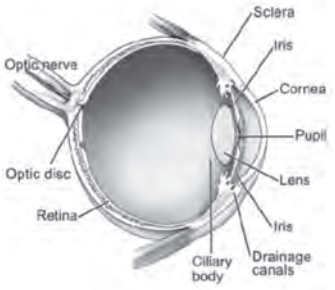


Figure 1. Basic eye anatomy. (Used with permission from the Glaucoma Research Foundation.

Though not apparent in Figure 1, the front surface of the posterior segment lies immediately behind the lens and defines the posterior aspect of another fluid-filled chamber known as the anterior segment. This second chamber comprises the space between the cornea and the front surface of the posterior segment. In Figure 2, it extends from the cornea to the back surface of the lens to the right, and is separated by a membrane from the posterior segment (not shown in Figure 2, but to the right of the lens). It is filled with clear, watery fluid known as aqueous humor that is continuously produced by cells in this area to nourish the cornea, iris, and lens. It is the pressure of this fluid within this compartment that creates IOP, which in turn is kept at normal levels by balancing the production and drainage of aqueous fluid through a series of drainage canals in the outer part of the iris. If either production or drainage is impaired, IOP changes.

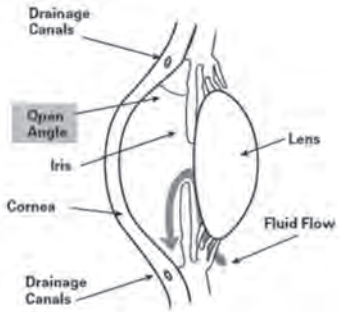


Figure 2. Fluid flow in the eye with blockage of drainage canals in open angle glaucoma (Used with permission from the Glaucoma Research Foundation).

Glaucoma occurs when pressures within the eye are elevated, often due to the failure of the drainage system, although glaucoma comes in different varieties based on the mechanism. The most common variety, referred to as open angle glaucoma, is illustrated in Figure 2. The arrow represents the flow of the aqueous humor from the area containing the lens through the pupil into the compartment behind the cornea.

Blockage of the drainage canals results in an accumulation of aqueous humor, which in turn results in increased pressure in the anterior segment. The membrane separating the anterior from the posterior segment (not shown) thus bulges backward into the eye increasing the IOP. Most of the outer layer of the eye comprises a tough, fibrous layer called the sclera that resists bulging due to this higher pressure. But the optic disc, where the optic nerve penetrates the eye (see Fig. 1), is its weak point. At this point, increasing IOP causes the optic nerve to protrude outward, damaging its nerve fibers, particularly when the pressure rises to about twice normal values [1]. This leads to varying degrees of vision loss unless steps are taken to alleviate the problem.

Glaucoma is one of the leading causes of blindness, with the risk of developing the disorder higher among African American, Hispanic (particularly if over 60 years of age), or Asian populations, steroid users, individuals who have received trauma to the eye, who are hypertensive, or who are severely near-sighted. The incidence is also much higher in people who have a family history of the disorder. Glaucoma has no known cure, so early diagnosis and treatment is vital. This is problematic since glaucoma can develop with no obvious symptoms.

The Glaucoma Research Foundation (glaucoma.org) estimates that over 2.2 million Americans have the disorder but do not know it, and that the economic impact may be as high as $1.5 billion in terms of social security costs, lost income tax revenue, and health care expenditure. Thus, regular testing is highly recommended.

The Risk among Wind Instrumentalists

Playing a wind instrument places numerous physiologic stresses upon the human body. In particular, moving air through the instrument requires the performer to regulate the rate of airflow against an opposing resistance. Horn players are aware of the need for support of the air column in producing sound, and the resulting pressure created within the thoracic and abdominal cavities can be considerable [2]. The forces exerted by the performer can create pressures measured at the mouth (indicative of intra-thoracic pressure) as high as 150 mm Hg (mm of mercury) [3]. These pressures lead to transient pressure increases within the brain (intra-cranial pressure, or ICP) by making the return of blood from the veins of the head more difficult and by raising the pressure in veins that lie along the surface of the fluid-filled spinal cavity, compressing the cerebrospinal fluid [4].

Williams et al [5] measured cerebral and spinal fluid pressures invasively during wind-instrument playing and found these pressures to be significantly elevated. Because these pressures are mirrored by similar changes in IOP, the question becomes whether such changes could increase the risk of developing glaucoma.

Several scientific papers study the relationship between wind instrument playing and elevated IOP, though the number of studies is limited. Aydin and Oram [6] studied 24 musicians who were members of the Bilkent Academic Symphony Orchestra in Ankara. Intraocular pressure measurements were taken before and after a 90 minute rehearsal and revealed a statistically significant increase in mean IOP from ~13.8 mm Hg to ~15.1 mm Hg. The subjects in this study had no prior history of ocular or systemic hypertension, and the magnitude of IOP increase above normal values was only 9%, so it is difficult to determine if these statistically significant changes are clinically relevant.

Schuman et al [7] conducted a study to determine whether playing high resistance wind instruments (i.e., small aperture instruments such as oboe, bassoon, trumpet, and horn) elevated IOP to a greater degree than low resistance instruments (i.e., larger aperture instruments such as clarinet, saxophone, baritone, trombone, tuba). Further, a second part of the study attempted to assess whether high resistance players are more likely to develop glaucoma than low resistance players. Interestingly, both high and low resistance players demonstrate a transient rise in IOP during playing, with the magnitude being significantly greater in high resistance players. In addition, the incidence of visual field loss was slight, but statistically greater in the high resistance instrument players, and was related to how long the instrumentalists had been playing.

The authors suggested that despite producing normal values during standard IOP testing, wind instrumentalists may be at increased risk because of long-term, intermittent exposure to high IOP during playing. However, the first part of the study had only three subjects, and in the second part that examined incidence, only nine subjects. Over-generalizing from results like these is a danger, and further research with greater statistical power is needed to corroborate these findings.

Two case studies provide interesting, if limited, evidence of a link between wind instrument playing and glaucoma. O'Hare and Turner in 2009 [8] studied a 78-year-old man who had played trumpet for 30 years averaging four hours per day and had progressive glaucoma. The authors revealed that although the man had never been diagnosed with elevated IOP by standard testing, when tested by the authors he did show transient IOP elevation during playing. Sbeity et al [9] in a 2004 case study of a trombonist discovered that the patient suffered occlusion (blockage) of the veins draining the retina during strenuous playing. The authors attributed his glaucoma, eventual loss of vision, and the end of his playing career to this blockage.

Schmidtmann et al [10] assessed IOP and blood pressure (BP) fluctuations in 37 professional brass and 15 woodwind players by monitoring them during various common playing conditions (mid-range crescendo, sustained low pitch, sustained middle pitch, sustained high pitch, a ten minute exercise). Their study showed statistically significant increases in both BP and IOP that were specific to the various playing conditions and varied by instrument.

Brass instrument players seem more likely to show increases in IOP for low, middle, and high frequency notes, with the higher frequencies eliciting greater pressure increases than the lower frequencies. In woodwind players, the differences are likely to be restricted to the higher frequency notes.

Oddly, when comparing high and low resistance instruments, it appears that the expected greater increase in IOP in high resistance instrument players does not necessarily lead to greater IOP elevation. The authors suggest that the average increases in IOP shown only represent moderate risk increases, but point out that in some individual subjects the magnitude of increase can be dangerously high. They consequently advocate for close monitoring of wind musicians, particularly if they have co-existing risk factors, as noted above.

Finally, we have the case of the gentleman who contacted me. Though it is inappropriate for me to share the details of his personal story, suffice it to say that this now retired individual has experienced significant visual impairment that relates closely to the intensity and dose of playing that he has done through the years. His doctor requested that he stop playing entirely, and he has complied.

The Bottom Line

What are we to make of this information, and how concerned do we need to be as horn players? I want to quickly and emphatically state that we must not jump to hasty conclusions based upon these studies. Though the studies had some clear implications, it must be emphasized that the number of studies conducted is low, and the generalizability of results to all wind instrument players is suspect. Studies examining low numbers of subjects and individual, isolated cases are not an adequate cause for alarm. One must not assume that playing the horn is going to cause glaucoma.

What I think we can surmise from this rather sparse number of studies is that playing the horn is a physically taxing activity, requiring exposure to abnormal physiologic stresses, including higher IOP. Whether the magnitude of IOP wind instrument playing can be causally linked to a greater incidence of glaucoma is not established by these studies. Much more research needs to be conducted before we can speak about the quantity and quality of playing that might contribute to risk.

However, theoretical models for how disorders develop generally start like this. Associations between variables are observed, and attempts are subsequently made to establish cause and effect between those variables. It strikes me that in the case of wind instrument playing and glaucoma, we are just getting started.

Knowing the risk factors for glaucoma development that include ethnicity, age, family history, possible drug use, and hypertension is vital. I suggest that those predisposed on the basis of these known risks take the time to consult with their ophthalmologist about their individual risks.

Further, it appears to be important that we take precautions by consistently having our eyes tested to keep tabs on IOP. It might even be prudent to request a special test of IOP be done by your ophthalmologist that involves measurements

done immediately after playing the instrument to see whether there are changes that would otherwise not be detected.

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Orchestral Notes: The Legacy of the Berv Brothers Part II: Reminiscences from Ken Berv and Louis Denaro

Compiled by Richard Chenoweth, Series Editor

Part I (May 2012) traced the career and influences of the prominent horn player and teacher Arthur Berv, as well as some of the musical contributions and related anecdotes about the other talented brothers in this musical family.

Part II, based on information from Ken Berv, the son of Jack Berv, and Louis Denaro, a student of Jack Berv, recounts more about the lives and careers of these gifted brothers.

An interview with Harry Berv from the July/August 1998 issue of Allegro, the newspaper of Local 802, American Federation of Musicians (New York) is appended.

The Berv Brothers l-r) Arthur, Harry, and Jack
(photo from Harry Berv's Archive – in the Allegro *article below)*

From Ken Berv

Early Days

Samuel Berv came from Borovik, outside Slonim, between Minsk and Pinsk in Belarus, to Warsaw, on his way west to escape being either recruited as a soldier or becoming a victim of a pogrom. He was a Talmudic scholar in a long line of the same dating back to Vilna in the 18th century, and he claimed to be a relative of the leader of Judaism, Vilna Gaon. When Samuel arrived in Warsaw in the early twentieth century, he met and courted Pearl Newmark, the daughter and sister of a successful family of electrical engineers. She was cultured and assimilated and loved opera. Apparently, although she did not play an instrument or study singing, she "knew all the operas," and could sing many of the parts by ear. Samuel was a dashing, handsome young man with goatee and mustache, and he convinced Pearl to marry him instead of her previous fiancé, celebrated author Sholem Asch.

Their first child, Henry, was born around 1904. He became a fine violinist, and in his teens was the first violinist of a quartet with his younger brother Jack, who at age 12 was already playing cello. They won a competition in Philadelphia in 1920, beating a string quartet from the Philadelphia Orchestra.

When the four brothers traveled to Europe in the 1930s to shop and procure Kruspe horns, Henry met and subsequently married a Parisian and lived there until the war, when he rented a farm in Darien CT and claimed to have played briefly in the NBC Symphony. He moved back to Paris after the war and became an eminent luthier. Among his patrons were cellists Leonard Rose, Jules Eskin, and Ralph Kirshbaum. When he retired, he moved to Lourdes as his wife had tubercular meningitis, and with a marked change in fortune, they lived in a convent. He had a friend who was an organist with whom he played violin recitals well into his 80s, traveling in the Pyrenees. He died in the early 1990s.

Arthur was born in Warsaw in about 1906, and Jack in 1908. The family moved soon after that to New Brunswick, New Jersey. Although their last name was originally "Borovokunkin" (i.e. "coming from Borovik"), when they came through Ellis Island the family history tale was that the immigration officer said the name was too long, and thus it became Berv. "Borovik" is a kind of mushroom that grows on the side of large trees, and was not an uncommon name for villages outside cities in Poland.

Harry, born in 1911 in New Brunswick, was subject to respiratory problems and their doctor advised the family to move to the Midwest for "clean air." Since Samuel had a distant relative in Chisholm Minnesota, a town located in the Mesabi Iron Range, they family moved there. Samuel opened a small variety store and also worked as a ritual slaughterer (shochet). Although he and Pearl were not musicians, their four young boys showed precocious musical talent, and the music school teacher in their public elementary school noted those gifts and started Henry on violin, Arthur on trumpet, Jack on cello, and Harry on piano.

When Jack was young, he was so attracted to the sounds from a peripatetic organ grinder that he followed him, becoming lost, but was taken to the local police station and then home. The owners of the Iron Range provided well for the town and the schools, so the brothers had access to good quality musical instruments in the school music program.

Recognizing this precocious talent of his sons, Samuel moved the family back to Philadelphia, which was considered the center for classical music at the time. Their children continued their education and were quite successful as musicians, even in their teens.

Early Careers

Arthur switched to horn at age 14 or 15 and studied with Anton Horner, principal hornist of the Philadelphia Orchestra. He was so quick a study that he soon became Horner's assistant in the Philadelphia Orchestra when he was about 16 years old. Since Horner was thinking about leaving the principal position, and the Philadelphia Orchestra Music Director Leopold Stokowski loved Arthur's sound and artistry, Arthur was sent to play in the Cleveland Orchestra under the leadership of Nicolai Sokoloff to gain experience before returning as co-principal in Philadelphia in 1922. He was later appointed principal horn in the Philadelphia Orchestra during the late 1920s where he remained until 1937. When Stokowski left for Hollywood and became involved in his work in the production of the Disney feature film Fantasia, Eugene Ormandy took over the Philadelphia Orchestra.

Arthur, who did not like Ormandy ("He was a phony") was offered a change in salary from $5,000 in Philadelphia to $20,000 a year to play in the newly-formed NBC Symphony, so he left to begin the second season of the NBC under Toscanini, having never attended music school.

At the same time, Jack was doing well on cello, and began to get jobs playing in orchestras for silent films. He played the Bruch's *Kol Nidre* at the intermission of the premier of the first film version of *Ten Commandments* in Philadelphia at age 12 and during the 1920s; he played chamber music, many different free-lance jobs, and silent film gigs.

Harry used to say he started horn in high school to avoid an English class, but it is uncertain what he did during the 1920s, although he continued studying piano and horn.

Jack and Harry attend Curtis

During the economic depression of the 1920s, Jack and Harry decided to emulate the success of their older brother on horn, so they auditioned for the Curtis Institute. Jack was also bothered by scoliosis when he played cello. Jack claimed he had some experience with brass instruments, as "there was always a trumpet or horn around the house growing up." However he also stated sincerely that he only studied horn seriously for six months before auditioning for the Curtis Institute and that, although he did well auditioning on horn, he could not play the B natural transposition horn part from the Brahms Second Symphony. While the committee wanted to reject him, William Kincaid, the renowned Principal Flute of the Philadelphia Orchestra stated, "This man plays so beautifully, if he could read this part he would not need to come to Curtis," so he was accepted. Both Jack and Harry attended Curtis from 1933 to 1935 while the eminent pianist Josef Hofmann was President of the school. Other renowned faculty at that time included Fritz Kreisler, while the student librarian was Samuel Barber.

The New York Years

When the brothers finished school, they occasionally played extra in the Philadelphia Orchestra horn section. However, they decided to move to New York City and took many auditions. Among these auditions was one for Eugene Ormandy, where they were ushered into a room without him, and asked to play excerpts. They heard a toilet flush, and then they heard Ormandy's voice saying, "That will be all, gentlemen."

Jack played in the Radio City Music Hall orchestra when it first opened, playing three shows a day and five shows on weekends. As a result, he lost 35 pounds, and quit after several months. After much frustration, at some point he and Arthur asked Arthur's friend Harry Glantz (at that time the principal trumpet in the New York Philharmonic Orchestra) what they should do, including asking him if they should they look for another career. He advised them to play for his teacher, Max Schlossberg, the acknowledged dean of brass players in the USA at that time. Schlossberg told them, "Keep playing – you boys will have a great future!"

They had auditioned for the newly forming NBC Symphony, but were told they were "too young and inexperienced," by Samuel Chotzinoff, who was in charge of auditions. The horn section of the Metropolitan Opera was used for the first season; however, Toscanini was dissatisfied with the Met horns. When Jack and Harry were hired to perform a few concerts with them on Wagner Tubas, the Maestro liked their playing and requested they join the orchestra. When Arthur became available, the three brothers became the mainstays of the section. Their first concert in October 1938 featured a performance of the Haydn "Horn Signal" Symphony, a performance that used to be available as an off-the-air recording on CD. They performed that piece on the nickel silver Kruspes they had purchased a few years before in Erfurt and received wonderful reviews.

Toscanini, whom they called "The Maestro," as did many who played for him, was infamous for his rage and terrible style of berating the musicians. When asked why he never yelled at the horns, he replied, "They are three brothers, they walk on together, they walk off together – I don't want to tangle with them."

They remained with the NBC Symphony with Arthur principal, Jack second, and Harry third until Toscanini retired in 1954, and continued to play for a few years in the reorganized orchestra without conductor that was known as Symphony of the Air.

The Conn 8D

With their success and celebrity in 1938, the brothers were asked by the Conn Corporation to develop a new horn and, as Arthur was very busy, Harry and Jack went to Elkhart, Indiana with a silver Kruspe, and helped advise the Conn Corporation in the development of the 8D. They were offered either a royalty on every Conn that was sold, or two new horns. Jack used to say, "When we saw those beautiful horns, we each took two. What a mistake!"

Free-lancing in New York

Although Arthur was offered the principal position with the Boston Symphony in 1954, he decided not to move and instead stayed in New York. He and Jack remained on the NBC staff and played in the original *Tonight Show* with Steve Allen and music director Skitch Henderson. The three brothers became studio musicians in NYC and played Broadway shows and high-profile recording engagements, including the sound track for the films done in the new technique "Cinerama" with music by composer Dmitri Tiomkin, and for the TV series *Victory at Sea*, with a soundtrack by Richard Rogers.

The original *Star Trek* TV theme also featured Arthur and Harry, and they can still be heard on every re-run of that series. During this time, Harry played some jobs and recordings with Frank Sinatra. Apparently the Bervs had many, if not most of the freelance horn gigs in the 1950s and 1960s, even into the early 1970s.They were usually hired as a threesome, and if a fourth was needed, it was often James Chambers, "who had the biggest sound I ever heard," said Jack – although not necessarily in a complimentary way. They were featured on the CBS network television program *Omnibus* in a horn demonstration, and also were in another *Omnibus* episode with Leonard Bernstein discussing Beethoven's Fifth Symphony that included a shot of Arthur standing on a huge score on the floor and playing the introductory motive.

Teaching Positions and Musical Influences

Arthur began teaching at Manhattan Music School, Harry at Juilliard, and Jack taught privately during the 1960s at Yale. Harry, from some time in the fifties into the late 1960s or early 1970s, commuted by train to the Montreal Conservatory where he was a Professor of Horn. At one time in the 1960s, Harry played the Strauss First Concerto with the Montreal Orchestra. [At this time, Harry was also commuting frequently to Nashville, where he played numerous recording sessions, including the jingle for Ajax Cleanser ("Stronger Than Dirt!" featuring a prominent horn theme. RC)]

Harry and Arthur regarded Jack as a supreme arbiter on musicianship, perhaps due to his cello background, and they often consulted him about phrasing and other musical issues. Harry came a few times to Jack's house before performing in Montreal to play the Strauss Concerto to consult with Jack and get his suggestions.

Jack founded a youth orchestra on Long Island near where he lived in Oceanside, an ensemble that was quite popular and successful. He also participated in summer music festivals as a coach and teacher in the US and Canada. Jack used to say that "hearing a C major scale" was all he really needed to assess an auditioner's ability, experience, and placement in a section. Arthur died in 1992, Jack in 1994, and Harry passed away at age 95 in 2006.

The Berv Legacy

What made these brothers very special, if not unique, was not just their dominance in the New York horn world, but a special combination of accuracy, technique, sound, (the "Berv" sound), musicality, and an ability to intuitively blend and help each other as needed. The sound was not "big" or "booming," words often used today to refer to the New York 8D tone. On the contrary, it was of a medium size but also complex with all the harmonics of the wide bore Conn and a flexibility of sound, which varied according to the key and the music.

Aside from the standard long tones, scales, and traditional etudes (Kopprasch, Kling, Gallay, Bellolli, Maxime Alphonse), they did not use the lip strenuous "weight-lifting" exercises so prevalent today. Whatever repertoire they were playing on a concert, they would find an etude or musical passage that would reinforce the relevant and required techniques. I wonder whether that may have been what contributed to the musicality of their performances. Even their practice sessions were expressive and musical, rather than concentrating on lip strength and technique.

Jack played with an "old-fashioned" moderate einsetzen embouchure, which, later in his life, he felt may have handicapped him in the upper register. This embouchure may have indeed have been useful in playing wide intervals and likely was responsible for his cello-like tone and expressivity. Both Arthur and Harry used the more common two-thirds upper lip, one third lower lip embouchure setting.

Harry Berv

Harry had the most amazingly smooth sound I have ever heard – it was like running your hands over the finest satin – and his feel for the music and expression was individual yet in the best taste.

While many performers now seem more concerned with getting the notes and the tempi correct, the Berv brothers always had the artistry and expressivity of the great string players, and the 8D allowed this flexibility.

I wonder whether growing up with Henry, a fine violinist, and Jack as a cellist, expanded the brothers' concept of brass playing. And perhaps that was one of the things Toscanini liked so much. In his letters, he writes (paraphrasing) in the spring of 1938, after a season with the Berv brothers (replacing the Met section), "I am so happy with the orchestra now, the horns are so much better." Many contemporary instruments, although a bit easier to articulate and play accurately, do not allow for that level of expression.

Jack's sound was larger than Arthur's and he expressed that it was for him in some ways easier to play with Albert Stagliano, who subbed for Arthur when he (Arthur) was in the Air Force Band in London, stationed there during the Blitz. Jack felt that Stagliano's sound was closer to his own in size. During WWII, Jack was also in the Air Force Band that was stationed at Bradley Field and later at Mitchell Field. A fellow band member was Martin Morris, who took lessons with Jack, and became second horn in the Cleveland Orchestra.

However, Arthur often spoke of how Jack was "the best second horn player" he ever worked with. For a player to have Jack's security, ability, and desire to listen and blend, as well as the desire to be supportive in the best sense, was of immense help to the principal player. Jack's ability to play interval studies and passages, in particular second horn duet parts with rapid intervals, was superhuman and thrilling. Jack, although a second horn player, had a wonderful high register when younger, and used to warm up at engagements starting

with a very soft high C, partially to show off. At auditions, he would take the horn out of the case, and begin his warm-up right away with the opening excerpt of Heldenleben, which was a specialty of his. A music lover came up to him in the 1950s at a Tonight Show performance and told him that Jack's performance of the Brahms Trio that he had heard while Jack was a student at Curtis was the most memorable musical experience of his life. However, perhaps because he started playing the horn so late, Jack felt he did not have the endurance to practice and then play rehearsals and concerts, so when he was an active performer he did not practice much.

Arthur and Harry were quite different from Jack, as Arthur used to get up at 5 a.m. daily to play long tones, warm up, and walk the two Labs. Harry practiced all the time. In fact, an anecdote from one of his students about learning transposition was that Harry could take out a Maxime Alphonse Etude, and read it through, transposing each line in a different key as he did so. A current New York player said that as a teen he was in Giardinelli's music store trying out Conn 8Ds, and an older man started trying them too, playing the first and third parts of the Horn Signal Symphony, beautifully and perfectly. The student was bowled over. He said it was his first acquaintance with the name Harry Berv.

All three brothers were greatly loved and admired by their students, and many former students have shared stories about how generous they were with students who could not afford private lessons.

Jack also spoke of the wonderful lightness of their teacher Anton Horner's playing, which was mostly on the F side of the horn, of how Jack surreptitiously tried Mozart's clavichord in Salzburg, and how that affected his concept of lightness in all Mozart, and especially the concertos. The ability to use varied articulation as part of musical expression, and the clarity of such even on the 8D, was a feature of their playing. Rainer De Intinis, former third hornist of the New York Philharmonic once told me that the "young players all regarded Arthur as 'The King.'" When I said, "Yeah, he could play the Carnival of Venice on the horn," De Intinis said, "No, that's not what they were referring to; any kid can play that stuff now – it was his use of articulation and artistry that they worshipped."

From Louis Denaro

I started lessons with Jack Berv in the fourth grade and studied with him through high school (with one year off as he toured to lecture on Toscanini). The Berv family was well known in Oceanside School #8: Jack had substituted for our regular music teacher who had gone on sabbatical the year before and his wife taught in a classroom across from my homeroom (I was always more afraid of Mrs. Berv than Jack because I knew that Jack might get upset if I didn't practice but I learned the hard way that you could really get yourself in trouble teasing those girls across the hall in his wife's class). The school gave me a half scholarship and it was decided that I would carpool with faculty to my first lesson in the Berv home at the edge of town. After that he would come out to our house and we would set up in a back room while my family ate dinner. I believe the cost to my parents was $5 for every other half hour lesson (I remember the amount because I once attempted to pay him with rolls of pennies, nickels, and dimes) before transitioning full time to one hour lessons at a studio on the side of Jack's home that was filled with antique tin toys, music, horns, photos, and memorabili00a.

Even though Jack's playing days were over (he still taught privately and conducted the Nassau County Youth Orchestra), it was always impressed on me that I was on a very good path studying with him because of his ties to Toscanini's horn section – this was no small deal to my Italian-born parents who had just purchased an NBC Beethoven Symphony No. 9 recording for my birthday gift (I immediately recognized the second movement as the music from NBC's *Huntley-Brinkley Report*).

Lessons and Development

Our first lessons were on rudiments – scales, long tones, and tunes; most material was played slowly with an emphasis on longer notes being held for their full values and also employment of a hammer-like tongue action for the shorter notes. When I started playing the double horn, I learned the B♭ fingerings by playing the C Major scale three times daily on the B♭ horn; once these were learned and absorbed, Jack taught me to play mostly on the F side in the middle and lower registers but to use the B♭ side on everything above second space a'' and between low f through c# below the treble staff (as well as the corresponding pedal notes an octave below).

As time went on, he suggested fingerings that could be easily swapped about to suit the occasion on either side of the horn. Berv played a lot of low horn and was a great believer in using the B♭ fingering for the low f beneath the staff throughout his playing career. By the time I was in middle school, my lessons included Pares scales, etudes, excerpts, and a solo piece.

Throughout our entire time together, Jack didn't stress things you might find via Caruso-type calisthenics or Breathing Gyms or even some of the development exercises in the Farkas book. In many ways his approach could be categorized as "If it ain't broke don't fix it." I found that methodology I acquired independently such as published breathing routines might get him really angry: "Stop that nonsense, ignore that crazy stuff they use to sell books and breathe in and out like a normal person." He preferred to disregard lip trills altogether, emphatically stating "My brother left the lip trills out of [whichever piece] and the next day the newspaper critic publicly stated he was glad he left them out because he didn't like them in there anyway!"

We never really worked on my embouchure – if he focused on the position of my lips at all he seemed more concerned with training me to breathe through my mouth by means of stretching the corners and snapping them tight. Real development was more about the fundamental aspects of playing: scales, long tones, etudes, and excerpts. I suppose he thought that enough technique would be attained by getting through all that Kopprasch, (and later Kling, Gallay, and Belloli) or via mastering the classic solos and excerpts (arpeggios via the Beethoven Sonata, lower octave intervals via the Schubert Octet). The advanced lessons were more about coaching and covering material with Jack listening for musicality and complementing mechanics that I handled correctly, while correcting things I was doing wrong.

Sometimes he would employ an "old school" tough love approach, telling me that I sounded like a trombone when I

played crassly, or reminding me that he was a pro who had better things to do with his time if he felt that I hadn't practiced enough. On the other hand, if I did things correctly, I was told that I was "Philharmonic material" or my performance was "superior" (I think he got that phrase from his military service).

Literature

Excerpts and intervallic transposition were usually the biggest components of lessons. It took us four years of weekly lessons to work through the Gumbert Southern Music Company excerpt books. Jack edited and changed the written material to rework tempi and phrasing, sometimes exaggerating tenutos and staccatos (even on occasion swapping one for the other) and overstating dynamic contrasts in order to make a phrase come to life (he completely rewrote the solo in Rossini's *Barber of Seville* in this way).

Jack always tried to provide perspective when drilling excerpts. I remember being told to memorize the small but memorable horn solo in the Flotow opera overture to *Marta* because its deceptive transposition might trip me up later in life (to his credit, 20 years later I was able to nail it first time out sans rehearsal but have since witnessed three conservatory-trained colleagues flub this very same passage in live performance). Of course the famous excerpts and passages such as von Weber's *Oberon* and the solo passages in Liszt's *Les Preludes* had to be memorized as a matter of course, but more work might be involved in memorizing the *William Tell* excerpts in their entirety. He would advise me to play them through the first time on the open F horn with second valve depressed to gain the concept of how it was originally performed and then play it again with standard fingerings.

Anything involving multiple horns (*Semiramide*, *Les Preludes*, the Wagner operas) involved learning all the parts with Jack possibly reworking phrasing where necessary or providing analogies to convey performance details. For example, he felt that the attacks in the breakout parts in the *Meistersinger* quartet should resemble "elves beating little hammers on tiny anvils!" Musical settings were often emphasized. I particularly remember him describing the anxiety involved with the interminable wait before the B Minor Mass solo horn entrance and recalling the sublime beauty of the string texture during the moment when the Berv horn section set up their entrance in the Prelude to *Lohengrin* (that may also have been just have been another cello story, since Jack started on cello and was still fond of the instrument).

I'm sure Jack valued his years of actually performing this repertoire for a living and saw coaching as a priority in which context was everything, whether it involved matters that were personal, musical, or practical (and sometimes spiritual).

Context also applied to learning the solo literature. Jack had visited Mozart's home/museum and played his keyboard (and gotten in trouble for doing so) and insisted that a light touch akin to this particular instrument was always required in playing the Mozart Concerti. In regards to the solo literature, we tackled music in this order: Mozart Concerti 1, 3, 2, 4, Mozart Horn Quintet, Beethoven Horn Quintet, Strauss 1, Beethoven Horn Sonata, Strauss 2, Gliere – and that was it! I may have queried him about the two Haydns and stuff on Dennis Brain records, but these he deemed to be relatively insignificant. Solo pieces that regularly get performed at conferences (such as Bozza's En Foret) were never even mentioned. I don't think this was due to an agenda toward a particular school or repertoire, Jack certainly admired Dennis Brain (who recorded in something Jack referred to as "the steel barn") and Barry Tuckwell and could speak at length of Valery Polekh's legacy (he mentioned his "sax-like vibrato and playing principal in several orchestras at once" as well as Gliere composing his Horn Concerto for Polekh who assisted with writing the cadenza), but the truth is that Jack was Horner schooled and Toscanini driven and so I suppose he didn't feel that repertoire that he or his brothers hadn't been asked to play (such as the Mahler Symphonies) was really very important.

Professional Stories

In lessons, Jack spent time reminiscing about the NBC Symphony, relating musical hijinks such as the time a pedal note wouldn't speak and Polisi took the note on his bassoon hoping that the Maestro would neither notice nor care (they got away with it). Later on I pressed him on the musical legacies of others, and Jack had only had positive things to say about people like Sol Goodman, Bill Bell, Nat Prager, Bill Vacchiano, and especially Harry Glantz and (surprisingly) Doc Severinsen. But mostly it was Toscanini stories – he described the infamous Szell rehearsal in vivid detail (taking pains to relate Toscanini pacing in the gallery and the eventual confrontation along with the exact words "You are ruining my orchestra") and the idea that Toscanini (first i short as in "ninny") didn't interfere with the horns too much and would barely glance in their direction and immediately look the other way after cueing them in rehearsals and performances.

Other stories concerned the greatness of conductor Guido Cantelli and how no one had the fortitude to tell the Maestro that his beloved pupil had been killed in a plane crash. Jack also thought highly of Stokowski, and that George Szell was an extreme taskmaster. Jack was happy to talk about other facets of his career such as playing in the service band during World War II ("We enlisted because we figured it would be better to blow our brains out in the band as opposed to having our brains blown out in the infantry," the agonies of blending with saxes ("horns and saxophones should never be allowed to play in unison ... they don't blend … the saxophone is a bastard instrument"), as well as experiences in the Band of America and the Tonight Show Orchestra, at the time comedian Steve Allen was hosting the program. In this regard I was turned into his messenger on two occasions: he made sure that I returned Paul Lavalle's big hello when he conducted a master class I attended in New York and also told me to inform Skitch Henderson when Skitch conducted our All County Festival that "the Steve Allen Show was the best job I ever had."

His enthusiasm tempered by realism, Jack maintained that one reason his career lasted as long as it did was because "no one wanted my job" since it meant losing out on lucrative commercial work and dealing with a stressful work environment. He frequently encouraged me become a doctor or obtain some other profession as his sons were doing or get an advanced teaching degree as his brothers had done.

The Conn 8D

Custom horns were not plentiful back then, and I suspect my collector's mentality is influenced by Jack, who early in my career lent me his single Alexander F (he stated that "Alexanders are world famous and can be great horns, although a lot of them are tight"), and a King Schmidt copy ("good horns, my brother sometimes played a Schmidt"). He often described the elusive Kruspe (pronounced "Krispy") of our dreams, telling me "Lou boy, if you can, one day you need to find yourself a really good Krispy!" and later "Maybe it's time to have your own custom mouthpiece built for you like this one that was built for me" (a Dell'Osa which in fact Dave Houser copied for Ken Berv and me 30 years later). More than once he placed his Elkhart Conn in my hands (the throat seemed enormous and somewhat elliptical) and told me this story: "Lou boy, this is called the Berv horn, after we went to the factory, my brothers had the first and third ever built, I got the second one, straight from the factory, boy, if we had a nickel for every one of these that were sold" (he nearly did except for the fact that the Bervs took a flat consulting fee instead, a big mistake). I don't think he foresaw that in my teens I'd confuse everyone I met going on about this "Berv Horn" until the day I realized it was more commonly referred to as the Conn 8D (everyone knew what that was!).

Harry Berv

It wasn't until years after I had studied with Jack that I met his brother Harry. The occasion was a lecture about Arturo Toscanini at Hofstra University. An administrator dragged me out of the Music Library with words to the effect: "There's this French Horn player outside, things weren't set up for him very well and he's a little upset, could you spend some time with him and see if you can calm him down until things get sorted out?" I found Harry appearing very much the gentleman in a pinstripe suit with carnation standing very erect and looking like an old school movie star (he reminded me of the actor William Holden). I told him I studied with his brother for many years and that I had just been listening to NBC Symphony recordings in our Music Library and of course his first question was "What did you think of our horn section?" He saw me choke a little (unfortunately, in the NBC *Don Juan* recording I had just been listening to someone had missed the upward slur on the second call), and that was the only thing that marred our pleasant walk around the campus.

At the lecture he talked about commercial work "alone in a studio, just a microphone and a music stand, they told me to play three notes and that turned into EAT-AL-PO!" and the fact that his current big claim to fame among his Juilliard students was that he played on the Star Trek TV show. Things heated up a little later when he played a recording of a Toscanini rehearsal. Toscanini was berating the orchestra and I understood enough Italian to giggle at one point or another which prompted Harry to pull the needle and launch into a speech that "We were men being treated like children by this tyrant" which I'm now sure is exactly the way he saw things so many years later considering the abuse he said he received at the hands of the Maestro.

Ken Berv is a graduate of Oceanside High School, Yale College, Harvard Medical School, and the University of Pennsylvania, where he did his internship in medicine, neurology, and psychiatry. He has been a Research Associate at the National Institutes of Health in Neuropsychopharmacology, held a Residency in Psychiatry at the Yale School of Medicine, and served on the Clinical Faculty at the Yale School of Medicine Department of Psychiatry from 1976-2006. He also has a solo practice of Psychiatry from 1976 to the present. As a musician, he studied with his father, Jack, played duets and trios with both his father and uncle Harry, and presented a solo recital at Yale. He has performed with, among others, the Yale Concert Band, the New Haven Symphony, Schubert Theater pre-Broadway shows, the Harvard-Radcliffe Orchestra, the Harvard Bach Society, Boston Medical Chamber Orchestra, and the Norwalk CT Symphony. He is the proud owner of pre-letter series 8D from Jack, his own H series (selected by Jack and Harry), and Arthur's brass Kruspe, vintage 1950's.

Louis Denaro is a freelance hornist who regularly performs on Long Island and in the New York Metropolitan area. His eclectic CV includes a 10-year period where he amplified his horn to play in underground bands on Manhattan's Lower East Side before moving towards more conventional jazz, symphonic, opera, chamber, and recital work. He is presently restoring his C.F. Schmidt collection as well as a vintage Geyer Single B♭ and an original Kruspe double horn design from 1902. Many of these horns are profiled at rjmartz.com/Horns.

Allegro Interview with Harry Berv
The Horn Section in Toscanini's NBC Symphony was a Family Affair

by Erwin L. Price

French horn player Harry Berv's more than 50-year career has included long stints as a symphony, studio, freelance and recording musician, and as a teacher. But he is probably best known as one of the Berv brothers, who made up three-fourths of the horn section at the NBC Symphony Orchestra under Arturo Toscanini.

The Berv family came from Poland, where Harry's three older brothers were born. After a brief stay in New Brunswick NJ, (where Harry was born) the family moved to a small town in Minnesota, population 1,500. The brothers began studying music with a local teacher: Arthur on the trumpet, Jack on the cello, Harry on the piano and Henry, the oldest, on the violin. But after five or six years their teacher told their parents that the boys had outgrown his capabilities. So the family moved to Philadelphia and Harry, then 12, was accepted at the Curtis Institute as a horn student. Jack and Arthur had already switched to the French horn.

After studying in Philadelphia with Anton Horner, Arthur and Jack joined the New York Symphony under Walter Damrosch. Then they came back to play in the Philadelphia Orchestra, Arthur as solo horn. At the age of 15 Harry, too, began playing in the Philadelphia Orchestra -- first as an extra, and then as a regular member. Leopold Stokowski was the conductor and Harry remembers him as "an amazing man and a great conductor. The orchestra had a wonderful, dark emotional sound. I can't remember any orchestra since then projecting that marvelous emotional quality."

In the middle 1930s David Sarnoff formed the NBC Symphony, with Arturo Toscanini as conductor. Samuel Chotzinoff,

Sarnoff's music consultant and head of NBC's music department, personally hand-picked all the musicians for this elite orchestra. In 1938, when the orchestra had been in existence for one year, Chotzinoff came to Philadelphia and signed the three Berv brothers for the French horn section. The NBC Symphony was a 52-week-a-year job, whereas the Philadelphia Orchestra was only 30 weeks each year, with a short summer concert season at the Robin Hood Dell.

The Bervs moved to New York and settled in to a two-room suite at the Park Central Hotel. They soon became friends with their next-door neighbor, Jackie Gleason, then a struggling young actor-comedian.

Harry vividly recalls his first encounter with Toscanini. The orchestra had been working for two and a half months with the rehearsal conductor, William Steinberg (who later became conductor in Buffalo and then with the Pittsburgh Symphony), preparing the repertoire. Finally, the first rehearsal with Toscanini took place. The maestro mounted the podium and, with no hello and no greeting, raised his baton. "We couldn't have gone past seven bars when he asked, 'What idiot rehearsed you?' Then he broke the baton and walked off the stage. I looked at Arthur and said, 'Let's go back to Philadelphia; at least it's peaceful there.'

"Every rehearsal after that was more difficult," Harry recalls. "Toscanini was not an easy man to work for. He was very, very demanding. But we all survived, because he didn't bother us much. He really liked us, and he liked the orchestra. But if you did something that was wrong, he was murder." The Berv brothers practiced together every day and went over the repertoire, so they were always ready for orchestra rehearsals. The fourth horn of the section was Arthur Cerino, who played throughout the Bervs' tenure. Among assistant first horn players who worked with the section were Forrest Standley, Arthur Holmes, Tony Miranda, and Billy Brown.

During Harry's 16 years at NBC he worked with 62 different conductors. A few stand out as really tops: Bruno Walter, Toscanini, Stokowski, and Pierre Monteux. "And of all the conductors that I've worked with, the nicest one was Bruno Walter. He was a great conductor and a gentleman."

A guest conductor he recalls with less warmth was George Szell. Harry described Szell's rehearsal of the Schubert Seventh Symphony (*now the Ninth)*, which opens up with horns. "When we started to play the opening, he stopped. 'Da capo, beginning!' We started over maybe four times. Finally I asked, 'Maestro, what do you want us to do?' He said, 'I used to be a horn player, and I know what I want!' So I said, 'Look, here's my horn. You sit down here and I'll go up there and conduct; and you show me what you want.' Toscanini, meantime, was observing from the balcony. "He came down and said, 'Szell, these are my men. You'll never come back here again.' And that was his finish. That's a true story."

While on the NBC staff Harry and his brothers played in a wide range of programs, including the Cities Service Hour conducted by Frank Black. The personnel manager was Leopold Spitalny, whose brother Phil led the so-called "all girl" orchestra. Later, Dr. Roy Shields came from Chicago to take charge of personnel. "His job was to see that the right musicians were in the right place at the right time. The staffs consisted of 60, 70, and sometimes more musicians playing all kinds of programs." Harry remained on the NBC staff after the symphony ended, playing on the Steve Allen Show with Skitch Henderson as music director. "Skitch was very partial to the symphony musicians and he used many of them in his orchestra."

He did a lot of recording work, especially at the Columbia Records studio in the converted church on East 30th Street near Third Avenue. "I made a number of albums with Andre Kostelanetz. One of the best series of recordings was made while I was at NBC, and that was the sound track for a television series called Victory at Sea. It had a marvelous score by Richard Rogers, and was arranged and conducted by Robert Russell Bennett."

Harry also had a busy freelance career, and he taught for many years. One of the more unusual arrangements developed when Wilfred Pelletier, director of the Montreal Conservatory, invited him to teach in Canada. It worked out because Harry had two days off every week. "I would take a Pullman Sleeper train overnight to Montreal, teach all day, catch the train back, and arrive in New York in time for a Tuesday rehearsal. After the first year Pelletier asked if I'd like to continue. I said yes and he said, 'There's another school opening up in Quebec City; could you go there and teach a half a day?' So I left, I taught a day in Montreal, half a day in Quebec, and took the train back to New York. That went on for 23 years." Harry also taught at New York University, then at the Juilliard, and at Columbia. "And many of my students from those days are still playing, in many symphony orchestras."

From the July/August 1998 Allegro*, journal of the NYC Musicians's Union (AFM Local 802). reprinted with permission.*

A review from a 1938 Musical America

It used to be the Three B's. Now I understand that it's the three Bervs. If you don't know what a Berv is you could never have an I.Q. worthy of mention, over NBC way. In the orchestra over which Toscanini now waves his magical (or is it necromantic? Or thaumanturgic?) wand, the Bervs represent one, or rather three, of the important changes since last year. They are connected with French horns and if you will listen closely when you tune in on the next broadcast of the NBC Symphony you certainly should be able to detect the berving that goes on in that section of the ensemble. Arthur I. Berv is the solo first horn. He held the same post with Philadelphia Orchestra before emigrating from the Schulykill. Harry Berv and Jack Berv are his brothers and fellow hornists. As a family it would appear the Bervs are noted for their "lip."

Nothing quite like the collective embouchure of their brotherly art has come out of the city Brotherly Love and Lip since the justly revered Benjamin Franklin stopped talking about musical glasses. Quite possibly they will put a new term into our musical dictionaries. The day may come when to play the French horn will be to Berv. It's a good word, at that. Come to think of it, I have been hearing French horns berving all my life. What the horns berving all my life? What the listeners to NBC broadcasts get is berving de luxe. One would think that it might be hard on the Philadelphians to lose all their berv. But nothing daunted nomenclature of music whereby it may also be designated as a berv. (Mephisto)

The Creative Hornist

Jeffrey Agrell, Series Editor

Discovery Learning: Using Questions to Find Answers

by Peggy Moran

The most common approach in all kinds of teaching is convergent thinking, where students learn one right answer from a teacher or a book and memorize. The less common approach is divergent thinking, where more than one "right answer" is possible (even many!), and students are required to explore, experiment, search, and discover on their own. Both types of thinking and learning should be part of the education of any student. We need convergent thinking to learn facts, but we also need divergent thinking to encourage creativity and personal initiative with students.

I often find that the most opportune time to insert creativity into my students' approach to the horn is when they ask me certain questions, especially questions they want a concrete answer to. Though it may be frustrating to them that I do not give them a specific answer, if I send them on their own search for an answer with some guidance, they can learn more in the process. I often work with them in the lesson on a tool that can start their search for an answer, and then encourage them to search for other ways to answer the question through the week.

"How does this go?"

Though I emphasize the importance of training their ears, I rarely play something for my students when they are struggling with a phrase, especially when they ask this question. I will ask them to sing or hum it, to develop the ability to hear it for themselves. Then I will ask them how else they might figure out how a tune goes, from playing it on a piano to talking to singers and other musicians to ask them how to develop the ability to hear something by looking at it on a page.

"How do I play in a certain range?"

When students struggle with a specific range, I encourage them to find a range that they are comfortable with, and the work slowly in the direction where they are not as comfortable. If we can turn it into a game, they start thinking about intervals and the right way to play, rather than their struggles with a particular range. Transposing a passage into a more comfortable range, changing the rhythms, filling in leaps, even inverting the melody encourages them to work on the issues without merely playing the notes on the page over and over again. It also loosens them up, as they fill their minds with other musical issues, such as transposing or improvising, and gets them to think more about the music than the particular range they are playing in.

"Where does this line go?"

Often students are hesitant about putting their musical stamp on a piece. We talk about general ways of adding line, such as leading to the downbeat or figuring out the peak of the phrase and leading to there, but oftentimes students will not commit themselves to a definitive musical interpretation. When they ask me where they should direct a line, I ask them to determine one possible peak to lead to, and to play that. Once they have played that convincingly, I ask them if there is another place where the phrase could lead – and then work them through that, as well. We work through multiple possibilities, no matter how silly! This frees them from the feeling that there is one "right" interpretation. I then encourage them to review their various recordings of the piece, to hear where others have phrased, and to write down what they think of those interpretations. And with this question, I always suggest they listen to recordings of singers, to hear how vocalists shape phrases.

"Was that right?"

This is another question that may point to a student's lack of confidence in his own ability. When my students ask me this question, I ask them to be specific about what they are asking about, and then critique themselves as if they were teaching a student. This both gives them confidence in their ability to know what went well and what needs to go better, as well as giving them confidence to critique their playing with compassion.

"How do I keep this from happening?"

I often hear this question when a student is working through a period of frustration – whether on a piece or a certain task, such as endurance or accuracy. They are so focused on what they do not want to do, they can't find a way out of the struggle. Thwarting that focus on what not to do can be done in numerous ways – for example, a student who has a shaky sound can play into that shakiness, or a student who is worried about endurance can focus on air and relaxing their embouchure rather than feeling like they have to strengthen it. Encouraging students to relax into what they are trying to avoid often gets them through this roadblock.

Students often expect their teachers to have a definitive answer to the questions they ask, but I will often bite my tongue when questions like those above are asked. Helping my students work through their reasons for these questions as well as to find their own path to their own answer initiates a creative process for them that would not happen with a quick answer from me.

Peggy Moran teaches horn and music theory at Central Oklahoma University and is on the staff of the Kendall Betts Horn Camp. She will complete her doctorate in horn at Indiana University this spring.

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Learning to Improvise Horn Excerpts

by Leslie Hart

Learning to improvise and learning orchestral horn excerpts are not often associated with each other. For most of us, improvisation is far from our minds as we studiously practice excerpts in preparation for auditions. Can learning to improvise improve how we perform and understand horn excerpts?

Great improvisers perform in the moment. They:

- improvise within the context (tonality, meter, style)
- interact with the music around them (surrounding parts, rhythm, harmony, musicians)
- predict both familiar and unfamiliar music
- know a substantial amount of repertoire

Learning horn excerpts through improvisation establishes context, interaction, prediction, and breadth of repertoire, allowing for authentic understanding of horn excerpts.

In my dissertation, *Improvisation in the Collegiate Horn Studio*,[1] I found that learning to improvise was not a novelty but an essential part of learning horn excerpts. Here I present an abstract of the research approach for the dissertation, thoughts on learning to improvise from study participants, and conclusions drawn from the study.

Abstract

Seven horn players from a music school in the Northeastern United States volunteered to participate in this eight-week study. Participants were undergraduate and graduate performance and music education majors with horn as their primary instrument.

Group instruction was modeled on Developing Musicianship through Improvisation (DMTI).[2] I video- and audio-recorded students singing and playing exercises based on DMTI:

1. the excerpt
2. Skill 1 – improvised rhythms based on the bass line
3. Skill 5 – improvised tonal patterns based on the harmonic progression
4. Skill 7 – improvised solo based on the harmonic progression

Instruction occurred on alternate weeks. Participants studied four orchestral excerpts:

- Beethoven Symphony No. 6 (3rd movement solo)
- Haydn Symphony No. 31 (2nd movement second-horn solo)
- Mahler Symphony No. 1 (3rd movement soli)
- Mozart Symphony No. 40 (3rd movement solo)

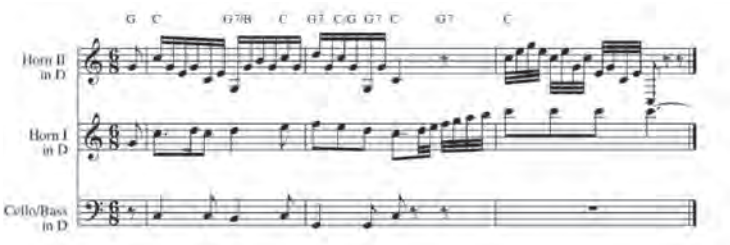

Figure 1 shows the excerpt for the second horn from the Haydn symphony along with the first horn part, the cello/bass part, and the harmonic progression

After listening to a performance of the excerpt, participants learned to sing the excerpt and to play it by ear. Then they sang and played the bass line of the harmonic progression, the orchestral parts accompanying the horn solo (not shown), and common-tendency tones (voice-leading). Finally, they improvised rhythm, tonal, and melodic patterns to the harmonic progression (Figure 2).

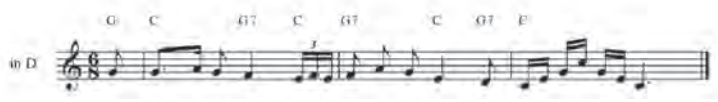

Figure 2. Improvisation example for the Haydn excerpt

While the study evaluated performances using rating scales for quantitative data, this article focuses on qualitative data, specifically participant reports.

Participant Thoughts

I conducted three interviews at different points during the study. Interview prompts included:

- Describe your prior improvisation experience.
- Describe your thoughts on learning to improvise.
- Describe the musicianship skills you have acquired as a result of these lessons.
- How have you incorporated improvisation into your practice routine?
- Describe your comfort level when improvising.

Students are identified here by pseudonyms: Ann, Ben, Cam, Dan, Eva, Fay, and Gus. The participants (three males and four females) included one freshman, two sophomores, one junior, two seniors, and one graduate student.

Shift in Perceptions

Over the course of the study, I observed a shift in perceptions. Initially, Eva reported that she felt uncomfortable without notation.

> I guess it's just that I have always been trained reading notation. … I played violin first when I was 7 or 6 and I started with notation and I didn't even do Suzuki. So it's kind of weird going past that. I always feel like I have to create something before I start, or at least the first couple of bars.

Dan felt freed by learning to improvise:

> It's really liberating. No, I'm serious. I'm really enjoying it. It forces you to look at what else is going on in the music, which is sometimes not at the forefront of your thoughts and at least for me, it's good. It's bringing me where I need to be as far as performing the excerpt.

Later in the study, students reported that learning to improvise was becoming natural and felt more comfortable. Cam reported a different understanding of her ability to improvise:

> I think even from the beginning, what I thought of learning to improvise I thought of jazz musicians, and

thought that they must be super good at their scales. Because I thought it was all about scales. And knowing your scales helps a lot, but then it could be harder to create a melodic line. Like yeah, I could probably sing it [a solo] but not know what notes it was but if I knew what notes it was I probably wouldn't be as creative… But I feel way more comfortable.

Providing Context

Typically, when learning an excerpt, students learn just their part. It is rare for students to learn, sing, and listen for other parts, or to improvise. Yet doing these skills provides context.

When asked to describe musicianship skills that they have acquired as a result of this study, students reported most frequently that context improved their understanding of excerpts. Ann said, "It makes me think more about the bass line, which I don't normally do because I don't play it." Agreeing that context was provided through the bass line, Cam said, "It's definitely really aural. Like being able to hear the bass line while you are playing the excerpt is kind of cool."

Dan, recognizing his improvement said, "I hear a lot more voice leading in my head when I'm playing. Not just hearing the other parts, I'm hearing the structure of what's actually happening, which is a pretty major improvement."

Gus reported that he enjoyed the practical application of learning excerpts. "Knowing what's going on in the rest of the orchestra is going to inform your performance." Gus expressed further practical application in his last interview.

> When we were first starting it felt like, we're doing improv, this is fun and cute. And that's sort of mean to say but at first I was like, okay whatever. But once I got into that audition situation and I had that extra bit of information, it really informed what I was doing and made it a lot easier. And you know, it's funny, when I was thinking about what the clarinet is doing [in Mahler 1] my tone was more even, everything was just more stable because I wasn't thinking about that [technique of playing low horn]. It got me out of my head a little bit...So that's directly impacted that…

Ben noted the practical application of improvisation in excerpt learning. "In the Franck now that we're doing [in orchestra], I'm starting to hear more what's going on right before I come in." He later remarked, "It definitely has application. I want to learn excerpts by ear rather than like this [with notation]."

> Dan felt that learning harmony provided context for him. The biggest thing for me is being aware of the harmony, being aware of how things function, and as far as musicianship skills, just the basic intonation, rhythm, and structure of music. That's the benefits I've experienced.

In her last interview, Ann commented on context by learning other parts: "I've never thought about the other parts. Now I can say, "'Oh, I'm playing with so-and-so here.' I never really learned other parts, so that's been really cool. It's interesting to hear a melody line that's different than mine to see that it's really not that different."

Learning and Understanding

Students reported that their comfort levels improvising and their understanding of the excerpts improved throughout the study. In his final interview, Dan reported a positive overall experience:

> The overall experience has been extremely helpful. I'm changing the way that I approach excerpts. Not only am I sitting down with a score and listening to the recordings, but when I'm doing that I'm also listening for what else is going on in the orchestra. That's the biggest thing I think. It's changed the way that I listen to what I'm studying, listening for other things that are going on and maybe some of the same tendencies, like the melodic patterns or harmonic patterns or rhythmic patterns that are going on in different parts and the way they're passed around and things like that.… I think this approach encourages healthy playing, in that what you're doing has to come naturally to the way you're playing it.…You're not thinking of those typical aspects of playing. You're more just playing and letting it tune itself and do all the natural things that it does.

Ben reflected on the benefits of learning to improvise as well as problems with traditional excerpt learning. "I never really thought of improvising as being important, but now I think it's pretty much essential because you have to hear everything that's going on." When I agreed and mentioned the importance of interaction he said, "I think that's a lot of the problem with how we learn excerpts. We don't think about it in context, we just think about how we hear it."

Cam reflected on learning to improvise as a college musician.

> I feel like it would have been cool to start something like this a long time ago. I think it's hard once you're really really into notation, like especially at the college level to detach yourself from that a little bit and just play as if you're whistling a song. So that's something I wish I would have done a long time ago.… And I also liked learning that improvising is something you can practice and that's it's not that some people can do it and others can't because I think a lot of people think that, especially classical musicians, but it's definitely something you can learn.

Conclusion

Interviews with students revealed that improvisation instruction provided context for learning horn excerpts. Initially, students were afraid, hesitant, and unsure of the benefits from learning to improvise.

Students reported in final interviews that improvisation was helpful and even essential to excerpt learning. Students transferred improvisation and musicianship skills learned in this study to playing in orchestras, taking auditions, practicing, playing piano, theory and aural skill classes, composing. They reported that they listened and performed music with more understanding.

Based on this study, improvising in horn excerpts is meaningful, purposeful, and likely improves musical understanding.

Notes

[1]Leslie J.B. Hart, *Improvisation in the Collegiate Horn Studio* (DMA dissertation, University of Rochester, 2011)

[2]Christopher D. Azzara and Richard F. Grunow, *Developing Musicianship Through Improvisation*, Book I, II, III/CDs (Chicago: GIA publications, 2006, 2010)

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Frank Donaruma: Quintessential New York Freelancer

by Shelagh Abate

One of the many things that makes New York an amazing city is the depth of musicians who live there and make their living as freelancers. Everywhere you go it seems you are meeting new players – perhaps a newbie, newly hatched from conservatory somewhere nearby, or even a well-seasoned veteran whose gig path took some years to coincide with yours. Some players however, everyone knows, whether or not they've had the good fortune to perform with them. These players are pillars – living legends, even – long-standing members of the New York community of horn players who have upheld an enduring tradition of excellence, beautiful playing, and personal integrity. Without question, one of these players is Frank Donaruma. Everyone in New York knows who Frank is. And counts themselves as lucky when able to share the stage with him.

Frank Donaruma

Francisco Donaruma was born in Utica, New York in 1941 into a vast community of Italian-Americans that brought many of their traditions here from Italy. Ironically, it would seem that some of his earliest playing experiences would train him in the long run to be able to handle some of the toughest freelance jobs in New York, and to handle them with elegance and style.

After picking up the horn at age nine (because no more trumpets were available to go around!), Frank began studying in earnest. His early teachers were good ones; Claude Hubley was a busy performer himself, a former member of the Sousa Band as well as the Cincinnati Symphony. It was while growing up and studying with Hubley that Frank became a member of the Banda Rosa of Utica. Religious feast days would entail more than 12 hours of playing; they would begin with a mass, followed by a five-hour procession around the town, a quick dinner break, then cap off the day with a performance of opera transcriptions written specifically for the band by its director. Little did Frank know at the time that he was setting himself up to handle 12-service weeks with the American Ballet Theater a few years later!

Frank's first job in 1962 was playing second horn with the National Ballet of Canada, followed by Orquesta Sinfonica de Puerto Rico, the Bolshoi Ballet, and Royal Ballet. Throughout his career, Frank has continued to perform as a soloist, chamber musician, and recording artist. He has been principal horn of the Kansas City Symphony, New Jersey Symphony, Queens Symphony, associate principal of the Baltimore Symphony, and has performed with the Indianapolis Symphony. He has also been a member the Metropolitan Opera Orchestra, the New York Pops Orchestra, the Brooklyn Philharmonic, and the St. Paul Chamber Orchestra.

Frank presently continues as principal horn with both the Queens Symphony and the American Ballet Theatre, with which he has been associated since 1965. Among Frank's numerous live television appearances are several with American Ballet Theatre, the New York City Ballet, the New York Philharmonic with Leonard Bernstein and Zubin Mehta, the New Jersey Symphony, and other TV staples such as *Rosie O'Donnell* and *David Letterman*. During his tenure with the Metropolitan Opera, he performed several live radio broadcasts for Texaco.

Frank's recording credits are also extensive: from the Baltimore Symphony and the Metropolitan Opera to the Charles Mingus Big Band, Peter Nero, Lee Konitz, and the New York Neophonic Orchestra. He has been a part of many film soundtracks, including *Reds*, *Garbo Talks*, *Billy Bathgate*, *Cape Fear*, and *The Swamp Thing*. Frank has opened nine Broadway show productions.

What many people may not know about Frank, however, is that he is multi-skilled and accomplished in areas outside of music. Over many years, while serving as a member of numerous orchestra committees, Frank learned the value of skilled conflict resolution. He learned to value it so highly that he actively pursued it. Frank received his formal mediation training through the American Bar Association, the Civil Court of Bergen County, New Jersey, as well as other accredited institutions. He studied Economics and Business at New York University, and collaborated with economist Robert Lindsey on a particularly rewarding project, an economic survey of freelance musicians. He is trained to resolve civic, family, and appropriately, contract and labor disputes. This training has become invaluable to Frank, especially when applied to areas outside of music. He feels that his ability to resolve conflicts professionally has greatly enriched his life.

In order to explain another area of Frank's expertise, I should provide context. When presented with the opportunity to spend a day with Frank in order to interview him for this article, I was thrilled and honored, for multiple reasons. Most of them were noble reasons, but one was selfish. When we spoke on the phone, and made a plan to get together, he immediately said: "Come on over, we'll have lunch." Yesssss! I thought. Jackpot. I knew I had scored, because as we horn players in New York know,

Donaruma the chef

he can *cook*. I mean, seriously cook. Frank knows food. He has been as skilled in the kitchen for most of his life as he has been on the stage, in the pit, and while resolving conflicts.

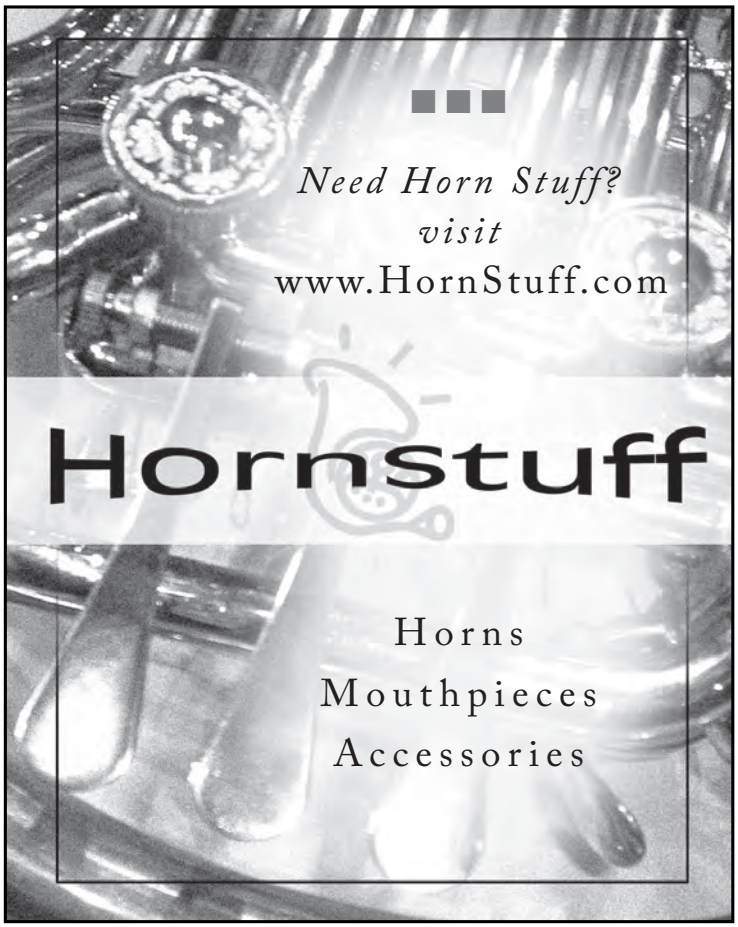
Frank credits his culinary prowess to his grandmother, and has spent a tremendous amount of his time and energy perfecting the craft. His family had a restaurant, the Hotel Ohio outside of Utica that he was a part of growing up, and so his familiarity with good cooking runs deep. He and his wife, Atsuko Sato (bassoonist and original member of *The Phantom of the Opera* Broadway Orchestra), have catered formal events on many occasions. On the day we were together, Frank simultaneously prepared an amazing meal and told me about his life with complete ease and elegance. His generosity as a person shone as he hosted me and prepared a meal for us to share. It was truly a window into who he is. I felt so fortunate, and *wow*, did I eat well that day! We enjoyed a bona fide feast of homemade antipasto, pasta, seafood, dessert, and washed it all down with his homemade wine. Divine.

His horn playing and conduct on a gig are much the same: effortless, elegant, and collegial. I asked him about his process: *how* has he managed over the years to play continuous 12-service weeks as principal with the American Ballet Theater with no assistant and continue to sound beautiful? He claims that the secret to endurance is a good warm-up. A good warm-up is thorough and complete enough to rid your chops of any acid buildup that occurs as a result of extensive playing. He warms up for a solid 45 minutes before a long day. Frank also insists that a balance needs to be achieved that allows for rest. *Not* playing can be just as beneficial as playing, so when a player has the opportunity to stop and allow for healing, much good can come from this.

Over the years, Frank has continued to be motivated by the pursuit of beauty. Realizing the potential to sound beautiful is a worthy cause indeed. Happily, he feels that some of his best playing has happened recently, and has been long inspired by great vocalists – most notably Beniamino Gigli. This was something that I had not known about Frank, but once I learned this fact, it made perfect sense. His lyrical style and ability to spin his sound through a phrase is reminiscent of Gigli's gift. If you heard how he plays his favorite ballets, Prokofieff's *Romeo and Juliet* and *Cinderella*, you would know what I mean.

Frank Donaruma is one of the most respected players of any instrument in the city of New York. He is loved by his fellow horn players. Frank describes himself as a "blue collar player" which makes me chuckle – I think I understand what he means by this: he comes by his abilities honestly, has worked hard all of his life to play beautifully, and is in no way pretentious. In my opinion, however, "blue collar" implies a roughness and describes someone or something that is unrefined. This could not be further from the truth of how we perceive Frank. Something that makes him truly special is his ability to simultaneously embody the wisdom of his past and regard his present and future with enthusiasm and openness. Isn't that what music is all about? It should be.

Shelagh Abate is a freelance horn player who lives and works in New York City.



The Stadtpfeifer: Gottfried Reiche and Bach's Leipzig Horn Parts

by William Eisenberg

Johann Sebastian Bach arrived in Leipzig on May 29, 1723. His tenure as cantor at the St. Thomas School would prove to be one of the most productive periods of his career. Varied and often quite challenging, the brass parts in Bach's Leipzig cantatas represent a significant portion of Bach's brass literature. The first step in tackling these parts consists of determining which parts were in fact written for horn.

Though Bach was notably precise about his instrumentation, he labeled his horn parts in a wide variety of ways. Surprisingly, Bach never calls for the German *Waldhorn*. During his time in Leipzig, the Italian *corno* was the most common, though *cornu*, *corne du chasse*, and *corno da caccia* all occur. However, one particular term stands out. Parts in Bach's hand are for a *corno da tirars*i, meaning "slide horn." What exactly was this *corno da tirarsi*?

Corno da tirarsi

There are only three parts call for *corno da tirarsi*: cantatas BWV 46, 162, and 67. They represent the only references to a *corno da tirarsi*, not just in Bach's hand, but anywhere. An examination of these parts immediately shows that they were not written for a natural horn. The *clarino* style of brass-playing popular in Bach's day allowed for the natural harmonic series, and some minor chromatic alterations in the upper partials, but nothing more. These parts were clearly intended for a special instrument; they are chromatic in ways that were not possible before the advent of hand-stopping. Bach also has this instrument doubling soprano in a chorale, which again did not happen with the natural horn.

Delving further into Bach's Leipzig parts only deepens the mystery. It turns out that a significant portion of the parts feature this type of chromatic writing, 30 cantatas in all.[1] But they call variously for *tromba*, *clarino*, *corno*, *corno da tirarsi*, and *tromba da tirarsi*.[2] What is to be made of all these unusual parts and their manifold terminology? The answer to why these distinct brass parts appear during Bach's tenure in Leipzig takes us back to his childhood.

J. S. Bach's father, Johann Ambrosius Bach, was director of the Stadtpfeifers in Eisenach, where Bach spent the first ten years of his life. Bach's uncles were Stadtpfeifers as well.[3] The Stadtpfeifer, or town piper (wind player), was responsible for daily "tower music," primarily wind music, including chorales. The piper would have been especially familiar with trumpets, shawms (noisy oboe predecessors), and other "outdoor" instruments. However, the best town pipers had quite a well-rounded body of musical knowledge, and Ambrosius Bach was quite skilled with both string and wind instruments. Bach would have known immediately to seek out the skills of the town piper in Leipzig.

It is difficult to say precisely when Bach first encountered brass playing in Leipzig. He journeyed there in 1717 to examine the organ at St. Paul's Church, and the city surely made an impression on him. Bach's title at the time of the Leipzig visit was Capellmeister to the Prince of Anhalt-Cöthen, and he would leave Cöthen six years later for Leipzig. If Bach heard the Stadtpfeifers play (nearly a certainty), it is likely he heard a brass voice playing chromatic obbligati and doubling chorale voices. Perhaps when he journeyed to Leipzig again in 1723, he was already thinking about the music he had heard.

In any event, Bach must have quickly realized the possibility available to him in Leipzig. Indeed, he was eager to take advantage, because his first cantata from Leipzig, BWV 75 "Die Elenden sollen essen," features an obbligato chorale melody for a brass instrument that Bach labels *tromba*. This marking gives the first glimmers of hope at comprehension of Bach's labeling system. Bach transposed the chorale melody so it could be played on a natural instrument (trumpet in G), but there is no evidence for Bach ever employing a trumpet in G. It is more likely that this is just a sign Bach had yet to learn exactly how the Stadtpfeifers could play these parts.[4] The tromba marking made sure the parts went to the right player, who then determined the proper instrument to use.

This first chorale line arrives in a Sinfonia that starts the second part of Bach's "Die Elenden sollen essen." Judging by how the part is written and labeled, Bach must have assumed the trumpeter could only play the chorale in the key of the instrument. But the Stadtpfeifer had the ability to double chorale lines in any key, with any amount of chromaticism. Might he have joined in earlier, at the end of the first part, where the chorale he would later play is sung in a different key? Any brass player can say with confidence that the temptation would have existed. In any event, Bach's cantata for the next week, BWV 76 "Die Himmel erzählen die Ehre Gottes" features 'tromba' doubling the soprano line of the chorale; a line no natural brass instrument could have played. This custom would continue for many of his Leipzig brass parts.

Gottfried Reiche

Bach had still yet to use the term *corno da tirarsi*. But it is clear he had quickly become more familiar with the brass-playing he had available to him. Chief among those players, and a man Bach worked closely with was Gottfried Reiche, Senior Stadtpfeifer of Leipzig. A notable portrait by E.G. Haussman features him holding a coiled trumpet and an *abblasen*, or fanfare, that Reiche likely wrote himself. It is virtuosic and there is no doubt that Reiche wanted his portrait to show off the extremes of his capabilities. Reiche's singular virtuosity is key to the mystery of the *corno da tirarsi*.

What instruments would Gottfried Reiche have possessed? Since the church in Leipzig appears not to have owned any brass instruments before 1760,[5] the Stadtpfeifers would have owned their own instruments. Johann Heinrich Eichentopf, famous instrument maker, provides the only extant brass instrument from Bach's Leipzig years. They are four natural horns: three in F and one in G. Reiche would have owned several

Portrait of Gottfried Reiche by E.G. Haussman (in the Leipziger Rathaus)

natural horns, as well as natural trumpets in D (with the ability to crook down to C).

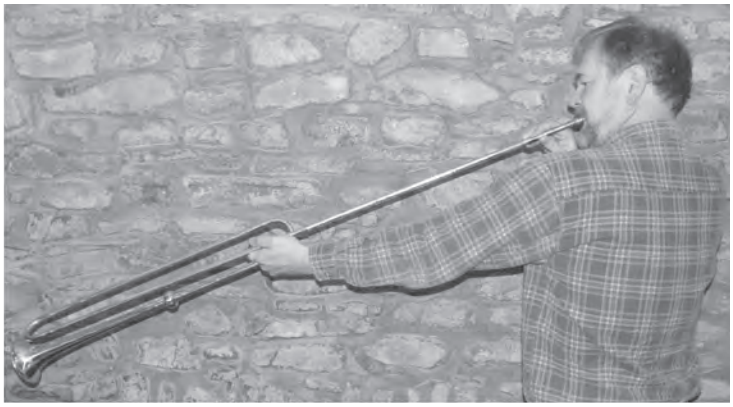
But when Bach approached Reiche about his playing, Reiche must have shown Bach something incredible. The conclusion seems almost inescapable: The *corno da tirarsi* was a unique instrument owned and played solely by Gottfried Reiche. A compelling piece of evidence for this idea is that after Reiche's death Bach had to rewrite many of the solo parts he had written for *corno da tirarsi*.[6]

The naming of these "tirarsi" parts eventually settles into a pattern. After the initial labels of *tromba* and *clarino*,[7] these parts are always labeled corno (or some minor variant). It would have been obvious to Reiche or another performer that these parts were not intended for a natural horn; adding *da tirarsi* would have been unnecessary. The parts that do get the label corno da tirarsi (BWV 46, 162, and 67) are different because, unlike most other tirarsi parts, they are not written in sounding pitch. While most parts would have been transposed at sight, in some particularly fast and florid parts here Bach chooses to transpose the parts. These parts then require the da tirarsi addition to clarify that they weren't meant for natural instruments. The parts for *tromba da tirarsi* have their own unique characteristics and were likely intended for a slide trumpet that was different from *the corno da tirarsi*,[7] but that goes beyond the bounds of this discussion.

Olivier Picon, in his 2010 thesis *The Corno da Tirarsi*, to which this article is deeply indebted, has made an attempt at a reconstruction of what the *corno da tirarsi* may have looked like. From a study of all the parts, Picon concludes that the corno da tirarsi was a unique instrument, separate from any tromba da tirarsi, and pitched in B♭/A, with a double slide. The reconstruction, made by Gerd Friedel and Rainer Egger in Basel, Switzerland, is quite beautiful.

Summary of Corno da Tirarsi

A word should be said about the parts for *tromba da tirarsi*. Though also chromatic, this instrument was more common and had a different method of action. It was built like a natural trumpet, but with a telescoping leadpipe that allowed the whole instrument to slide freely, allowing for chromatic alterations. These trumpets were not unique to Leipzig, but are attested to in sources as early as the 15th century.[8] In fact, it was commonly suggested previously that the *corno da tirarsi* was simply a *tromba da tirarsi* with a different mouthpiece.[9] However, the double-slide mechanism would have allowed quicker handling of the intricate chromatic parts for the *corno da tirarsi*, which according to Picon tend to be more technically challenging than the tromba da tirarsi parts.



A tromba da tirarsi *in action. Photograph and instrument by Matthew Parker.*

The issue of the *corno da tirarsi* is complex enough that some summary may be useful here. In Bach's time, the dominant style of brass writing was known as the *clarino* style. This style placed natural brass instruments in their descant range, often with elaborate sixteenth-note runs, but almost entirely within the natural harmonic series. A series of parts, variously labeled, show up after Bach begins his work in Leipzig. These parts exhibit what Olivier Picon calls the *tirarsi* style: melodic, typically chromatic lines, which often double the soprano in a chorale or play the role of *cantus firmus*. These parts no longer appear (and earlier parts are rewritten) after the death of the most likely performer, Gottfried Reiche, Senior Stadtpfeifer in Leipzig. The most likely explanation is that all these parts were intended for a new instrument owned by Reiche. The *corno da tirarsi* was a horn, probably pitched in B♭, equipted with a double (cylindrical) slide allowing for chromatic alterations. The instrument was most likely a unique creation, lost or unplayable by others after Reiche's death.

Corno da Tirarsi from The Corno da Tirarsi *by Olivier Picon*

Corno versus Tromba

This close examination of Gottfried Reiche and the Stadtpfeifers of Leipzig yields other interesting results as well. Two pieces from this time period, BWV 16 and 65, are unique in that they call for corno in C. An analysis of these pieces shows that most likely the parts were intended for a horn in C alto.[10] For example, in BWV 65 playing in the upper octave places the horns between the *oboe da caccia* and flute, rather than doubling

oboes. We know that the Stadtpfeifers definitely had natural horns in G (crookable down to F) and natural trumpets in D (crookable down to C), but there is no evidence for their possession of horns in C alto. If Bach had horns in C alto available to him, it seems unlikely that he would have only written for them on two occasions. Occam's Razor in this case suggests that these parts were simply played on natural trumpets. Whether Bach intended for them to be performed on horn or was simply being vague in his labeling is beside the point. oboes. We know that the Stadtpfeifers definitely would have had natural horns in G (crookable down to F) and a natural trumpets in D (crookable down to C), but we have no evidence for their possession of horns in C alto. If Bach had horns in C alto available to him, it seems unlikely that he would have only written for them on two occasions. Occam's Razor, in this case, suggests that these parts were played on natural trumpets. Whether Bach intended for them to be performed on horn, or was being vague in his labeling, is beside the point.

The looseness of the terms *corno* and *tromba* gives rise to another controversy – the debate over Bach's Brandenburg Concerto No. 2. Though it was written before Bach went to Leipzig, it has been claimed that Reiche performed the concerto, perhaps with the Collegium Musicum.[11] The part is clearly written for a natural brass instrument in *clarino* style, pitched in F, and is labeled *tromba*. It is traditionally played by a piccolo trumpet, sounding a fourth higher than the written pitch. Significant debate exists over whether this part was intended to be played on horn, sounding instead a fifth *lower* than the written pitch. Unsurprisingly, most arguments for the Brandenburg being played on horn have originated from horn players, while most defenses of performance on piccolo trumpet come from trumpet players.

The evidence to help solve this quandary is rather scant. From a theoretical standpoint, the issue can be argued either way – putting the part into the upper octave places it in the same range as the recorder and the oboe, placing it on equal footing. But it can be argued that playing the part in the lower octave prevents it from dominating the texture. Adding to the problem is the extreme difficulty of the part, which would only have been greater on an antiquated natural trumpet. The label tromba is unhelpful. As we have seen already, *tromba* and *corno* could be maddeningly vague terms in that era. Perhaps Bach heard the concerto played both ways – in the upper octave on an F trumpet by Johann Ludwig Schreiber, the court trumpeter in Cöthen, and in the lower octave on a natural horn by Gottfried Reiche. From a thorough examination of the evidence, it seems anyone who purports to have a definitive answer to this issue may be overstating their claim.

Conclusion

Bach's time in Leipzig provided some of the most incredible brass parts of his prolific career. But research into brass parts from Bach's day is a particularly thorny journey. The instruments and records needed to draw solid conclusions no longer exist. It is not surprising then that much of the writing on this topic is speculative. However, good scholarship is available on the issue – in particular, Olivier Picon's *The Corno da Tirarsi*. A wave of interest in the issue has grown in the last ten years, which is heartening. But significant work remains to be done. Without doubt, new information from primary sources is yet to be properly researched. For any horn player or scholar looking to contribute to the knowledge of Bach, it is a topic which is ripe for new research.

William Eisenberg is from Minnetonka MN. He received his Bachelor of Music from Oberlin Conservatory where he studied with Roland Pandolfi. He currently studies with William Purvis at Yale. *Special thanks to Professor Robin Leaver for his help in preparing this article.*

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Notes

[1] Besides the parts calling explicitly for corno da tirarsi , the complete list: BWV 3, 8, 16, 26, 27, 60, 62, 67, 68, 73, 78, 89, 95, 96, 99, 105, 107, 109, 114, 115, 116, 124, 125, 136, 140, 162, 178

[2] As well as variants like *cornetto* and *corne du chasse*.

[3] See Christoph Wolff, *Johann Sebastian Bach: The Learned Musician*. 2000, p. 262.

[4] Although this part would have been playable on a natural instrument – that is, if there was a trumpet in G available. Again, a sign that Bach wasn't quite clear about what he had available to him.

[5] See Olivier Picon *The Corno da Tirarsi*. 2012, pg. 17.

[6] ibid., pg. 9

[7] A particular vexing terminology, as clarino designates not an instrument but a style of play.

[8] See Anthony Baines, *Brass Instruments: Their History and Development*, pg. 94-98

[9] See Don Michael Randel, *The Harvard Dictionary of Music*, p. 215

[10] Comparing recordings does the same – as the version with horns in the upper octave recorded by Paul McCreesh and the Gabrieli Consort is quite compelling.

[11] See Don Smithers. *Bach, Reiche and the Leipzig Collegia Musica*. 1990, pg. 30

Antonio Tosoroni's Metodo per il corno a tre pistoni: Valve Horn Technique in Nineteenth-Century Italy

by Eric Brummitt

The valve horn was developed in the first quarter of the nineteenth century. Due to a strong tradition of hand horn playing, biases toward the sound of the natural horn, and the developing (and sometimes awkward) technology of the valve, many horn players and conductors were reluctant to use and/or accept the valve horn. Some were ardently opposed to it, but others took up the instrument with enthusiasm.

The first comprehensive method for the valve horn was published by Joseph Meifred in Paris in 1840. In his method, Meifred outlines a technique for a horn with two valves that treats the instrument essentially like a natural horn that has the ability to change keys.[1] Meifred promotes a technique for the valve horn that combines the use of the valves to obtain some chromatic pitches, while retaining the use of the hand in the bell to obtain other chromatic pitches. Similar methods were also published in Paris around the same time, by Georges Kastner (1840) and Charles Gounod (1845).

In Italy, an entirely different kind of method for valve horn was published by Antonio Tosoroni in Florence (1846). Antonio Tosoroni was a student of Giuseppe Belloli, brother of the famed solo horn of *La Scala* and professor at the Milan Conservatory, Luigi Belloli.[2] He served as first horn in the orchestras of the Grand Duke of Tuscany, Leopold II. But beyond these simple facts, little is known about the biography of Antonio Tosoroni.[3] Thankfully, a few contemporary accounts provide evidence regarding the quality of his horn playing.

Eyewitness testimony confirming the high caliber of Tosoroni's horn playing comes from the Danish diplomat and amateur horn player Rudolph Bay. He heard Tosoroni play on two separate occasions. After hearing Tosoroni play the natural horn in 1822, Bay wrote "Never have I heard such virtuosity as his. His masterly treatment of this instrument was like a flute." Bay heard Tosoroni play another time, in 1842, but after that experience his reaction was not as kind: "It was no longer those soft melting sounds from the past in Livorno. His horn, by God, had become a valve horn, and his mouthpiece, formerly the size of a thimble, through which he squeezed the highest notes like a nightingale, had now turned into a clumsy kettle, growling bass notes like a bear." Despite his criticism, Bay must have been impressed at least a little bit. He made a point of recording that Tosoroni played a transcription of a violin concerto![4]

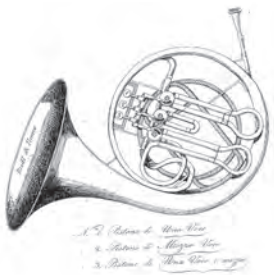
Rudolph Bay's testimony is supplemented by records from Florentine newspapers and concert libretti. For example, the *Gazzetta di Firenze and the Giornale di Commercio* independently report on concerts at the *Teatro della Pergola* and the *Teatro Goldoni* in which Tosoroni was featured as a soloist and chamber musician.[5] In numerous libretti, records show that Tosoroni served as the first horn in performances of operas by various composers, including Rossini, Meyerbeer, Weber, and numerous Italian composers.[6]

Tosoroni started playing a valve horn at least as early as January of 1830. That is when a valve horn made by Antoine Halary of Paris arrived at the Duke's court in Florence. The Halary horn was subsequently copied by Valente Michelini, an instrument maker based in Pistoia (about 18 miles northwest of Florence), so that Tosoroni's second horn would have a comparable instrument to play.[7]

Along with the Halary horn, copies of exercises composed by Louis François Dauprat and Joseph Meifred were delivered to Florence.[8] It follows that Antonio Tosoroni would have been at least somewhat familiar with Meifred's approach to the valve horn as early as 1830. However, within the next year Tosoroni must have acquired a Viennese valve horn, because in 1831 two separate Florentine newspapers report that he played just such an instrument publicly for the first time.[9] Tosoroni's familiarity with the Viennese valve horn is significant, because in his method for the valve horn, Tosoroni promotes an instrument made by the Riedl firm of Vienna.

Antonio Tosoroni's *Metodo per il corno a tre pistoni*, or *Method for the Horn with Three Valves* is an extensive work, about ninety-six pages in length.[10] The most important features of Tosoroni's Metodo are his emphasis on the F horn, his insistence that horn players can execute the full range of the instrument, and his promotion of the valve horn for use in the orchestra by composers.[11] In his method, Tosoroni provides no exercises for the natural horn and no discussion of hand-stopping technique. Instead, he details an approach to playing the valve horn that encourages players to navigate a four octave range, master the full range of chromatic pitches using only the valves. He even goes so far as to say that anything that can be played on the natural horn can be played on the valve horn, demonstrating a means of transposition so that performers may execute a horn part in any key on the valve horn in F. The description of the method that follows is not intended to be a comprehensive overview of its contents, but rather an introduction to important features of the book.

Tosoroni's *Metodo* begins with a brief section titled "Preliminary Observations." In this section, the following picture appears.[12]

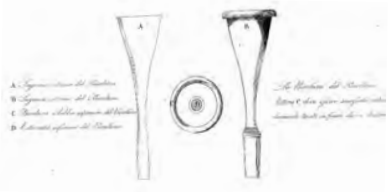


Regarding the horn pictured here, Tosoroni writes "The more recent and better horns are those that conform to the attached design of me and Mr. Joseph Riedl of Vienna. They are well equipped to execute the four principal keys of the horn, i.e.: G, F, E and E♭."[13] It appears from

the engraving that this horn has an internal crook similar to those used in *cor solo* instruments, thus making it possible to change the key of the instrument.

It is interesting that the valves are located on the "wrong" side of this instrument. In order to operate the valves, the performer must remove the hand from the bell altogether, thereby eliminating the ability to use any natural horn hand-stopping techniques.[14] Tosoroni tells his readers that the left hand and arm must support the instrument so that the right hand can be free to operate the keys. Furthermore, he states that this may at first seem strange or awkward, but that with time it will become more comfortable.[15]

Along with a picture of his instrument, Tosoroni provides the following depiction of the mouthpiece:

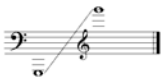


The engraving on the left is a detail of the interior of the mouthpiece. In the middle is a detail showing the rim and throat of the mouthpiece. At the right is a detail of the exterior of the mouthpiece.

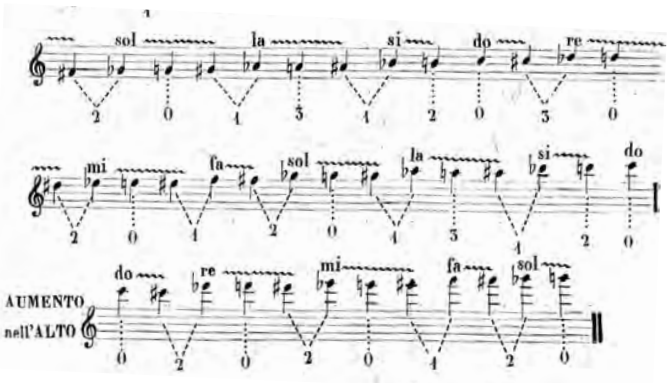
Natural horn players in the early 19th century typically specialized in high or low horn playing, and each player used a mouthpiece that was specifically designed to aid the performer, according to whether they played high or low horn.[16] In his method, Tosoroni states, "In old times this instrument was played in pairs, that is to say, the man that played first horn did not play second, and vice versa."[17] But Tosoroni advocates for unification of the high and low horn techniques. In fact, he writes that players can, with time, learn to play the entire range of the instrument. He also insists that horn players need a mouthpiece of the above design in order to be able to play the entire range of the instrument.[18]

Following his preliminary observations, Tosoroni provides charts outlining the general and extended ranges of the instrument, fingerings for a chromatic scale spanning the entire range of the instrument, relations of the valves to the keys of the natural horn, and a method for tuning the valve slides.

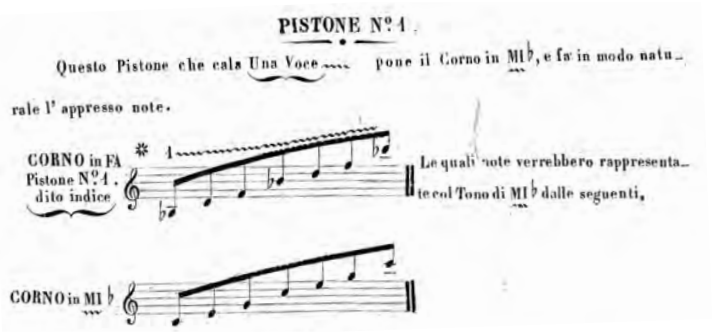
The full range of the valve horn, according to Tosoroni, extends from the pedal notes to the altissimo register:

 (Old notation bass clef)

The following example shows a portion of Tosoroni's chromatic fingering chart, including fingerings for the altissimo register :



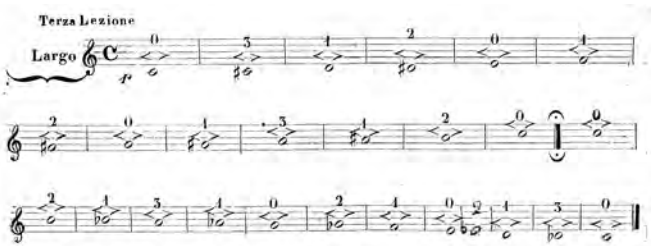
Throughout his method, Tosoroni advocates the use of the horn in F. This fact is clearly demonstrated in his chart detailing the notes that are available on the valves. In the chart he relates the pitches playable upon each valve to the natural horn, but his examples rely upon transpositions for the F horn. In the following example, Tosoroni provides the notes of a B♭ major arpeggio, as they would appear for horn in F, indicating that these are the notes available on the first valve. Directly below that, he indicates the same pitches as they would be notated for horn in E♭.[20]



Tosoroni's instructions for tuning the valve slides of the instrument rely upon the same preference for the F horn:[21]

In this diagram, Tosoroni informs the reader that tuning the valve slides should begin with open tones on the F horn. For example, the player should produce the D on the fourth line of the staff on the open F horn, and then tune the first valve by producing the same pitch on the first valve using "the same tonguing and air stream."

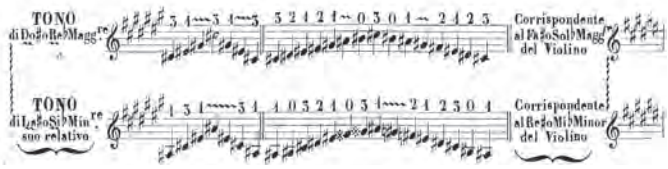
Following these introductory examples, the remaining content of Tosoroni's method can be divided into three categories: basic/preparatory studies, advice for composers, and advanced studies. The basic/preparatory studies include scale and arpeggio studies for one and two horns. Each of these basic studies includes fingerings for each note, providing further opportunities for performers to develop their technique, as demonstrated in the following example.[22]



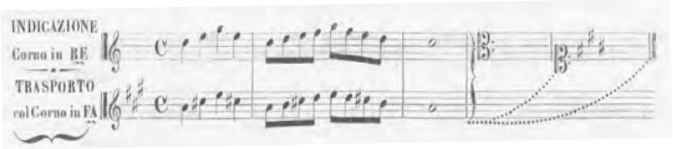
The first half of the method includes numerous studies like the one pictured above. However, many others in this section demand higher levels of technicality, especially a series of lessons on intervals written in the key of C major. Each of these

exercises spans a two octave range and incorporates skips of seconds, thirds, fourths, and so on, up to skips of an octave.[23]

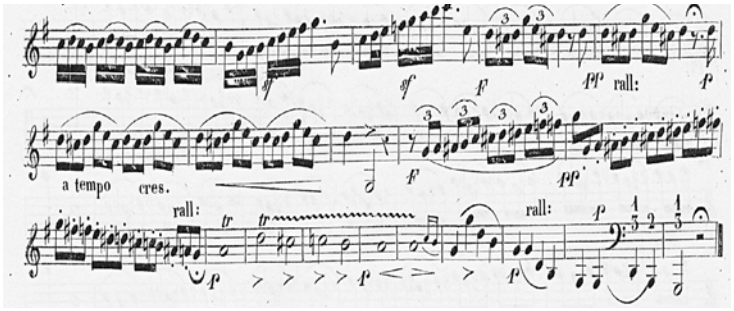
After spending a great deal of time on the C major scale, Tosoroni includes several pages of arpeggio and scale studies for horn in F that are written in all of the major and minor keys. Many of these exercises include examples demonstrating the corresponding notes on the violin.[24]



In keeping with his emphasis on the horn in F, Tosoroni explains how players can transpose any horn part from its original notation for performance on the valve horn in F. In the following example, arpeggios and scales are given as they would be written for horn in D.[25] Below the passage written for horn in D, Tosoroni provides the corresponding notes as they would be played on the horn in F. The last two measures at the right of this example provide two pieces of information: the appropriate clef for reading the notes in concert pitch and the appropriate clef for reading the notes when playing the valve horn in F. For example, the written notes for horn in D would sound correct in concert pitch if read in alto clef. The final measure of the top line indicates the clef and key signature in which the horn player should read the original in order for it to sound correctly in concert pitch when played on the valve horn in F. A similar formula is followed in all of Tosoroni's transposition diagrams.



After his instructions on transposition, Tosoroni provides brief information for "young composers," in the express hope that they will write for the valve horn.[26] The remaining studies in the book, clearly indicated for the horn in F, include sonatas for two horns and a bass instrument such as the cello, numerous diatonic and chromatic scale and arpeggio exercises spanning extremely wide ranges (sometimes more than three octaves), lyrical studies, and finally a scherzo for five horns. The following example is from the last three lines of Etude no. 16, a lyrical etude that includes technical passages, trills, and a three and a half octave range.[27]



In the first half of the nineteenth century, hornists in Europe were beginning to use the valve horn. In Paris, where some of the earliest horn methods were written, performers were reluctant to give up hand horn technique entirely, even when performing on the valve horn. By contrast, Tosoroni in Florence insisted upon a technical approach to the valve horn that required no use of the hand in the bell. His *Metodo per il corno a tre pistoni* was a truly groundbreaking book.

It may be pure coincidence, but Tosoroni's method was published just three years prior to the composition of Robert Schumann's *Adagio and Allegro* and *Konzertstück*. Both of these pieces were written specifically for the valve horn and incorporate very large ranges. Given the political and musical ties between Florence and Vienna, it is at least possible that players in Vienna may have been familiar with Tosoroni's approach and thus influenced Schumann in his compositions for the horn. We may never know for sure about this possibility, but the *Metodo per il corno a tre pistoni* is certainly among the most important works ever written for the early valve horn and it offers a unique opportunity to learn more about the use of the valve horn in Italy during the first half of the nineteenth century.

Eric Brummitt received his D.M.A. degree from the University of Michigan and currently teaches at Goodwin College and Achievement First Hartford Academy in Connecticut. He also performs with the Hartford, Bridgeport, and Waterbury symphonies.

Notes:

[1]Jeffrey L. Snedeker, "Joseph Meifred's Méthode pour le Cor chromatique ou à la pistons (1840)" in *Historic Brass Society Journal* 4 (1992), 87-105.

[2]Antonio Tosoroni, *Trattato prattico di strumentazione* (Florence: Giovanni Gualberto Guidi, 1851), 33.

[3]The dates 1787-1855 for the life of Antonio Tosoroni appear in the work of John Humphries and Gabrielle Rocchetti. However, there is some question as to the veracity of these dates (personal communication between John Humphries and the author, March/April 2008).

[4]John Humphries, *The Early Horn: A Practical Guide* (Cambridge: University Press, 2000), 25.

[5]Marcello de Angelis, *La musica del Granduca: Vita musicale e correnti critiche a Firenze 1800-1855* (Florence: Vallecchi, 1978), 112 and 115.

[6]Twenty six separate libretti listing Antonio Tosoroni as first horn are catalogued at worldcat.org.

[7]Alessandro Onerati and Francesco Carreras, "Produzione e commercio di strumenti musicali a fiato a Firenze dall'inizio del XIX secolo all prima metà del secolo XX" in *"…il fragor di Trombe a Pifferi": Catalogo degli strumenti a fiato di interesse storico-documentario presenti nelle collezioni delle bande di Prato e provincia*, Roberto Becheri and Lorezo Fratini, eds. (Prato: Comitato Cittadino Attività Musicali, 1999) p.16.

[8]Gabriele Rocchetti, "A Window on the Horn in Early Nineteenth-Century Italy: The Brevi Cenni of Giovanni Simone Mayr" in *Historic Brass Society Journal* 19 (2007): 69, doi: 10.2153/0120070011003. The exercises Tosoroni received could possibly have been Meifred's *De l'Étendu, de l'emploi et des ressources du Cor en général, et de ses corps de rechange en particulier, avec quelques considérations sur le cor à piston*, a work he published in 1829 with the assistance of Dauprat. For further information, see Snedeker, "Meifred's Methode."

[9]de Angelis, 115.

[10]Antonio Tosoroni, *Metodo per il corno a tre pistoni* (Florence: Giovanni Berni, 1846). The copy of Tosoroni's *Metodo* that is owned by the author is a facsimile of the edition held in the collection of the "Giuseppe Verdi" Conservatory in Milan. Many thanks are due to Renato Meucci for his help in making the facsimile available. All images from the Metodo contained in this article are from said facsimile.

[11]Tosoroni, *Metodo*, 62-64. Tosoroni's advocacy for the use of the valve horn in the orchestra is more fully demonstrated in his *Trattato prattico di strumentazione*.

[12]Tosoroni, *Metodo*, 1.

[13]Tosoroni, *Metodo*, 2. (All translations are by the author.)

[14]For further information on Italian and Viennese horns of this design, see Richard Martz, "Reversed Chirality in Horns, or Is Left Right? The Horn on the Other Hand" in *Historic Brass Society Journal* 15 (2003), 173-232.

[15]Tosoroni, Metodo, 2.

[16]Depictions of the mouthpieces used by high and low horn players can be found in the methods of Duvernoy (1803), Domnich (1808), and Dauprat (1824).

[17]Tosoroni, *Metodo*, 2.

[18]Tosoroni, *Metodo*, 2. In his *Trattato*, Tosoroni says that Luigi Belloli was the first to show that the entire range of the horn could be played with one mouthpiece (33). Being a horn player in the Belloli tradition, Tosoroni was well positioned to develop the kind of progressive approach to valve horn playing seen in his method.

[19]Tosoroni, *Metodo*, 5.

[20]Tosoroni, *Metodo*, 6.

[21]Tosoroni, *Metodo*, 7.

[22]Tosoroni, *Metodo*, 11.

[23]Each exercise spans a two octave range, either from c to c" or from c' to c'".

[24]Tosoroni, *Metodo*, 30.

[25]Tosoroni, *Metodo*, 58.

[26]Tosoroni, *Metodo*, 62-64.

[27]Tosoroni, *Metodo*, 89.

The Five Most Satisfying First Horn Parts That I Have Played

by Douglas Blackstone

Author's note - This is a "companion" to "The Five Most Difficult First Horn Parts" in the February 2013 Horn Call.

You may remember that I have not played three of the five works on the "most difficult" list – most horn players haven't. I wanted to include in this list symphonic works that I have played, some perhaps not so distinguished, some not all that difficult, but, the combination of the music, players, conductor, and occasion remain satisfying in my memory so much so that I can still hear them.

Such memorable performances (and sometimes rehearsals!) usually happen when you least expect it. For example, when I was in college and a free-lancer in Philadelphia, I played for the two opera companies in town. Now, I admit, I was young and impressionable, but I will never forget a performance of Bellini's *Norma* with Joan Sutherland singing and her husband, Richard Bonynge, conducting. It was he who made this experience so special. Sutherland was quite a diva and didn't even attend the dress rehearsal. An understudy was on hand, but Bonynge dismissed her, saying, "I'm sorry, my dear. Your singing is lovely, but it is not helping us." He carried on the rehearsal without a Norma, repeating to us, "Here, it will be like this, and then here, like that," – And darned if it wasn't! I rarely felt more prepared for a performance. But let's get down to business!

1. Dvorak – *Othello Overture*: This is one of three overtures (with *In Nature's Realm* and *Carnival*) that Dvorak wrote as a cycle. An orchestra musician will see *Carnival* on programs a lot – too much. The other two are, I think, more satisfying to play and to listen to. *In Nature's Realm* is almost never done, but *Othello* is making its way onto programs more often. *Othello* has so much for the first horn, including a sweeping melodic line in the development section that just soars over the whole orchestra. In the hands of a good conductor, this piece is a thrill to play.

That "good conductor" is the key, and I admit that what has made these parts satisfying for me is the combination of a good day for the player and a good conductor who knows the piece and can hear that you are having a good time.

I have played *Othello* only once, with the orchestra of the Pretoria State Theatre. Like the Metropolitan Opera Orchestra in New York, we had a symphony season, which allowed us to get out of the pit – so essential to opera orchestras. The conductor was an unknown American who never made a name for himself. His fault was a pushy personal manner that nobody liked, particularly management. But I saw something else in him. He knew, and really knew some very interesting music, put it on his programs, and conducted it from memory, including *Othello*!

The most satisfying first horn experiences for me have been when the conductor and I are connected – eye to eye. This is a rare experience, but, in my 18 years as a professional player, it fortunately happened more than once. Dvorak's music just soared out of me, and the conductor picked up on it and led the orchestra in a really stirring performance. Friends in the audience told me later that they experienced it too, so I must not have imagined it.

2. Schumann Symphony No. 1: I have a soft spot for the Schumann symphonies. His fourth was the first piece I ever played as a professional. I was 17 and the youngest member of the Harrisburg (PA) Symphony. At 18, I found myself playing first on Schumann's third one Saturday morning, trying out for the Philadelphia Youth Orchestra. I remember a lot of whispers about what was in store for me – it was a highly competitive group. I think it was an advantage that I didn't know what I was expected to play for the audition, but, although I had never played Schumann's third, I knew the piece! So I opened the pad and just sank my teeth into it – and got the job.

These days, I find the *Rhenish* the weakest of his symphonies. The *Spring* is, for me, much more fun to play. The first horn part is one in which you can lead the whole orchestra. If you have a chance, listen to the 1960s recording with Leonard Bernstein and the New York Philharmonic, the legendary James Chambers playing first horn, and you will hear what I mean. The dotted eighth and sixteenth figure in the first movement is like a horn call – and you can use it as such to lead the orchestra through this movement, it is so full of energy! Take a tip from me, the conductor, your colleagues in the horn section, and the rest of the players love it. If you're on – go for it!

During my tenure as first horn in the South African Broadcasting Corporation (SABC) orchestra, I was trying out an Alexander model 90, single B♭ (the old "Dennis Brain" model). I loved it for its lack of weight! I could hold it up in the air and just play away to the heavens, and I felt like it. I was on, and so was Schumann's first. I don't even remember the conductor, but he gave me a bow at the end of the symphony, and there are not any really prominent solos for which you normally can expect a bow – but that bow was the one I remember as one of the most satisfying of my career. That feeling is unforgettable, and why we do it.

3. Beethoven Symphony No. 6: In the orchestra business, the highest paid players are the concertmaster, first oboe, first cello, and first horn. The reason is the prominence of their parts in the literature. A conductor can rely on the first three, but the first horn can be dicey. Most conductors, sadly, are more concerned with accuracy than anything else, much to their detriment. Once in a while, though, you get a conductor who really knows the music and is most concerned with your musicianship. First horn is a tough job, but because of its prominence, it can be very rewarding. Sure, you have to be a good player, but you also are expected to lead. The rewards come from your colleagues having confidence in your playing and your leadership. Your taking charge also relieves the conductor of his or her angst, and they then can give you back what you're asking for. They will let you play!

Beethoven 6 is a joy to play – it's such a great piece. You would think Beethoven was the happiest guy on earth. That solo in the scherzo has to be one of the most fun to play, and you get to do it twice! A caveat here – it's tricky, and you have to know how to anticipate the syncopation or you will be late. I owe Michael Höltzel credit here for teaching me how to play it.

I was in Cape Town with the SABC Orchestra. We played with a local conductor, David Tidboald, who was well known in Cape Town but not very popular with the players. He was criticized for not being clear in his beat, but he knew the music, and he expected you to know it too. I responded to him, and when the first horn responds, conductors notice it. We played that symphony with a connection as if it were only me and him. I didn't expect or get a bow, but I got a nod from Tidboald that was perhaps more satisfying because it was just between him and me. We knew.

4. Tchaikovsky Symphony No. 2 (and *The Firebird*): This choice centers on performances that were memorable because of sharing a mutual moment of pride with a colleague. In this symphony, you can expect to share the honors with the first bassoon player; a pleasure, particularly when he or she is a friend. I shared my performance with Barry Trent, an American bassoonist, who spent not quite as much time in South Africa as I did, but for a while we were both principals in the orchestra of the Pretoria State Theater, and, perhaps because we were both Americans, we became good friends.

We also shared performances of Stravinsky's *Firebird Suite*, oddly enough with the same conductor, Enrique García-Asensio. The horn and bassoon solo in the Berceuse and Finale of the Stravinsky is not unlike the spotlight you share at the opening and closing of the first movement of Tchaikovsky's second. In fact, I found it difficult to choose what was, for me, the more satisfying. Although very different works, I couldn't think of one without thinking about the other.

The solo at the beginning of the Finale of the *Firebird Suite* has to be one of the most sublime moments in the first horn literature. Fortunately, it's not so difficult – the hardest thing is knowing when to start! Conductors lapse into some kind of trance, as the strings shimmer down to your entrance, and they just sort of close their eyes and wait! I used to put a copy of the score on a stand to the left of me so I could watch the string tremolos and know exactly when to prepare and breathe, so I could make a relaxed entry on my terms! Remember, your friend, the principal bassoon, has just played his heart out in the Berceuse and is relaxing, waiting for you to put the icing on the cake. You feel you are doing it for him – but what a feeling! With the audience cheering, after you and your colleague take a bow, you share a nod to each other. Satisfying does not quite describe the feeling of pride that I can still feel today.

Barry and I had much the same experience with our performances of Tchaikovsky 2 – the "Little Russian." Too bad it's not played more often. People sometimes ask me to name, say, five horn solos that come prominently to mind. I immediately think of the opening solo from Tchaikovsky 2. I choose it over the Firebird solo because it opens the symphony so emphatically that the audience will never take their eye off you from the beginning to the end of the symphony. From that moment, you are the boss! This is a golden opportunity to take the baton out of the hands of the conductor and lead that symphony to its end from the first horn chair.

The solo itself is longer and has more substance than the Firebird solo. You can make more of a statement – and set the tone musically. Your principal bassoon colleague will be listening to how you play and will take his or her cue from you, as will everyone else, and they want to do this. It's wonderful that, at the end of the movement, you get to do it all over again.

Just a note about the lovely second movement of this symphony. Because the audience has their eyes glued on you, even the simple first horn entry becomes a solo with much more beauty and romantic effect than it probably deserves. You are still the star. Make the most of all these seemingly simple entries in this movement. Use a little vibrato for the long notes. Lead!

5. Ottorino Respighi – *The Birds*: Respighi was not a prolific composer, but it seems he wrote a lot of good stuff. It's too bad that orchestras play *The Pines of Rome* to death and ignore *Roman Festivals* – a great piece and much more difficult than *The Pines* with a wonderful ad-lib horn solo.

The Birds is a rarity on concert programs, but we played a lot of works in South Africa that one doesn't find on American programs, probably because our orchestras were, at that time, subsidized. When we played *The Birds* (*Gli uccelli)*, I had never heard it before and was unprepared for the beauty of the duet in the slow movement between the horn and flute ("The Nightingale"). Again, I remember this performance because of the friendship and musicality that I shared with Leslie Sheills, the principal flute player in the SABC Orchestra. Leslie is a wonderful gentleman and we had many shared experiences in and outside the orchestra. He now lives in his native England, and, sadly, I don't see him much. I will never forget him turning around and giving me a smile, as the orchestra stood for its bow at the end of *The Birds*.

To get a sense of this dialogue played to perfection, listen to the Philadelphia Orchestra/Ormandy recording with the late Mason Jones. Jones's unique sound and musicality are unmistakable, but it is his masterly and judicious use of vibrato that adds to his qualification as a true artist. I know that American horn players tend to cringe when they hear the word vibrato, but the lack of any movement in a big American sound, particularly on long notes, is a killer. Jones knew this, and developed the most uncanny sense of when and just how much vibrato to use. This is one of the reasons Mason Jones and his playing will remain legendary. If you can find it, listen to the beginning of the Ormandy/Philadelphia Bruckner Symphony No. 4, and you will see what I mean. It is, in my opinion, the most musical (and therefore the best!) recorded version of this famous solo.

Well, those are five first horn parts that meant a lot to me, mainly because of the particular occasion and the fact that, on that day, I felt great and played well. Everyone will have their own favorites. Many good pieces are out there, and we, as players, can be thankful to those composers who shared their love of our instrument in their writing. I often wonder if they thought as they penned a beautiful solo, "The first horn player will really like this!"

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.

The Barry Tuckwell Institute A Rare and Life-Altering Learning Experience

by David J. Bryan

The Barry Tuckwell Institute (BTI) held its 10th gathering in June 2011, with 23 horn players, young and old, at Colorado Mesa University (CMU) in Grand Junction. Led by its virtuoso leader and namesake, Barry Tuckwell, the BTI has evolved into a unique learning experience that forever changes its participants. Regardless of the skill level, everyone leaves the BTI a better horn player and an enriched human being. For me, it was my second time attending and I thus was part of the group known as "repeat offenders." With such a label, it is clear that no one at the BTI takes themselves too seriously; this is a recurring theme.

The BTI's Director, Mary Bisson, third horn with the Baltimore Symphony Orchestra, has pulled together a group of world-renowned musicians who comprise the faculty. In addition to Mary, the 2011 horn faculty was John Cox, principal horn of the Oregon Symphony; David Krehbiel, principal horn of the San Francisco Symphony for 26 years (now retired); Bob Lauver, second horn of the Pittsburgh Symphony; and Diana Musselman, principal horn of the Grand Junction Symphony and horn professor at CMU. All performers were supported by pianist Gisela Flanigan, founder of the Bright Minds Music Studio and chair of the Grand Junction Commission on Arts & Culture.

Colorado Mesa University, formerly known as Mesa State College, has wonderful facilities on the Western Slope of Colorado. The Barry Tuckwell Institute prospers with the support of CMU's Music Department and its faculty, especially Dr. Calvin Hofer (Chair), Sean Flanigan (associate professor of low brass), and Diana Musselman.

So how did all this start and how does this come together year in and year out? Over the course of the six-day 2011 BTI, I was able to steal some time with Barry, Mary, and the person I consider to be the "engine" of the BTI, its administrator, Karen Swanson.

About ten years ago, at the conclusion of another project that they were working on together, Barry and a couple of his close colleagues toyed with the idea of launching a horn camp built around Barry's philosophies. Mary Bisson, a colleague from the Peabody Institute, Boston's Jean Rife, Kristen Hansen from Columbus State, and an exceptional pianist who specializes in horn repertoire, Tomoko Kanamaru, decided to pursue this new dream. These Founding Members launched the first BTI in 2002. As Barry told me, "We did not know what to call it since nothing had ever been done the way we had envisioned." The fundamental concept that Barry and Mary developed was that the BTI would be open to all horn players, and be a place where a person would be free to learn in a non-competitive and supportive environment. Barry insisted on a place where the participants could eat, rehearse, and perform together. He also did not want to have a "boot camp" approach. The schools and music ensembles with which we play generate enough stress. This theme is emphasized, again in a light hearted way, on the back of the official BTI T-shirts (different colors for different years) with a "No Kopprasch" message for all to see. Barry did not want time at his camp spent running through the endless etudes that Kopprasch and others composed for their students. The most critical component to the BTI according to Mary Bisson is, "It is safe." It is safe to explore, learn, perform, and above all, safe to make mistakes. One might think that such a safe environment is weak and easy. On the contrary, a very strong element of self-motivation quickly develops, more so than in other similar groups. Because of the "safe" environs, a sense of challenge and of "pushing the envelope" develops. To me this was even more evident in my second year.

On the opening evening, after introductions, the BTI Horn Choir has its first rehearsal. Parts are not assigned and participants are urged to take on parts with which they feel comfortable. The only direction given by Barry at the outset is to those who might initially choose first parts; he wants to be sure they are able to handle the demanding upper register runs. This first rehearsal gives Barry and the faculty a rough impression of what the ensemble is able to tackle. In addition to the horn choir, small horn ensembles are coached by faculty members, usually quartets, organized in a manner to provide some level of comfort while being challenging at the same time.

I n my first year, I was placed in a quintet where I was third horn along with a 73-year-old retiree. The first horn was a real estate appraiser, second was an elementary music teacher, and fourth was a high school student. The music was difficult but not overwhelming. The next year I was placed in a quartet with horn players of higher skill levels than I, including a retired air traffic controller, a retired military horn player, a high school student, and then me, the 51-year-old community player.

Each of these small ensembles is coached by a faculty member. In my first year, my coach was Greg Hustis, then principal horn of the Dallas Symphony (now principal emeritus); when I returned, Bob Lauver was the coach. It is a rare honor to meet these world-class musicians, let alone have them work closely with us over a number of days.

In this small setting I found that we all supported each other. The group is only as good as its weakest player. This year I had problems with the rhythms of a Hindemith work. We spent hours in our scheduled rehearsal sessions, but each one of my colleagues also volunteered their time to practice with me, not because they were concerned about how the quartet would sound, but because of a genuine interest in helping me. The solutions I found came mostly from my peers. For me, it was a unique experience.

Those who wish can participate in a master class with Barry Tuckwell in front of all the BTI attendees and faculty. Acceptance into the master class requires an audition tape to ensure an appropriate level. I must say I was amazed at the talent of the master class participants. It was comforting too that so many high caliber musicians appear in younger generations. One would think that having Barry Tuckwell as a teacher would be intimidating. In horn choir I have seen the "passionate" side of Barry trying to get the most out of a group of performers, although he admits this is often by design. In the BTI environment, Barry and the faculty are understanding of each participant's needs. Barry said that elsewhere he has seen students brought to tears by a teacher and always doubted the value of such an approach.

In the master class, Barry is supportive of the player and the performance. In listening to eight students over the two years, he never once cut anyone down. He would calmly suggest sections that might need some shoring up and ask the player to perform various sections in a variety of different manners. Here we were able to share in the real genius of Barry because when the suggestions were implemented successfully, we all shared in another "Ah ha" moment.

Another great aspect of the BTI is the opportunity to participate in a recital given by the participants. It is strictly voluntary. In my first year, I passed on this chance. The idea of performing in front of an audience of horn professionals, peers, local Grand Junction patrons, and, of course, Barry Tuckwell can be daunting! This year I decided to jump in and play in the recital. Instead of critical ears, I played in front of a group of people who really empathized with me. Everyone, especially Barry, was rooting for me to succeed.

If you do choose to perform on the recital, you are afforded a 30-minute practice session with the pianist. For me and many others, this 30-minute rehearsal was something that changed me and I will never forget it. As I walked into the Recital Hall of The Moss Performing Arts Center, my good friend from New Jersey, Peggy Lee, was finishing up the Gliere *Romance* for horn and piano. I was to perform the next work from this series of four short movements, the *Intermezzo*. As I took my horn out, I noticed that in the last row, all the way to my left, in the corner, was Barry Tuckwell. My heart raced. He caught my reaction and said, "Not to worry! I am here in an advisory role only."

I admit I was a bit nervous, and after we shared a laugh or two over my single B♭ Lawson horn that Barry used some 30 years ago on a European Tour, I headed off to the stage. "Great," I thought, "I am already anxious enough, and now Barry is in the back of the auditorium listening!"

The pianist, Gisela, had a calming effect on me. I was able to get through the work with just a stop or two. Gisela then made some great suggestions and I was focused on her. Ready to incorporate the approach at a more constant but slower tempo, I looked up to see that Barry Tuckwell was looking at me intently! Instead of nerves, calm came over me as he was there to help me, not judge me. I must have rehearsed this piece hundreds of times and had many lessons on it back home. But in his true genius, he made one suggestion about a critical point of a repeating phrase that I had not yet considered. When I played it as he suggested… wow! It all came together and made great sense to me. Barry stood not more than three feet from me and conducted, emphasizing his point when I reached these phrases. I nailed it and I guess the Maestro was satisfied as he quietly went back to his seat in the back and never said another word.

Gisela and I ran the piece a few more times. I thanked her, and when I went to thank Barry, he had already stepped out. I walked back to my dorm with an elated feeling that is hard to describe. For many, such a feeling comes around only a few times in our lives.

I know many others had moments over the course of the six days that were similar. Be it with Barry, the faculty, or with our peers, these moments of learning cannot be contrived – they just happen. But here they happen because of what Barry, Mary, Jean, Kristen, and Tomoko created at the first BTI at Columbus State University in Georgia in 2002. Since then, some 150 horn players have attended the BTI at several venues.

It is a complex task to coordinate and implement an event such as the BTI. In 2006, Karen Swanson, whose background was managing orchestras (the New Jersey Symphony and Baltimore Symphony Orchestras), pitched in to help Mary run it. Karen has turned the Institute into a well-oiled machine. Karen and the faculty are constantly looking for ways to improve the experience. It is a rare day when an organization actually takes the suggestions from its participants and implements them as I have seen happen at BTI.

The 2011 session was particularly remarkable as it marked the 10th BTI and also included a special tribute to Barry for his 80th birthday. On the last evening, a banquet was held in a spectacular venue, a dance studio at CMU that had wonderful vistas of the Colorado National Monument. This great evening of good food and drink shared among friends old and new concluded with special presentations. A faculty chorus serenaded Barry with the usual birthday tune as a cake was brought out. A Bobble-Head in the likeness of Barry was presented to him. I was fortunate enough to donate to the University, as a tribute to Barry, a portrait of him playing his beloved horn. The portrait now hangs in its special place in the Moss Performing Arts Center at CMU. It was painted by award-winning Australian artist Neil McIrvine in 2009.

After Mary made the presentations, I was asked to say a few words and I think what I said sums up the Barry Tuckwell Institute perfectly: "It is a rare event when all egos are checked at the door; where all really are equals and peers. I know of few situations in life where to the left me is a 16-year-old, to my right is a 74-year-old, and I was the lucky one in the middle having learned something about the horn from both of them."

David Bryan has been playing horn since age 9. At Syracuse *University, David was a dual major in Engineering and Marketing but still played in a variety of college ensembles. His horn playing ceased in 1980 when, as the captain of the college boxing team, he broke his jaw. In 2009 David started back with the horn. Currently David studies with Trey Johnson and is First Chair in the Spring Valley Concert Band in Schaumburg IL and sits in with the Harper College Wind Symphony in Palatine IL. David has attended two BTI's and in 2011 was awarded by Barry Tuckwell the "Winston Churchill Award."*

On Playing the Geezer Horn

by John Saint-Amour

I invented the Geezer Horn title to get your attention, and I guess it worked. I really play a Paxman triple (which is beginning to get too heavy for comfort, but the security it sometimes offers is valuable).

I currently share the principal horn book with a wonderful person, with her doing the tough stuff, like Ravel's *Pavane*, and I work on numbers like the *Blue Danube*. We play in a fine growing community orchestra in central Massachusetts called the Seven Hills Symphony.

Some background. After high school in Cleveland, I played in a community orchestra called the Cleveland Philharmonic, which was led by F. Karl Grossman. If his name is vaguely familiar, it's probably because you have played his *Christmas Festival Overture*.

John Saint-Amour playing his Geezer horn

At the same time I was playing in the Philharmonic, I was also playing in a youth orchestra with a couple of good players, including Myron Bloom. I'll never forget doing *Rienzi* with them and being overwhelmed by the clicking and clacking of Bloom's ancient mechanical-action horn of the time.

Then a certain hot-shot trumpet player in the Submarine Corps in Hawaii decided to take his band into the real world. His horn player hated him and told him that he would kill him if he saw him in civilian life. As a result, a friend of his, Vince Patti, who played in the Philharmonic, got me the job. I toured with this commercial band in the mid-1940s for a couple of years and found out why his horn player hated him.

After playing with big bands for a few more years, I auditioned for the Columbus Symphony and got the gig. I took a summer job in electronics (before the season) and it turned into such an irresistible opportunity that I broke my contract and eventually made some pretty good money.

Taking that job was the luckiest thing I have ever done. I had always had a scientific bent, and I had a hobby at that time of dabbling in electronics. Our small family was poor, and I had had no money for parts or tools, so I use the word dabble to mean no resources. The company made meters and employed about 25 people. My interests and energy fit well, and I progressed rapidly. When it came time to go to the Columbus Symphony, I asked to have my contract amount matched (all of $200/month) and I became a tech manager instead of a horn player.

I was elected president of the company when I was about 30, and we went through the growth stages that included listing on first the Amex and then the New York Stock Exchange. Again I got lucky when the stock I took in lieu of salary climbed rapidly and eventually was worth 90 times the original price. We were the intended victim of an unfriendly tender offer, and we chose to be acquired by a so-called White Knight. My family, including wife and five children, and about 40 key people moved to Boston in 1971, leaving a thriving subsidiary with about 850 employees in Ohio.

I stayed in pretty good horn shape during all this, and the Boston community gave me a chance to play almost all the tough numbers, such as all the Beethoven symphonies, the Bruckner Symphony No. 4, Brandenburg No. 1, etc.

I played the *Quonian* solo in the Bach B minor Mass several times. It went well with my Paxman, and I decided to do it on natural horn. The rehearsals were fine. At the performance I decided to sneak on stage at about the 11th number. When I got to my spot, the celli had taken over most of my space. I couldn't raise a fuss, so I tried playing my part in an unnatural posture, using a large D horn (the largest horn in the photo of natural horns). The result was pathetic, and I'm surprised the basso didn't beat me up afterwards.

The big horn is a perfect D horn, the black-wrapped horn is a tunable F horn with other crooks, and the unfinished horn is a tunable E horn with crooks to follow.

My 70th birthday was approaching (in 1995) when had I been playing with the Thayer Symphony Orchestra, a community orchestra also in central Massachusetts, for about five years. I wanted to commission a horn concerto to perform with the orchestra to celebrate my birthday, and our music director recommended Allan Mueller, a local composer. Allan composed *Konzertstück for French Horn and Orchestra*, which was a critical and popular success. My only complaint was that the orchestra had a big introduction, so I had to wait and become more nervous before it was my time to play. But it was a great experience and I still have the score and newspaper reviews.

I never lost my love for the horn, and it again dominates my life. I sincerely believe that playing (and music in general) staves off Alzheimer's. The need to stay in shape prolongs life, and the camaraderie is a tremendous asset.

My hobby these days is to buy beat-up single horns and turn them into good looking natural horns. We did the Hunting Chorus from *Freischütz* with a couple of my horns in our symphony, in both a natural horn arrangement and a four horn arrangement on modern horns. It went over well.

I now work as a Standardized Patient at the University of Massachusetts Hospital Complex, the same organization that helps support our Seven Hills Symphony. We are given various illness scenarios to portray, and we are used to train students at UMass, Tufts, Harvard, and Boston University medical schools.

Here comes some advice. *Don't smoke. Don't ever smoke*. If you smoke now, *quit*. Stay in shape. In addition to practicing every day, do some physical exercise. I have a treadmill, and I do calisthenics on alternate days.

Take care of your teeth. I didn't take care of my teeth, and I have spent thousands on dentists. I actually had a tooth fall on the floor five minutes after a concert. I now have mostly bridgework and fewer than ten of my own teeth. It is a challenge to play with a varying set of bridgework. I'm using the same mouthpiece that I have always used, but I changed my embouchure a bit to more pucker and zero smile.

And finally, some questionable advice. If you have an opportunity, marry a musician. Two non-musical wives have abandoned me, and I see similar discord in other non-musical marriages. As I said, this advice is not very firm or reasoned, simply my personal experience.

John Saint-Amour is 87 years young. You can contact him at jstamour1@aol.com. For a non-professional recording of the Mueller concerto, go to youtube.com/user/jstamour1.

The Horn That Saved My Life

by Lesley Saddington

Greetings to John Saint-Amour, the geezer horn player! I'm a spring chicken compared with you, John, 10 years your junior, and I'm not really a geezer as I'm the feminine version of one! Is there a word for that?

Lesley Saddington

However I'm very much a late starter on the horn and am getting, as you do, so many pleasures and benefits from playing this wonderful instrument late in life.

Five years ago I returned to music due to a debilitating and life threatening autoimmune disease that affected my muscles and arteries. I was required to "give up everything for a year," and "everything" at that time included working towards a Diploma in Fine Arts, as a volunteer ranger leading bushwalks in a nearby National Park, teaching horticulture classes for U3A[1], and being an Ankali[2] supporting someone with AIDS. In other words, I was a busy, happy retiree.

The concept of "giving up everything" isn't in my vocabulary, so I decided to return to playing music – piano and recorders – which I had done on and off for most of my life. This activity seemed fairly harmless to my muscles and arteries and also a good way to remain sane during a long period of recovery. I decided that the joy of playing music with others must surely be more therapeutic than the many medications I was obliged to swallow!

One sunny morning while playing in a district band hall with a group of recorder enthusiasts, I noticed a bashed and grimy horn leaning in the corner against the wall, looking sad and unloved. I asked why it wasn't being played by anyone and the reply was, "No one here wants to play the French horn; it's a very difficult instrument to learn. Why don't you have a go at it?"

As I enjoy a challenge and as my diaphragm had by this time become badly affected by my illness, this seemed like a possible way to achieve not only some help for my diaphragm but even to open a door to playing a much wider range of music, maybe in a concert band and who knows, even in an orchestra.

At the age of 71, I took home the poor battered single F horn and took some lessons for a few months from Debbie Dietz, an encouraging local horn teacher. As I seemed to be able to handle it, I returned the old horn to its corner in the band hall and bought a second hand but beautiful Kruspe double horn. As the saying goes, "the rest is history."

With great support from my teachers Debbie Dietz and Tina Brain (yes, Dennis's niece!), I've worked my way through the Australian Music Examinations Board series of exams to the Grade 7 level and now play in two concert bands, with the Amateur Chamber Music Society, and occasionally in a musical society orchestra and two community orchestras.

My diaphragm has recovered, and I agree with you John, that playing music is the best possible stimulation for the aging brain.

Lesley can be reached at lsandfa@netspace.net.au.

Notes

[1]U3A is University of the Third Age, an international organisation providing ongoing learning for older people (over 45). [2]Ankali is a Department of Health initiative to provide one-on-one trained supporters for individuals living with AIDS or their partner or family members. During the height of the epidemic such support was in great demand in Sydney. "Ankali" is the Aboriginal word for "friend."

From the Balcony
by David J. Bryan

I looked at a used horn online and called the owner. After a 15-minute chat we agreed on a trial. I said, "I will send you a check, and once it clears send the horn." The East Coast high school teacher replied, "Actually, I will send the horn out today. If you like the horn, then send me a check." I said, "But do you not want to wait to receive the check, let alone let it clear?" The teacher insisted, "No need." I had to ask, "Why not?" He matter-of-factly said, "Because you are a horn player."

We horn folk are a unique lot. Only another horn person knows what this means. We can be passionate, smart, loving, trusting, opinionated and ill tempered, and a heck of a lot of fun to be around. But a quiet segment of the horn community is, at times, overlooked, or I dare say, forgotten: the adult amateur.

The adult amateur horn player or "community" player is a fan of this noble instrument and has an important place within the horn society and today's classical music world. Be it the time tested (tired?) Mozart Horn Concertos to Julius Watkins's pioneering jazz repertoire, to a live concert by an outstanding soloist of today, we are in the truest sense of the word, fans. Many of us are at or just beyond our "mid-life," some much older. We love the horn, so much so that we torture ourselves in trying to master it while our bodies play tricks on us, making this whole experience that much more difficult.

Yet a subset of these horn enthusiasts has been in the public eye the past few years. I speak of the "comeback" player, who studied in school but eventually dropped the instrument. An entire book has been devoted to the subject by Jasper Rees in his *A Devil to Play (I Found My Horn)*. His experience was unique given his network of contacts. Rees took two decades off from playing, whereas many of the comeback players are tenured in this thing called Life, meaning my contemporaries and I are older than Rees. So as I considered the adult amateur horn player, I felt an interesting starting point was the more mature returning player. Here we must first ask, why take up the horn again?!

The usual mid-life crises clichés of getting the Corvette (of which I am guilty) or some other crazy attempt at recapturing our youth comes along. But the horn is something more. It is hard to articulate to a non-horn person. The horn has soul, and the wondrous sound, when done right, can touch the soul of a listener and stir the emotions.

For younger players who have quit playing, the connection to the past competitive environment is still in their minds, and a major focus is to get back to where they were before. I suspect that after a 5-10 year layoff, the goals are technical in nature. For a person pushing 50, the horn represents something different. To be sure, we may welcome a challenge, but from a survey of my peers, the horn is about doing something that is enjoyable. It is wonderful to have more choices available compared to the musical regimen most of us had to subscribe to in our school/university days. And to play with more maturity and the confidence that comes with age (for some) is great. It helps balance this aging machine known as the human body.

Taking up the horn again can for many be a journey of self-discovery. Combine that with the wisdom of having lived half a century, and playing horn again becomes very Zen. In many cases, the horn seems to call out to you. I find it fascinating to hear when that "Ah-ha" moment hits.

For me, I sold my Conn 8D in college to raise funds. I did have a trumpet I played mostly in local Fireman's Bands in Upstate New York for years after graduating. I had always wanted to play the horn again, but it came down to lack of money and time. Four years ago, at age 49, I was looking at a fine German horn in a music store, and I realized I could afford this horn, and my schedule was such that I now had evenings free. So why not take it up again? While we might want to say such a decision is rational and objective, investing thousands on a pile of brass not knowing what the future has in store is more an act of emotional impulse.

Alan Aldworth, a great comeback player in the Spring Valley Concert Band in Schaumburg, Illinois, is about my age and took up the horn after some 20+ years of not playing. Alan is a patron (like most of us) of our local professional orchestras. He had gotten involved with the Ann Arbor (Michigan) Symphony reading the spoken word in some contemporary works on stage with the orchestra. He had a revelation standing among the musicians when the magic sound of the horn inspired him enough to go on eBay and pick up a Holton Farkas. Now I get to learn by sitting in with this accomplished amateur.

Dr. Gregory Clemmons, Head of the Music Department at Harper College in Palatine, Illinois, has seen many comeback players in his tenure. He invites community players to sit in with his students. Unfortunately, Greg has seen almost half of adult comeback players, be it the horn or any other instrument, drop out after about two years.

When we were young, money was scarce but we had time on our hands. Now, later in life, it is the reverse – trying to find time to do the things we need to do let alone want to do. It is this time problem that Greg finds to be the most challenging to the adult amateur player.

With age comes responsibility. This too can impede on the progress of a comeback player. Work competes for the free time we want devote to the horn. My job has me travelling often. For a while I hauled my horn around with me on my business trips. I got a practice mute so as not get kicked out of hotels. But in the end, time and fatigue won the day, I found trying to practice on the road impractical, and here the danger of becoming an amateur "dropout" starts to take shape.

Coming back to the horn can be difficult and might not turn out as magical as one hopes. For me it took forever to get my chops back. I had developed arthritis so my hands were slower and fingering was a chore. I also had to have some "shrink" sessions with myself as I realized some things about myself and my horn playing.

One such "shrink" session was with mouthpiece maker Scott Laskey. I had met Scott at an event where he had several of his mouthpieces. He invited me to his shop since I lived

so close. I enjoyed the tour and all the engineering that goes into these great mouthpieces. Scott had me close my eyes and through some 30 minutes of trial and error zeroed in on a mouthpiece size and cup that suited me. The blind testing was effective as I kept coming back to the same mouthpiece. Then came a moment I care not to remember. Scott asked for me to take the mouthpiece I selected and play something I "knew."

I had played Mozart No. 3 often and in solo competitions back in school. I had only been back playing for six or seven weeks when I was sitting with Scott. I tried to play the work, but I discovered I could not with any success. Pitch problems, horrendous rhythm, and basically a total hack job made me embarrassed indeed. Scott said, "Maybe you were not as good as you once thought?" I then realized that maybe I was nuts to try to take the horn back up. Scott asked if I had a music teacher. I did, but this teacher was not accustomed to adult amateurs. He was good but had mostly younger students. Scott insisted on a teacher who had experience with adult horn players. It was valuable advice for which I am forever thankful.

The teaching approach for adults is different from that for younger students. I was lucky in finding Trey Johnson who, while 20 years younger than I, did have a stable of students with grey hair. Trey was patient – very! We would spend multiple lessons working on the warm-up and – a new concept for me – the warm-down. To anyone considering a comeback, finding the right teacher is even more important than finding the right instrument. If you do not get the support as I did, you may be doomed to fail before you get going.

Part of the comeback journey should involve becoming part of a music group, be it band, orchestra, or just a lesson group. Again the passing of the years tends to make us wise. When young, we know everything! The greatest horn wisdom I found was my ability to learn from my peers. I experienced this over and over at annual Barry Tuckwell Institutes in Colorado (see article about BTI in this issue). I also found this to be true in the bands I joined at home in Naperville, Illinois. I make a point to sit next to my good friend Jennifer Ciaglo as she has taught me how to really listen to myself and across the band. When I was 19, the person sitting next to me was at times more of a competitor, while now, at 52, Jennifer is a teacher who makes this whole comeback experience all the more amazing.

Life is short and this is realized over time. Do what you love and it will not seem like work. We adult amateurs are in awe and at times envious of the professional horn player because they get paid to do what we all love to do – play the horn.

John R. Beck, President of The Percussive Arts Society, who I met through his wife, a horn player, shared with me the story of Susan Sims. Susan played the flute in high school school but became an engineer. Then she returned to school and got an MM and DMA in flute performance. For 15 years, Susan played professionally in an orchestra in New England and formed a chamber music ensemble. At age 40 she felt she had achieved what she wanted musically. She dropped the flute, entered medical school, and is now an orthopedic surgeon. While this is an extraordinary story, it highlights that it is never too late to follow your heart and that you can have many paths in one life.

I know I am only skimming the surface of this broad topic. I hope in future articles to share more stories and invite insight and stories from others. I love sitting in Orchestra Hall listening to the Chicago Symphony Orchestra. I would wait for the world-class horn section led by Dale Clevenger to soar above the rest of the orchestra and I would say to myself, "Yeah… wow. I used to play the horn." Now it is so much more fulfilling to know that I am a horn player!

I hope that in the future issues of *The Horn Call* I can cover and share stories about the adult amateur horn player "From The Balcony."

David Bryan has been playing horn since age nine. At Syracuse University he majored in Engineering and Marketing and played in college ensembles. His horn playing ceased in 1980 when, as the captain of the college boxing team, he broke his jaw. He started back with the horn in 2009. Currently he studies with Trey Johnson and plays in the Spring Valley Concert Band and the Harper College Wind Symphony (Illinois). He has attended two Barry Tuckwell Institutes and in 2011 was presented the "Winston Churchill Award" by Barry Tuckwell.

The Commoditization of Symphony Orchestra Musicians

by Kevin Case

Many symphony orchestras in the US have faced or are currently facing strikes, lock-outs, and/or financial difficulties. PBS Newshour *covered this situation on March 26, 2013 (pbs.org/newshour/bb/entertainment/jan-june13/symphony_03-26.html), focusing primarily on the San Francisco Symphony but also mentioning other orchestras in similar situations. Even healthy orchestras are dealing with a financial crunch where audiences and subscriptions have declined, and production expenses and health care costs are up. In an article reposted on an online musicians blog, Kevin Case examines the attitude of many orchestra managers and board chairs and characterizes it as "commoditization."*

The recent headlines are horrifying. Musicians in top orchestras have been asked to take massive cuts in pay and benefits. Managers are slashing weeks and demanding reductions in the number of musicians – in some cases, by putting tenured players out on the street. Longstanding work rules are being gutted for reasons that have nothing to do with finances. It is a full-fledged assault on protections for musicians that took decades to achieve.

Perhaps most disturbing, however, is the response from some orchestra managers and board chairs to the argument that players, faced with these draconian measures, will pack up and leave. The message is simple and blunt: We don't care. Go ahead and leave. After all, you're totally replaceable; we'll just hire one of those fantastic kids coming out of the conservatories.

This message is being delivered with stunning candor. The chairman of one major orchestra demanding huge cuts noted the "quite remarkable" number of music-school graduates, characterizing it as "a large supply." Another manager acknowledged a "risk" that his players would "find their way to another place" if forced to accept management's demands, but shrugged it off: "those who can leave will." Yet another board chairman told one departing principal that he wouldn't care unless nine or ten players left – and then, only because it might be "bad PR." (And of course, who can forget the manager who thought he could hire a brand-new Louisville Orchestra on Craigslist.)

What we are seeing is the public manifestation of a belief that has long simmered in the background among some managers: that players are really just interchangeable parts, and if one leaves, the orchestra can easily find someone just as good. As a player, I knew managers who held this belief privately; as an attorney, I've encountered it in negotiations. It represents nothing less than the commoditization of symphonic musicians. It is perhaps the most dangerous trend at work today, and left unchecked, it will ultimately destroy musicians' livelihoods.

What do I mean by "commoditization"? It is the process by which goods or services once viewed as unique, distinguishable, or superior become indistinguishable and interchangeable in the eyes of consumers. The result is a rock-bottom price for what is now a simple "commodity" (and low profits for the producer or provider). Many economists (especially those who extoll the virtues of the "free market") argue that labor should be viewed as a commodity as well. The typical illustration of this principle involves unskilled workers; for if a job requires only the barest skill, then there will always be a ready "supply" of qualified, interchangeable workers and thus no incentive for an employer to pay anything but the bare minimum.

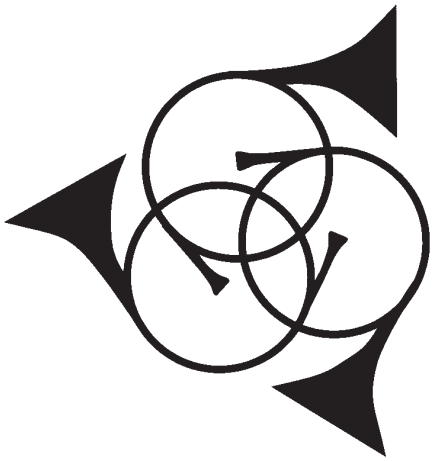
It is shocking that any symphonic manager or board member can hold this belief with respect to the musicians in their orchestras. Those artists are the furthest thing from unskilled laborers; to the contrary, they have dedicated their lives to honing the most unique and specialized skills imaginable. Nonetheless, as the above comments from managers and board chairs demonstrate, commoditization has now reared its ugly head – and the result, if this belief gains wide acceptance, will be a race to the bottom in terms of wages and benefits for orchestral players.

What can be done to counter this? First and foremost, it must be emphatically pointed out, again and again, to anyone who will listen, that this belief is simply wrong. Yes, conservatories churn out thousands of highly-skilled musicians per year – far in excess of the number of available jobs. And yes, vacancies in symphony orchestras often attract hundreds of applicants. But no matter how many candidates show up for an audition, only a handful make it to the final round. And how many times have auditions concluded with no one being offered the position – because even the ultra-talented and proficient candidates that made it through the rigorous process were not the right "fit"?

Sports provide a close analogy. For example, there are dozens, maybe hundreds of talented young baseball players who can play the position of shortstop at a major league level. They all can hit, catch, and throw with great skill. But the New York Yankees would never view them as a "supply" of equally qualified options. The Yankees want the next Derek Jeter, with his unique blend of grace under pressure, clutch performance, and personal qualities that make him a great teammate. They will seek out that player – and when they find him, they will do their damnedest to keep him.

So it should be with orchestra musicians. Such players have unique skills and characteristics that go far beyond technical proficiency: perhaps a particular sound that meshes well with a their colleagues, an unusual depth of musical sensitivity, or a personality that makes everyone's lives a little easier. In addition, audiences keep close track of who is one on the stage: often a musician will have "fans" who look forward to hearing their favorite play an exposed solo (or they will note the new dress the third-chair violist is wearing – hey, at least they're watching). To believe that such players are faceless, interchangeable parts is a slap in the face not just to the musicians, but to the audience.

Kevin Case is the principal attorney of Case Arts Law, a firm that provides legal representation to classical music, art, film, theatre, dance, publishing, and fine musical instrument clients in a wide range of legal matters, including contract, copyright, trademark, labor and employment, and litigation matters. The article first appeared in Intermezzo, *a musicians' union publication, and is reprinted by permission. It can be accessed at tinyurl.com/cy6novm or at the Case Arts Law website caseartslaw.com, where it was posted on September 17, 2012.*



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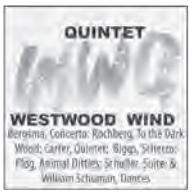

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Technique Tips: Symbol Pleasures

by Jeffrey Agrell, Series Editor

Symbols are powerful. They can carry immense amounts of information in highly abbreviated forms. Written and spoken language is a good example. For instance, I can say or write the words "Gorilla" or "Lake Superior" or "Asia" without having to bring them to you to know what I am talking about because you understand what the words symbolize.

Musicians deal with symbols every day. Being able to interpret music notation quickly and accurately is an essential skill of the educated musician, but the (over-)emphasis on the importance of written notation brings with it some disadvantages as well. Specifically, you can do a lot if you use symbols in a different way to guide your music study. The ultimate result of this approach is knowing and understanding the subject (technique) and the procedures so well that you do not need the symbol at all.

To be complete and efficient musicians, we need to take the use of symbols to a higher level to both improve our proficiency at the interpretation of notation as well as to free ourselves from total dependency on it (no ink = no sound).

Traditional training means playing only what is in print directly in front of us; i.e., exercises and solos created by someone else. It is a rare hornist who is encouraged and trained to create his own study material to supplement printed material. Here are ideas on how to use metasymbols and the extrapolation from basic principles to create exercises based on 1) overtone series and 2) valves. These exercises require either very little ink, or, with a little practice, no ink at all.

Saving Paper

A metasymbol is a symbol that stands for a group of other symbols. When we use music notation, we are translating notation symbols one-to-one into pitches. Our traditional books both recognize and promote this basic one-note-one-pitch system by writing out all possibilities. This eats up forests of paper and limits the possibilities that can be illustrated in a reasonable number of pages. I once bought a book of so-called jazz scales, and was highly chagrined to discover that all the author did was to write syncopated rhythms for one scale, then write it out in all other keys. Same rhythms, just written out in other keys. Pages and pages for something whose basic principle could have been described in one line or less. What a waste of paper, ink, and $!

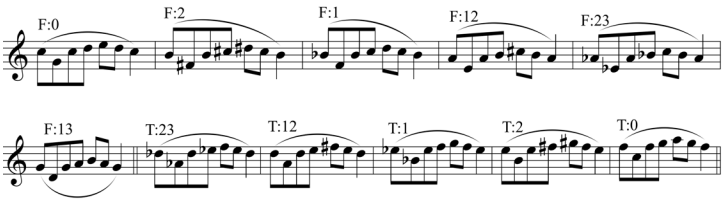
Farkas and many other authors write out overtone exercises in all other keys (i.e., horns, a "horn" being a length of tubing, accessed with a particular unique fingering). So we have been well-trained to expect to only play the exact notes written out. Are we all really that thick that we can't figure out how to play a basic overtone exercise in other keys from a single example? Another forest falls for the sake of underestimating the intelligence of horn players!

This approach is not something that only advanced players can do. Beginners can be trained to do this from the very beginning of horn study. Doing so speeds up their acquisition of control of technique of the instrument and later their notation reading skills.

1. Writing It All Out – Overtone Exercise

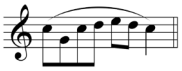
Let's take an example, one each, of overtone and valve exercises, and see the difference in the two approaches. One uses metasymbols, and extrapolation from a basic principle or procedure, and the other one assumes that the player is not capable of any such understanding and is only able to play it when it is written out note for note.

Most exercises are longer than one measure, but for demo purposes we'll use a one-measure exercise designed to develop overtone flexibility and control. Here's the usual way of writing it out:



The six note pattern thus becomes sixty-six and takes up two lines when written out in all "horns". If this had been a one line exercise, it would have taken up the whole page. Two lines, two pages. Forests!

2. Metasymbols as Shorthand – Overtone Exercise

Here's another way to do the same thing: 

That's it. Same content as above, but this is all you need if you know what to do. If you know how the horn works (the overtone series), you can quickly and easily extrapolate the entire exercise from this one-measure metasymbol. In fact, since this is such a short example, you can memorize it in about 2-3 seconds and play the entire eleven-bar extended version with your eyes closed right away, extrapolating from a few simple principles. All you need to know is this:

1) The numbers of the overtone series, 1-16. Looking at the example, you know that the notes are OTS numbers of the exercise are 8-6-8-9-10-9-8. All other versions on other "horns" use the same numbers, just starting on different pitches.

2) The procedure is to play the same sequence of OTS numbers through 11 horns. We know that the horns are named for their keys; each fingering accesses a different length: F horn (F:0), E horn (F:2), E♭ (F:1), D (F:12), D♭ (F:23), and C basso

(F:13). I choose to leave out the very long, squirrely, and out-of-tune B basso horn [F:123] – include it if you like.

Then continue the exercise in the higher (shorter) horns: G♭ horn (T:23), A♭ (T:12), V (T:1), A (T:2), and finally to B♭ alto (T:0). (Some authors omit overtone exercises in these higher horns. There is no good reason to do so.)

(Aside: tradition deludes us that there are two kinds of horn: F side and B♭ side. In fact, our modern instrument is a continuum of horns of different lengths from low to high. The "divide" of F and B♭ is a false one that may keep us from taking advantage of the strengths and being aware of the weaknesses of horns of different lengths. But that's really another topic for another day).

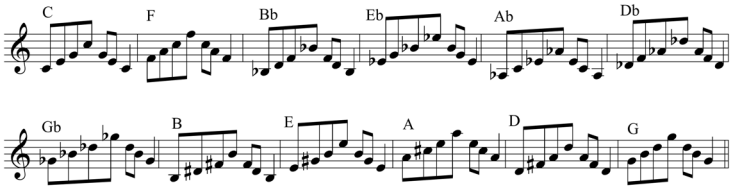
Focus on Playing

The advantage of playing from your understanding rather than simply reciting from the ink is not just a saving of ink and wood fiber; you also learn quicker because you can focus on the fine details of the use of air and aperture as they control the movement of the pitch, rather than staring at the ink spots, which tell you nothing about what you are doing and in fact distract you from hearing and observing the playing process more closely.

1. Writing It All Out - Valves

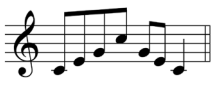
The overtone series is how the horn works. The valves are the way music theory works. Let's go on to a valve example. Valves are the mechanism we use to negotiate the twin pillars of music theory, scales and arpeggios. Just as we work on all overtone exercises in all "horns," anything worth learning in one key with valves should be learned in all keys. If we take an example of a one-measure exercise in C major, that exercise is written out transposed to 11 other keys in the traditional approach.

Here is a simple major arpeggio exercise in this form:



2. Metasymbols as Shorthand - Valves

To play a scale or arpeggio valve exercise with understanding, we need to know another set of numbers: scale degrees. A major arpeggio is 1 3 5 8 (8 = 1 at the octave). The numbers are the same for every key. If we play with awareness of this knowledge instead of just reading ink, our metasymbol or shorthand version of playing an arpeggio is this:



Or: just the numbers: 1 3 5 8 5 3 1.

Extrapolating from principle, the information we need to make the twelve measure extended exercise is contained in one measure. We should be able to play this simple arpeggio without looking at the ink, in C and then in all keys. If this comes less fluently in some keys, the reason is not so much that they are difficult, but that they are less familiar. Getting in the habit of doing basic exercises in all keys helps even out the fluency level. Traditional method books stick to keys with fewer sharps or flats because, well, a lot of flats or sharps looks bad or intimidating. Playing from metasymbols without seeing all notes written out increases the depth of technical knowledge and is something that can be done even with (read: especially with) beginning players (another topic to be tackled in depth another day).

Paths through the Keys

We can negotiation all the keys through any number of paths. Two of the most useful are 1) circle of fifths descending (where each key is the dominant of the following key, a common sequence in tonal music) and 2) chromatically. When we first use this Circle (a.k.a. the cycle), we might want to write out a list of the order to refer to:

C F B♭ E♭ A♭ D♭ G♭/F♯ B E A D G

Here, each letter is a metasymbol, standing for the complete exercise, whether one note or one measure or more. The letter could also be taken to mean a different chord quality: major (1 3 5 8), minor (1 flat-3 5 8), dominant 7 (1 3 5 flat-7), or any number of other kinds of arpeggios or scales. That's the beauty and the power of a metasymbol. With a little experience, you know what comes next and don't need to see this order written down.

No Paper, No Limits

Now you are empowered to play all kinds of exercises, valve or overtone, scale or arpeggio without anything written down, because you are playing with understanding and harnessing the power of metasymbols and extrapolation from basic principles.

One more thing. If you only play what is written down, you are stuck with one dynamic, one articulation, and so on. Using metasymbols you are thus free to add or change dynamics, articulation, register, or any other aspect of the notes at will.

Give it a try. You may find that someone comes up to you at some point and says, "You've been practicing all kinds of stuff for three hours but I don't see a single piece of sheet music in your practice room. How do you do it?"

It's not a superpower, but sometimes it feels a little like one on good days. Enjoy!

Jeffrey Agrell is Associate Professor of Horn at the University of Iowa. This article is adapted from his upcoming book A Systematic Approach to Horn Technique. *Website: uiowa.edu/~somhorn. Blogs: horninsights.com, improvinsights.com, compositioninsights.com. Contact: jeffrey-agrell@uiowa.edu*

Music and Book Reviews

Jeffrey Snedeker, Editor

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***Horn Fundamentals* by Bruno Schneider**. Editions BIM, PO Box 300, CH-1674 Vuarmarens, Switzerland; editions-bim.com. BIM CO89, 2012.

Bruno Schneider's new book *Horn Fundamentals* represents the drill routines he has used and taught for over thirty years, according to an interview published on the internet by Educa-Madrid. He has organized seventy-six pages of exercises into eight sections: Flexibility, Fast Flexibility, Scales, Intervals, Articulations, Chromatics, Sound Production (i.e., "The Start of Sound" or "attacks"), and "Exercises to Play Loud." All instructions and recommendations appear in French, German, and English, all tonalities are written out, and he reminds us that variations are infinite. Although he notes that these drills "make no pretense of being revolutionary or all encompassing," I believe that these exercises in his own original patterns reflect a unique perspective in a very thorough, balanced, and practical collection. *Virginia Thompson, West Virginia University (VT)*

***Sound Habits: Brass Builder for Horn* by Robert Sayer**. The Music Class, SoundHabitsBrass.com. 2012, $20.

The *Sound Habits* series is part of *The Music Class* (TheMusicClass.com) which, according to its website, is an international music education company based in Atlanta GA, developed by Rob Sayer and specializing in early childhood music education. *The Sound Habits* series is "a series of rock and jazz play-along exercises to develop the tone quality, listening skills, and embouchure of the beginning brass player." Its claim is that "with this ten-minute-a-day, fun-to-play method, beginning students will improve their pitch accuracy, establish a correct embouchure, [and] develop a full, pleasant tone quality."

The Brass Builder section of this series includes books for trumpet, horn, trombone, and tuba, with companion CDs featuring demonstrations by members of the Presidio Brass (Mike McCoy, horn) and play-along tracks. After some notes for teachers, the brief chapters for the beginner include instructions on mouthpiece placement, keeping the cheeks from puffing, the inside of the mouth when playing, tonguing, how to breathe, and holding the instrument. Then, the book moves on to a series of exercises to go with CD tracks, taking the student through buzzing, playing notes, going up and down, and then through a series of scales, exercises, and familiar tunes. At first look, this book appears to be missing some things, but, fortunately, the introduction clarifies this—these materials were designed to supplement traditional beginning books. They are designed to be ten-minute practice sessions as a part of study, including individual and group practice. The play-alongs generally go through the prescribed exercise or tune three times, first listening and fingering along, then buzzing the exercise, and finally playing it on their instruments.

I like the approach – it gets students listening first, buzzing actual pitches, uses one embouchure (no shifting), and promotes glissandos as a means toward good slurring. Checklists are helpful for self-evaluation regarding whether the player is ready to go on to the next set of exercises. I like the play-alongs—the pop styles make playing feel "cooler," and students get some entertaining help in playing on time right from the start. As a teacher, however, I would still want to be present at first to make sure the pitches were being matched and played on time. I might even make them sing the first time along with fingering, especially if the same exercises are used more than once. The overall range is g-f", and tends to emphasize the higher range. I am a little concerned that beginners might start and move along a little more slowly in mastering the range implied by the progression of notes on the CD tracks – the very first notes buzzed and played on the horn are in the c" range. Again, I'd want to be present to make sure players were matching the right pitches. In the volume itself, my only quibbles are the fact that a few typos crept in between the horn and trumpet versions, and no fingering chart is included; while designed as a supplement, it still makes sense to me to have one (the back cover is blank!).

So, in the end, this is an attractive supplement to brass instruction. My own experience suggests that it will be best used with supervision, at least until the teacher is confident the student is matching pitches, getting a good sound, playing on time, and using the right fingerings, posture, etc. Given that, this resource should be a fun way to practice for beginners of any age. Any effort to make practice cooler and more fun is okay by me! *JS*

***The Sight-Reading Workbook: Clarinet, Guitar, Horn, Trumpet, and Violin* by Richard A. Schwartz**. Silver Key Music; SilverKeyMusic.com. ISBN 978-1-300-21272-0, 2012.

The Sight-Reading Workbook contains 161 very brief progressive exercises in sight-reading. Numbers 1 through 155 are only two lines long and the last six are five lines long. On his website, SilverKeyMusic.com, Richard A. Schwartz describes his workbook: "Composed through the use of a variety of common and unusual harmonic progressions, twelve-tone technique, artificial scales and more, these exercises include

random modifications in time and key signatures, rhythms, notes, articulations, dynamics and more." The book's introduction appears in seven languages and includes the following recommendations: read at least five exercises each day, use a metronome as a "reference" (although no tempos are given), and "sight read with a music teacher present." These exercises remind me of the French publications *Lectures Exercises* (c. 1964) by Barboteu and the *65 Etudes-Dechiffrages* (c. 1967) by Thévet. Schwartz's collection is a good value: it is available as an eBook for $9.99 and as a paper copy for $14.99. Rather than trying to describe the progression of the difficulty level, I recommend looking at the website, where the first thirty exercises can be previewed. *VT*

***Villanelle for horn and piano* by Paul Dukas**. ISMN 979-0-2018-1170-3. Urtext Edition edited by Dominik Rahmer. G. Henle Verlag, distributed by Hal Leonard Corporation, Henle 1023; HL 51481170, 2012, $21.95.

Paul Dukas's *Villanelle* has been part of the horn's recital repertoire for over 100 years. It appeared in France during a transitional time in horn teaching, a transition from the natural horn to the valved horn headed by Paris Conservatoire horn teacher François Brémond. Though Brémond had begun this transition some years before, it picked up considerable momentum in the early 1900s with increasing support from the Conservatoire administration. As we learn from the Preface to this wonderful edition, it was Gabriel Fauré, the new director of the school, who approached Dukas, a member of the composition faculty, in June 1906 to write a piece for the annual *concours* (final examination) for the horn class to be held at the end of July. The result has become an important and lasting part of our recital repertoire. Of particular interest (and occasional controversy) is Dukas's inclusion of natural horn hand technique, asked for in the original part itself; while we are given no specific reasons for the inclusion from the composer, it is likely that this piece is simply a compilation of all techniques expected of Conservatoire students at the time. Hand technique is also explored with the use of "echo" horn, equally controversial today.

Why controversial? On one hand (pardon the pun), current hand technique tends to focus on only two hand positions, open and stopped, because these are the two most prevalent uses of the right hand in contemporary literature. Couple that with a value system that promotes even, consistent, open tone color throughout the range, and the prospect of learning hand-horn and echo horn techniques seems a bit frivolous, or at least somewhat impractical for the number of pieces calling for them. On the other hand, if we respect the wishes of composers, how do we demonstrate that respect when we choose to ignore their wishes, or worse, rationalize our choices because they are too much trouble? I don't mind hearing natural horn pieces on the valved instrument, but what respect are we showing to the composer and the music if we suggest they are "better" that way? And aren't we limiting the horn itself by refusing to learn all of its possibilities? What if we were expected to play *Villanelle* with proper hand-horn and echo techniques?

Okay, I'll get off my soapbox. This edition was compiled from a variety of sources, with particular emphasis on a 1930 reprint of the first edition (Durand, 1906) that had been through several improvements by Dukas himself. The information gathered and presented by Rahmer provides considerable depth and color to the piece's creation and evolution. I was interested to learn that Dukas's initial inspiration to compose an additional orchestral accompaniment was something about which he later changed his mind. My resident pianist tells me that the piano part (with fingerings by Klaus Schilde) is similar to other editions she has played (most frequently the version found in Mason Jones's *Solos for the Horn Player)*, but with much better page turns. A handy glossary gives translations of the score directions (less cluttered than the addition of translations in the score and part, as per Jones).

This important piece in our repertoire is deserving of this level of attention and care, and I heartily recommend it. Dukas's original title page said "cor simple et chromatique"– natural *and* valved horn. I couldn't agree more. *JS*

More new releases from RM Williams Publishing, 417 Collinsford Road, Tallahassee FL 32301; rmwpublishing.com.

***Primary Ignition for solo horn* by James Naigus**. 2012, $5.

The composer writes, "Primary Ignition was written for the 2013 Southeast Horn Workshop, which took place in Richmond VA (Virginia Commonwealth University, hosted by Patrick Smith). This piece was the required work for the first round of the college solo competition…. The name is twofold: All my unaccompanied works have titles relating in some way to aeronautics. In the case of *Primary Ignition*, another name for the primary ignition is the 'first stage' (of a rocket), which just so happens to also correlate to the first stage/round of a solo competition! The piece tries to jam-pack range, technique, and style into a single movement, but sectional, work."

The more I hear James Naigus's music, the more impressed I become. A recording of *Primary Ignition* is on his website (jamesnaigus.com) and I wound up listening to several of his instrumental and commercial compositions. Composers who choose to write tonally have to be somewhat brave, though perhaps less so than 30-40 years ago, and Naigus has found a tonal approach that makes his music tuneful and accessible, yet in a unique voice. I was surprised, however, to discover that his approach to unaccompanied music appears to be a bit different, whether because of the inspiration described above, or just because things just come out differently. Compared to his accompanied and ensemble works, his solo horn works (to me) have more extended techniques, angular melodies, and dissonant intervals that make them less predictable and more intriguing. The composition is built as advertised, with a fiery start, a free-floating middle section, and a "re-entry" that ends somewhat abruptly. Having the recording available really helped me make sense of this piece more quickly, which was a surprise to me in the context of my response to his other music, but in the end, it works for me. This piece would make a nice two-minute kick-start to a recital – short, effective, and to the point. *JS*

Sonata for Horn and Piano *by Jian-Jun He*. 2006, $30.

The publisher's website says of the composer: "A native Chinese, Jian-jun He received his BA in violin performance from Northwestern National University (Lanzhou, China), MA in music theory from The Arts Academy of China (Beijing, China), and DMA in composition from West Virginia University where he studied composition with John Beall. His compositions, numbering over fifty for various media, are enjoying growing success in the United States and Asia."

Of this sonata, the preface says, "Synthesizing traditional Chinese music elements with contemporary vocabulary of Western music, Sonata for Horn and Piano shows the diversity of today's music. The work, with three movements in a fast-slow-fast scheme, balances expressional and accessible melody with idiomatic and innovative craft for horn. The beginning phrase of the first movement, introduced by the horn, is important thematic material which is employed throughout the entire work. The middle part of the second movement is a passacaglia section where the piano keeps playing a descending melodic segment (with variations); finally, the horn joins the piano, playing the tune together, building to a big climax. In a fast tempo, with a cadenza, the third movement is challenging for horn. Continued ascending glissandos by the horn at the last moment make the ending wild and exciting."

I find this sonata very appealing. I am not sure I hear the Chinese elements because the harmonic vocabulary is quite dissonant, but the musical ideas are presented clearly and develop in interesting, coherent ways. The character of the first movement is very much a fanfare, and the opening theme really does unify the entire work. The second movement is the longest, and builds gradually to a very satisfying peak before gently coming to rest. The last movement is an aggressive, mixed-metered work, culminating in the afore-mentioned cadenza, which recalls the first movement/unifying theme. A final aggressive Allegro bring the work to an exciting close.

The technical demands of this piece, especially the rhythms, require advanced skills. At about 15 minutes, the sonata is a substantial recital piece, one whose unique voice would be easy to build around. And anyone who wants to play this piece should purchase the fine recording by our own Virginia Thompson, who also served on He's doctoral committee at WVU about the time this sonata was composed. *JS*

Etude No. 2 **by Agostino Belloli, arranged for horn and piano by Bruce Atwell**. 2011, $16.

Etude No. 3 **by Agostino Belloli, arranged for horn and piano by Bruce Atwell**. 2011, $16.

Agostino Belloli (1778-1838) was principal horn of La Scala in Milan and horn professor at the conservatory there. He wrote numerous pieces for brass, from etudes to concertos, the majority of them remain relatively unknown. His horn etudes appeared in print before 1830 and are written in that middle ground that could have been for natural or valved horn. Bruce Atwell, horn instructor at the University of Wisconsin-Oshkosh, added piano accompaniments to these two.

I tend to assign Belloli etudes to my students (and myself) as opportunities to work on endurance – they are quite long, yet filled with 19th-century technical challenges that have a certain appeal. Adding accompaniment makes them recital pieces, and Atwell has used discretion to create introductions and interludes that give breaks and balance for potential recital performance. Etude No. 2 is a theme and variations, and is quite long, making this arrangement substantial. No. 3 is, admittedly, one of my favorites and overall I am pleased with the setting.

My only quibble is with the editions themselves – the note spacing and beaming, especially in No. 3, needs to be reworked so both players can read the parts more easily. According to the RM Williams website, Etudes 1 and 4 have also been arranged, and I look forward to seeing those, too, someday. The length and substance of Belloli etudes have always made them concert-worthy. With these newly created accompaniments, their worthiness has become a reality. *JS*

Fantasia for three horns **by Jeffrey Agrell**. $16.

Jeff Agrell is a familiar person to readers of *The Horn Call* for many reasons – his columns on technique and creativity, a range of articles on many different topics, and his noteworthy performing and teaching experiences all over the world. This trio is another example of his fertile imagination. It starts with foot stomps and claps and then folds in some finger-snaps and tongue-"tocks." Once a groove has been established, each horn enters in turn with syncopated figures and jazzy (to my ears) inflections. Once all three have entered, the piece goes through several sections with a nice variety of contrasting ideas, and call-and-response passages that take turns and then come together. For the most part, the lowest parts are handled by the third horn, and the top by the first, with a total range of c-g". I read this piece with my students, and once they "got it," they loved it. I do, too. *JS*

New from Sempre piu Editions, 2 allée Du Guesclin, 93130 Noisy-le-Sec, France; semprepiu-editions.com.

Le petit Kopprasch: 25 etudes for horn of medium difficulty *compiled by Pascal Proust*. SP0039, 2012.

Primavera pour cor et piano **by Pascal Proust**. SP0004, 2012.

3ème Solo de cor, op. 8, **by Jean-Baptiste Mohr**. SP0028, 2012.

1er Solo pour cor avec piano **by François Brémond**. SP0029, 2012.

Some people can't wait to get to Kopprasch, others avoid it like the plague. Like it or not, it is an important part of our horn heritage. In his Preface to *Le petit Kopprasch*, Pascal Proust says, "This collection is recognized by all teachers as indispensable for overcoming the main difficulties in learning the horn. It seemed useful to us to offer younger players the opportunity to work on these exercises much earlier in their course of study. This is why we are publishing these 25 studies, chosen from the most representative, simplified and reworked for our modern instrument."

This is an interesting concept with good intentions. In fact, what we find in this edition is 18 different etudes reworked to be somewhat easier to play, including transposing them or revising them fit into a narrower range (overall e-a"), and simplifying or omitting certain sections or passages that would

be problematic to younger players. One etude, for example, (Number 4 from op. 6) appears four times in different transpositions; four other etudes also appear in multiple transpositions. Most in this volume are from op. 6 (the low horn etudes), with a few from op. 5, but Kopprasch is Kopprasch. Then again, this volume might be better known as "Kopprasch Lite." I like Kopprasch, so it is easy for me to recommend this edition, though moving on to the originals as soon as possible would be desirable. If you know the originals, there is a difference—some revisions make sense, others seem a bit forced. If you don't know them, this volume makes a good introduction, which is the reason it exists.

The next three works are all Paris Conservatoire pieces. The most recent is Proust's *Primavera*, an appealing habañera in two parts, first slow, then fast. This piece is particularly accessible to younger players, with a range from g-e". Proust has once again created a nice pair of melodies in a piece that younger players can handle and enjoy.

Jean-Baptiste Mohr (1823-1891) was the horn teacher at the Conservatoire from 1864 until his death. A student of Gallay, he was a proponent of the natural horn, and one of the chief reasons the older instrument stayed popular in France as long as it did. This solo was one of many instructional pieces he wrote, and it fits nicely into the style normally associated with *concours* pieces. Constructed in three parts, a *Maestoso* followed by a *Largo* and an *Allegretto*, the piece is quite reminiscent of the music of Gallay, with a range (c'-a") well suited to the natural horn. The middle section in E minor (for horn) is especially colorful.

François Brémond was Mohr's student and then his successor at the Conservatoire. Unlike his teacher, Brémond was supportive of the valved horn and was instrumental in the transition to the modern instrument in the early 20th century. He also wrote *concours* pieces, of which this first Solo is typical. His first Solo is consistent stylistically with that of Mohr, with a few more notes in the middle range outside of the harmonic series and a very provocative slow section in A♭ major, inferring the possibility of using the valved horn, even if only in these sections – it would not be out of the question for some sort of combination of hand and valve at this time. The fireworks in the last section are very exciting on any instrument.

Thanks to Pascal Proust for his continuing contributions of old and new works to our repertoire. *JS*

Pavane pour une infante défunte **by Maurice Ravel, adapted for horn and piano by Carolyn Hove**. Editions BIM, PO Box 300, CH-1674 Vuarmarens, Switzerland; editions-bim.com. BIM CO90, 2011.

The Ravel *Pavane* is a piece that I have played and used in my teaching for over 30 years. I am most familiar, as I expect many readers are, with Mason Jones' version included in *Solos for the Horn Player* (G. Schirmer), so when I received this new edition, I was curious to see how it compares with the familiar. Carolyn Hove is solo English horn with the Los Angeles Philharmonic; she adapted this piece from the original piano version (1899) for English horn and piano. One can assume, from looking at it, that this version for horn in F is essentially the same.

The overall form of this beautiful piece is ABACA, and the only obvious differences in this new version are a few added notes to finish out some phrases, a bigger, higher ending, and a phrase in the C section where the horn is asked to ascend to b" (four times). This last is consistent with the original piano version and less precarious when played on English horn; French hornists may want to revert to a lower octave, which is what Jones did in his version. Otherwise, the music is very much the same, albeit in a nice single volume with attractive cover and clean notation.

This is a standard piece for horn, whether for recital or in the orchestra, and this edition presents a credible version for recital performance. *JS*

Here are three works just received from Ava Musical Editions, Rua Nova do Loureiro, no.14/16, 1200-295 Lisbon, Portugal; editions-ava.com.

Waxed Floor for horn and piano **by Telmo Marques**. ISMN: 979-0-707730-41-6, ava110625, 2011.

> The silence of the empty ballroom contrasts sharply with the fancy space filled with activity at the time of dancing and revelry. The unoccupied waxed floor mirrors the crystalline perfection of human sound in its stillness; later, it will be responsible for a slip in the middle of the dance that leads to aching bones, wounded pride, and laughter of others. The drama allows different perspectives of affections and emotions. Each one is positioning to get the desired advantage. But beware…the wax.

Portuguese composer Telmo Marques (b.1963) teaches music theory, arranging, and composition at the Escola Superior de Música e das Artes do Espectáculo in Porto. He has composed for numerous media, including musical theater, television, and film. He composed this evocative piece for Bernardo Silva in 2010. The premise of the piece, as described above, is intriguing in musical possibilities. Built in two sections, it begins with a comfortable, introductory Andante, with seventh and ninth chords setting a mood that anticipates the dance to follow. The second section is fast and technically demanding, primarily in 11/8 with a mix of other meters, providing the danger for the performers to slip up.

Our first reading of the piece involved several enjoyable moments in the introduction, as well as plenty of stumbles and tumbles on the slippery Allegro. We agreed, however, that not only is this piece playable, but will actually be quite a lot of fun, especially to see if we can pull off the dance without falling. The overall horn range is considerable (c-c‴), and with several large skips to "slip" on, especially a jump from d'-c‴ about seven measures from the end. The *Allegro*'s quirky rhythms and curious harmonies remind me of the fast section of Defaye's *Alpha* for horn and piano, only with a decidedly Iberian flavor.

I look forward to performing this piece, especially the dance…and will be mindful of the beauty and danger of the wax. *JS*

***Sonatina para 4 trompas* by Sérgio Azevedo**. Ava Musical Editions, Rua Nova do Loureiro, no.14/16, 1200-295 Lisbon, Portugal; editions-ava.com. ISMN: 979-0-707730-52-2, ava110633, 2011, 22€.

The Sonatina para 4 Trompas by the Portuguese composer Sérgio Azevedo is a delightful quartet in three movements of about six minutes total duration and packed full of character. The "Intrada," the longest movement at a little over three and a half minutes, is an amusing and very well-crafted conglomeration of musical references and different moods reminiscent of some works by P.D.Q. Bach. It features cascading imitations, a rhythmic "traveling music" motif, a waltz, a fanfare, wild and surprising dissonances, and a satire on horn fifths à la Mozart's *Musical Joke*. The second movement titled "Minueto" is about a minute and a half and starts out sounding like a familiar and harmonically traditional Renaissance dance that abruptly morphs into a "B" section of what is more of a classical minuet (with a contrasting lilt) whose traditional harmonies are increasingly disrupted with some of those surprising dissonances before returning to a brief ornamented recurrence of the "A" section. The last movement, "Tarantella," is less than a minute in duration and a little wilder than most tarantelas: although much of it sounds as though it is in the traditional 6/8, it is in 9/8 until the very end with resulting metric surprises.

This charming composition is dedicated to Portuguese hornist João Carlos Alves and has been recorded by the Portuguese quartet Trompas Lusas (read a review of their latest CD in the February 2013 issue of *The Horn Call*). The first part has a couple of c‴s and the tessitura is high. The fourth part includes some "new notation" bass clef and descends to B, but the fastest passages dwell at the bottom of the treble staff. I believe this would be a great addition to virtually any recital program, especially as a great "closer," and I think each movement could also stand alone as an encore. *VT*

***Hornphony para quarteto de trompas* by Luís Carvalho**. ISMN: 979-0-707729-76-2, ava100546, 2010, 25€.

According to the Ava Editions website, clarinetist, conductor, and composer Luís Carvalho (b.1974) is one of the most versatile Portuguese artists of his generation. Carvalho is currently on the faculty of Aveiro University. *Hornphony* is in three movements, built in a slow-fast-slow sequence. The title comes from the combination of "horn" and "symphony." At a total of 14 minutes, it is a serious work, with a wide range of contemporary technical demands including many extended techniques and rhythmic/ensemble challenges.

"Intrada" begins with a mensuration canon (the same melody in all four voices, all moving at different speeds) in a style reminiscent of Ockeghem, first loud, then stopped. It then goes through several sections with a variety of staggered entrances with varying note lengths that build very interesting, dissonant harmonies. A return to the mensuration idea with mutes ends the movement quietly in unison. "Fanfara" is exactly that – loud and aggressive at first, then some contrasting sections, including at least one that resembles the first movement. A final ascent takes the first horn to a sforzando d♭‴. "Epilogue" begins with a narrative section, with chordal accompaniment in the bottom three parts and melodic interest in the top, a sort of solo commentary. A quick, march-like middle section provides an interesting contrast, and then the slow, narrative material returns, this time with the lowest part providing the commentary. A last mensuration section brings the piece to a depressing end, with mysterious half-valve *glisses* providing a final disquieting effect.

The fine recording by Trompas Lusas mentioned in the previous review also includes this piece, and my first response was to be completely impressed by the performers. The more I have listened to this recording and studied the score, I have become more impressed with the music as an interesting and unique composition. The technical challenges are considerable, but it is worth the work. If you and three friends like extended techniques and want an interesting ensemble challenge, this is the piece for you. *JS*

***Compatible Trios for Winds: 32 Trios that can be played by any combination of wind instruments* arranged or composed by Larry Clark**. Carl Fischer, 65 Bleecker Street, New York NY 10012; carlfischer.com. Horn in F WF131, ISBN 0-8258-9011-6; Flute/Oboe WF 128; Clarinet/Trumpet/B♭ instruments WF 129; Alto Saxophone/E♭ instruments WF 130; Trombone/Euphonium/Bassoon WF 132; Tuba WF 133; 2012, $9.99 each.

Larry Clark is a vice-president and editor at Carl Fischer. His works have been reviewed in *The Horn Call* before – *Compatible Duets* (May 2011) and *Progressive Duets* (February 2012) ˆ and the premise of *Compatible Trios* is the same – to present chamber pieces playable by a large range of players and instruments. Clark is a former middle school director, among other positions, and this experience shows again in this volume. As he says, "Trios are a great way to learn how to play in a chamber music setting, and this unique collection gives players the opportunity to do it with anyone else who plays a wind instrument, making for an almost limitless combination of instruments. *Compatible Trios for Winds* is especially useful in a school setting where students are eager to play music with friends."

The 32 trios in this volume include short (usually one page) classical and folk songs and dances, by Haydn, Diabelli, Rameau, Dvorak, Couperin, Gurlitt, Türk, Duncombe, Pierpont, Bach, Beethoven, Grieg, Schumann, Tchaikovsky, MacDowell, Brahms, Mozart, and Clark himself. The folk tunes come from a range of countries, from "The Irish Washerwoman" to the "Mexican Hat Dance." They are roughly progressive in difficulty, but are all in a middle-school to high-school level technical range. The range of keys is 0-3 flats, and the overall range in the horn book is e-g". My college students were able to read these pretty easily, and they liked the variety and range of familiar and new pieces, and appreciated the intent and flexibility of instrumentation. The notation is clean and easy to read.

My quibble, however, is a familiar one to readers of my reviews on works of this type – once again, we have no references to the original pieces, or any background on the compos-

ers or the pieces such that hornists can learn more about them or even just look up reference recordings. Still, these pieces will be especially useful to band and private teachers with younger students, as these teachers help these students learn to enjoy music-making. *JS*

Trios and Quartets for Horns **selected, transcribed, and edited by Pálma Szilágyi**. Editio Musica Budapest, emb.hu; distributed by Hal Leonard Corp., 7777 W. Bluemound Road, Milwaukee WI 53213-3400; halleonard.com. Z.14774 (HL 50497657), 2011, $30.95.

Advertised as part of a "Music for Schools" series, this volume of 23 pieces in 3-4 parts is of a similar intent as the previous volume of *Compatible Trios*. The composers come from the 15th to the 20th centuries, and include Palestrina, Melchior Franck, Kindermann, Alcock, Soler, Hook, Du Puy, Smetana, Isaac, Dowland, Praetorius, Purcell, Gluck, Schumann, Liszt, Tchaikovsky, Fauré, and several by the prolific Anonymous.

The overall range is d-g", and the technical demands should be manageable by good middle-schoolers. The trios are generally a little more complex than the quartets, with the highlight being a three-movement sonata by James Hook (1746-1827). My students and I read through the whole volume and really enjoyed the variety, especially the earlier Renaissance works. Our only quibbles were no information on the original pieces/composers, a lack of articulations to prompt younger players, and too many leger lines in the treble-clef fourth part. Pálma Szilágyi teaches at the Tóth Aladár Music School in Budapest. *JS*

Four Places on the Appalachian Trail for horn, violin, cello, and piano **by Rick Sowash**. Rick Sowash Publishing Company, 338 Milton Street, Cincinnati OH 45202; sowash.com. 1997, $36.

American composer and author Rick Sowash is an interesting person whose pursuits are broad and varied. He publishes his own music and produces his own CDs, which are all available from his website sowash.com, where you can read articles about him that have appeared in *Ohio Magazine*, the *Cincinnati Enquirer*, and *Fanfare*, as well as rave reviews of his music that have been published in *The American Record Guide*, *The Chamber Music Journa*l, *Classical Net*, *The Clarinet Journal*, and the *Washington Post*. Although Sowash did study composition in academia, he is an individualist who says, "I always want to write music that I know my grandmother would like. She had no musical training at all, but she loved music, and she loved to come to my concerts. Naturally, some of it was just her being proud of 'Little Ricky,' but also, my music was accessible and entertaining, and deliberately so. I suppose some composers might be ashamed to say they write entertaining music, but part of music is entertainment. Only a fool would deny that. It seems like it's an obvious truth that somehow gets missed too often." Much more about Sowash's aesthetics may be found in the September/October 2002 *Fanfare* article that appears on his website, which also features a radio interview about the *Appalachian Trail Suite*.

This suite was written as a celebration of the American landmark and the 1993 commemoration of the 25th anniversary of the signing of the National Trails System Act. It consists of four movements totaling approximately thirty-two minutes. Each movement bears the name of a specific site on the Appalachian Trail: "Amicalola," a waterfall in northern Georgia that marks the southern end of the trail; "Dragon's Tooth," an outcropping of rock in southwestern Virginia; "Sage's Ravine," a beautiful location on the border of Connecticut and Massachusetts; and "Katahdin," which means "The Greatest Mountain" and is the highest mountain in Maine as well as the northern end of the trail. Sowash uses tonal, melodic motives, and gestures to symbolize images and convey emotions, and his extensive program notes enhance his efforts. "Engaging" is the word most commonly used to describe his music and an apt adjective for this work.

The horn part features reasonable technical demands mostly in a two-octave range, g to g", although a few pitches are above the treble staff, a low B♭, and a little bit of new-notation bass clef. Some of the movements have extensive rests. Sowash has not written much for the horn beyond a few orchestral and chamber music parts, but he chose the horn for this composition to evoke the mountains. The piano part is reasonable (Sowash has some experience as a keyboardist) and the string parts also appear so.

Sowash is deeply committed to providing what he believes is "what today's musical public really wants to hear and what it responds to." Ray Silvertrust, one of Sowash's admirers who writes reviews for *The Chamber Music Journal* says of Sowash's music, "It is of our time. It shows what a creative composer can still do to make chamber music relevant and appealing to audiences today." *VT*

Quartet in C minor for Horn, Violin, Viola, and Cello **by Gary Tomassetti**. Electricpotato Music; score and performance information from the composer at Tel 860-426-0452/860-877-4244 (cell) or Email macmusicdude1@att.net. 2012.

On the heels of Gary Tomassetti's concerto reviewed in our October 2012 issue comes this Quartet for horn and strings. The piece was Tomassetti's graduate thesis, completed in 1997, and has since gone through several revisions to its ultimate completion in 2012. About it, the composer says,

> No part is more prominent than any other; it is a very democratic piece in that all four lines have their solo moments, and their accompanying moments. Stylistically, its harmonies are in a decidedly conventional Romantic idiom. As with everything I write, I was more concerned with melodiousness and lyricism than with pyrotechnics or any sort of groundbreaking techniques. However, the listener will get a sense of development through the piece, from the solid conservatism of the first two movements, to the playful third movement, and to the complex meters and rhythms of the finale. In terms of difficulty, I would expect that good college students would find it quite playable, and possibly a little challenging, especially in the fourth movement.

The first movement is a tuneful and pleasant A-B-A, and traditionally tonal, as advertised. The second movement is structured similarly, beginning and ending with a more march-like character that is contrasted by a lyrical middle section. The third movement is definitely playful, with a lilting, jig-like character and asymmetrical phrases that add to the good humor. The third movement proceeds attacca to the fourth; the violin bridges the gap with a melody that is used throughout the finale. After a stately introduction, the rhythmic/metric adventures begin with a fast mixed-meter scherzando. The parts come together and slow down to another slow section resembling the introduction. The *scherzando* music re-appears with the melody distributed to all voices. The next section, an Andante, takes things in a very different direction, with a conversational character as all instruments pass the theme around. Things get increasingly complex and polyphonic, and then finally resolve with a return to the *scherzando* material presented as a fugue. The final resolution brings this work to a satisfying close.

The overall effect of this piece is pleasant, and I will not hesitate to recommend it to my college students for a variety of reasons – the music is good, the challenges are worthy, and the range is manageable (a-g"). I would expect a satisfying, musical performance. Congrats to Gary Tomassetti for a nice 18-minute piece of chamber music. *JS*

New from Broadbent & Dunn,Ltd., 66 Nursery Lane, Dover, Kent CT16 3EX, England; broadbent-dunn.com. Brass quintet **arrangements by Tom Whitehurst**.

"On With the Motley" (Vesti la Giubba) from Pagliacci **by Ruggero Leoncavallo**. 14203, 2011, £7.95 ($11.93).

"L'Elephant" from Carnival of the Animals **by Camille Saint-Saëns**. 14201, 2011, £7.95 ($11.93).

"Finale" from Carnival of the Animals **by Camille Saint-Saëns**. 14202, 2011, £9.95 ($14.93).

Here are three short pieces featuring members of the brass family, arranged effectively by British trumpeter Tom Whitehurst. The famous tenor aria by Leoncavallo features the horn. The part peaks at g" and offers a nice opportunity for quintets in school concerts to demonstrate the lyrical and passionate capabilities of our instrument. Likewise, *L'Éléphant* features the tuba with similar deftness. The Finale, familiar to many as the dance of the flamingos in the Disney movie *Fantasia*, places the burden on first trumpet, though all instruments have moments of excitement in this fast and furious arrangement.

While high school level players should be able to comfortably handle the first two pieces, the suggested tempo of the Finale may require more proficiency to pull off. Whitehurst clearly knows what he is doing, and I am happy to recommend these to any quintet that plays school concerts. *JS*

A Personal History of Learning and Teaching Breath Support

by Joan Watson

Breath support is a topic with an interesting array of approaches and non-approaches. Whether learning or teaching "it," an ample supply of barricades gets in front of great results, ease, and consistency. This difficult-to-learn and to-teach topic is a major part of playing the horn, or any wind instrument for that matter. I see many young wind and brass players struggling with nerves, endurance, pitch control, sound production, and lip pain/tension. From my perspective as a teacher and performer, these are all related to the efficiency of one's support and air flow and one's understanding of it. Here is my "wonky" history of learning it, following my history of learning from my teachers and friends – I admit that I may have missed part of what my teachers intended me to learn.

I started on the trumpet in Grade 3. We used the Rubank *Elementary Method*. These books are quite good even thirty years later, but I don't remember hearing about support. I heard "*blow*!" quite often from our band director who taught group lessons once a week. At the International Music Camp on the border of North Dakota and Manitoba, where I found myself for eleven summers as a kid, there was a trumpet instructor with a very large and protruding tummy. I remember him telling me that if I played a brass instrument as long as he had, I would also look like he did around the middle (thank God, this didn't happen!). It struck concern into my very being and questions about why his tummy was so big. Did playing the trumpet really mean growing big muscles in one's abdomen?

I managed to escape playing the trumpet, none too soon, in Grade 5, when I switched to the horn for rather ego-driven motives. I wanted to win the Best Musician Trophy in Grade 12 and figured out, in my 10 year-old, very business-like brain, that since the Dauphin Town Band committee didn't give the award to a player of the same instrument two years running, I would have no hope of winning on trumpet since the band director's trumpet playing son would win one year ahead of me. My only hope was to switch to a different instrument, and the horn caught my attention. The horn section in our town band consisted of three lovely high school girls who seemed to have tremendous difficulty playing even a whole note solo. I decided, "It can't be that hard!" I did win the Best Musician Trophy in Grade 12!

Not a word of supporting the tone was uttered until I got to a private British instructor of Dennis Brain's legacy. My bi-monthly lessons in Winnipeg with Bill Gordon were a dream. He provided lots of playing and love of music making and instruction to keep my teeth apart. Imitating Bill's sound in duets, back and forth playing, was fun, and he got me to learn phrasing, intonation, and accuracy. As Fergus McWilliam points out in his recent book, *Blow Your Own Horn*, learning music is like learning language. Imitation is the quick and fun way to learn. I think I learned, by attempting to imitate my teacher's wonderful playing, to use a form of support. I had a pretty good range and facility for a high school player but … Right out of high school, I won fourth horn in the Victoria Symphony. I studied for my Bachelor of Music degree at the University of Victoria at the same time. My teacher was first horn of the orchestra and on the faculty – Richard "Dick" Ely. Dick was a student of Phillip Farkas and Arnold Jacobs and had put a great deal of thought into how to play the horn, obviously a different school of playing from the British one I had been brought up in. He proceeded to restrict my range for a year to under third space c'' for me to work on tone. I did nothing but tone exercises for a year.

Support was a big topic. In attempting to find a way to teach support, Dick used unconventional approaches. He experimented with pushing empty paper towel rolls up against my abdomen so that the sensation of pushing out against the roll actually did give me greater support. Everything got easier. Excellent sound production, good accuracy, increased confidence, even tone in all registers, and better intonation were achievable now. This seemed to be the secret to "support." The only problem was replicating this experience without someone pushing the empty paper towel roll against my stomach muscles all the time, especially in performance. Try as I might, the sensation of pushing against something was difficult to remember to do during the heat of the battle. If I were feeling nervous, that feeling centred in my heart and tummy – the same place my support was centred. Quite often the nervousness won over my focus on support. Inconsistency of application was the biggest problem.

After graduating from the University of Victoria, I continued my studies with the amazing Christopher Leuba, who is a genius at figuring out how to do almost anything. His famous warm-up was designed to include the count in, lick your lips, and play routine for consistent approach to playing any first note. He developed his warm-up routine and I still play it to this day – so do all my students. Leuba said, "There are only two things you need to know about playing the horn. The first thing is how to start the first note. The second thing is how to get to the next note. You're done." Execution of his interval exercise and evenness of tone were his top commands. Leuba made me match up lower notes to higher ones, understand great intonation and endlessly practice consistent approach to entrances and note connections. This was immensely helpful to my professional playing. Again, imitation of his performances and focusing on tone production ease were hugely helpful.

I don't remember a lot of talk about support. I think Leuba felt that awareness of air speed, tongue placement, and consistent practice of what you wanted to hear out the bell would take care of the issue of support. It is not about strength, it is about efficiency and air speed! He often said, "It is not about strength!" I do remember talking about air speed and tongue speed and position in releasing the air. Leuba would pick

up his horn and effortlessly produce a beautiful high d''. He would then say, "I haven't played the horn in three weeks!" His confidence in his consistency came from reliable practice-to-performance work, mentally and physically. This knowledge worked for me right up to winning the associate first horn position in the Toronto Symphony. It worked beyond that into my career.

Then came children. After I had my second son, I mentioned to a school band instructor, where I was helping out with his band retreat, that I wasn't happy with my recorded sound. "Go and see Angela Hawaleshka," he said. It was one of those moments in life where you do not question, you just do. I knew in my heart he had given me a gift. I called her immediately. Angela Hawaleshka is a phenomenal teacher. She is a singer and a singing teacher based in Alexander philosophies and her own immensely deep musicianship. Many brass players across Canada have studied with her and we dub her the "Arnold Jacobs of the North."

Angela taught me that my body is my instrument. That sound production doesn't start with the vibrating lips, but rather from the centre of your body. She got me to understand that the vibration of your lips in the air creates concentric circles that go out and through the horn to our ears but also go inside our bodies. That very personal body cavity of air decides the quality of sound you get. You are the only person on the planet with your body. The shape of your internal body and the amount you can let this vibrate determines the quality of your sound – very personal and as close to singing as you can get. Ah, I thought! This is why my teachers all wanted me to stay relaxed and breathe deeply. The air inside needs to resonate like a marimba tube under the bar. Now I felt connected to support.

Angela further explained that the diaphragm goes completely through the body and if connected in my back would automatically connect with my front. I had always been told that support came from the diaphragm (and I was never sure of how to use it or how to feel it). Support also came from the front abdomen muscles. Focusing on my back, expanding and engaging the diaphragm from the back really helped. I got my focus off my front. My back focus was excellent – your back rarely feels nervous and is a source of strength and consistency. I could now perform with focus on expanding my breathing into my back and rib cage, engage my support from the back, and feel confident that my support centre and my nerves were not in the same place.

Angela also gave me the concept that if my body is my instrument and the horn is just an amplifier, then the notes I play must center in resonance somewhere in my body. Since A 440 is faster and higher vibration than A 220 or A 110, then those notes each resonate in a difference spot inside my frame. This was helpful for tone, intonation, colouring the sound, accuracy, confidence, and letting go to be free to make music. I loved it! My slogan became "Fun and Easy." My students all wrote that saying on a piece of paper and put it on their stands when they practiced. If it wasn't those two words, they were doing something wrong. I knew this would translate to having a fun and effortless time performing if they focused on those results in the practise room.

Most of my students figured out this kind of approach to support, but it was still a challenge to teach. You cannot teach support without touching someone's back. I was still not sure that I had found the best way to teach breath support and playing ease. I kept searching. Students cannot see what we do when we play, from the standpoint of breath support or tongue position, they can just hear it.

My most recent learning came during a Pilates class and, of all things, learning ballroom dancing with my husband, Scott Irvine. Both teachers in these private lessons told me that my centre of gravity was off and that I was not engaging my pelvic floor muscles. These, I learned, were to be engaged *all the time!*

Seriously, I thought, do I have to re-learn how to walk, drive, talk, move, and ultimately play horn using these muscles? Engage those muscles *all the time*? Why had I not heard about this if it was essential to posture, ease, breath, overall physical health, and personal confidence? So, I engaged those pelvic floor muscles when I was walking, driving, standing, talking, eating, etc. The yoga instructors will tell you to move your tail bone toward your pelvic bone for similar results. These muscles are at the bottom of the core muscles and as I've been finding out, if they are engaged, other core muscles do not have to work as much. As I get stronger doing Pilates, I find it much easier to play.

The first time I tried to play my warm-up and use these pelvic floor muscles, I added a third to my range (from a high d''' to a high f''') instantly. I usually had taken a few tries to reach the bottom of the horn range when warming up. With these muscles engaged, I was easily on the pedal B the first time. My slurs were fluid and endurance/muscle tension issues were a thing of the past. I played Tristan and Isolde last month with the Canadian Opera Orchestra. Usually, I would get a sore left shoulder and stiff neck from that length of opera (five hours). The first time with my core totally engaged, I had no more back pain, shoulder soreness, or neck stiffness. I went from doing stretches, getting massages, and acupuncture treatments in order to play the next opera to no treatments, just a Pilates class and our dance lessons. These two great teachers introduced me to my own body, not from the standpoint of producing sound, but from an awareness of my minute-to-minute stature and breath. This was a ticket to wellness, longevity, and physical/mental health. I believe it has added quite a few years to my playing life and my life generally.

Most recently I was visiting my friend Julie Landsman in New York. We chatted about many teaching topics and Julie generously took me through her Caruso warm-up. I had never done Caruso studies and this was fascinating to me because it focuses on the physical efficiency of sound production. Going through the routines with Julie of buzzing, playing on the mouthpiece and then on the horn, gave me perspective on keeping air moving and focusing on sound. Julie added that Caruso also did not speak much about support but rather focused on moving air confidently and consistently. Julie suggests when everything is working, notice how it sounds and then how your body feels doing it. Julie also said she used to teach support by talking about a protruding tummy (similar to pushing the empty-paper-towel- roll-against-your-abdomen theory), but had stopped and now teaches a focus on your lower abdomen and pelvic floor being engaged. Julie's sugges-

tions for me improved my evenness of tone for blend throughout all the registers and my ability to get over my "break" with ease and excellent flow musically/physically within a couple of days.

Being aware of what it sounds like and then focusing on what it feels like gives a player a number of ways to remember how to get consistent results (first aural/visual and then physical/emotional memory). This is similar to Fergus McWilliam's idea: "Take a snapshot" of when everything is working and then recall the photo the next time you are playing that particular passage or event. This snapshot is a physical memory of what you were doing when you played beautifully and effortlessly. This allows your brain to bring up that picture to recreate the result you want.

Because of my journey of discovering how to support air, create sound, and let go of technique to make music effortlessly, I am not going to say this is the be-all-and-end-all of support. Support of sound and creating it are very personal. They should be. Teaching it is personal. The words we use with students, the images, the results are all critical to teaching horn. I invite responses to how others teach it, think about it, use it, and confidently perform with it. "It" is support. I'm sure some of you use a different word or description of it. We have a huge note range on the horn, and creating the air we need to play, staying efficient so that we don't have endurance, pitch, and tone issues are all based on the air that flows past our vibrating lips.

I am concerned by the number of young players I hear who are obviously challenged with efficiency, endurance, and range/intonation issues. It is obvious to me that they do not know how to support the air they use. I am concerned about them tearing lip muscles and struggling with effort to get through a piece with accuracy and good intonation. Students lose the experience of producing their sound in all its glory. I know this affects their confidence and their progress.

Many instruction books say little about support. I do think that reading about support may not be the easiest way to understand how to support. Certainly, support is the key technical element to all other technique. Singers seem to understand this topic better than brass players. Perhaps we can collaborate teaching methods with singers and share tips on effortless performing. I hope this conversation will continue. Ultimately, we want to let go of the technical aspects of playing and embrace making music for our audiences, our colleagues, and ourselves.

Joan Watson is principal horn of the Canadian Opera Orchestra, founding member of True North Brass, Life Coach at creativepeoplecoaching.com, horn instructor at the University of Toronto and Boston Conservatory, and guest instructor at Juilliard School of Music. Previously she was associate first horn of the Toronto Symphony Orchestra. She looks forward to seeing many readers at the IHS Symposium in July.

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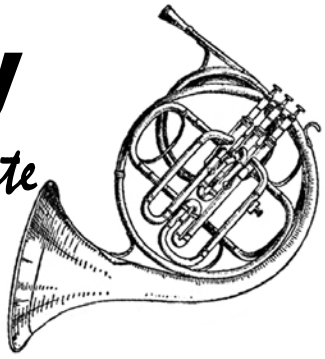

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Recording Reviews
Lydia Van Dreel, Editor

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Bach 'Cello Suites on the Horn, Vol. 1, Daniel Katzen, horn. No Label. DKMusic.biz, 2012.

Suite II in d minor, BWV 1008, Suite VI in D major, BWV 1012 (transposed down to G major)

Daniel Katzen, professor of horn at the University of Arizona and former second horn of the Boston Symphony Orchestra, has made a bold recording of Bach's 2nd and 6th cello suites. In his liner notes, Katzen describes the various challenges of performing these pieces and what can be learned from "grappling with where to breathe, and which double- and triple-stop notes to play, by analyzing the lines and harmonies implied in the original key's cello parts." He describes his 40+ years spent studying the pieces and the awe and intrigue that any musician finds in delving into these works.

Katzen performs Suite II at its original concert pitch, not a fourth higher as in the Wendell Hoss edition. Suite VI, which is the highest and most difficult of the suites, is transposed down to sound a fifth lower than the cello.

Katzen's recording is excellent. His virtuosity as a low horn specialist is evident, as he seamlessly moves through the registers of the instrument. His interpretations are engaging and filled with personality, displaying both a deep knowledge of the suites and a willingness to allow his own profound understanding and joy in this music sing through.

The suites were recorded at the University of Arizona in 2008 and 2010, and members of the UA Betty Katzen Horn Studio are credited with editing assistance. The sound quality of the CD is dry, giving the listener a very close, intimate, and enjoyable experience.

The CD includes a bonus track, in which he performs a second version of the Sarabande from Suite VI, overdubbing and mixing a four horn version. In his liner notes, he expresses the wish "for all who listen to this version of the Bach Suites musical enlightenment and not bravado, beauty instead of strength, and joy over arduousness." *LVD*

***One World Horn*. Jeffrey Lang, horn**. No label. 2012. jeffrey-lang.com

David Amram: *Blues And Variations For Monk*; Lev Kogan: *Kaddish*; Bernhard Krol: *Laudatio*; Malcolm Arnold: *Fantasy for Horn*; Charles Koechlin*: The Secrets of a Clarinet Player*; Vitaly Buyanovsky: *Russian Song*; Otto Ketting: *Intrada*; Traditional Japanese arr. Lang: *Kappore*; Usko Meriläinen: *Grandfather Benno's Night Music*; Traditional Malawi arr. Lang: *Gule Wamkulu*; Steven Gryc: *Reflections On A Southern Hymn*; Paquito D'Rivera: *Contradanza*

Even though I love the horn, I was skeptical about a CD that is only horn, with no contrasting timbres or even harmony. How could there be enough variety to sustain a whole disc? My mind was opened upon hearing the first few phrases. This is a fascinating collection of pieces, with enough stylistic variety to keep any horn player interested and eager to hear more.

Jeffrey Lang, Associate Principal in the Philadelphia Orchestra and former Principal of the Israel Philharmonic, created this international collection of music as a tribute to all he has experienced in his international career. The music is by composers from almost every continent. The CD is also a philanthropic project, and Lang intends to donate all proceeds to charitable organizations, including Villages in Partnership and the Red Cross.

Most of these pieces were unfamiliar to me; all of them are expressive and playable, with an emphasis on the warm, full, middle of the horn range. All are modern, or modern interpretations of traditional music, but most have roots in Romantic-era horn writing with beautifully singing phrases. Nothing is austere or dry or terribly abstract or impossibly virtuosic, although Lang definitely displays some virtuoso playing. The CD emphasizes spiritually inspired music, and the program order mixes tonal, sometimes folk-song based music with atonal, motivically constructed pieces.

Blues And Variations For Monk (USA) by David Amram, after an initial declaration becomes freely jazzy. Tapping on the horn, and extremely bent tones are some of the variations' textures. *Kaddish* (Israel) by Lev Kogan is a reverent piece in a traditional style.

Laudatio (Germany) by Bernhard Krol, with beautifully phrased legato and staccato sections, has a incantatory quality alternating with more fanfare-like and agile passages climbing from mid-range to high. *Fantasy for Horn* Op. 88 (England) by Malcolm Arnold is an agile 6/8 sailor's jig with a slower swooping and sighing middle section. Hunting fanfares and their echoes also appear.

The Secrets of a Clarinet Player, Op. 141 (France) by Charles Koechlin are hunting-style pieces for a never-completed movie. Lang adds to textural variety by playing these straightforward pieces with overblown, raucous tone.

Russian Song (Russia) by Vitaly Buyanovsky presents a traditional Russian tune and then decorates it expressively. *Intrada* (Netherlands) by Otto Ketting begins in an atonal singing style and builds to an aggressive fanfare section based on fourths.

Kappore (Japan), music for a costumed dance arranged by Lang in a traditional style, is played muted. *Grandfather Benno's Night Music* (Finland) by Usko Meriläinen is an imagination-stimulating piece that covers a wide range – low to high in pitch, agitated to calm emotionally, mysterious to scary in mood.

Gule Wamkulu, a traditional piece from Malawi imaginatively arranged by Lang, begins like a didgeridoo and con-

tinues with dance music filled with swoops and aggressively repeated figures in irregular rhythms. It makes me gasp knowing one person is playing all of it.

Reflections on a Southern Hymn (USA) by Steven Gryc in four movements is an introspective treatment of the old hymn Wondrous Love. *Contradanza* (Cuba) by Paquito D'Rivera is an etude in agility with a Cuban flair, played neatly by Lang. A piano accompaniment is available.

The CD's cover art is lovely, with an earth enclosed in the circle of a horn, but I have a quibble with the layout of the list of tracks. The indentation is odd, making it hard to match the composer with the piece – does the composer's name belong with the title above or below? I also miss seeing track timings. Lang renders all of the pieces with fine tone, beautifully spun phrasing, and admirable breath control. He plays much of the music with a full, round horn sound. The timbre varies enough to provide variety; for example, the Koechlin, with hunting motifs, is almost primitive. Most of all, Lang makes superb musical sense of each piece.

You may not want to listen to the whole CD in one sitting, but you will want to hear all of this finely played music. As a player, I'm inspired to search out the printed music for many of these pieces. *Pamela J. Marshall, composer (spindrift.com) (PJM)*

***Masterpieces of Romantic Music*. Gleb Karpushkin, horn**, and Marianna Shalitaeva, piano. No label. Recorded at the Concert Hall of the Central Music School of Moscow State Conservatory, July and October 2006.

Franck/Karpushkin: Sonata in A Major for violin and piano; Schumann: *Adagio and Allegro*, Opus 70; Rossini: *Prelude, Theme and Variations*.

Karpushkin transcribed the Franck Sonata for violin and piano. Others before him have arranged this popular 1886 sonata. An online search reveals versions for flute, viola, cello, alto saxophone, tuba, and even organ with chorus. However, Franck approved only the cello and piano version as an alternate. In fact, it has been reported that Franck conceived this piece for cello, only changing it when a violin commission came forth, which may ease listeners into accepting a horn and piano version.

Karpushkin has done an admirable job of adapting the violin part for the horn. Occasional octave shifts are surprising, but he remained faithful to the score in many ways. The lack of rest for the horn player may be an issue for some. The second movement is especially noteworthy in terms of technique and range – the entrance on a high c♯'' after a few bars of rest is impressive. The piano part is unchanged, which will be a relief to keyboard players who already have this sonata under their fingers.

Schumann's *Adagio and Allegro* has been recorded by many hornists. The *Adagio* section here is rather quick. Examining other recordings reveals that most hornists perform this section at about four minutes with the quickest being David Pyatt's 1996 recording at 3'34'', and the slowest is James Sommerville's 1994 version at 4'33''. Gleb Karpushkin's performance is just over three minutes, which some might find to be detrimental to the movement's character. The *Allegro* section is taken at a more traditional tempo.

Rossini's *Introduction, Theme, and Variations* has not been widely recorded. As mentioned in the program notes (published in Russian and English), this work was composed for the natural horn. While the colors of the natural horn are missing here, the operatic virtuosity of the work remains intact.

Karpushkin received critical acclaim in Music and Time for a recent performance of Gliere's Horn Concerto: ".... charmed everyone with his musicality, refined lyricism, and brilliant command of the instrument." This quote sent me to my LP recording of this concerto conducted by Gliere and reminded me of Russian hornist Valery Polekh's distinctive sound. While Karpushkin's performance displays a more "modern" horn tone, one can hear Polekh's influence during dramatic passages; it was good to hear this nod to the old Russian horn tradition. *Paul Austin*

21 Schubert Lieder (transcribed for horn and piano by Kazimierz Machala). **Richard King, horn**, Susan Teicher, piano. Albany Records, 2006.

Richard King, principal horn of the Cleveland Orchestra since 1997, offers the listener 21 Lieder by Franz Schubert, the master of early nineteenth-century songs for voice and piano. Kazimierz Machala, retired horn professor of the University of Illinois, is responsible for these transcriptions, which are ideal for the horn. The songs were selected from several collections of Schubert's Leider and are presented in a sensible order, mixing tempi and character. The result is both musically inspiring and a lesson in horn playing. The performers clearly understand and portray the text of each song, and the pianist Teicher understands the important subtext role of the piano in each – the balance and ensemble are first-rate.

The horn tone is superb – each pitch is played in the center, in tune, with great control, ease, and articulation. There is no "bulging/wah-wahing" here – this is how the horn should be played! Here are 21 lessons in immaculate horn playing and great musicianship. If you consider yourself a hornist and you chose not to buy this CD, your IHS membership should be refunded! A quick Amazon online check for CD prices varied from a $9.98 used price to $13.37 to $21.07. Considering the number of horn lessons here, the CD is worth several hundred dollars!

When checking for this recording online, I found another with Richard King that includes Mozart's Horn Quintet, Beethoven's Sextet (2 horns and strings), and Schubert's *Auf dem Strom*. William Scharnberg (WS)

***Mozart – Beethoven Quintets for fortepiano and wind instruments*. Robert Levin and the Academy of Ancient Music Chamber Ensemble; Frank de Bruine, oboe; Antony Pay, clarinet; Danny Bond, bassoon; Anthony Halstead, horn**. Decca Records/L'Oiseau-Lyre, 1998.

Mozart: Quintet for fortepiano and wind instruments, K. 452; Beethoven: Sonata for fortepiano and French horn, Op. 17; Beethoven: Quintet for fortepiano and wind instruments, Op. 16

Released in 1998, this is an "older" recording but one that every musician who has any interest in "period" performances should own. What great fun these top "authentic" instrument

musicians must have had when creating this recording! In the joyful, improvisatory spirit of what was clearly part of classical period's performance practice, these interpretations will make you "grin from ear to ear." The music is never static, sparkling with the colors of those instruments performed flawlessly (sure it is a recording). Fortepianist Robert Levin, known as a Mozart scholar, is likely responsible for setting the musical tone here. Clearly the scholar in him is not confused with the artist – figures are heard inverted or backward on repeats, and each of the performers takes the opportunity to have fun with what is on the printed page. This is an inspiring set of performances on all levels and Halstead's interpretation should not to be missed by any horn player.

Many readers likely know that Mozart's Quintet for piano and winds was considered by the composer to be one of his best works (he wrote a letter to his father saying such) and it is a joy to hear and perform. Beethoven modeled his Quintet for the same combination after Mozart and created a very fine work with its own challenges for each musician. For horn players a bonus of this recording is the inclusion of Beethoven's horn sonata, here presented with gusto and élan, both virtuosos taking liberties and risks that serve as a model of what can be done with this melodically challenged sonata. WS

***Songs for Noa*. Genghis Barbie: Danielle Kuhlman; Rachel Drehmann; Alana Vegter; Leelanee Sterrett**. Sublyme Records.

God Only Knows; *Shenandoah*; *You Are My Sunshine*; *Can't Take My Eyes Off You*; *The River*; *Genghis Lullaby*; *Song for a Nightingale*; *Bundah*; *This Woman's Work*; *Hengilas*; *Im Herbst*; *Lullabye (Goodnight My Angel).*

This latest disc by Genghis Barbie is a musical gift to a recent newborn by one of the members of the ensemble. It consists of a variety of arrangements of pop songs, folk songs, new works, and spoken word. It is a labor of love.

The nature of this disc lends itself to slow, gentle arrangements and homophonic textures. While played well, the tunes are generally more of the same – the various cuts often run one into another. Lingering on longer notes is frequent.

Noteworthy arrangements include Brad Balliett's "Shenandoah," which is heard in its "traditional" statement, then arranged with more contemporary harmonies and counterpoint. Nick Auer's "You Are My Sunshine" is a fresh arrangement with surprises. Members of the ensemble are given opportunities to demonstrate their individual musical attributes, which they do with finesse.

Joseph Meibers creatively melds Brahms's Lullaby with 'Twinkle Twinkle;" however, even at a scant two minutes, the arrangement wears on the ears. Danielle Kuhlmann's arrangement of "Bundah" provides a welcome relief. The more open brilliant scoring and accompaniment patterns are clever and the ensemble playing is sensitive and balanced.

This disc is a special collaboration for the camaraderie, celebration of an important life event, and support of other young mothers and mothers-to-be. It shows increased maturity and ensemble precision of Genghis Barbie. *Eldon Matlick, University of Oklahoma (EM)*

***Bach Brandenburg Concertos*. Glen Borling and Edward Deskur, baroque horns**; Il Giardino Armonico; Giovanni Antonini, conductor. Das Alte Werk Teldec 4509-98442-2. 2-CD set.

All six Brandenburg concerti are presented here, but I'll comment on just the first, which includes horns. Il Giardino Armonico is a period-instrument ensemble based in Milan that concentrates on music of the 17th and 18th century. Overall, the tempi are bright and the ensemble playing is clean and energetic. The horns, however, take that energy to an extreme with heavily accented forte passages. The resulting brassy tone and unfocused attacks take away from the clean ensemble sound. This is evident right from the start in the triplet fanfares. When the horns exchange phrases with the oboes at a softer dynamic, the instruments are nicely balanced. When the horns are very loud, I thought they seemed further away, as if the balance were being adjusted to accommodate for the greater dynamic range of the horns over the other instruments. Overall, this is an interesting alternative to modern renditions of the First Brandenburg, but the distracting accented playing would keep it out of my regular listening list. *PJM*

***Alchemy*. Meridian Arts Ensemble. Jon Nelson, trumpet; Tim Leopold, trumpet; Daniel Grabois, horn; Benjamin Herrington, trombone; Raymond Stewart, tuba; John Ferrari, percussion/conductor**. Assisting musicians: Dave Ballou, trumpet; Fustino Diaz Mendez, trumpet/trombone; Adam Unsworth, horn. 8bells Records

Byrd/Unsworth: Gloria from Mass for Five Voices; Gesualdo/Stewart: Occhi del mio cor vita; Carissimi/Grabois: Plorate filii Israel; Corelli/Ballou: Sonata VIII-Prelude; Howarth: Pasce Tuos; G. Gabrielli: Sonata Pian'e Forte; Corelli/Ballou: Sonata VIII-Allemande; Bach/Nelson: Six Part Fugue from "The Musical Offering"; Corelli/Ballou: Sonata VIII-Sarabande; Lassus: Providebam Dominum; Corelli/Ballou: Sonata VIII-Gigue; Bach/Nelson: Contrapunctus 15

Renaissance and Baroque music can be a staple in the repertoire of a chamber brass ensemble. The Meridian Arts Ensemble offers an impeccable sonic tutor of how this type of music should be performed. Attention to attack, decay, balance, and transparency makes for a disc of sonic joy.

The mixture of familiar and more unusual selections creates an interesting disc. New arrangements of standard literature offer additional freshness. Two selections, Corelli's Sonata VIII and Howarth's Pasce Tuos, are essentially newer works loosely based on originals – Pasce Tuos is based on Guillaume Dufay's Flos Campi. The combining of older works with a new twist is effective. The more dissonant adaptation of the Corelli's Sonata made it interesting and not too contemporary sounding. It is as accessible to the ears, even more so than some modern works.

The ensemble delivers clarity of line and transparency in the contrapuntal sections. This speaks to sensitive performances by the individual members. The inclusion of the percussion, at mostly unexpected times, is an effective surprise element. This is a most enjoyable disc. *EM*

***Meridian Arts Ensemble at the Library of Congress and Deutsches Jazz Festival*. Meridian Arts Ensemble: Jon Nelson, trumpet; Brian McWhorter, trumpet; Josef Burgstaller, trumpet; Daniel Grabois, horn; Benjamin Herrington, trombone; Raymond Stewart, tuba; John Ferrari, percussion/conductor**. 8bells Records (DVD)

Stravinsky: *Fanfare for a New Theatre*; Stravinsky: Fanfare from the ballet *Agon*; Gesualdo: *Belta, poi che l'asset*i; Sanford: *Corpus*; Sharp: *Beyond the Curve*; Tan: *Moo Shu Rap Wrap*; Grabois: *Migration*; Nelson: *Dream of Miles*; Brecker/Herrington: *Some Skunk Funk*

This DVD illustrates the diversity of the Meridian Arts Ensemble in two performances: the Deutsche Jazz Festival in 1997 and a concert at the Library of Congress in 2004. While any group should sound stellar in a studio recording, this ensemble is just as impressive in live performance.

The group plays challenging and unusual literature. The inclusion of the two Stravinsky fanfares is brave. These austere works may not be audience favorites in concert hall, but in a more sophisticated venue such as the Library of Congress, the audience was appreciative. The inclusion of the Gesualdo work, with its sudden twists of harmony and chromaticism, is appropriate with the contemporary selections. The addition of a percussionist to the group offers another dimension. The Sanford Corpus is a significant multi-movement work that demands much and occasionally features elements of jazz. This selection is the cornerstone of the program. *Beyond the Curve* by Sharp continues the aesthetic set by the Sanford.

The performance of the ensemble at the Jazz Festival is slickly filmed and produced, as interesting visually as it is musically. The group is evidently comfortable in more adventuresome, avant-garde fare, as evidenced in the *Tan Moo Shu Rap Wrap*. Grabois's *Migration*, though creative and unusual, is tame by comparison. The ensemble's immersion into a fusion of contemporary, chromatic, and jazz elements makes for an effective performance at a jazz festival venue. The program is both demanding and convincingly performed by an ensemble that is extremely polished – it is an impressive performance. *EM*

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