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The Horn Call

Vol. XLIV, No. 1

Journal of the
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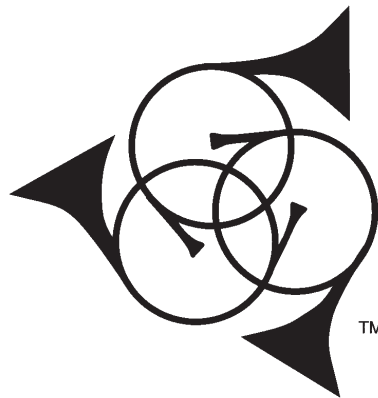
The
Horn Call



The Horn Call

Journal of the International Horn Society

Volume XLIV, No. 1, October 2013



William Scharnberg, Editor

ISSN 0046-7928

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Printed by Impact Printing and Graphics

Dallas, Texas, USA

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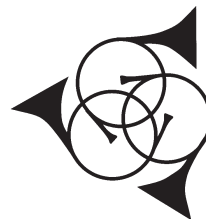
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The Horn Call (ISSN 0046-7928) is published tri-annually in October, February, and May. Subscription to the journal is included with an IHS membership. An annual IHS individual membership is \$45 (US), student membership \$30, library membership \$75, three-year membership \$120, and life membership \$750. Horn clubs of eight or more may become "club members" at a rate of \$30 per member per year. Forward payment with a permanent address to the IHS Executive Secretary. Payment must be by US check, international money order in US funds, or by Visa/Mastercard. If moving, at least 45 days before the address change takes effect, send a change-of-address to: **Heidi Vogel, IHS Executive Secretary, PO Box 630158, Lanai City, HI 96763-0158.**

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

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

Contents

The International Horn Society	2
<i>The Horn Call</i> Staff and From the Editor – <i>Bill Scharnberg</i>	4
President's Message – <i>Frank Lloyd</i>	5
Classified Ad and Correspondence	6
IHS News and Reports , <i>Kate Pritchett</i> , Editor	25
Articles	
A Lost Horn Concerto is Found after 233 Years: An Interview with <i>Elies Moncholí Cerveró</i> by <i>Javier Bonet</i>	52
Studying Maxime-Alphonse – 200 Etudes in Six Volumes for Horn by <i>Robert Thistle</i>	54
The Horn Music of Telemann by <i>Richard Dunn</i>	60
A Forgotten Master Composer for Horn by <i>William Melton</i>	65
Neoteric's Creation of New Repertoire by <i>Jennifer Presar</i>	95
Hermann Baumann: The Master's Voice by <i>Joseph Ognibene</i>	97
Columns	
Medical and Scientific Issues: Magnetic Resonance Imaging – A Window to Understanding Motor Control in Horn Playing? by <i>Peter Iltis</i> , Series Editor	35
Orchestral Notes by <i>Richard Chenoweth</i> , Column Editor: Professional Performance Careers – the Advantages of Chamber Music	39
The Creative Hornist <i>Jeffrey Agrell</i> , Series Editor: An Interview with <i>Kazimierz Machala</i>	45
Technique Tips: Pain, Gain, the Horn, and Mastery by <i>Jeffrey Agrell</i> , Series Editor	73
Reviews	
Music and Book Reviews, <i>Jeffrey Snedeker</i> , Editor	75
Recording Reviews, <i>Lydia Van Dreel</i> , Editor	86
IHS Business	
Donors	5-6
Symposium Report by <i>Kate Pritchett</i>	29
2013 IHS Honorees	63
IHS Competitions and Awards: <i>Nancy Joy</i> , IHS Competitions and Awards Coordinator	101
Minutes of the IHS General Meeting, submitted by <i>Marian Hesse</i>	103
IHS Thesis Lending Library: <i>Kristin Thelander</i> , IHS Lending Library Coordinator	105
Statement of Financial Position For the Year Ended December 31, 2012, submitted by <i>Heidi Vogel</i>	105
An Index to <i>The Horn Call</i> Volume XLIII (October, 2012–May, 2013) compiled by <i>Harriet Fierman</i>	106
List of Advertisers	107
Out the Bell: Arkady Shilkloper with Alphorn atop the Sydney Opera House	108



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From the Editor

Bill Scharnberg

Dear Readers,

One of the responsibilities of the IHS Publications Editor is to attend the Advisory Council meetings at the annual Symposium as an ex officio member. In my case, I am a non-voting member, but am able to participate in debates and offer suggestions. Having been a member of the AC, IHS President, and now Publications Editor, my tenure on the Council dates from 1987, so I have inherited the role Paul Mansur (long-time *Horn Call* editor) virtually created as the Council's "historian."

The reason I bring this up is that the AC meetings in Memphis, I believe, resulted in some of the most substantive changes in policies and procedures in the IHS in any set of meetings in the past 25 years. I will not list those changes here and some will be implemented so gradually that the membership will not be aware of the changes. One item of special importance, I believe, is the return to establishing a fund to commission works for horn from major composers.

One suggestion for *The Horn Call* was to include QR codes in articles where they might take the reader to websites for further pictorial or audio information. If you have a QR (quick response) code reader on your phone or other device you will be able to use it on page 97 in Joe Ognibene's excellent article about the horn's used by Hermann Baumann. By scanning the code you will be taken to an area on the IHS website where audio clips connected to the article can be heard. For those without smart phones, the website link is listed so you can also access those clips. The specific clips are indicated in the article by underlining the work or horn that Hermann Baumann used for specific recordings. Although I had no idea how to create a QR code when this was suggested, the process turned out to be fairly simple and Dan Phillips helped place the clips on the website and create a URL for the entire set. Look for articles in forthcoming journals with QR codes to access even more information on line. Karl Kemm's presentation on the history of the horn that was given at the Memphis Symposium is coming and will be a block-buster for those who haven't seen his collection and heard his presentation!

We hope you enjoy this *Horn Call*! Please continue to send interesting articles!

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

Getting Involved in the IHS

The International Horn Society is your society as shown by the interest of thousands around the world (and you, if you are reading this) in all matters relating to the horn, its players, teachers, repertoire, commissions, recordings, news and reports, instruments, archives, and so on – all accessible online or through past issues of *The Horn Call*. And through your interest, you can help make the society even better, and help yourself in some way, by becoming involved.

As you know, we already have a members portal on the IHS website where members can access articles and reports from the archives. We are still in the process of adding to this database, which as you will appreciate is a huge task, with much of the archived material in need of substantial restoration work before it can be stored in digital format. This is an on-going process that will require some patience before we finally achieve our aim of cataloguing all the material we have accrued over the years. Articles, music reviews, and book reviews are already indexed online for all issues of *The Horn Call*.

The work with the archived material is undertaken primarily by volunteers, just one area where volunteers form an enormously important asset to the IHS. Many of you reading this will possibly, at some point, have donated your time to the IHS – from being President, Secretary-Treasurer, a member of the Advisory Council, or an Area Representative, to submitting articles, reports, reviews, or letters to *The Horn Call* or presenting a session at a regional workshop or international symposium. In fact, two years ago, to show our appreciation to people who have given exceptional service to the IHS, the Advisory Council established a new award, the IHS Medal of Honor, to recognize those of you who have given decades of devoted service to the betterment of the Society.

Would you like to help the IHS in a way that could be of interest to the membership as a whole? Write an article? Report on a workshop? Review music, performances, books? Any of these activities would contribute to the society but also earn recognition for you, with opportunities for networking and communicating on topics of interest.

These are just a few suggestions that might spark your imagination if you would like to become more involved. You could be an area representative for a US region or a country in another part of the world. For all members, letting *The Horn Call* staff, a regional or country representative, or a member of the Advisory Council know what is happening, what you are interested in, or what you would like to contribute are all helpful to the society.

Financial contributions to IHS projects are another way to be involved. The most recent project, founded at the 2013 symposium, is the IHS Major Commission Initiative, which will benefit us all with substantial new works for horn by renowned composers. On the other hand, you can contribute personally to the repertoire of new works by commissioning a work with the help of the Meir Rimón fund. See page 24 for information on both these projects.

Whatever you choose, even if it is just to sit back and enjoy the input of others, it is your very contribution as a member that helps the Society survive. By becoming more involved you can help the IHS go from strength to strength.

Frank Lloyd

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Correspondence

Dear Professor Scharnberg,

First, thank you for your many years of support and excellent work for the IHS and *The Horn Call*. I LOVE them both! I LOVE the articles in this issue by the adult amateurs, because I am one, and because I harbor a sneaking suspicion that the future of our art form – playing this particularly challenging instrument and most often in the service of the increasingly unpopular art form of classical music – at least in this country, is amateur players.

Fair warning, the rest of my email is an intentionally inflammatory response to the article Mr. Case wrote, on the unfortunate trends in today's professional orchestras. It's my hope that, by being a bit of a devil's advocate, I could spur more discussion of the problems Mr. Case has tried to highlight. Better still, I'd love to observe, through the forum of the IHS and similar trade publications, a real sea change in actions and mentality!

Mr. Case bemoans the commoditization of the classical musician. Really? Is anyone surprised? Mr. Case is right in his observation that we train too many artisans for too few jobs. He is wrong in his premise that the sense of commoditization is the problem. It is NOT the root problem. It is the absolutely predictable and expected result of 100 years of failing to serve your audience.

For the bulk of the 20th century, you force fed audiences on overly academic atonal music while simultaneously engaging in systematic dismantling of arts education. On one hand, we have the most difficult and incomprehensible music in human history - that neither sings nor dances – and on the other hand we have an audience with little or no capacity to engage. Shocker! The public throws its wealth at entertainment it can understand, with which it can interact – sports!

If you want to change this fact of American life then you better quit voting for every tax cut and start supporting early childhood arts education, the way you support early childhood sports activities.

You could also quit asking audiences to fork out enormous ticket prices for an evening of sound they don't like or even understand. Try letting people drink beer and wear shorts at your shows. (The American public has zero interest in formality in its entertainment anymore.) For heaven's sake get your performers out of formal wear. Get your audience engaged! Let them cheer if they want between movements! Let them boo if they don't like it. Let them pick the programs. Let them on stage with you! Let us amateurs play WITH you more often - regularly even! Make it participatory for the audience and maybe the audience will start to participate more in your financial well being.

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Just a few suggestions that I hope will get the juices flowing for people who are more creative than me. Thank you very much for a few minutes on the soap box and I wish you and all the Horn Call readers AND contributors the best.

Molly "Never Learned To Keep Her Mouth Shut" White
Jefferson City MO

P.S. Those orchestra managers who treat musicians as commodities may be acting rationally in the face of current conditions, but it's definitely short sighted. If musicians are commodities, what are orchestra managers? Not long on the payroll, I don't think.

Dear Bill,

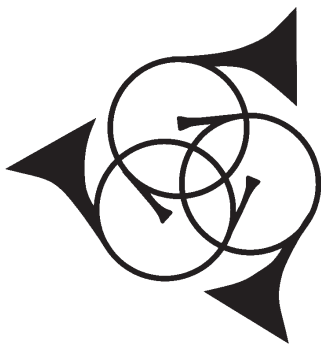
I was sorry to read about all the heat which befell you for the Howard Hillyer debacle. I hope you survive it without too much regret. It must be very disheartening when one thinks about all the time and effort you and your staff put into getting *The Horn Call* out the door. I also felt that the affair tarnished the whole of the May issue and all the fine articles. Too bad.

But what I really want to say is how much I enjoyed your review of Richard King's CD of Schubert's songs. You are absolutely right. That is how the horn should be played! It is just perfect – all the notes in the right place (what my revered teacher, James Thurmond, wrote about and taught as "note-grouping.") – And yes, no Wah- Wah! (What Michael Hölzel used to call "pushing notes.") Two summers ago I taught a course at the Chautauqua Institute in Western NY, entitled "Basic Musicianship," in which I used this recording as my first example of which notes in a phrase are the most important musically.

I had been meaning to write earlier and got sidetracked, but, last night, I saw a performance of *Twelfth Night* at the Folger Shakespeare Theatre in Washington, DC that was so good that it made me think of your wonderfully frank comment about "any hornist not buying this CD having their IHS membership refunded!" I thought the same about so-called theatre goers. Any one of them that doesn't see this performance should never be allowed to talk about theatre again!

Keep doing good things Bill. You've got a fan.

Doug Blackstone



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Steven Becknell

has been principal horn of the Los Angeles Opera for the last 20 years, and was a member of the Los Angeles Chamber Orchestra

for eight years. He is also one of the top recording artists in the Hollywood studios, having played on over a thousand different motion pictures and numerous television shows.



Kristy Morrell

has been a member of Los Angeles Chamber Orchestra since 1997, and performs frequently with the Los Angeles Philharmonic,

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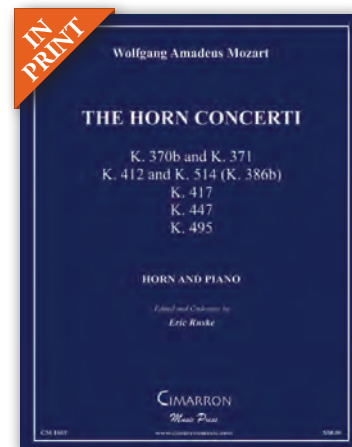
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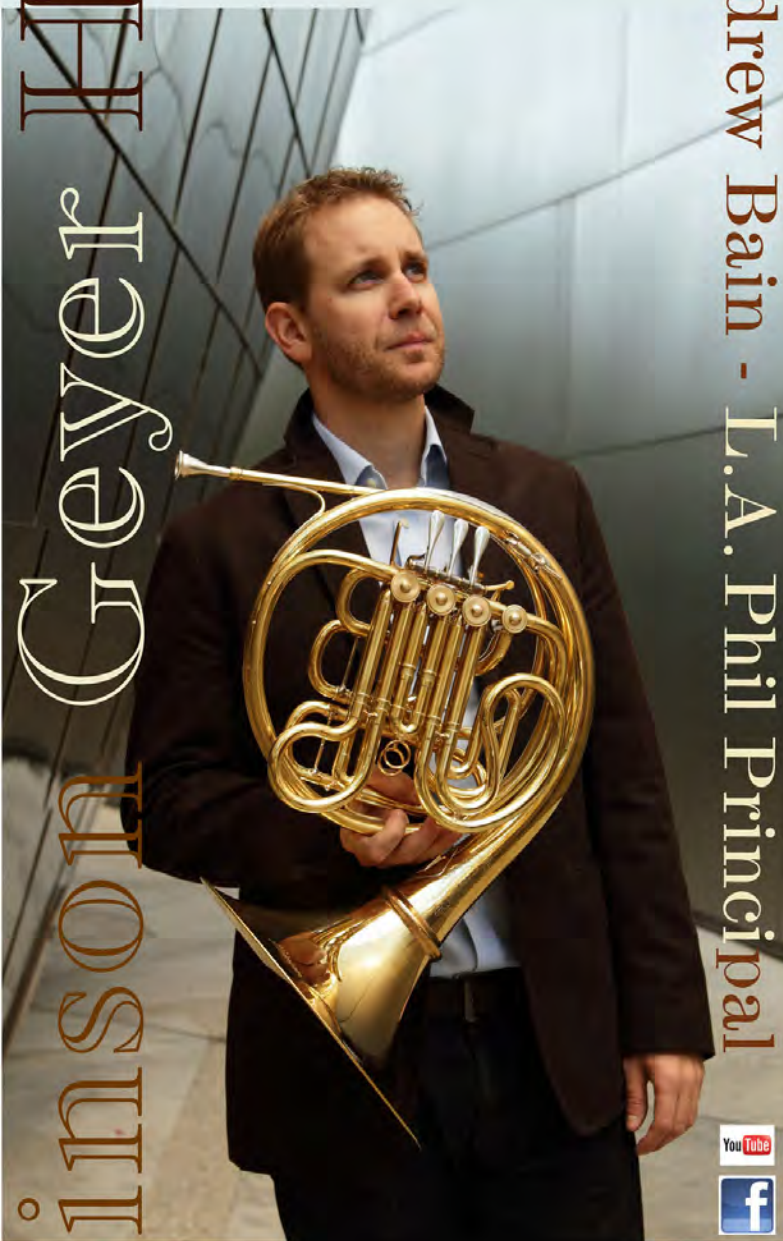
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Joseph Robinson, Oboe
Jon Manasse, Clarinet
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Gregory Miller, French Horn
Marc Reese, Trumpet
Dan Satterwhite, Trombone
Kenneth Amis, Tuba
Elmar Oliveira, Violin
Guillermo Figueroa, Violin
Carol Cole, Violin
Ralph Fielding, Viola
David Cole, Cello
Timothy Cobb, Double Bass
Roberta Rust, Piano
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IHS News and Reports

Kate Pritchett, Editor

Call for Nominations to the IHS Advisory Council

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

Nominations for election to the Advisory Council three-year term of office, beginning after the 2014 International Symposium and ending after the 2017 Symposium, must be received by Executive Secretary **Heidi Vogel** before December 1, 2013. Nominees must be members of the IHS and willing to accept the responsibilities of the position. Nominations must include the nominee's name, address, telephone number, e-mail address, written consent, and a biographical sketch of not more than 150 words. Nominations by fax and e-mail are acceptable; consent must originate from the nominee.

Terms of the following AC members expire in August 2014: Susan McCullough, Joseph Ognibene, and William VerMeulen are completing their second terms and are therefore ineligible for reelection this year. Shirley Hopkins, Young-Yul Kim, Frank Lloyd, and Jeff Nelsen are completing their first terms in office and are eligible for nomination.

Send nominations to Heidi Vogel, IHS Executive Secretary, PO Box 630158, Lanai City, HI 96763-0158 USA; telephone/fax: 808-565-7273; e-mail: exec-secretary@hornsociety.org.

The Advisory Council member nominated by the general membership and re-elected by acclamation was Peter Luff (to his second term). Elected by the Advisory Council were Elizabeth Freimuth (to her first three-year term), and Ab Koster (previously served one three year term).

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, Derrick Atkinson, Daniel Atwood, Marc Cerri, Chih-Ya Yang, Matthew Eckenhoff, Lee Garton, Joanna Grace, Sarah Holder, Eric Thomas Johnson, Hervé Joulain, Furuno Jun, Jon-Erik Larsen, Jeff Leenhouts, Edward Leferink, Eric Lesch, Anna Marshall, Robert McSweeney, Cathy Miller, Kozo Moriyama, Ali Nizamani, Michiyo Okamoto, Marc Ostertag, Adam Pelkey, Irit Rimón, Roberto Rivera, Ryan Scott, Hyun-seok Shin, Bernadette Shonka, A L Simon, Alexander Steinitz, Eiko Taba, Karen Sutterer Thornton, Charles Tubbs, and Sachiko Ueda.**

News Deadline

The next deadline for news submissions is December 1, 2013. If using email, send the text of your message in the body of the email. Send exactly what should appear, not a link to a website or publicity document. If you choose to send a photo (only one), include a caption in the email and attach the photo as a downloadable JPG file; photos are not guaranteed for publication. Send submissions to the News Editor, **Kate Pritchett**, at news@hornsociety.org.

IHS Major Commission Initiative

At the Memphis International Symposium, the Advisory Council created a new fund to raise money to assist the Society in periodically funding major works for horn from world renown composers. Establishing this fund now will enable the IHS to have access to funds for any future major commission.

This initiative formalizes a long-standing goal of the society, to encourage the composition of major horn works by international composers of the first rank. In 1999, the first commission of this type was completed, resulting in *Beyond Autumn: Poem for Horn and Orchestra*, by Joseph Schwantner.

At this time the Society is seeking donations of any amount for the Major Commission Initiative. Donations can be made on-line, or by a check drawn on a US bank and made out to "International Horn Society." Send checks to Executive Secretary Heidi Vogel, noting on your check that it is intended for the Major Commission Initiative. Please contact Heidi if you would prefer to donate in another manner.

Meir Rimón Commissioning Assistance Fund

The IHS Advisory Council has approved \$3500 to encourage new compositions for the horn. The Meir Rimón Commissioning Fund was founded in 1989 in memory of Meir Rimón (IHS vice president and principal hornist of the Israel Philharmonic), 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 composer with whom you are collaborating on the creation of a new work featuring horn.

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

IHS members can send emails to other members from the website without actually accessing the other person's email address (to protect their privacy).



To send an email to another member, log in to your own account, click on the Members link in the login module in the header, then search for the person you wish to contact. Click on the member's name to see that person's profile, then hover over the Messages button and click on the Send Email link. – **Dan Phillips**, Website Manager.

Job Information Site

Hornists with information about professional jobs should send the information to **Jeffrey Agrell** at jeffrey-agrell@uiowa.edu. Professor Agrell posts the information on the IHS website. To view the listing, look under Networking -> Performance Jobs.

Graduate 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

New US Area Representatives are **Tiffany Damicone** (Ohio) and **Rebecca Dodson-Webster** (Pennsylvania). Please contact them if you live in one of these states – I'm sure they'd love to hear from you!

Last year the IHS initiated a series of Certificates of Appreciation to Area Representatives who have ably and voluntarily served the Society for a number of years. This year's honorees are: **Eldon Matlick**, Oklahoma; **Gary Moege**, Missouri; and **Bob Pruzin**, South Carolina. Please let them know that you appreciate their work.

Some Area Representatives have set up websites for their states. The site address is typically either the state name (colorado, for example) or its abbreviation (co) followed by the IHS designation (hornsociety.org). Check the IHS website, People -> Area Reps – US, or search in your browser; let your representative know how you found their website and what you think of it.

Changes in Area Representative organization and communication are coming soon, so be watching for them. – **Elaine Braun**, Coordinator

Coming Events

Ricardo Matosinhos and his publisher are holding an Online International Horn Competition. The competition will be held online entirely; participants should record at least one of Matosinhos's etudes (12 *Jazzy Horn Etudes*, 10 *Jazzy Horn Etudes*, or 15 *Low Horn Etudes*) and post the recording on Youtube. Videos will be accepted until December 24, 2013. Finalists will be selected and posted on Facebook for voting during January

and February. Winners will be presented on March 1, 2014. See ricardomatosinhos.com.

Christmas Horns-A-Plenty Boston will take place on Saturday, December 21, 2013 at Faith Baptist Church, 22 Faith Avenue, Auburn MA 01501-1806, with conductor **Don Krause** (ddkrause@ameritech.net) and host **Patricia Lake** (patricialake@icloud.com). Don will supply the music and rehearsal will take place just before the performance. Contact Don or Patti to indicate your availability and to receive details of the event.

The **Northeast Horn Workshop** will be held March 21-23, 2014 at Rowan University in Glassboro NJ, hosted by **Lyndsie Wilson** (wilsonl@rowan.edu 267-241-2223). Featured artists include **Jennifer Montone**, **Jeff Lang**, **John David Smith**, and **Genghis Barbie**. Ensembles from Curtis, Temple, Rowan, College of New Jersey, and the University of Delaware are participating.

The **Western Illinois Horn Festival** will take place April 6, 2014 at Western Illinois University, hosted by **Randall Faust** (309-298-1300 RE-Faust@wiu.edu) in cooperation with the Music Business Association and the Performing Arts Society. Guest artist **Annie Bosler**, Hollywood hornist and film director, will perform and present her documentary "1M1: Hollywood Horns of the Golden Years."

The 20th annual **Kendall Betts Horn Camp** will be held June 6–29 at Camp Ogontz in Lyman NH under the auspices of Cormont Music, a New Hampshire non-profit corporation. See horncamp.org or contact **Kendall Betts** at PO Box 613, Sugar Hill NH 03586; 603-444-0299; kendallbetts@horncamp.org.

Member News

Erich Penzel, the great German horn player/maker and IHS Honorary Member, finally retired from all his impressive work last fall, at the age of 83! Almost no orchestra in Germany is without one of his former students in the horn section.

Jeff Fair, a new IHS Life Member, was named principal horn of the Seattle Symphony Orchestra and appointed Artist in Residence at the University of Washington School of Music. Jeff earned his BM at the University of Oklahoma with Eldon Matlick and MM at Juilliard with Jerome Ashby. He was principal horn of the San Antonio Symphony before moving to Seattle.



University of Washington brass faculty and Seattle Symphony principals, Ko-ichiro Yamamoto, Jeff Fair, David Gordon, and Chris Olka.



Laura Klock is retiring next spring after 40 years as professor of horn at the University of Massachusetts Amherst. Laura was responsible for private lessons for both horn majors and non-majors, chamber music coaching, and instructing band directors about horn playing.

Oliver de Clercq (Vancouver Symphony) performed two concerti, live and for broadcast, with the Albanian Radio-Television Orchestra at the Academy of Arts in Tirana, Albania in March. The program included the Albanian premiere of Strauss's Concerto No. 1 and the European premiere of Elizabeth Knudson's *Mosaic* (2010). Music for the Knudson is available through the IHS's Online Music Library.



Oliver de Clercq in rehearsal with the Albanian Radio-Television Orchestra.

Bill Klingelhofer, San Francisco Opera Orchestra co-principal horn, was a guest performer with the Trio Navarro on *And Ezra the Scribe Stood Upon a Pulpit* for violin, horn, and piano by Brian S. Wilson. The March performance with Roy Malan, violin, and Marilyn Thompson, piano, at Sonoma State University also featured the Brahms Trio and the Vaughan Williams Quintet with clarinetist Natalie Parker and cellist Jill Brindel. The Wilson work received its premiere in 2012 in San Francisco with **Meredith Brown**, horn and was recently performed in Ankara, Turkey by hornist **Janis Lieberman** and the Sierra Ensemble as part of the Turkish American Composers Project.



(l-r) Roy Malan, Marilyn Thompson, and Bill Klingelhofer performing at Sonoma State

Joe Ognibene, IHS Vice President, performed Strauss's Concerto No. 1 in May with the Sonoma State University Symphonic Wind Ensemble, conducted by Andy Collinsworth, at Weill Hall in Rohnert Park CA (Joe's hometown!). Joe then sat in with the horn section for the concert closer, the March from Hindemith's *Symphonic Metamorphosis*.

Joe Ognibene with music chair Brian Wilson prior to rehearsing with the Sonoma State University symphonic wind ensemble.



Phil Hooks of Maryland presented his horn studio spring recital in May.



(l-r) first row: Collin David, Henry Layton, Pierce Neubert, Phil Hooks; second row: Jason Brodbeck, Shannon Lilly, Andrew Colangelo, Peggy Brengle (piano accompanist); third row: Garrett Stair (alumni performer), Scott Taylor, Alex Wedekind (alumni performer), and David Pape.

Andrew Pelletier performed the second movement of Strauss's Concerto No. 1 at the Fox Valley horn spring recital in Appleton WI, taught students of **Don Krause**, and held a master class with **James DeCorsey's** students at Lawrence University.



Andrew Pelletier, Don Krause, Bruce Atwell.



Austin Larson performed Strauss's Concerto No. 1 with the Miami Valley (OH) Symphony Orchestra in May. Austin won the MVSO concerto competition in 2012 before graduating from the Cincinnati College-Conservatory of Music.

Dale Clevenger was honored on the occasion of his retirement from the Chicago Symphony Orchestra with a concert in June of his former students and colleagues performing the *Adagietto* from Mahler's Symphony No. 5 as arranged for mass horn choir.

Roger-Luc Chayer of Montreal was the only hornist to be decorated with a Diamond Jubilee Medal by Queen Elizabeth II in recognition of his career as a conductor and hornist in many orchestras in France.

Roger-Luc Chayer receiving his Diamond Jubilee medal with the Lieutenant-Governor of Quebec.



The **Trompas Lusas** horn quartet has presented concerts and master classes in cities throughout Portugal and also played at Hamburg Hochschule, hosted by **Ab Koster**.



Trompas Lusas members and Ab Koster (l-r) J. Bernardo Silva, Hugo Sousa, Bruno Rafael, Ab Koster and Nuno Costa

Geoffrey Winter, member of the American Horn Quartet and solo horn of the Beethoven Orchestra of Bonn, Germany will participate in the 2013 Opera Australia Ring Cycle in Melbourne, Australia, in the fall of 2013. Pietari Inkinen will direct three performances of the entire *Ring*. Geoff will be splitting the principal horn duties with **Jasen Moulton**, principal of Orchestra Victoria. Other members of the horn section include **Rachel Shaw**, **Heath Parkinson**, **Lisa Wynne-Allen**, **Anton Schroder**, **Heather McMahon**, **Georgia McDougal**, **Linda Hewett**, **Lauren Manuel**, **Marnie Sabire**, and **Julia Brooke**. Geof has performed the cycle previously in Seattle and Bonn; this is his fifth performance.

David Johnson made a first time visit to the Escola Superior de Música, Artes e Espectáculo in Porto Portugal in May as part of the ERASMUS teacher exchange program. He worked there with the students of recent IHS45 guest artist

Abel Pereira, who will in turn visit the Conservatorio della Svizzera Italiana later this year.



Davis Johnson conducting the ESMAE horn choir

Not just one, but two sets of multi-generational horn players attended IHS45 in Memphis! **Lowell (Spike)**, **Doug**, and **Ian Shaw** of NY and MI joined **Earl**, **Mike**, and **Braden Williams** from Daytona Beach FL.



The Williamses and The Shaws

Richard Dolph (Fort Collins CO) taught at the University of Memphis for 30 years. He was delighted to return for the IHS symposium, to see the facilities constructed since his retirement 14 years ago, and to enjoy the events at his old home. He had wanted to host a symposium, but the facilities at that time were not adequate.

Ricardo Matosinhos announces the creation of hornerrata.wikispaces.com, a compilation of mistakes and misprints in horn scores. To participate, click "Join."

Conductor Gerard Schwarz and his handpicked team of "all-star" classical musicians from across the United States come together to form a new made-for-television concert series premiering in September. *Naxos of America* will also release this unique series on DVD. The horn section all-stars are **John Cerninaro**, **Eric Ralske**, **Jonathan Karschney**, **Michelle Baker**, **Howard Wall**, **Stewart Rose**, and **Kevin Reed**.



Orchestra All Stars



Obituaries

Dr. **John M. Cryder** passed away at his home, in Mt. Sidney VA on September 2, 2013 at the age of 68 after an extended battle with Alzheimer's disease. Dr. Cryder was born in Knoxville TN and grew up in Plainfield IL, attending Plainfield High School where he played in the band. He was a professor of music at James Madison University for 27 years where he was the Horn professor and sound engineer for the Madisonians. He trained many students in the art of sound engineering – several of whom are now in the recording business. He played in the JMU faculty brass quintet and woodwind quintet as well as the Roanoke Symphony for many years.

John received his bachelor and master's degrees from the University of Iowa and his doctorate in music performance from the Catholic University. He was a member of the United States Marine Band, in Washington DC (the President's own) and played in the Marine Band orchestra at the White House.

A memorial service was held in October. In lieu of flowers, donations can be made to the Alzheimer's Association or Hospice of the Piedmont Valley. Online condolences may be sent to the family at lindseyweyerscave.com

Richard A. Menaul (1953-2013), professor of horn (modern and natural) at Boston University, died in July at age 59. The cause of death is not known. Rick was principal horn of Boston Ballet and a member of Emmanuel Music, Handel & Haydn Society, Pro Arte Orchestra, Boston Baroque, Boston Pops Esplanade Orchestra, and other ensembles in the Boston area and on tour. He was born in Chicago and grew up in Poughkeepsie, New York. He holds a BME degree from Ithaca College and an MM from Northwestern University. His teachers included **Dale Clevenger**, **John Covert**, and **Joseph Singer**.



Richard Menaul

Francis Pressland, the former Solo Horn of the Niederrheinische Symphoniker, passed away at the early age of 56 on May 7 after being in a coma for two months.

Francis was disabled from birth and wheel chair bound for most of his professional life. Despite this, he held down this most difficult of jobs for over twenty five years before a combination of respiratory problems and tinnitus forced him into early retirement. In his retirement he helped others with computer problems and website design. His life and career were a fine example to others similarly handicapped and to those who are healthy but inclined to think life has dealt them an unfair hand. He will be remembered by many, particularly in Europe.

Reports

Southeast Horn Workshop reported by Patrick Smith

Patrick Smith hosted the Southeast Horn Workshop at Virginia Commonwealth University in March, featuring **An-**

namia Larsson, **Richard Todd**, and composer-in-residence **James Naigus**, with attendance of over 300.

Workshop highlights included recitals by Richard Todd (jazz selections and works by Rheinberger and Schuller), Annamia Larsson (works by Madsen, Poulenc, Francaix, Crusell, Mankell, and Hjorth), and active duty and retired horn players from United States military ensembles (led by GySgt **Michael Stanley**, USMC). Other events included an alphorn demonstration by **Tobi Cisin**, embouchure technique sessions with **Andrew McAfee**, regional artists, and performances by the Horn Society of the Carolinas and horn ensembles from Mansfield University, East Carolina University, Tennessee Tech University, UNC-Charlotte, UNC-Greensboro, Virginia Tech University, Appalachian State University, Alabama State University, Huntingdon College, Marshall University, University of Florida, and Virginia Commonwealth University.

Congratulations to the competition winners: High School Solo – **J. L. Klinck** (Durham School of the Arts); Mock Low Horn Orchestral Audition – **Ian Mayton** (UNC-Greensboro); College Solo and Mock High Horn Orchestral Audition – **Garrett Law** (Vanderbilt University); Quartet Competition – **Cristian Cantu**, **Eric Hawkins**, **Maggie Tatum**, and **Johan Warburton** (Columbus State University).

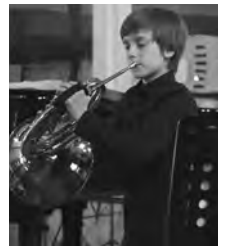


Southeast Horn Workshop (l-r): Tomoko Kanamaru, Patrick Smith, Annamia Larsson, Richard Todd, Kristin Smith

The Fifth Annual Svirél Festival reported by Tomaz Bizajl

Founded by trombonist Simon Percic, the Svirél Festival takes place in the Stanjel Castle and the surrounding villages in Karst, the most geographically diverse region of Slovenia. The Festival was established to bring classical music to parts of Slovenia where such music is not often heard. The week-long competition brought more than 320 competitors in two divisions: 1) wind, brass, and percussion soloists, and 2) chamber ensembles. All winners received a gold Svirél statue and a cash prize, which was made possible by contributions from the cities of Komen, Hrpelje-Kozina, Sezana, and Nova Gorica.

A highlight of the competition was the "discovery" of 12-year-old Sebastijan Buda, a horn player from Solvenia, who both made it to the competition's final round and was one of the youngest to compete. He performed *Siegfried's Call* and *Nocturno* by Franz Strauss, and was awarded a solo appearance with the Domzale-Kamnik Symphony Orchestra.



Sebastijan Buda

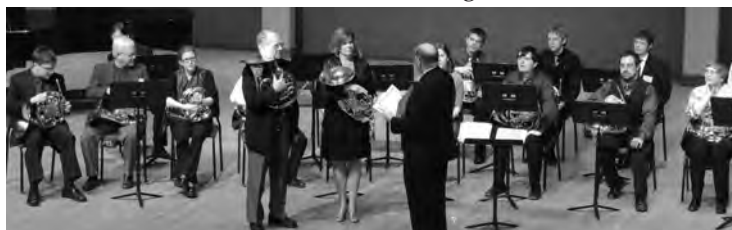
A second project is OrkesterkamP, a Summer School of Chamber Ensembles and Orchestras at Bovec in the Slovenian alps. The camp offers extensive training in orchestra and chamber music with students performing side-by-side with profes-



sionals. There are seven orchestras, chamber concerts, master classes, lectures, and mentors from all around Europe. The Italian Nilo Caracristi hornist in the Gomalan Brass Quintet, principal horn of the Teatro Verdi in Trieste, and teacher at the Buzzolla Music Academy in Adria will be a mentor.

Western Illinois Horn Festival reported by Randall Faust

Randall Faust hosted the Western Illinois Horn Festival 2013 in April at Western Illinois University with featured artists **Edwin C. "Ted" Thayer** (Principal Horn Emeritus, National Symphony Orchestra) and **Lisa Bontrager**, (Pennsylvania State University, Pennsylvania Woodwind Quintet, Millennium Brass Quintet, and MirrorImage Horn Duo).



Ted Thayer and Lisa Bontrager are presented awards and commendations on the stage of the COFAC Recital Hall, Western Illinois University, photos courtesy of Elizabeth Kjeldsen



The Festival Horn Choir performs WIU Alumnus Robert Palmer's Comic Opera

Kansas City Horn Day reported by Natalie Higgins and Stacy Lendt

The Kansas City Horn Club, co-founded by **Natalie Higgins** and **Stacy Lendt**, held its first ever horn day, entitled "The Good, The Bad, and The Horn," in May at the University of Missouri-Kansas City (UMKC), hosted by **Martin Hackleman**. The all-day affair consisted of a mass horn choir rehearsal of Western-themed music specifically arranged for the club, a master class by Marty, and a clinic by **Scott Bacon** of *Siegfried's Call* on choosing the right mouthpiece. The day also included performances by the University of Kansas horn choir, UMKC horn choir, Martin Hackleman accompanied by Kelly Hackleman, and the Kansas City Horn Club. Upcoming fall events include "A Haunted Horn Day" and "Horns A Plenty Christmas."



Participants of the Kansas City Horn Club's first event: "The Good, The Bad and the Horn"

by Kate Pritchett

The theme of the 45th International Horn Symposium, hosted by Dan Phillips at the University of Memphis was "Horn and Song." It was an excellent theme and was evident in every recital and concert program at the symposium and in many of the other presentations and lectures.

The University of Memphis campus is moderately large and attractive. The events did not take place in the Music building but rather two venues that were just across from each other – the Michael Rose Theater and University of Memphis's University Center (student union). The larger Rose Theater could seat more than the 700 participants who came but, with the less resonant acoustics of a theater, the performers found they needed to play from near the front of the stage and some of us found that sitting close to the stage allowed for a better acoustical experience. In contrast, the small hall in the University Center had very nice acoustics but limited seating. Even the tiny grand in that hall sounded fine.

The University Center's upper floors housed the exhibits in several rooms, some with many exhibitors and a few with one or two. The layout seemed well organized and there was enough time during the day to visit the exhibits repeatedly.

Typical of the majority of recent International Horn Symposia, often two or three events were scheduled simultaneously so we all had to select carefully until the single evening performance. For example, on the first morning I chose to hear Engelbert Schmid's lecture on horn acoustics (where he performed a work after about 25 years of just making horns). Jeff and Nina Nelsen and Luiz Garcia shared an afternoon recital that included very nice works well performed. *Carmen's* Toreador Song for soprano and horn duet may have been the hit of the show. That evening Frank Lloyd and his wife, Rachel Robins, and tenor Randal Rushing performed a variety of works, including the rarely heard *Heart of the Matter* by Britten.

On Tuesday morning I chose to hear Karl Kemm's lecture on the history of brass and the horn, and I was very glad that I did – it was a superb presentation with instruments, slides, and live performance on a variety of historical ancestors. After an enjoyable participants' recital in the same hall, we went off to lunch.

Each day two or three horn ensembles performed at lunchtime in the cafeterias. Fortunately (or unfortunately), the programming and playing on these events was much tastier and imaginative than the food – the chef must own a can opener and be able to also open frozen vegetable packages and boil the contents. When meatloaf is the star of the week.... And the huge plastic glasses for soft drinks were the ones that NYC's major was trying to ban not long ago! And boiled okra?

At 1 pm, Liz Freimuth (principal, Cincinnati) and Jasper de Waal (principal, Concertgebouw) performed some opera duets on the first half of the program and Jonathan Boen (principal, Chicago Lyric Opera) performed an entire transcription of Scriabin's piano etudes. Although this was probably too much music from one composer, his legendary technique was well demonstrated.

Afternoon lectures were well done and the prelude to the evening concert was billed as the Chicago Horn Consort,



which it was, but some of us wrongly anticipated some of the symphony or opera section to be members. The evening's concert featured a first half performed by Eric Ruske. Ruske's stage presence was exemplary – he performed his entire set from memory, and remained on stage and introduced works while his pianist, then harpist, the pianist came and went. After intermission came the premiere of *Cantata No. 4: Canticum Sacrum*, "Canticle of Zechariah" by Robert Bradshaw featuring Bill VerMeulen, horn soloist, also with a vocal soloist, strings, horn quartet, percussion, and off-state trumpet (performed by Mark Boren who commissioned the work). Kudos to Bill and the horn quartet for nailing the parts!

Each day began with a warm-up session featuring various teachers, followed by a selection of lectures, recitals, and/or master classes. I tended to go to the recitals where I could often hear new music (to me). At least 20 works were premiered during the symposium!

Joan Watson's recital of songs my mother taught me that afternoon was enjoyable. After reading her bio in the program booklet, I expected the presentation to be more substantive.

The rest of the afternoon and evening was take up by a trip to the Redbirds minor league baseball game where a group of some 200 hornists performed the National Anthem. Following this was a barbeque and the game watched from high in the bleachers outside third base. Fortunately, the game didn't go into extra innings (the Redbirds lost in the final inning). The trip was fun for all although I personally expected the barbecued ribs to be more outstanding.

Highlights of Thursday included an afternoon recital featuring hornists Abel Pereira and Jasper de Waal. A faculty bassoonist joined Pereira in works for the two (with piano). Pereira is a wonderful player but the literature did not show his abilities very well. Jasper de Waal's Brahms Trio performance was a highlight of the week (as was his Mozart Concerto No. 3 later in the week).

The prologue to the evening's concert was a half-hour performance by The Four Hornsmen of the Apocalypse, whose well-oiled and humorous presentation earned them a standing ovation. The following concert was "unique." Angela Barnes, second horn of the London Symphony presented a very solid performance of several standards from memory. The ensuing performance with a men's choir and horn quartet from the Memphis Symphony was enjoyable. The final work of the evening, the premiere of *Walden at Evening* for choir, horn solo (Boen), and strings by Pamela Marshall was well received; I am not sure that it will ever be performed again, but the premiere was very well prepared and executed by all.

The Friday afternoon recital featured music of Eric Ewazen, who was in attendance, conducted his works and led composer discussions during the week. Ewazen's jolly nature is infectious! Bruce Richards performed on Wagner tuba in that recital and we heard a horn quartet that had won an IHS Commissioning Assistance award. This was an interesting recital.

The Friday evening concert was designed to be the artistic peak of the week and was. Following a fine performance of Rossini's Overture to *Semiramide* was the premiere of a horn concerto by Tinoco, with Abel Pereira as soloist - and we got to hear him for really the first time. There was Britten's *In Memoriam Dennis Brain* performed by The Four Hornsmen of

the Apocalypse. A horn trio (Boen, Stafni, Watson) performed Beethoven's "Abscheulicher" recitative and aria from *Fidelio* with soprano. Following intermission we heard two marvelous performances of Mozart's Concerto No. 3 (de Waal) and Britten's Serenade (Lloyd and Music Department chair, Randal Rushing, tenor).

The final Saturday's morning events included the annual IHS General Meeting, surrounded by the guided warm-ups, lectures, and a contributing artist recital. The afternoon was the time for the participant choirs conducted by Nguyen and Faust as well as an "All-Star Horn Big Band" conducted by Matlick. After a prelude by the Florida State University horn choir, the evening "performance" was supposed to be a humorous departing event featuring Prof. I.M. Gestopftmitscheist (Kendall Betts) and company in "world premieres," including the music of Otto Fisch (first introduced at the Symposium in Manchester, UK), and a surprise visit from Elvis. Let's just say that the Florida State University Horn Choir was the highlight of the evening.

Thanks to Dan Phillips for organizing a wonderful Symposium and his students who made it run smoothly. Special thanks to all the collaborative musicians (pianists, singers, instrumentalists) who contributed their time and musical excellence in making the performances first class.

The following photos were provided by Heather Johnson



Some of the University of Memphis tigers seen around the campus



Horns poised to perform the National Anthem at the Redbirds' baseball game, Heather Johnson, conducting



Men's choir with the Memphis Symphony Horn Section



IHS Symposium Report



IHS President Frank Lloyd and his wife, Rachel Robins, at the ball game.



Executive Secretary Heidi and Greg at the ball game.



Host Dan Phillips enjoying the barbecue and chatting with participants before the game.



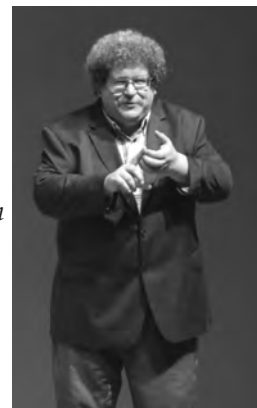
The Fourhornsmen of the Apocalypse (l-r): Audrey Wood, Paul Blackstone, Tony Licata, and Gerry Wood



The Redbirds' mascot "horns in."



*Left Elvis
Right Eric Ewazen*



Jonathan Boen with choir in the premiere of Walden at Evening by Pamela Marshall



(l-r): Jonathan Stoneman (IHS 46 host), Nancy Fako, and Pete Exline at the ball game.



Angela Barnes



Bruce Richards



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Medical and Scientific Issues – Magnetic Resonance Imaging: A Window to Understanding Motor Control in Horn Playing?

by Peter Iltis, Series Editor

Control of the muscles of the face and mouth and of the pharynx is crucial in horn playing. Virtually every method book published has at least one section devoted to descriptions of how one ought to regulate jaw position, alignment of the teeth, tongue placement for articulation, and tongue position during tone production throughout the range of the instrument. Further, opinions vary among teachers in terms of the pedagogical approaches to be employed with developing players.

In one sense this is not surprising, as anatomical variability among horn players necessitates some flexibility in how one approaches playing the horn. Differences in dental factors as well as structural differences in lip thickness and oral cavity structure make it unlikely that any single method will work for everyone. In essence, horn teachers develop descriptive ways of conveying their own ideas in accordance with what they have been taught and with what they feel works for them. However, though some general concepts are widely accepted and seem to apply to most horn players, the ability to really know what is occurring inside the mouth and pharynx has been elusive.

Various approaches to visualizing the orofacial (face and mouth), pharyngeal (pharynx), and laryngeal (larynx) structures during playing have been proposed. For vocalists, the use of the laryngoscope has allowed researchers to directly see the vocal mechanism in action. For horn players, no corresponding device exists, and the search for alternatives has been only modestly fruitful. Fiber optics provide a way of advancing very small visualizing lenses through the nose and into the pharynx, but the ability to see the oral cavity and tongue at work during playing is not possible with this technique. The use of X-ray technology is effective in visualizing bony and soft tissue during playing. At the time of the writing of this article, an excellent YouTube video shows this technique ([youtube.com/watch?v=tpOwuAMqFTA&list=PLaJ14GZO0MhO6r0K_MEG_m3DGCwEIKT8D](https://www.youtube.com/watch?v=tpOwuAMqFTA&list=PLaJ14GZO0MhO6r0K_MEG_m3DGCwEIKT8D)). Computed tomography scans (CT scans) provide yet another technology that is capable of visualizing structures lying beneath the skin and within the head. Of course, the trouble with both X-rays and CT scans is that the performer is exposed to large doses of harmful, ionizing radiation, which makes the systematic use of this technology unfeasible. The relatively recent advent of magnetic resonance imaging (MRI) technology, however, shows much promise as a novel way to visualize the afore-mentioned structures and their movements during performance.

MRI takes advantage of the atomic structure of an ubiquitous substance found in the soft tissue of the body, hydrogen. Our bodies are made up largely of water, H₂O, and water is found in abundance in our soft tissues. Within the nucleus of

every hydrogen atom, a proton naturally spins around an axis, generating a small magnetic field as it does so. This spinning has no real order within the millions of hydrogen atoms that inhabit the soft tissue of the body, and the axes around which the spinning occurs is quite random. However, in an MRI device, the body is subjected to a very powerful magnetic field (some over 60,000 times the earth's magnetic field), and when this happens, the axes around which the protons spin suddenly align. If those hydrogen atoms are then bombarded by specific radio frequency waves, a response is elicited by which the MRI machine can detect differences in the relative abundance of hydrogen atoms in different types of tissue.

Through the use of mathematics and computer processing, those signals are then translated into images differing in brightness. Much brightness indicates an abundance of hydrogen, and where the image is dark, a lack of hydrogen. Through sophisticated algorithms, the MRI machine is calibrated in such a way that, based upon their water composition, different tissues can be distinguished from each other, and the resulting images allow the differentiation of various soft tissue types. In this way, scientists have been able to create vivid images of normal anatomic structure which can then be compared to other images to see if abnormalities created by the presence of things like tumors exist, or simply to look at the relative composition of different parts of the body. The great advantage of this method is that it puts those being studied under no risk of harm. Our bodies tolerate these magnetic fields and radio waves well.

The latest MRI technology allows high resolution images, and some of the more sophisticated devices are now capable of capturing images at a rate of 40 images per second! This allows not only for the clear visualization of the soft structures inside the mouth during performance, but also for the determination of very rapid movements of structures such as the tongue. One complication, however, is that despite the fact that brass is essentially a non-ferrous material making brass instruments essentially non-magnetic, in the very strong magnetic fields created by these devices, even the screws or springs present on an instrument make using actual instruments dangerous. To illustrate how dangerous it can be, even a paper clip can travel through the air at 40 mph in a typical MRI machine, becoming a lethal projectile. To avoid these difficulties, scientists have used what they call surrogate instruments and ceramic mouthpieces. The surrogate instruments have been as simple as rubber tubing mimicking the length of the instrument being studied. However, the construction of non-brass, actual instruments is not impossible, and would provide a more valid investigative tool to use in this line of work.



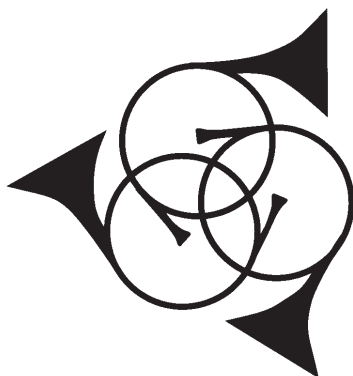
MRI – a Window to Horn Playing?

The potential for this technique to shed much-needed light on the actual occurrences inside the mouth and throat during horn performance is considerable. Unfortunately, the cost of MRI analysis is expensive, making its wide use unlikely. Nonetheless, some facilities are moving forward with work in this area. For example, at the University Hospital in Freiburg, Germany, researchers recently published a paper in the journal *Neuroradiology* ("Motor functions in trumpet playing – a real-time MRI analysis," June 2013) that studied motor functions in trumpet playing using real-time MRI with a temporal resolution of between 4 and 10 images/second. In this seminal paper (the first of its kind to be published, to my knowledge), Schumacher et al studied numerous variables in response to a series of playing exercises. For example, the size of the oral and pharyngeal cavity was examined while playing an octave sequence from A to a".

The results are surprising and unexpected when compared to conventional pedagogy. Though the response was variable among the 12 subjects examined, the overall change in the area of both the oral and pharyngeal cavity suggested that as performers ascend from the lower to the higher octaves, the size of these cavities both actually increased in most players! Apparently, we may need to re-examine some well-established dogma should these results hold true in future studies. I must point out that this is only the first study of its kind, and that it was conducted on a relatively small sample of trumpet players. Much more work needs to be done before we re-write our method books.

I will be working with Dr. Eckart Altenmueller and his colleagues at the Institute for Music Physiology and Musician's Medicine in Hannover, Germany during the coming autumn. One of our studies involves similar work to that of Schumacher *et al*, except we will be examining horn players rather than trumpet players. Though the precise testing protocol is still under discussion, I have been informed that the temporal resolution will be significantly faster, yielding about 40 images/second, and this will no doubt help to elucidate an area that until now has been difficult to study. I hope to have more to write about in the future regarding this type of work.

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



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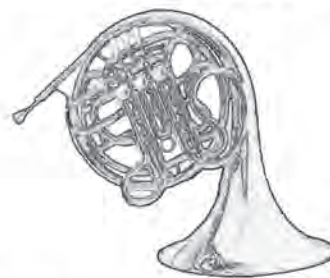
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Orchestral Notes

by Richard Chenoweth, Column Editor

Professional Performance Careers – the Advantages of Chamber Music

Chamber music can be a valuable supplement to an orchestral career. Adding to infrequent orchestral horn section openings, our current horn pedagogy encourages the most talented horn students to spend the majority of their time in preparation for orchestral auditions, which has been the traditional way for gifted students to make a living.

Auditions for those orchestras that pay a living wage usually attract large numbers of aspiring players. For those who win an audition, it soon becomes obvious that maintaining the position and refining their craft is a lifetime endeavor. Those musicians who show flexibility, forward-thinking, and creative versatility are more likely to be successful.

An alternative to full-time orchestral playing is teaching. For a hornist who is interested in pursuing a college teaching career, thorough knowledge of chamber music repertoire is an asset. Most colleges have faculty wind quintets, brass quintets, or some other chamber ensemble. Many college faculty combine their teaching careers with high profile playing positions, blurring the distinction between, “Are you a player who teaches?” or “Are you a teacher who plays?” Often, a key component in the selection of a college teacher is this professional credibility.

Other aspiring players may choose the life of the freelancer, displaying their talents and breadth of musical knowledge in multiple genres, including musicals, pop, jazz, and rock. While performing a variety of musical styles and repertoire can be very exciting and fulfilling, it can also be nerve-racking as the freelancer is dependent on external factors such as frequency of playing opportunities – year-long commitments interspersed with one-time engagements.

For orchestral players, the realization eventually comes that, although they have opportunities to perform the glorious and heroic repertoire of Mahler, Strauss, and Brahms, a lot of time is spent playing music that is not very challenging, mixed with exposed works that keep them on the edge of their seat. Indeed, the part of the orchestral job that is not clearly articulated during lessons is the day-to-day routine of playing in an orchestra, which can become a mechanical process – I call this moment of self-realization “The Awful Truth.” The major orchestral repertoire is repeated on a regular basis. Once the thrill of playing those exciting works is over, what is left is the knowledge of the impending difficult moments, tiring background material, and strenuous passagework.

Fortunately horn players have opportunities to engage in artistically satisfying performances, at summer chamber music festivals, for example. Also, many orchestras are now adding chamber music performance to their contracts. It is a smart move for a regional orchestra to have a resident string quartet, a woodwind quintet, and a brass quintet, most of the players

being principals in the orchestra. Chamber music places a premium on individual self-expression, not always possible when playing in a large ensemble where the members have to match the conductor’s blueprint.

The advantages to playing chamber music include collaboration on a high artistic level with colleagues and refining musical skills such as phrasing, rhythm, and intonation – without a conductor. In addition to the “fun” factor of performing new repertoire, most chamber music contains demanding passages that enable a performer to improve both technically and musically.

Repertoire Suggestion

While the chamber repertoire has numerous effective works, this article focuses on two works by Beethoven that are satisfying to play and provide collaboration with a unique combination of instruments: the Quintet, Hess 19, for three horns, oboe, and bassoon, and the Sextet, Op. 81b, for two horns and string quartet.

Both pieces are early works that are seldom performed yet, when they are, the audience reacts very positively. The virtuoso demands make for an especially rewarding evening of delightful music that demonstrates that Beethoven’s horn scoring represents a mixture of conventional technique combined with a forward-looking departure from the “normal” use of the natural horn.

Most of Beethoven’s chamber music that included the horn was written about 1792-1800. Indeed, many of Beethoven’s earlier works were written for various combinations of wind groups or wind, strings, or piano. David Whitwell, in his book *A New History of Wind Music*,¹ suggests that Beethoven wrote less for winds after 1800 because he had difficulty in hearing the various wind sonorities.

According to Joseph Kerman in *The New Grove Beethoven*,² the bulk of Beethoven’s wind chamber music seems to have been written during his last years in Bonn and early years in Vienna; however, it is also possible that Beethoven advertised works written in Bonn as Viennese compositions to improve his compositional credentials. When Franz Joseph Haydn sent a copy of the Octet Op. 103 to Beethoven’s patron, the Elector Maximilian Franz, as an example of Beethoven’s progress under Haydn’s tutelage (for which the Elector was paying), the Elector responded that he had already heard that work performed in Bonn. Also, Beethoven was more likely to find fine and willing wind players than a competent orchestra with the rehearsal time to prepare a fine performance. In fact, the Elector in Bonn maintained a small virtuoso wind band and, in Vienna, the Kaiser’s wind band (the *Harmonie*) was an ensemble of two oboes, two clarinets, two horns, and two bassoons that



performed arrangements of operas, divertimenti, and other forms of entertaining music, including original compositions. That Beethoven learned his horn-scoring from the great virtuoso Giovanni Punto (Jan Wenzel Stich), the Czech hornist who inspired the horn parts in Mozart's *Sinfonia Concertante* K 297B, Quintet for piano and winds K 452, and the Horn Concerto K 495, is a misconception. The first meeting between Beethoven and Punto appears to have taken place in April 1800, well after the composition of most of Beethoven's chamber works using horn. The result of this meeting was Beethoven's Horn Sonata, Op. 17 – specifically composed for Punto's recital in Prague with Beethoven at the piano. Apparently, this Sonata – in effect a piano sonata with obbligato horn – was written the day before the first performance and performed with Beethoven improvising the piano part.³ After their performance in Prague, Beethoven and Punto repeated the Sonata in Budapest, where a local reviewer commented, "Who is this Bethover [sic]... Punto of course is very well known."⁴ The Sonata makes use of a variety of late classical horn techniques that Beethoven employed in his earlier chamber works.

It is more probable that Beethoven learned the mechanics of horn orchestration from another friend, the hornist and later publisher Nicholas Simrock. The Sextet Op. 81b, was sent to Simrock by Beethoven with the message that "...the pupil has given the master many a nut to crack,"⁵ a reference to the many difficult passages in this work for the horn players. In a letter from August 1794, Beethoven inquires if Simrock has yet performed his *Parthie* (referring to the Octet Op. 103). As the two horn parts in these works bristle with technical difficulties, Simrock must have been a formidable horn player.

Horn Playing in Beethoven's Time

During the early years of Beethoven's compositional career, the use of hand-stopping was reserved mainly for solo and chamber music. Most composers still used the notes of the overtone series in their orchestration and specified crook changes to match the key of the composition or movement. From Beethoven's Symphony No. 9 through the nineteenth century, when writing for four horns, composers preferred to write for pairs of horns pitched in two different keys – often in the tonic and dominant keys. This practice continued well after the patent of the valve in 1818, and only gradually disappeared by the turn of the next century.

Thus, in the 1790s, Beethoven would have been accustomed to writing for natural horn. The use of the right hand to modify pitches was codified in the 1750s by the Dresden horn player Anton Hampl, who later taught Punto.

Another important practice in the Classical period was the division of horn players into *cor-alto* (high) and *cor-basse* (low). In the late 1700s this division came to mean more than just the ability to play high or low notes. The second horn was usually viewed as the player with the greatest facility and most beautiful tone – the solo-player. Horace Fitzpatrick,⁶ an authority on early horn playing, states that with the establishment of placing the right hand in the bell, the position of holding the horn changed from a Baroque style of holding the bell to the side to a style that was more conducive to producing lower notes more efficiently – by holding the bell down, more upper lip could be placed in the mouthpiece, thus emphasizing the lower

harmonics. Whereas, in the Baroque period, *clarino* horn parts were probably played by trumpet players doubling on horn, the new narrow rim and deeper, funnel-shaped mouthpiece of the 18th-century horn required players to specialize on that instrument. Finally, by manipulating the hand in the bell, the horn was able to play chromatic passages but lost the brilliance necessary for production of the notes in the extreme high register.

The instruments also changed from smaller-belled horns to larger-belled horns, a change that allowed easier insertion of the hand into the bell and also broadened the tone of the instrument. These horns were known at various stages of their development as *Inventionshorns*, *Orchesterhorns*, and *Waldhorns*. A late Classical instrument was the French-made *cor solo*, which was used for solo and chamber music and came with only five solo crooks – D, E^b, E, F, and G. Punto began as a *cor-basse* player and used the *cor solo* as his instrument.

One of the more definitive texts dealing with the transition of horn parts from the Baroque to Classical horn is *Trumpets, Horns and Music* by J. Murray Barbour.⁷ Barbour describes several Baroque idioms that carried over into the Classical style of scoring for horns. In doing so, he specifically quotes passages from Beethoven's Sextet Op. 81b to support his theories.⁸ One obvious carry-over is the division of parts into those intended for *cor-alto* and *cor-basse* – the horn parts in the Sextet Op. 81b, for example, cover a range of almost four octaves.

Another trait is the use of parallel thirds for two horns, a style that can be identified in many Baroque works, including JS Bach's Brandenburg Concerto No. 1, as well as both of the works examined here.

Rapid arpeggiated figures for the low horn were known as *batterie du second cor*. These *batterie*, also found in the solo and chamber works written by Haydn, Mozart, Rosetti, Punto, and later works of Ries and Danzi, must have been a highlight of the performances for the audiences of the time, as they are today. They also became a trademark of Beethoven's chamber works and are used in virtually all of his chamber works with horn, as well as some of orchestral works. *Batterie* were broken chords and often were first stated in a duple pattern followed by repetition in triplet figuration. A closely related technique to the *batterie* is the use of large skips in the *cor-basse* part – out of necessity because of the large gaps in the lower part of the harmonic series.

The second horn (*cor-basse*) idiom is treated extensively in "The Fourth Horn in the Choral Symphony" by W. F. H. Blandford,⁹ in which the Sextet Op. 81b is used to illustrate this style of playing. Another technique Blandford mentions is the use of "factitious" or "false" tones to produce low notes not found in harmonic series. These notes are most often used in slow moving passages and are produced by loosening the lips and allowing the tone to bend. Again, Beethoven makes use of these "false" tones in several instances, both in chamber music and orchestral works.

The Quintet, Hess 19 and Sextet, Op. 81b

The Quintet for three horns, oboe, and bassoon is given the designation "Hess 19," as it is one of a number of fragments included in Willy Hess's *Supplement to the Gesamtausgabe*. It was written around 1793, most likely for a specific group of play-



ers. Beethoven used three horns in other works: the “Eroica” Symphony (with a note on the title page of the symphony that the third part could be played by either a *cor-alto* or *cor-basse* player) and a fragment of a trio for three horns (titled Adagio for Three Horns in F, but with a key signature of three flats) written around 1815 and only ten measures long. Additionally, in *Fidelio*, Beethoven scores the “Abscheuliche” aria for soprano for three horns with a bassoon playing the chromatic fourth part.

Some scholars originally thought Hess 19 to be a Sextet, as Beethoven had included an empty staff under the oboe part and entered a key signature that would indicate that the part was to be played by clarinet. However, Douglas Johnson feels that this extra line was a substitute part for oboe.¹⁰

The first movement was incomplete and was realized for performance by Willy Hess. Since the existing fragment indicates that it was in a rudimentary sonata-allegro form, Hess has been able to reproduce the spirit of the work; the existing portion begins a few measures before the development section. Movement two was completed by Beethoven and makes use of *cor-alto* techniques and florid oboe writing, while movement three is an incomplete Minuet that has also been realized by Hess.

It is an ingenious work, in that at times the bassoon is used as fourth horn, as an accompanying instrument for the oboe, and as a solo instrument, much as it was used in *Fidelio*. The first horn part is definitely for a *cor-alto*, the third horn is for *cor-basse*, and the second part bridges and connects the first and third horn parts.

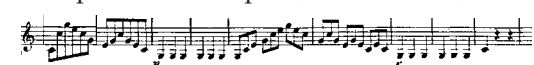
The Sextet Op. 81b for two horns and string quartet has many characteristics in the popular style of the era. Beethoven was possibly influenced by Mozart’s Quintet K 407 for horn and strings, written in 1782. Barbour’s comment that the Sextet is an “archaic” work may be derived, in part, from the fact that the first movement is in an early sonata-rondo form (AB: CABA, with the C section in c minor). Movement two is ABAC with lyrical sections that make use of close dissonances and resolved suspensions between the two horns. The third movement, titled Rondo, and is reminiscent of the *cor du chasse* – the melody recalls the Mozartian rondos and has the bouncy feeling of the *chasse* with frequent use of horn-fifths, including a solo passage for the two horns near the end of the movement. Duets for the two horns abound in this piece, including:

Example 1: Sextet, Op. 81b Movement 1, mm. 40-53



The next example is a representative *batterie* for *cor-basse*, although this example is from another piece of chamber music by Beethoven, his Sextet Op. 71 for two clarinets, two horns, and two bassoons. Note the contrasting duple and triplet sections.

Example 2: Sextet Op. 71, Movement 1, mm. 282-290.



An example of the differing roles of the *cor-basse* and *cor-alto* can be seen in the following example, which begins with a *batterie du second cor* and ends with a florid scale passage for the *cor-alto*.

Example 3: Sextet Op. 81b, Movement 1, mm. 16-25.



A portion of the second horn part from the same Sextet demonstrates the large skips played by the *cor-basse*.

Example 4: Sextet Op. 81b, Movement 1, mm. 92-100.



The first movement of Beethoven’s Sonata Op. 17 is probably the best-known example (to horn players) of “factitious” tone production.

Example 5: Sonata Op. 17, Movement 1.



Interestingly, the *cor-basse* is called upon to produce an even lower pitch in the Sextet Op. 81b.

Example 6: Sextet Op. 81b, Movement 3, mm. 196-200.



Beethoven’s use of these idioms was not an exclusive and individual characteristic of his scoring practice; however, his scoring was significant in its combination of old and new techniques. He showed an ingenuity in utilization of the stopped tones that was advanced for this time; for example, the fourth horn solo from the Ninth Symphony called for virtuoso hand technique and may have been written for a *cor-basse* – although some scholars have suggested that it was written for an early version of the valve horn.

Other Beethoven Chamber Works with Horn

Other works from this period include the Octet Op. 103 and the Rondino WoO25 (likely intended to be an additional movement of the Octet). The Rondino is notable in that it specifies the use of a mute (*con sordino*) – the only other time Beethoven specified the use of a mute was at the end of the Sixth Symphony.

The Sextet for Winds, Op. 71 from 1796 is also scored for two horns and, as in the Octet, was written with the various techniques associated with the late Classical style. In a letter to his publisher, Beethoven mentioned that, “it was written in a single night.”¹¹

The Quintet Op. 16, also from 1796, uses one horn – a *cor-basse* – and is modeled after the Mozart Quintet K 452 for the same instrumentation: oboe, clarinet, horn, bassoon, and piano. Beethoven, in his role as a pianist, used this work as a solo vehicle, judging from the many references to it in the Forbes-



Thayer biography, which includes an anecdote that tells of Beethoven improvising a cadenza during the Rondo – every time he reached a cadence, the wind players would put their instruments up and prepare to play, only to hear Beethoven continue to improvise.

The Septet Op. 20 was written in 1799-1800 for a *cor-basse*. It was a work that Beethoven grew to dislike, mainly because of its popularity (he later stated, "...I wish it were burned").¹²

In summary, Beethoven used a specific scoring technique for the horn that was continuation of earlier Baroque and Classical scoring idioms. However, his style was distinct from earlier models in that he employed frequent use of stopped notes and showed a preference for the sound and flexibility of the *cor-basse*. Most significantly, he gave the horn a prominent role in his solo works and chamber music that must have challenged the existing technical skills and thereby influenced the development of horn players in his time.

Conclusion

Phillip Farkas was fond of saying that horn recitals only featuring the sound of the horn could become too much of a good thing: "...chocolate ice cream covered by chocolate sauce with chocolate sprinkles." His point was that performing horn repertoire with different sonorities is more interesting to an audience than hearing only the sound of the horn.

Indeed, playing these two pieces on a concert, while presenting a challenge for horn players, also provides a satisfying experience for listeners and opportunities to work with string and wind colleagues in a chamber music setting. In addition, any concert that features the music of Beethoven will draw a broad audience.

These are only two of the many works in the chamber music repertoire for horn. They should remind us to both examine the works that now exist and encourage us to promote the creation of new works for chamber ensembles that require new or expanded techniques and sounds, much as Beethoven did when creating these works.

Those orchestral players who regularly perform chamber music are rewarded with the chance to select and perform great music, with colleagues who share those same interests, one on a part, and with the opportunity to share in the interpretation of the music.

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Notes

¹David Whitwell, *A New History of Wind Music*, (Evanston: The Instrumentalist Co., 1980), p. 22.

²Joseph Kerman, Alan Tyson, *The New Grove Beethoven*. (New York, London: W. W. Norton and Co., 1983).

³Elliot Forbes, *Thayer's Life of Beethoven*, (Princeton: Princeton University Press, 1973), p. 256.

⁴*Ibid.*

⁵*Ibid.*, p. 166

⁶Horace Fitzpatrick, *The Horn-Playing and the Austro-Bohemian Tradition 1680-1830*, (London: Oxford University Press, 1970).

⁷J. Murray Barbour, *Trumpets, Horns, and Music* (Michigan State University Press, 1964).

Barbour, by the way, refers to the Beethoven Sextet, Op. 81b as a "curiously archaic work", *Ibid.*, p. 57.

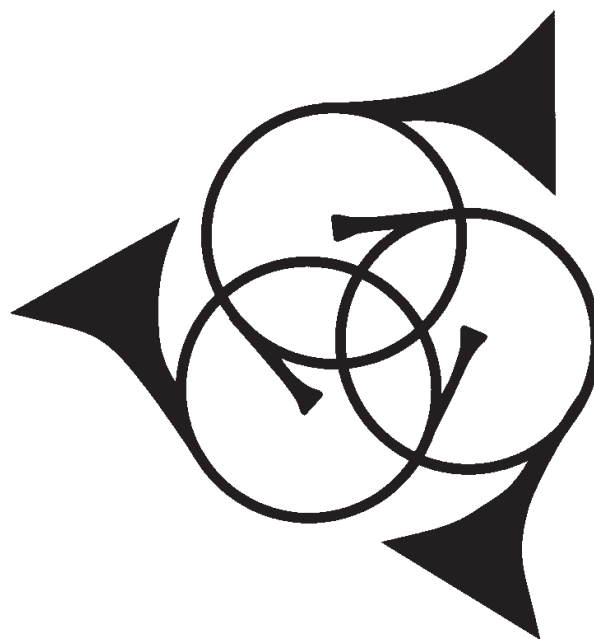
⁸*Ibid.*

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¹¹Thayer, p. 197

¹²*Ibid.* p. 620



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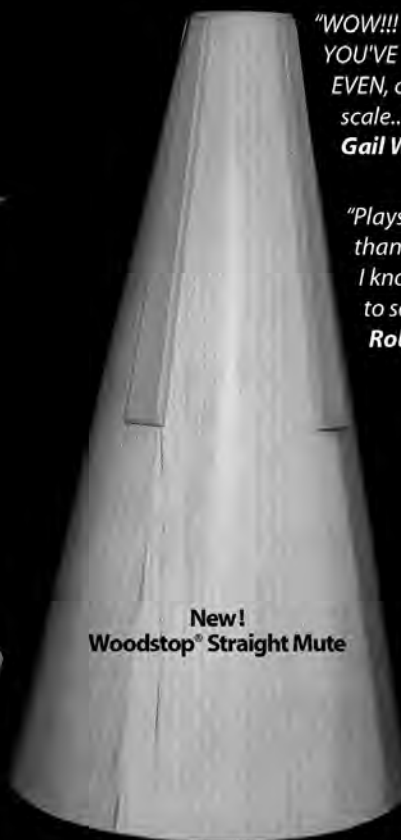
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The Creative Hornist

Jeffrey Agrell, Series Editor

An Interview with Kazimierz Machala

Just about everyone calls him Kaz. He has both a name and a life story that is different from everyone else, and one that is replete with both traditional horn playing as well as creative music. He came from a rural background in post-war Communist Poland but went to be a professional horn player, competition winner (third place, 1974 Prague Competition), the first DMA horn graduate from Juilliard, chamber musician, soloist, recording artist, and a university horn professor (University of Georgia, 1986-89, University of Illinois at Urbana-Champaign 1989-2009). As if that weren't enough, he also (finally) became a published and performed composer and arranger.



Kazimierz Machala

The story of his accomplishments should inspire the rest of us to make the most of our own time and potential. Kaz Machala – an international musician if there ever was one – has lived and worked in a number of countries, including Poland, the Czech Republic, Australia, and the US. His life has come full circle – after retiring from his position as professor of horn at the University of Illinois at Urbana-Champaign, he is back in Poland as Professor of Horn at the Chopin University in Warsaw, Poland.

Jeffrey Agrell: Tell us about where you grew up.

Kaz Machala: I grew up in a rural central Poland in a peasant family. From the age of six I was helping my father in the farm. I especially enjoyed working with horses.

JA: How did you start playing music?

KM: Although my parents had no musical education, both of them displayed an interest in music making. My father was a self-taught ocarina and mandolin player, performing occasionally with the local village band, while my mother sang in a church choir. For me music was the only exciting thing in the village. My uncle made me a little drum (stretched cowskin over a metal ring) with a triangle. Then I played the mandolin, two-string folk bass, and finally the accordion depending of the needs of the local band.

JA: When you were a boy, is it true you rode your bicycle through snow and mud in rural Poland with your accordion strapped to your back to get to your music lessons? Why?

KM: Yes, my parents secured biweekly accordion lessons with a lady who lived quite a distance from my village. She played the fiddle only but we both tried to figure out what to do from an old accordion book. I rode my bicycle through a forest and often the travel was hazardous depending on the weather (I got in the middle of blizzards and storms with the accordion on my back). Gradually my music making was changing into a passion.

JA: Why accordion?

KM: The accordion was the most complete instrument at the time. I could play the melody and chords and it was also the most favorite among neighbors. During my last year in elementary school I got invited to play in a few weddings.

JA: When did you start on horn?

KM: In high school, it was recommended to me by an ethnomusicology professor who heard me play the accordion at a folklore festival competition. I remember to this day the conversation with him about the horn. He described it as the most noble instrument in the entire orchestra and he was very passionate about it. As an obedient boy from a small village I took his recommendation very seriously. Once in high school at the beginning I was progressing very slowly. My first instructor taught mainly by rote. Students were expected to figure out many things intuitively. For some students that worked okay but for others not so well. Gradually I understood the potential and unique qualities of the horn, and that mobilized me to work harder.

JA: What other instruments did you take up?

KM: I needed money to support myself so I started playing the piano (mostly in dance bands), then the guitar and the banjo. I realized that guys who could play more than one instrument had more gigs.

JA: Banjo?!

KM: The gigs helped me financially, but then I did something that was very gratifying musically – I joined a Dixieland band playing banjo and piano. During the cold war, playing any kind of jazz was not appreciated. To many young musicians jazz was the “forbidden fruit.” But it tasted better all the time. Kirk Douglas got to play on my banjo while visiting the National Higher Film School in Lodz. That acquaintance with him motivated me to learn English.

JA: Did you compose in your school days? Improvise?

KM: My first attempts to compose were for the Dixieland band. The curiosity to hear my first musical ideas was overwhelming. Later on I realized that I did something natural which many composers were doing for years especially during the court music orchestras established by rich nobility – dukes, kings etc. Composers of that era were surrounded with musicians all the time and they could hear the results of their writing instantly, not a bad way to learn what works and what doesn't. I also started to improvise mainly on the piano.

JA: Why?

KM: I think most musicians have an internal need for musical fulfillment, we get very passionate about any unique experience. Improvising is like composing on the spot, and to some musicians this is vital in their musical fulfillment. For me, the main thrill in it is the spontaneity, which often is fueled by other players in a group. It doesn't have to be jazz improvisation. One of the most exhilarating moments in my music making career was playing with a gypsy band.



JA: Why did you study at the Janacek Academy [1968-73] instead of in Poland?

KM: The Czech Republic had a long tradition of fine horn playing. Probably the most distinctive aspect of that tradition to this day is the unique warm sound. It was a strong incentive to study there.

JA: What was your first job after the Academy?

KM: It was first horn with the Cracow Radio Symphony [1973-74].

JA: Why did you leave the Cracow Radio Symphony after a year? Why go back to school to learn more about orchestral playing when you were playing professionally in an orchestra?

KM: Some friends in the orchestra asked me the same question. At the time in Poland the socialist system provided job guarantees which did not work too well for reaching and maintaining high artistic standard (there were exceptions). After being accepted to Juilliard a new window to the world opened for me. New York City – with daily concerts of the best orchestras in the world, frequent master classes with renowned artists, a new environment in which people were expressing their artistic views openly and many other factors were sufficient enough to throw myself into a “lion’s den” to experience it.

JA: When did you go to Juilliard? How was that experience?

KM: In 1974 I went to Juilliard with one basic desire in mind – to learn more about orchestral playing. For years I was captivated with the horn sound in American movies. At the time European horn players were focusing more on solo literature. The need to find out how horn sections in the best American orchestras played was too important to ignore. Juilliard’s environment and its orchestral repertory class opened my eyes and ears to many issues related to ensemble playing. Also an important role in Juilliard’s approach was the reliance on reasoning (quick processing of given information and correct application in practice).

JA: What about Australia?

KM: In 1979 I won the principal horn position with the Sydney Symphony Orchestra. The orchestra had a heavy schedule performing major repertoire and the experience became very useful in my teaching career. Sydney is a beautiful city with rich cultural activities and it had calming effect on me. During my stay there, I also played with several chamber ensembles including the Australian Wind Virtuosi.

JA: Why did you leave Australia (in 1986) for the U.S.?

KM: In spite of the numerous attractions which Sydney had to offer (pleasant climate, great beaches, gourmet restaurants, etc.) I wanted to be closer to my family members so I could visit them more frequently. Also I liked the idea of being in a challenging environment. During the Juilliard studies, I already played on many jobs, and these contacts were very useful after my return from Sydney.

JA: Tell us about your approach to teaching.

KM: During the first lessons with a student I evaluate their physical predispositions, ability to cope with stress, musical sensitivity, strengths, and weaknesses. Since healthy approach to playing is quintessential, I also examine the student’s way of thinking and reacting to his own inadequacies. This is important to developing good habits. It’s not unusual to observe

some very intelligent students who at some point reach a level of frustration, often struggling with inability to play certain things. At that point one needs to separate the intelligence from the emotions during recommended exercises to address specific problems. The confidence of playing is gained by accumulating positive habits over period of time. Simply we need to know what we want and how to get it, and how to keep everything in a healthy balance. Over the years I learned that students who deal with these issues early in the learning process make a faster progress and are less susceptible to major crisis in their careers. The well-balanced playing efficiency is vital because we play more concerts with fewer rehearsals. The less strenuous our playing, the more energy we retain for musicianship, and performing is more enjoyable.

JA: When did you start arranging and transcribing?

KM: Transcribing for horn and piano and arranging for chamber ensembles started when I got my first teaching job. Faculty members are expected to conduct research during the tenure at learning institutions. I chose to transcribe mainly music of composers who didn’t write any solo works for horn like Dvorak, Chopin, Granados, etc.

JA: When did you start composing?

KM: I started writing for the Dixieland band, then in the Czech Republic I wrote some songs for a rock band, and it continued in Australia. A student from the Sydney Film and Television School needed a score for her graduating project and I agreed to do it. While I was teaching, I wanted to write exercises for my students to emphasize the fundamentals in ensemble playing – inner rhythmic pulsation, unity in articulation, balance, synchronization etc. So I wrote a horn quartet. A year later I gave it to the American Horn Quartet at a workshop. Some months later to my surprise I was informed that they decided to include the piece in their concert repertoire. It boosted my confidence and they encouraged me to write more.

JA: How would you characterize your style?

KM: I have no aspirations to create new trends in composition. One can find traces of neo-romantic style in my music, but above all, I am much more interested in providing “freshness” to my works utilizing shades of jazz, some ingredients of ethnic folklore, and exquisite orchestration.

JA: What have been your biggest influences?

KM: Probably Ravel and Bernstein.

JA: Did you/do you have your students try creative music projects (composition, improvisation)?

KM: I have done some projects with my students but not on a regular basis. I think every college and university should offer such courses. It’s good for the courage of a player. Trying something new doesn’t give us any guarantee of success. But these creative activities have a major impact on our artistic perception. They stimulate imagination and ultimately enrich our musical understanding. I highly recommend it.

JA: You’ve lived and played in a lot of countries. Can you characterize the difference in music-making and teaching in the different places? Do you have a favorite?

KM: Traditions play an important role in performance and teaching. I think during the past fifty years performing went through major changes around the globe mainly because of advanced technology and easier documentation process – CD recordings, DVDs of live performances by top symphonic en-



sembles, master classes with renowned artists, etc., that gave us an opportunity to compare and learn. I think the changes in teaching, however, are evolving in a slower pace. In addition to traditions, the mental inclination to do certain things in a different way have their own logic and background. To me this is the most striking difference in music making during my playing on three continents. In other words, the approach to playing, although it differs from country to country, seems to be sensible from the point of view of a player of that country. During the past half-century many performing traditions vanished and we seem to getting closer to the center. I am not so sure if this is a good thing.

JA: Do you notice any trends in your composing? What direction does it seem to be taking for the future?

KM: For me composing started as a hobby and I am still searching and exploring different avenues to express more adequately my emotional thoughts. I try to write music that is appreciated above all by performers. I think a performance of a work is enhanced if musicians relate to it. I am continuously observing listeners' reaction to works by various composers. The search for that proper captivating musical conglomeration seems to be infinite.

JA: Do you recommend that young serious horn players learn to compose and/or improvise?

KM: Absolutely, especially if we aim to reach a fuller musical maturity. Composing/improvising help us to understand the intentions of other composers. Comprehending creativity should be easier if we try to do it ourselves.

JA: Do you have any particular advice for horn students of today?

KM: I am interested in the welfare of hundreds of horn players who will not get the dream job in a professional orchestra. If playing the horn is your passion, then you need to look after the gratification that initially pushed you to the horn. What I mean is to find activities that will provide you with joy of playing. I know satisfaction alone doesn't pay the bills but it gives you good feeling and optimism for further ventures. Examine the efficiency of your embouchure (you need to cover the entire range with flexibility). Is your pitch accuracy good enough? In most cases ear-training is not being taught for our practical needs. So practice it both ways – singing from a solfège book and then try to write down tunes that you already know, gradually you'll build point of reference. Play "Yankee Doodle" and other tunes in all keys. You need to understand intonation, develop solid rhythm with correct anticipation/synchronization in ensemble playing. Have someone to check all these things for you.

Be creative, use available resources around you, go for a lesson to a successful professional to work on your weaknesses, not your strengths. Form a chamber ensemble with equally determined people. Look for guidance of teachers who can recommend specific exercises and determine the length of practicing for adequate improvement. Attend concerts, listen regularly to recordings – creating a subconscious concept about your favorite player will magnify your awareness of what needs to be improved. Read new music (sight reading), listen to recordings and live performances with scores. Stay calm and focused. The green light in a tunnel may flash sooner than you think.

Published Compositions by Kazimierz Machala

Intuitions for Horn Quartet, Phoenix Music Publications, Holland 1997

Elegy for Five Horns, Capo Tasto Music 2005

Concerto for Horn Winds and Percussion; Capo Tasto Music 2007

Sunset Rag for Brass Quintet, Capo Tasto Music 2008

Celtic Scents for Woodwind Quintet, Guitar and Double Bass (Suite No. 1 and No. 2), Capo Tasto Music 2012

Transcriptions for Horn and Piano

Frederic Chopin - *Polonaise Brillante* Opus 3, International Music Company 1990

Robert Schumann - *Fantasy Pieces* Opus 73, International Music Company 1991

Antonin Dvořák - *Slavonic Dance* No. 3 Opus 46, International Music Company 1992

Antonin Dvořák - *Slavonic Dance* No. 8 Opus 46, International Music Company 1992

Antonin Dvořák - *Romantic Pieces* Opus 75, International Music Company 1992

Ludwig van Beethoven - *Twelve Variations on a theme from Handel's Judas Maccabeus* WoO 45, International Music Company 1993

Enrique Granados - *The Essential Horn: Orientale and Madrigal*, G. Schirmer/Hal Leonard 1994

Claude Debussy - *The Essential Horn: Les Cloches, Beau Soir, Romance, Golliwog's Cakewalk*, G. Schirmer / Hal Leonard 1994

Gabriel Faure - *Elegie* Op 24, International Music Diffusion, Paris, France 1995

Gabriel Faure - *Sicillienne*, International Music Diffusion, Paris, France 1995

Franz Schubert - *Twenty-One Lieder for Horn and Piano* (Vol. 1 and Vol. 2) Capo Tasto Music 2006

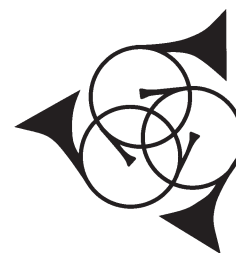
Arrangements

American Folk Suite for Woodwind Quintet, Concert Works Unlimited, Shawnee Press 1989

Norwegian Folk Songs for Brass Quintet, Masters Music Publications 2001

J. S. Bach - *Air on the G String* arranged for Horn Quartet, Capo Tasto Music 2007

Vitaly Buyanovsky - *España* arranged for Horn, Guitar and Double Bass, Capo Tasto Music 2007



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A Lost Horn Concerto is Found after 233 Years

An Interview with Elies Moncholí Cerveró by Javier Bonet

Elies Moncholí Cerveró, principal horn of the Plural Ensemble and horn professor at the Real Conservatorio Superior de Música de Madrid (RCSMM), has recently brought to light a lost concerto by Chiapparelli. After studying, reconstructing, and editing the concerto in collaboration with colleagues at the Universidad Autónoma de Madrid, he has published it with Editorial Tritó.

Javier Bonet (JB): Elies, we would like to know about the horn concerto you discovered.

Elies Moncholí Cerveró (EMC): It has been a fascinating experience that has taken me two years to complete, with the help of the Universidad Autónoma de Madrid.

In Paris in 1780 a publishing house Berauld, as well Sieber and Breitkopf, published a concerto for horn and orchestra possibly composed by an Italian composer named Chiapparelli. A few years later, someone at the publisher Berauld worked on the piece, which makes us believe that the piece became popular at the time and could have been played at the Concerts Spirituels or similar popular venues in Paris.

Years after the initial publication, towards the end of the eighteenth century or early nineteenth century, the concerto seems to have disappeared – at least we could not find any record of it.

In 1962, in a doctoral thesis written by James Earl Miller titled *The Life and Works of Jan Vaclav Stich (Giovanni Punto); a Check-list of 18th Century Horn Concertos and Players*, published by the University of Iowa, the author confirmed that Chiapparelli's horn concert is "no longer extant or available." In March 2012, a central European editor, Robert Ostermeyer, in the preface to the publication *Duos et Ariettes für 2 Hörner Op. 1 von Chiapparelli*, confirmed that the concerto was no longer available.

JB: When you found the concerto in the RCSMM library did you know straight away that it was the unpublished score?

EMC: It was not an unpublished score, as it was published in Paris at the end of the 18th century. What was believed until now was that the concerto was lost. At the beginning when I saw the manuscript, I honestly did not know if this concerto was currently in circulation or not. It was later, when we carried out the research on this concerto and composer, that I realized the significance of the finding. Today, we can say that we have recovered [Domenico Saverio?] Chiapparelli's Concerto for Horn and Orchestra in E^b Major.

JB: How do you think the manuscript of the concerto made it to the library of RCSMM?

EMC: This is something that, at least for the time being, we do not know. We can propose several hypotheses. Did Chiapparelli come to play his concerto in Madrid and leave a manuscript? We are not sure that Chiapparelli was a hornist. Or was it a hornist from Madrid who went to Paris and returned with

the concerto? As to how it arrived at the Conservatory, it could have passed from hand to hand through several hornists and finally one of them had the great idea to donate it to the conservatory. Or was the concerto performed by a hornist at the conservatory or was it included some hornist's curriculum?

The research is fascinating. For example, we found duets for two flutes by Chiapparelli (also edited in Paris at the same time) in the Biblioteca Nacional de España in Madrid. From this we believe that the composer visited Madrid and left these two works. It was common at the time for virtuosos to stroll around Europe demonstrating their talent, with the intent of making a name for themselves and achieving fame.

Back to the manuscript, I can tell you that, in our examination, we included the Watermarks or Filigrans found on the paper and they prove two things: 1) this manuscript is from the late 18th century, contemporary to its official publication in Paris, and 2) the paper was made in Spain.

Furthermore, on the first page we read, "From Joao Antonio Baraz." At first we thought this name might give us a clue as to how the concerto came to the library, but we could not find any relationship between this man, possibly of Portuguese origin, and the Conservatory.

JB: Can you tell us more about the manuscript?

EMC: The condition is relatively good. Of course, the document has the typical yellowing from age, with bends and cuts, and spots that sometimes can be confused with notes, but you can read it more or less well, which is the most important thing.

JB: Was it the complete score?

EMC: All that has survived are the set of parts. Well, we have all but the basso's second and third movements. During the research, I had the opportunity to analyze the work with Javier Costa, who holds a doctoral degree from the University of Valencia and is a professor of composition at the conservatory (RCSMM). At first we were reluctant to "fix" the basso line for these movements because, at least in the second movement, the harmony was perfect without that voice. But, for various reasons, we ended up composing a basso part to these two movements and included it (as an option) in the edition published by Tritó. Thus the interpreter will have the option to play those movements with or without the basso part. Of course we cannot know if Chiapparelli omitted the basso part or the part has simply been lost. In any case, I want to assure you that, when preparing this work, we were very respectful of the harmony, melody, texture, style, etc. – we would have not done it in any other way.

JB: You say that you have made a discerning edition of the concerto. What were the difficulties you faced from your first examination of the manuscript to its final version?

EMC: The version we have prepared is an Urtext edition, which means we have been absolutely faithful to the original



manuscript. We have therefore relinquished any personal opinions and interpretations. Such versions are now very appreciated as they allow the interpreter to know exactly what the composer (or copyist) wrote and what has been edited. Moreover, we performed the critical job of correcting obvious errors, including making the dynamics consistent between the parts, and unifying incoherent joins, while showing very clearly what was in the original manuscript and where we added "input/corrections/clarification." All this comes from a two-year study of the score.

JB: I heard you performed the modern premiere of this concerto with the String Orchestra of the Royal Conservatory of Music in Madrid. Is this true?

EMC: Indeed, 233 years after its publication in Paris, I had the honor of performing this concerto in Madrid on April 24th, 2013, at the Conservatory with its string orchestra led by Iagoba Fanlo. A panel discussion prior to the performance involved Ana Guijarro, director of the Conservatory; José Carlos Gosálvez, former director of the library RCSMM and current director of the music department of the National Library of Spain; Enrique Muñoz of the Autonomous University of Madrid; Javier Costa, composer; and Bernat Cabre, from the publisher Tritó.

JB: Well, it seems like it has been a very complete journey. Have you thought about recording the concerto?

EMC: Of course. We initially proposed the following objectives:

- Study, analysis, and reconstruction of the concerto
- Development of a discerning Urtext edition and publication of the same
- Presentation of the concerto in Madrid (where the manuscript was found)
- Recording the concerto
- Promoting the concerto and its publication

We recorded the premiere, but we also plan to make a professional recording at a studio in the coming months with the RCSMM string orchestra. This will complete the cycle that began one morning in autumn 2008 and culminating with its performance, recording, and publication. Of course, I am open to the possibility of presenting lectures on this concerto and performing it around the world.

JB: I congratulate you on the rediscovery of this concerto by Chiapparelli and hope this interview will begin to make it known to the whole world. Thank you!

Javier Bonet studied horn with his father, with Miguel Rodrigo at the Conservatorio de Valencia, then with Hermann Baumann where he was introduced to the natural horn and later won the only two contests in the world for natural horn. He also won prizes on modern horn, including competitions in Toulon, Reims, and Porcia.

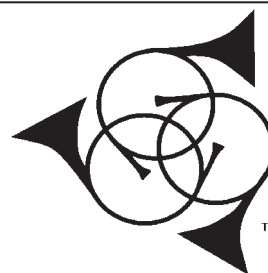
Javier is currently a teacher at the Orquesta Nacional de España. He has performed as a soloist with orchestras in Spain, other countries in Europe, and in Asia and as a featured artist at IHS symposiums. He has performed most of the repertoire for solo horn from baroque to the present including various premières. He was a juror at the International Horn Contest of the ARD in Munich in 1999, being the first Spanish wind soloist to take part in this prestigious contest. He has recorded for Astrée Auvidis, Glossa, and Sony Classical.

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Studying Maxime-Alphonse – 200 Etudes in Six Volumes for Horn

by Robert Thistle

We are fortunate to have the Internet at our disposal for questions like “Who was Maxime-Alphonse and was that his real name? When did he live?” If you look up that subject in Google (NB: nothing in Wikipedia), you’ll find information by Alphonse Leduc, publisher of Maxime-Alphonse, and further research on “Maxime-Alphonse” by Jay Anderson¹ in which John Ericson writes:

Last night I had a very pleasant surprise in my inbox. Blog reader Jay Anderson had seen my post about Maxime-Alphonse and wrote publisher Alphonse Leduc to see if they had biographical data on file for him. They replied with a scan of a page of biographical information in French! Then I forwarded that page to fellow horn history enthusiast and former IHS president Jeff Snedeker; he replied with an English translation, as follows.

- Maxime-Alphonse (pseudonym)
- Born about 1880 – Died in 1930
- Won the Premier Prix in horn at the Paris Conservatoire.
- Was a soloist at Monte Carlo, Concerts Padeloup, Opera Comique.

- Compositions: Instrumental etudes for horn.
- Maxime-Alphonse was both a teacher and a virtuoso hornist.

• His etude books were conceived slowly and are mature [works]. They have been very successful because they correspond to actual needs and the use of the horn in contemporary music.

- They are widely in use in the USA and especially in Italy.
- Jean Marie Maximin François Alphonse (birth name)
- says Griet

The original document is typewritten except for the handwritten notation at the beginning that Maxime-Alphonse is in fact a pseudonym and last two lines, which give his actual birth name. I hope someone out there takes this trail even further, but it is great to have these new details on this very important hornist of the twentieth century.

Update: Jay Anderson forwarded further information received from the Paris Conservatory: Jean Marie Maximin François Alphonse, known as Greit, was born December 31, 1880 in Roanne (Loire). He won the Premier Prix de Cor at the Conservatoire de Paris in 1903.

While looking up Maxime-Alphonse in the internet, I discovered by coincidence a YouTube interview with violinist Itzhak Perlman on the art of practicing.² A paraphrase of the many tips he gave in a short time on the problem of accuracy is: “In order to learn accuracy in playing, do two things: repeat a difficult passage many times and play it slowly. If you learn something slowly, you’ll probably forget it very slowly. If you learn something quickly, you’ll probably also forget it immediately, because the brain has to have time to absorb.”

Approaching the etudes

A serious approach to the 200 etudes of Maxime-Alphonse should be accompanied by patient and thorough mental preparation of the type just described and avoidance of overstraining the physical apparatus. A good time not to work on Maxime-Alphonse is, for example, right after taking extended time off the horn. Ample explanation for that appears on the internet too; for example, in Bruce Hembd’s article, “Four Tips for Getting Back into Shape after Taking a Break,”³ explaining what one should be doing in this phase of practicing. I learned that lesson once the hard way, fortunately while still a student, working on the fifth and sixth volumes of Maxime-Alphonse right after eight weeks at full-time summer employment, during which I had had neither time nor energy for the horn. I was amazed how good everything sounded the first day. But by the third day I realized the catastrophe I had brought upon myself. It took about two months of remedial work to repair my embouchure; this experience enhanced my respect for Maxime-Alphonse and awareness of the priorities one should set in general regarding practicing.

One of the advantages of the Maxime-Alphonse etudes is that every one of them has a surprise in store somewhere. The etudes are not repetitive and mechanical like Kopprasch – of course, Kopprasch has its own merits – and this distinction is mentioned by Verne Reynolds in his *Horn Handbook*. I thank Reynolds for a simple, extremely repetitive and mechanical, but in the last analysis very productive exercise in that book (Example 5-9 on page 152) which helps tonguing stamina considerably. Part of a good warm up program is its predictable repetition, allowing attention for physical needs.

Another advantage is that a student can begin in the volume best suited for him, often a decision of his teacher. This article could be a guide for selecting the appropriate one, as purchasing all six volumes at once is a fairly expensive acquisition. In my opinion, however, the quality of the content fits the price. In order to get the full benefit of Maxime-Alphonse, I strongly recommend beginning with Volume 1, which contains a wide selection of technical challenges, offers valuable musical content, and is adaptable for transposition.

You may have heard the expression: if you’re practicing something you can play already, you’re not really practicing! Skip over the part at first that you can play already, even if it may be more “fun” at the moment, and take Itzhak Perlman’s advice for that part that really needs work. Start as slowly as you need to in order to get all the elements coordinated, and pay attention to the tone quality, expression, and dynamics at the same time. Don’t fall into the trap of false ambition and work on etudes that are impossibly difficult. Think about basics like a beautiful tone, still feeling good after an hour of practice, and an honest appraisal of what you really can and cannot accomplish. Extend this gradually.



Maxime-Alphonse gives us this good advice himself on the same point: "Some of the difficulties which at first sight might seem new and hopeless will be easily mastered after an extensive and thorough practice. To achieve this goal, one should never try to play all the studies through from start to finish, over and over again (a feat one could not, by the way, perform before a thorough training), but should work at them in small portions, even bar by bar...Some of the studies may be played more slowly, but never faster than the given metronome times."

Look over a new etude before playing it the first time to see what sort of surprises could be in store. Sing a few interesting places before playing them. What often occurs in Maxime-Alphonse is a repeated pattern with an unexpected turn, an added eighth rest, an accidental that has been dropped from an earlier measure, etc. Speaking of accidentals, why do most accidents happen on straight dry roads with good visibility? Because you don't expect one to happen! Keep your eyes farther down the road, especially when you're driving faster and when you're playing Maxime-Alphonse!

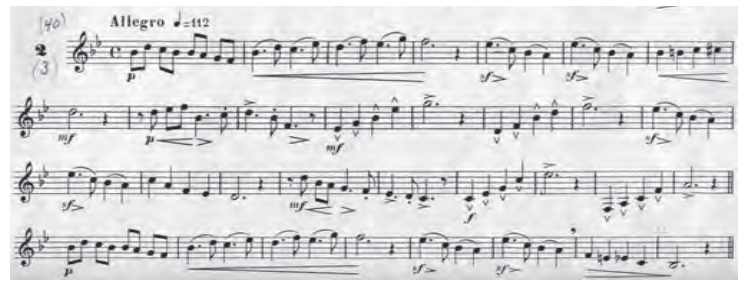
If an etude is basically mastered and the tempo becomes the main performance problem, go for the tempo at the most difficult spot where you can just barely keep up, mark that tempo in your music or notebook and go back to it the next day and try just one step faster on the metronome. If it doesn't work, don't lose patience. You might even have to revert to a slower tempo at first. Don't consider this a failure. It's just an empirical step in the learning process. Keep at it; you'll be surprised at what you can accomplish in the final analysis!

Once you've got a tempo established, set the metronome at a fraction of that tempo and use it for a correspondingly larger metrical unit. By doing this, you work within the larger framework of a half or whole measure or even a group of measures and educate your feel for larger and more complex rhythms. The ultimate goal is, of course, to play the etude without the metronome, but also to master the tempo, dynamics, and expression equally well as the notes.

Etude order

In general, Volumes 1 and 2 could be a reasonable challenge for an advanced high school horn player, but also a college student who has never played M-A and needs a more gentle beginning. Work out your own "tailored-to-fit" order of etudes in a particular volume. The order I have listed for my own use could take the sting out of the more difficult numbers for students' embouchures and technique by working on them only after others further on in the book have been mastered. Particularly in the first two volumes, many of the first etudes are by no means the easiest.

Ex. 1, Vol. 1, Nos. 1-2



Ex. 2, Vol. 1, No. 41



Look through the whole volume and see in which order the etudes might be arranged in the sense of range and technical difficulty, make a written list at the back of the book, better in sets of ten in a line for better overview, and insert the new number above each etude. I made the following lists with many revisions as examples of organizing the etudes into levels of difficulty:

Volume 1

Level 1: (1-13) Number 1, 6, 41, 3, 42, 8, 16, 19, 18, 30, 36, 23, 10

Level 2: (14-29) Number 9, 40, 21, 66, 34, 24, 67, 44, 59, 64, 5, 49, 17, 7, 25, 26

Level 3: (30-42) Number 32, 47, 65, 35, 37, 38, 43, 45, 22, 48, 2, 4, 11

Level 4: (43-60) Number 12, 58, 60, 61, 51, 62, 13, 14, 15, 20, 27, 28, 63, 46, 52, 53, 54, 55

Level 5: (61-70) Number 56, 57, 29, 31, 33, 39, 50, 68, 69, 70

Comments on Volume 1

Level 1 (13 etudes) features a range of just over 2 octaves: d – e", mostly even smaller; required however is a sturdy command of tonguing, slurs, syncopation and tied sixteenths; key signatures go up to four flats and three sharps. At least an elementary and an intermediate method book is a prerequisite, in order to learn basic rhythms, scales, chords and melodies before starting with M-A.

Level 2 (16 etudes) extends the range upward to f" and f#", the key signature to four sharps, syncopations in compound meters; octave jumps are required.

Level 3 (13 etudes) No. 32 goes to g^b" and extends the key signature to 5 flats, No. 47 to the enharmonic equivalent f#", extending the key signature to six sharps. After that most go to g", giving room for consideration of the difficulty as to how the g" is approached. This I have done here.

Level 4 (18 etudes) emphasizes and requires dynamic control in all registers, particularly up top, a rhythmic feeling for



suddenly occurring triplets in a duplet context, and good air support for slurs.

Level 5 (10 etudes) extends the range to g^{\sharp} (No. 31) and demands fine embouchure control for quick, light slurs (No. 69) and for staccato jumps of up to a tenth (No. 70). Rhythmic feeling for a long string of syncopated and tied sixteenth notes is required for No. 57.

Tempo indications are moderate throughout the book, not exceeding sixteenth notes at Tempo 104 for a quarter note and at 152 for an eighth note (assuming the indication in No. 16 may be an error: the quarter note indicated for Tempo 152 would more logically be an eighth note). Long strings of sixteenths occur only at much slower speeds, the quickest being in No. 44 at Tempo 72 for a quarter.

A few more comments are in order before going on here. Think of every practice session as preparing yourself to *climb a mountain*.⁴ You start out by *warming up*. My favorite pre-warm ups are a combination of buzzing without and with the mouthpiece,⁵ then a gradual warm up like those of Verne Reynolds⁶ or Michael Hoeltzel.⁷ I find 20 minutes of warm ups necessary before practicing Maxime-Alphonse productively.

Allow yourself a *5-minute break* after the warm up, using the time between to select what etudes you want to play and what you want to achieve by them, also singing or at least thinking them through accurately with the metronome before actually playing them. By using the plan of levels shown above, you can *climb the mountain at a manageable slope*. Repeat each etude with the idea of really mastering it. If you don't make it on the first day, you have made a good start and can come back the next day, perhaps surprised at how good it has become overnight. This is one of the rewards of *practicing daily*. Once you have finished a batch of five etudes, go on to the next 5, then the last three of Level 1. Then you can start back at the beginning and *start skipping every other etude*, so that the slope becomes a little steeper. When you've finished, take those etudes you skipped over. *Start transposing the pieces you know well*. The next step would be to skip two etudes in the set and on the next day to play the ones you skipped over, starting with the second and then the third in the list. Use this model for the other levels.

Volume 2

Level 1: (1-12) Number 1, 2, 4, 6, 17, 8, 9, 30, 10, 11, 12, 13

Level 2: (13-20) Number 14, 16, 15, 19, 20, 21, 22, 25

Level 3: (21-30) Number 7, 27, 29, 28, 32, 33, 38, 34, 37, 18

Level 4: (31-40) Number 31, 3, 5, 23, 26, 24, 36, 35, 39, 40

Comments on Volume 2

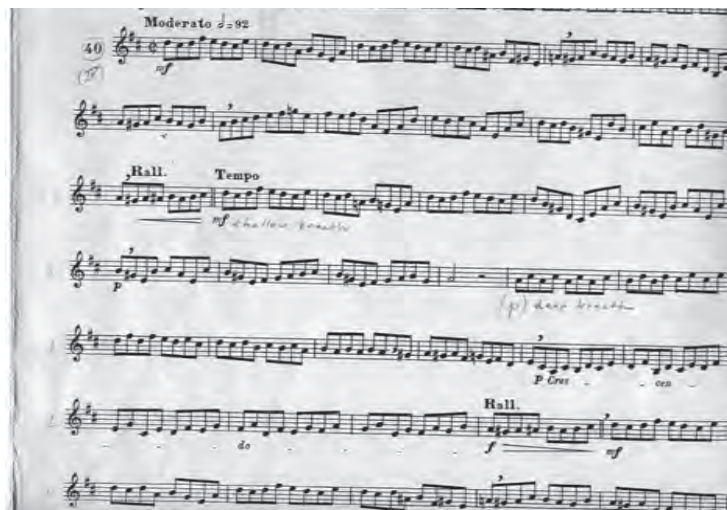
Level 1 (12 etudes) is concerned with clean tone production and avoidance of crescendo in ascending passages of No. 6, 17, 9, 30 and 10. Low c is involved in No. 17 for slow slurs. No. 8 is a rare exercise for triplet after-beats, which the author criticizes as being often badly executed. The topic of after-beats can be followed progressively in numbers 14 and 16 in Level 2. Stamina for forte and fortissimo in the higher register is required in numbers 12 and 13 (up to g^{\sharp}).

Level 2 (8 etudes) involves faster and lighter tonguing and ends with No. 25 for stopped notes.

Level 3 (10 etudes) No. 7 dwells on the execution of turns, 29 on firmness of attacks and No. 32 on short isolated notes. No. 34 prepares for the horn solo in Weber's *Oberon* Overture. No. 18 has the quickest tempo up till now and requires a double tongue in one bar.

Level 4 (10 etudes) reaches a^{\flat} (numbers 5, 23, 26, 24) and a^{\sharp} (No. 3), 5/8 measures in slow and fast tempi (No. 36) and Tempo 92 (No. 40) for quadruplets in a page-long piece to test tonguing stamina and control over fingering. While you're still struggling to reach this tempo, don't forget the many variations at the top of the page, which may involve a slower tempo at first.

Ex. 3, Vol. 2, No. 40



Another good variation for No. 40 would be a dotted eighth and sixteenth instead of normal eighths. I tried 60 and 66 for this and found it an excellent preparatory exercise for Handel's *Music for the Royal Fireworks*, Allegretto in the first movement, first horn, which I recently performed. It could also work for the first movement of Haydn's Horn Concerto No. 2. The given tempo for No. 31, quarter = 152 would seem to be the same problem as in Volume 1, No. 16 (see above: Comments on Volume 1: Tempo indications). In Volume 2, described by the author as "easy studies", eighth note = 152 could qualify for a tempo marked "Presto."

Before commencing Volume 3, you may find helpful a *special review of Volumes 1 and 2, gradually increasing the number of etudes at each session*. For example, start at No. 1, skip 9 etudes and continue with No. 11 on your list, then No. 21 and so on. Start the next day with No. 2, 12, 22, etc., continuing if possible with the list you made in Volume 2. This should only be attempted when you know and can play all the etudes reasonable well. Then it will build up stamina for the requirements of Volume 3, especially if you listen critically while practicing and repeat what didn't go so well. Try out new transpositions! Play an octave lower occasionally! Get your stamina up to 10 etudes at a session after several days of consistent practice and sessions of up to one hour. If there are etudes that demand more attention, repeat them almost daily. Only then are you ready for Volume 3.

If, however, you have been sick or somehow couldn't keep the regimen going, try this as a backup program: every time



you feel weaker, do just up to five etudes from the beginning of your list, without skipping any and see if this gets you back into condition for the following day. If not, do the next five and try again the day after that. It's better to do this than to drop your program completely because you are unable to continue. The further point is that this way you don't just learn M-A etudes quickly and forget them again. Keep track of how far your backup list went for the next time you're feeling weak again, so you won't start from the very beginning again, but from the point where you left off.

Volume 3

Level 1: (1-10) Number 10, 20, 21, 22, 24, 26, 11, 8, 28, 29

Level 2: (11-24) Number 6, 31, 32, 38, 2, 3, 4, 7, 18, 9, 12, 13, 14, 16

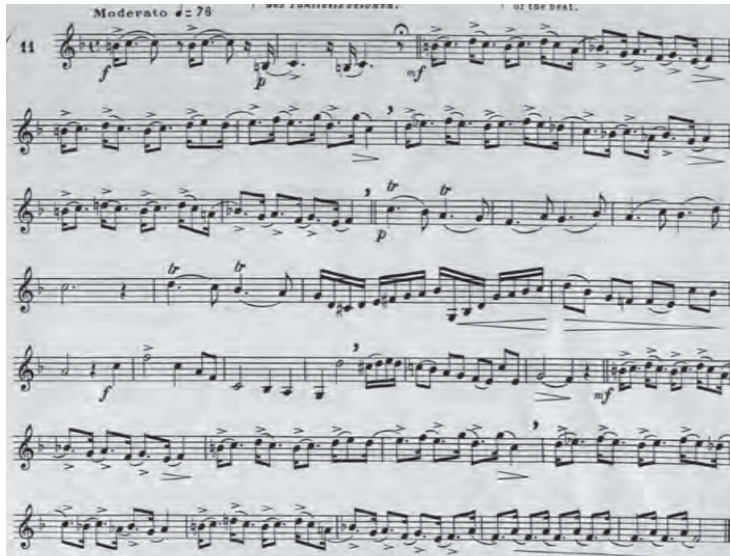
Level 3: (25-31) Number 15, 19, 34, 35, 36, 37, 39

Level 4: (32-40) Number 5, 1, 30, 33, 25, 40, 23, 27, 17

Comments on Volume 3

Level 1 (10 etudes) No. 10 is a gentle exercise for lip trills with turns; No. 21 introduces an alternate succession of duplet and triplet eighths; No. 11, one of my favorites, is cleverly written and involves a dropping of the dot and adding a sixteenth note, thereby quickly transforming the sixteenth and dotted eighth into the reverse direction and changing the stress from the sixteenth to the eighth without changing the tempo.

Ex. 4, Vol. 3, No. 11



No. 28 emphasizes frequent key changes; some of these etudes correspond to Kopprasch, but with significant differences.

Level 2 (14 etudes) No. 32 is obvious preparation for the Beethoven Sonata; No. 7 involves key signatures of 6 flats and 6 sharps; No. 16 vacillates irregularly between dotted and regular triplets. If No. 38 looks tedious, start at Letter J. Master a tempo for that section, notching it up from about 40 for a half-note, and then keeping it for the entire etude

Ex. 5, Vol. 3, No. 38



It reminds me of rhythmically complex tutti horn passages from Wagner's *Meistersinger* or *Tristan und Isolde* that never make it into excerpt books.

Level 3 (7 etudes) No. 19 offers an octave exercise for firm attacks and rhythmic preparation for the Scherzo in Beethoven's Ninth Symphony; No. 36 further elaborates the rhythm with dotted sixteenth and thirty-second notes.

Level 4 (9 etudes) demands, for example in No. 5, open chords going up to f[#] and g in jumps of sixths and sevenths in piano, steps up in No. 27 the tempo for a long string of quadruplets to 120-132. My personal order of levels and pieces here as also for Volumes 4 and 5 is based on my own particular problem of getting stamina and lightness for rapid tonguing to work. Consider tackling just one new M-A etude at a session from this point, if you are used to doing two or three together up till now. Concentration and patience are important qualifications in preparation for Volume 4. An occasional return to this volume after beginning Volumes 4 and 5 can be of help. Coordination with Kopprasch etudes, numbers 4, 10, 12-13, 17-19, 21, 24, 30-31, 35-37, 40, 43, 47, 50-52, 54, 58, 60, all of which require an agile single tongue.

If you haven't yet worked very seriously at Volume 3, consider Volume 4 music for the future! Consider doing the same in Volume 3 as suggested above for Volumes 1 and 2 by playing more and more etudes at one session in the order of your list, increasing the slope by ever larger skips between etudes on your list and thereby increasing your stamina. Transpose up to Horn in G where possible.

This point reminds me of the recommendation of Verne Reynolds: "Book 4 represents a reasonable advance in difficulty from the etudes of Kopprasch, Mueller, and Galla." So if at least one volume of each of those etudes has not been included in the study program until now, I recommend this as a logical place to do so, between M-A Volumes 3 and 4. They could, of course, be studied more gradually, beginning parallel to M-A Volumes 2 and 3.

Volume 4

Level 1: (1-7) Number 12, 19, 7, 5, 9, 11, 18

Level 2: (8-14) Number 16, 2, 4, 6, 10, 13, 14

Level 3: (15-20) Number 15, 8, 17, 20, 3, 1



Comments on Volume 4

Even at **Level 1** (7 etudes), Maxime-Alphonse lets you know that now his etudes expect a lot from your playing proficiency and endurance! The range is extended up to c''' and down to A. In No. 12, count out very exactly the eighth notes in the beginning dotted quarter and the tie to the following triplet; transpose No. 19 in E^b at first, not just to avoid the high c''' at the end, but to play the excerpt from Wagner's *Rheingold* in the original transposition, then play it in F too; play the last line of No. 5 and the last two variations of No. 9 first before launching out at the beginning, just to know what's expected at the end. Don't expect to get through a piece on the first readings. Always remember Maxime-Alphonse's and Itzhak Perlman's advice. Short breaks are important and sensible.

Level 2 (7 etudes) starts with No. 16, in which it would be good to get the mordents in working shape before you start at the beginning. No double-tonguing in No. 2! Get your single tongue strong and supple for the triplet sixteenths at the varying dynamics from *p* to *ff*. No. 4 vacillates again between dotted and regular triplets but this time with ties in between that challenge your rhythmic sense.

Level 3 (6 etudes) starts with No. 15, a good "stretcher" for quick slurs, which can easily get messy if you're playing faster than this piece allows at your present stage of development. Work with your metronome and develop from day to day as suggested earlier. Insist on clean slurs. Look carefully at the "roadmap" of No. 8, seventh line, last two measures. The f and e''' occur often and are easy to confuse.

Ex. 6, Vol. 4, No. 8

Play it often slowly and get a solid feel for the intervals, remembering Itzhak Perlman's advice. Keep practicing these two measures alone at first and keep adding a little before and after until you get the last 13 bars together. Then you're ready to play the whole etude! When practicing numbers 17, 20, 3 and 1, think of Lao-Tze: "The path is the goal." Tempo 112 can be a distant vision for No. 17; working at a slower pace can also be a goal, perhaps a more honest one. Getting this piece to sound good on your horn is achieving a great deal, more important, I

think, than the indicated tempo at all costs. I prefer to practice No. 1 when my wife is not at home.

Volume 5

Level 1: (1-5) Number 2, 4, 6, 10, 13

Level 2: (6-11) Number 1, 7, 16, 12, 19, 20

Level 3: (12-20) Number 3, 8, 9, 11, 14, 18, 17, 15, 5

Comments on Volume 5

Level 1 (5 etudes): Some of these are delightful pieces of music and good for recitals. Always look at the suggestions Maxime-Alphonse writes in the upper right corner. If you think M-A has been more involved with technique than with real music, your reward will come in this volume, at least at Level 1. Enjoy them and play at least one a day to keep up your love for music.

Levels 2 (6 etudes) and **3** (9 etudes) get into the "nitty-gritty" again and considerably challenge your stamina; otherwise it wouldn't be Volume 5, logically more challenging than Volume 4. The particular problem of tempo recurs in the etudes at Level 3. See Verne Reynolds for more detailed advice on Volumes 4 through 6.

Volume 6

Level 1: Number 6, 7, 3, 2, 1

Level 2: Number 4, 5, 8, 9, 10

One feels Maxime-Alphonse's concern to establish solid practice methods from the very beginning, as he states how many times a particular place should at least be repeated in practice to get it working properly and organizes the long and difficult etudes with rehearsal letters.

Conclusion

After over 40 years of playing the horn and Wagner tuba professionally, I have retained my love of regular practice to keep on playing as long as I can enjoy it. I have taught many young people how to play the horn, but only a minority was ready to cope with Maxime-Alphonse. I was inspired by these students to look for a more logical order of etudes in Volume 1. About 15 years ago I was given the first two books to my collection by an orchestra colleague and former horn player. I found them a particularly valuable starting point for working on all 200 etudes, and especially for retaining embouchure control after retiring from professional work. In my opinion, they would be useful for high school and freshman college students. Especially difficult etudes, in my estimation, are No. 3 in Volume 4 and No. 5 in Volume 5. These are challenging works for technique and, if not taken too rigorously or hurriedly, can bring improvement. I like to take just one of them for a day and see what kind of exercises I can come up with parallel to them. Examples are Reynolds's exercise mentioned above at Tempo 112+,⁹ preceded by another set of rapid sixteenths at a faster tempo, but this time only 16 instead of 32 of them with less tonguing fatigue accordingly, due to fewer notes, both exercises starting at g' and working up or down as far as stamina allows. Short breaks are important. William Brophy's book *Technical Studies for Solving Special Problems on the Horn*¹⁰ gives good insight into this problem. As I was not blessed with



a natural born rapid tongue, I am always pleased to regain proficiency at single tonguing for works such as the Beethoven Sonata or Gordon Jacob Concerto, thanks to this type of practice.

After breaks of several weeks, I go back to tried and tested warm-ups and Volume 1 of Maxime-Alphonse, and start climbing the mountain again, adjusting the slope to my condition.

Notes

¹hornmatters.com/2007/03/new-information-on-maxime-alphonse/ See also an article "The Original Kopprasch Etudes" in *The Horn Call*, 27.2, February 1997, by John Ericson, explaining who Kopprasch was and where and when he lived.

²Itzhak Perlman, *Itzhak on Practicing* on Youtube platform in Internet

³(hornmatters.com/.../four-tips-for-getting-back-in-shape-after-taking-a-break/)

⁴This concept of "climbing a mountain" to master the horn was used by Hermann Baumann in his lecture at a horn workshop in Germany to describe his efforts to regain his health and speaking ability while recovering from a stroke, using the kind of horn practice mentioned in this article to achieve that end.

⁵Froydis Ree Wekre, *Thoughts on playing the horn well*, pp. 3-4, ISBN 82-993244-0-8

⁶Verne Reynolds, *The Horn Handbook*, pp. 20-28, Amadeus Press ISBN 1-57467-016-6

⁷Michael Hoeltzel, *Hornschnule*, Volume 2, pp. 9-22, Schott ED 7320 ISMN M-001-07643-2

⁸Verne Reynolds, op.cit., pp. 62-71

⁹Ibid., p. 152

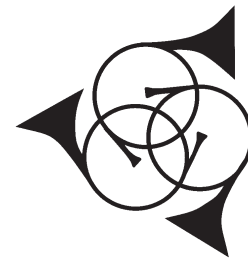
¹⁰pp. 28-34, Carl Fischer, ISBN 0-8258-0236-9

Although he remains active as a hornist and Wagner tuba specialist, Robert Thistle retired in 2010 after 33 years in the Guerzenich Orchestra and Opera of Cologne as Utility Hornist and Wagner Tubist and 31 years as instructor of horn at the Rheinische Musikschule in Cologne.

Born in Massachusetts, he studied horn in high school with Walter Macdonald, formerly of Boston Symphony Orchestra, earned the

BME degree at Boston University, studying with Ralph Pottle of Boston Symphony Orchestra, and continued with Pottle to earn a MM degree from New England Conservatory.

After three years as principal horn with the US Army Field Band, he relocated to Germany where he performed as first and third horn for three years each with the Nürnberger Symphoniker and Philharmonia Hungarica. After one season in Municipal Orchestra and Opera of Wupperta he began his career in Cologne teaching, performing, recording, and touring. He lectured on the Wagner tuba at the IHS Workshops at Towson University (MD) and Manchester, UK. A 2008 Recording, "Robert Thistle, Composer Portrait" by Wolfgang Haas, Brass Music Publishing Co., Cologne, featured works for horn in diverse ensembles.



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The Horn Music of Telemann

by Richard Dunn

Nowadays we know best Bach and Händel among German composers of the late Baroque but, in their time, Telemann was numero uno and highly respected by Bach, Händel, and everyone else. His legacy to us is a prodigious amount of music, both sacred and secular, of which our primary interest is the rich abundance of instrumental music. He was the first choice for the Leipzig job that Bach took (after Telemann and Graupner turned it down). He was director of opera, church music, and civic festivities in Hamburg – the top job in Europe for a composer/conductor at that time. He was also an inventive type with a sense of humor. His Brobdingnagian Gigue in 24/1 meter has a whole note as its shortest note and his Lilliputian Chaconne in 3/32¹ has a profusion of 128th notes. His opera *Pimpinone* has a trio in one voice – natural baritone plus two falsetto “female” voices.

But to his horn music – here I must apologize for being autobiographical – it’s the only way to relate my own experience with this music. In the 1950s I was invited to either play or conduct an album of baroque horn music, and I asked the help of the library in Darmstadt, Germany for suggestions of repertoire. They sent me several works including a piece by someone named Steinmetz. That seemed a good piece, so we recorded it – I had elected to conduct the album and to recruit some of the best horn players around, including Jimmy Stagliano, first horn in the Boston Symphony, and Arthur Berv, Toscani’s first horn in the NBC Symphony. Afterwards the library in Darmstadt advised me that the concerto was really by Telemann, not Steinmetz, in a copy by Christoph Graupner – it turned out to be the solo concerto, TWV 51:D8.² I then played the first live performance of it in modern times (1962) in Oakland CA – on a modern double horn. The concerto dates from about the early second decade of the 18th century or probably a little before Bach’s *Brandenburgs* and Händel’s *Water Music*. It is the earliest concerto for solo horn that I know of, and the most remarkable feature of the piece, in my opinion, is the use of the horn in the minor key of the second movement – when natural horns and trumpets usually did not play.

Later on I played or conducted many Telemann horn concerti with hornist friends like James Stagliano, Arthur Berv, James Buffington, Dave Krehbiel, Earl Saxton, Bill Lane, and Ralph Pyle. I edited all the Telemann concerti, quintets, orchestral suites with horns, several arias with horn(s), chamber music, and miscellaneous pieces, including a *Fanfare*, TWV 50:44, a *March* TWV 50:43, and a *Divertimento* (also known as a *Sinfonia*), TWV 50:21.

In September 2013, in New York City, I will conduct the superb *Serenade Orchestra* (that is what they prefer to call themselves) in a recording of all nine Telemann concerti for horn(s) and strings, with soloist R. J. Kelley performing on a baroque horn. The CD, on the Centaur label, is expected to be released late this year or early 2014.

Many of the horn works of Telemann are a kind of hybrid. Some, called “concerto,” show elements of a suite, while some show elements of both chamber music and orchestral music at the same time. In our selection for the recording we included

TWV 43:F8, a composition resembling chamber music but with a solo-tutti indication. We excluded TWV 54:F1, called “concerto,” but really a suite concertante. Likewise we excluded TWV 43:F6 and TWV 42:F14, called “concertos” but obviously chamber music. The late Baroque concerto (after the influence of Vivaldi) usually has three-movements in a fast-slow-fast form, while the suite is basically a group of dances or character pieces preceded by a (slow-fast-slow) French “Overture.” The word “concerto” is clearly Italian and non-extramusical throughout, whereas the suite has a number of movements which are dances or represent something extramusical, such as in crows calling back and forth or the bells of Hamburg’s churches in one of Telemann’s suites.

There are number of arias with obligato horn(s) from church cantatas, oratorios, and other vocal works. Among the cantatas is what is known as a *Horn-Jahrgang* – a yearly cycle containing a number of arias with obligato horn(s). As musicologist Ralph-Jürgen Reipsch of Magdeburg, Germany³ reports, this cycle of cantatas may result from either the presence at that time (1739/40) of a stellar hornist in Hamburg or possibly from a benefactor enamored with the horn. Five of these arias are now in the RD Editions catalog along with two others from cantatas not in the *Horn-Jahrgang*; still other arias with horns are not yet available in print. Urtext editions of all these horn works are distributed exclusively by Birdalone Music (birdalone.com) in San Diego, the only publisher in the world with those sets.

The wind quintets are scored for 2 oboes, 2 horns, and bassoon, an instrumentation then standard. They were and are often performed by strings with the simple substitution of violins for oboes and horns, and a cello or bass instead of bassoon. The suites with orchestra (the TWV 55 group) are distinct from the wind quintets. Those suites are being recorded in Moscow by Partum Integrum.

Notes

¹Both pieces are in his *Gulliver Suite* for 2 violins.

²We identify the various compositions of Telemann mainly by citing the number assigned to them in the *Telemann Werk Verzeichnis* (TWV).

³He is associated with the Telemann Society in Magdeburg, Germany.

Richard Dunn was a horn player and now is only a conductor. After studying at Juilliard he graduated from the State Academy in Vienna in horn and conducting. He earned an MA in music at UC Berkeley, and another in German while Associate Conductor of the Oakland (CA) Symphony. As a horn player he played for the Symphony of the Air in New York City, for the San Francisco Symphony, and various other orchestras. While in New York he also recorded, sometimes as soloist. As a conductor he made recordings in Los Angeles, New York City, and Vienna and has conducted Bach festivals, opera, and symphony concerts. A neurological problem curtailed his horn playing. He lives in Williamsburg VA.

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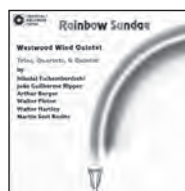
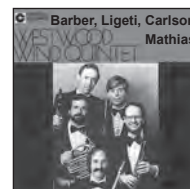
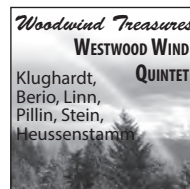
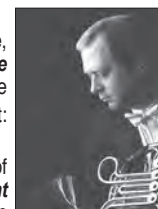
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2013 IHS Honorees

IHS Honorary Members, Punto Award recipients, and Service Medal of Honor recipients are voted on by the Advisory Council at each International Horn Symposium. See the IHS website (hornsociety.org) for biographies of past honorees.

Honorary Members

Honorary Membership in the International Horn Society recognizes living hornists who have made a major contribution at the international level to the art of horn playing. This contribution must extend beyond the individual's lifetime and should exist in several areas, such as performance, teaching, research, or service to the IHS. Any IHS member can submit a nomination (with documentation); a nominating committee presents a slate to the Advisory Council.

Radovan Vlatković

Radovan Vlatković (born 1962) is widely considered to be one of the world's most exceptional horn players. He grew up in Zagreb, Croatia and studied with Prerad Detiček at the Zagreb Academy of Music and Michael Hölzel at the Music Academy in Detmold, Germany. He was principal horn of the Berlin Radio Symphony Orchestra (1982-1990), a post he left to devote himself to a solo career. He has been professor of horn at the Mozarteum in Salzburg, Austria since 1998 and also teaches at the Escuela Superior de Musica Reina Sofia in Madrid. Radovan is a senior artist at the Marlboro Music Festival and has performed in chamber music and solo recitals for the Philadelphia Chamber Music Society.

As a student Radovan already won prizes at the International Horn Competition in Liège, Belgium, at the 12th Yugoslavian Music Competition, and at the International Competition "Premo Ancona" in Italy. Especially noteworthy was First Prize at the ARD International Competition in Munich in 1983; the prize had not been awarded to a horn player in 14 years.

As soloist Radovan has travelled most of the European continent, America, Canada, Mexico, Israel, the Near East, East Africa, Japan, and Australia. Among his appearances he played with the Radio Symphony Orchestra of Berlin, the Bavarian Radio Philharmonic, the BBC Symphony Orchestra London, English Chamber Orchestra, Academy of Saint Martin in the Fields, Camerata Academica des Mozarteums, in Japan with the Yomiuri Symphony Orchestra, Tokyo Metropolitan Orchestra, and the NHK Symphony Orchestra, and at IHS symposiums. He was Artistic Director of the September Chamber Music Festival in Maribor, Slovenia (2000-2003).

Radovan has an especially wide repertoire, reaching from the Baroque to the 20th century. He has recorded for EMI Classics, with the English Chamber Orchestra under Jeffrey Tate, all the concertos by Mozart and Strauss. His recording of the



Mozart concertos was awarded the German Recording Critics Prize. He received the Croatian Porin Award for his Life's Work in May 2012.

Punto Awards

Individuals selected for the Punto Award (named for Giovanni Punto, who lived from 1746-1803) have made a major contribution at the regional or national level in areas such as performance, teaching, research, or service to the IHS. Nominations are solicited from the IHS Symposium host, who in 2013 was Dan Phillips of the University of Memphis.

Jack Covert

Jack Covert (born 1937) is known especially for his years of teaching at Ithaca College in New York State (1966-1996), where he was honored with the Dana Professor Distinguished Teaching Award. Many former students play professionally and/or teach at music conservatories, including Martha Glaze-Zook (Philadelphia Orchestra), Gail Williams (Chicago Symphony, Northwestern University), Jon Menkis (Boston Symphony, New England Conservatory), Richard Graef (Indianapolis Symphony), and Rick Menaul (Boston free-lance, Boston University). Jack also taught at the University of Memphis (1965-1966) and at elementary schools in Livonia, New York.



Jack's music education was at the Eastman School of Music, where he studied with Fred Bradley in the Preparatory Division, with Milan Yancich while earning a BME degree (1959) and Performer's Certificate, and with Verne Reynolds for an MME degree (1965).

Orchestral playing includes the Rochester Philharmonic Orchestra, Memphis Symphony, Cayuga Chamber Orchestra, Northeastern Pennsylvania Orchestra, and Natal Philharmonic Orchestra in Durban, South Africa. While teaching at Ithaca College, he also played in the Ithaca Woodwind Quintet and Ithaca Brass Quintet.

Yamaha Brass sent Jack to South Africa in 1974 to work with indigenous brass bands and at universities. He returned to South Africa and Namibia in 1982 to work at a number of universities, concertizing, giving master classes, and consulting on curriculums. Since retiring, he has continued to teach and play: guest teacher at Eastman, sabbatical replacement at Northwestern University, and a season with the Syracuse Symphony.

Michael Herson

Michael Herson (born 1940) spent much of his life (38 years) at the University of Tennessee Martin, loved working with the students, and never would have retired except for health issues. He was able to play in regional orchestras (Jackson TN and Paducah KY), teach horn students, direct a



horn choir, and teach music history, which was a satisfying life. He considers his fine professional career to be capped by the Punto Award – a surprise, shock, and joy. He had no idea that he was to receive the award until his name was called from the stage, but several former students were with him, which made the moment especially satisfying.



Michael studied at Murray State University in Kentucky, Western Kentucky University, and Peabody College (now part of Vanderbilt University). He completed his PhD in 1972. Ed Pease, a hornist and musicologist at Western Kentucky who had studied with Willi Apel at Indiana University, inspired Michael in both horn playing and musicology. Michael took great pleasure in teaching music history and published a discography, *French Horn Discography*, published by Greenwood Press.

Michael particularly enjoyed directing a horn choir of his students, former students, members of the Jackson Symphony, and amateurs. They performed a concert, with up to 12 players, at the end of every semester. Former students include Mary Bisson (who brought Barry Tuckwell to visit) and Dan Spencer, who earned a PhD at the University of Iowa.

Michael retired in 2011 because of his health. He has not been playing since but plans to start again, only for himself since his sense of balance has been affected.

Service Medals of Honor

This honor, instituted in 2012, is for individuals who have made a major contribution in service to the International Horn Society. Any IHS member can submit a nomination; nominations are considered at the next Advisory Council meetings. The AC normally awards a maximum of one Medal of Honor in any year, and is not obliged to make an award at all.

Robert E. Marsh (2011)

Robert E. Marsh (1929-2011) served on the IHS Advisory Council (1971-1977), hosted the 1974 International Horn Workshop at Ball State University (Muncie IN), and led the creation of the IHS archives (now at Sibley Library at Eastman in Rochester NY). He was the horn instructor at Ball State University (1953-1986) and held Honorary Doctor of Music degrees from Ball State and the Chicago Conservatory College.



Bob was from Youngstown, Ohio and earned BM and MM degrees from Northwestern University, where he studied with Max Pottag. He also considered himself a student of Philip Farkas, Erwin Miersch, and Mario Grillo. He was a member of the Houston Symphony, principal horn of the Indianapolis Symphony, and often assistant to Farkas at the Chicago Symphony.

The horn ensemble at Ball State is named for Bob. Max Pottag donated his collection of horns and music to Ball State because, at the time, it had the only active college-level horn ensemble. Bob is remembered fondly by his many students, who appreciate the horn heritage that he passed down to them along with his spirit and energy.

This information extracted from the obituary in the May 2011 issue of *The Horn Call*.

Nancy Jordan Fako (2012)

Nancy Jordan Fako (born 1942) helped the IHS in its early years, becoming Secretary-Treasurer and handling correspondence and records, all without the aid of computerization until 1976 or of an executive secretary until 1979. The IHS is incorporated in Illinois because it was Nancy's residence. She has served four terms on the Advisory Council (1974-1981 and 2000-2008).



Nancy studied with Philip Farkas in high school and at Indiana University, collaborated with him on *The Art of Brass Playing*, remained a close friend and colleague throughout his life, and later wrote a biography, *Philip Farkas & His Horn: A Happy, Worthwhile Life*. She has been a member of the Chicago Symphony Orchestra, the Houston Symphony, the Florida Symphony, and the Chicago Lyric Opera Orchestra.

Nancy is currently a freelance horn player and teacher and also plays the alphorn. She has contributed to professional journals (including *The Horn Call*) as a writer and translator.

Marilyn Bone Kloss (2013)

Marilyn Bone Kloss (born 1942) is an IHS Founding and Life Member and has served two terms on the Advisory Council (1996-2002). She is assistant editor of *The Horn Call*, editor of the IHS website, and publisher of the *Cornucopia* newsletter and *Cornucopia: The Book*. She has been the IHS Massachusetts Area Representative since 1992 and started the Northeast Horn Workshop in 1998 and continues to lead it.



Marilyn earned BME and MM degrees at Indiana University, where she studied horn with Philip Farkas and Abe Kniaz, and a Bachelor of Mechanical Engineering and Graduate Certificate in Technical Writing at Northeastern University in Boston. After working as a public school music teacher, horn free-lancer, and engineer and computer programmer, she retired in 2006 from her last position as a technical writer at a computer software firm.

Marilyn plays in her local community orchestra (Concord MA) and is its music librarian. She serves on the Music Committee of the town library and on the Board of Directors of Boston Musica Viva.

A Forgotten Master Composer for Horn

R. I. Beck
by William Melton

In 1991 an obscure horn quartet was ordered from Germany's inter-library cooperative. The request form made its rounds of the great libraries from Munich to Dresden to Leipzig before finally landing at Berlin's massive Staatsbibliothek, which at its zenith under the Kaisers received a copy of everything printed in the Empire. As luck would have it, here slumbered the sole surviving copy of the quartet, which proved to be rather special. Composed in 1909, in form and complexity this *Quartet for Four Horns in E^b, Op. 1* rivaled much later works by Hindemith and Tippett.

Reissuing the piece for the horn world was the next step, but this made little sense without an introduction to its unknown composer. Current reference works had forgotten him. Inquiries made to his residence of over forty years brought little: the town archive had no helpful information, nor the library, the church at which he had long played organ pleaded that their records were in disarray, and the neighboring town where he had been buried reported that his grave was now gone. Families of his surname were written in expanding rings for miles around to no avail, and requests for information posted on German genealogical websites brought no response. Yet as years passed information began to trickle in, and the life of the composer Reinhold Beck would be slowly pieced together.

Reinhold Imanuel Beck inherited a musical family tree which traced back to his Saxony-born grandfather Imanuel Beck (1826-1891), who arrived in Hanover in 1858 as one of several "capable and professionally trained music masters who led the city's regimental bands."¹ The toast of the local summer season were concerts "at the *Lister Turm* beer garden where the music corps of the Guards played under Im. Beck."² Beck served in Prussia's wars of expansion and was promoted to a post in Berlin as director of the 3rd Royal Prussian Guards. When he finished his military service he returned to Hanover and created a civilian ensemble, as well as composing marches and polkas of his own. "His concerts in the Palmgarten and Odeon were known far beyond the confines of Hanover, [and] their importance to Hanoverian musical life was impossible to overlook."³ Imanuel's son Paul Beck, born in 1850, began his career as a conductor at Hanover's Tivoli Theater. He switched to the Opera, first as a violinist, but soon thereafter as ballet Kapellmeister. His own composing ambitions took a decidedly upward turn when his *Die Rheinixen*, a ballet in four scenes, was premiered at the Royal Theater in 1886. But his death seven years later cut off a promising career in mid-flower, and two generations of working Beck musicians seemed to have come to an end. The blow was cruelest for newly widowed Paula Beck (née Arndt) and her two children.

The elder of these, twelve-year-old son Reinhold Imanuel Beck (born January 10, 1881), was schooled with an eye to quickly earning a living wage. He completed a course in pharmacy, but before taking up a post he abruptly changed direction. From 1900 to 1903 he studied music and drama at the Hanover Conservatory. His teachers were a gifted group, beginning with the eminent theorist Ludwig Wuthmann⁴ for

composition. Karl Leimer,⁵ mentor to a generation of pianists including Walter Giesecking, instructed Beck in piano and score reading. Drama was learned under the theater pedagogue Albrecht Riesenbergs (author of the respected *Introduction to Elocution and Oratory*).⁶ Here Beck had a great advantage in his craft: the Hanoverian dialect was, and still is, considered the purest expression of *Hochdeutsch*, and Reinhold Beck had been born into it. In addition, his dramatic gifts were so evident that Riesenbergs rated him "his best pupil."⁷ Beck soon made acting debuts at theaters in Elbing,⁸ Neustrelitz,⁹ and Essen.¹⁰ Then he suddenly returned to music in 1905 as a choral conductor at the municipal theater in Kiel. He married Anna Rode the following year, and by 1908 the couple had returned to Beck's hometown, settling into central lodgings in the Tiergartenstrasse. Three sons arrived in the years that followed: Wolfram (born July 14, 1908), Sigwart (March 19, 1910), and Reinhold (May 19, 1912). Their father soon joined the Opera as a Kapellmeister; once again, the family trade was a thriving tradition.



Reinhold I. Beck in 1907
[Collection of Herwig Beck]

The neoclassical Royal Opera House in Hanover dated from 1852. A conservative tone had been set by long-time conductors Heinrich Marschner (two of whose operas were given their premieres in Hanover), and Johannes Brahms' great friend Joseph Joachim. In 1860 Richard Wagner offered Hanover the world premiere of *Tristan und Isolde*. He wrote Franz Liszt,

The simplest birth – so it seems – would be if I entrusted the delivery to the King of Hanover. [Albert] Niemann maintains that the King would promptly engage any male or female singer whom I needed for a model performance of my work, if only the performance could take place in Hanover. That would be something. This King appears to have a generous and grand fervor for the arts [...].¹¹

Yet Wagner was turned down emphatically, Joachim joining Brahms and other conservatives in signing "a protest against the so-called Music of the Future and so-called New German School."¹² The roster of guest artists in Hanover over the next years continued to feature reliable conservatives like Brahms, Clara Schumann, Max Bruch, and Anton Rubinstein.

The repertoire was also conservative, but according to “the judgments given by Meyerbeer, Spohr, and Berlioz, the Hanoverian orchestra ranked with the best in Germany.”¹³ The Intendant of the Opera was Brahms’ acquaintance Hans von Bronsart, whose good relations with the Prussian court put the orchestra on sound financial footing (which included expanding the horn section to six permanent members).¹⁴



Postcard Image of the Hanover Royal Theater, c. 1910

Changing tastes soon left anti-Wagnerians behind. When Music Director Carl Ludwig Fischer died suddenly in summer of 1877 Bronsart had no candidate to take his place, but “then he remembered that Hans von Bülow had once expressed the offhand desire to take over the post of leading Kapellmeister in Hanover.”¹⁵ Bülow, aside from being a podium star in his own right, was Wagner’s former aide de camp. His engagement was a landmark – by the time of Reinhold Beck’s stint at the opera house under music directors Boris Bruck and Karl Gille, Wagner was a huge part of the repertoire, and the excellent Hoforchester regularly supplied musicians for the Bayreuth Festivals. Guest soloists during Beck’s short stint at the theater included Ignaz Paderewski, Teresa Careño, Frederick Lamond, Leopold Godowsky, Emil Sauer, Conrad Ansorge, Arthur Schnabel, Max von Pauer, Moritz Rosenthal, and Wilhelm Backhaus – and these were only the pianists. Max Reger, Eugen d’Albert, and Ferruccio Busoni were among the composers that appeared in Hanover at the time, but a more decisive influence on Beck was Richard Strauss, who came to town to conduct his *Also sprach Zarathustra*.

Conducting may have been the Beck family trade, but composing was the family passion. Here Reinhold Beck began auspiciously with the Quartet for Four Horns, Op. 1.¹⁶ It is an unusual work in a number of ways. Horn quartets of the age were typically short lyrical or hunting horn pieces for light entertainment whose modest demands bore little resemblance to the extremes in register and chromaticism that were being composed for horn in tone poem, symphony, and opera. Reinhold Beck was in this a spiritual pupil of Richard Strauss, the most famous living composer of the time, who commended “the enormous versatility and highly-developed technique [...] the true protean nature of the valved horn.”¹⁷ Beck took this Straussian horn swagger of extremes in register and palette of myriad keys and applied it to a carefully plotted, complex chamber work of three movements. Composing such a sophis-

ticated piece for a quartet of horns, with the instrument’s inherent limitations (and confusing transpositions), would have been a difficult task for any composer. As a first opus it was an astonishing feat.

However the late-blooming Beck had benefited from his conducting experience and knew hornists and their instruments firsthand. The dedicatees of the quartet were collectively known as the *Hannoversches Künstler-Waldhornquartett*. Separately they were the Thuringians Emil Klöpfel (1864-1930) and Hermann Wider (1874-1938), Austrian Heinrich Kellner (1870-1949) and Saxon Richard Unger (1859-1934). All four had earned the title of *Kammerspieler* (Klöpfel was additionally a *Kammervirtuos*) and all were veterans of the hand-picked Bayreuth festival orchestra. Their ensemble play was particularly prized; appearances together as the Bayreuth Wagner tuba quartet began in 1896/97 for Hans Richter’s celebrated revival of the *Ring*,¹⁸ and ended together in 1925.¹⁹

The work Beck crafted for these musicians in 1909 was unique in both demands and scale, and was composed decades in advance of similarly ambitious quartets by Carlos Chavez, Paul Hindemith, and Michael (not yet Sir Michael) Tippett. Beck’s first movement, *Moderato molto* in E^b, is a nine minute essay in closely-argued sonata form. The *Andante* that follows is in the darker key of D^b.²⁰ Three utterances of the straightforward song theme are divided by two contrasting episodes, the second of which (*poco più agitato*, letter B) embraces a high level of chromaticism, lunging into a modulatory B^b minor. After four and a quarter minutes the *Andante* ends in a muted *pianissimo*, *ganz verfallend* (fading entirely away). The third movement *Allegro di molto* in E^b (ca. 7:20) begins with a rollicking 6/8 hunting rondo theme, extending the material by development and even employing it in a fugue (letter H). There is also a surprising but deeply satisfying cyclical return (pictured below). The *Andante* is reprised muted and far afield in B major (notated in B basso). The first movement opening then reappears in E^b, pausing on a fermata-held dominant chord (marked *pianissimo decrescendo*, with a saturnine pedal B^b in fourth horn). Then the rondo theme returns in a codetta (*quasi presto*), and the composer piles *crescendo* and *schmetternd* (blaring) on top of *fortissimo* as the quartet careens into the last, triumphant *sforzando* cadence.





Quartet in E^b for four Horns, final page of 3rd Movement
[Courtesy of edition ebenos and Herwig Beck]

When a new edition of the quartet was published in 2007, the work first came to the attention of contemporary hornists. Robert Ashworth noted that “the composer was very aware of the superlative horn writing by the then most famous living composer of the time, Richard Strauss, and like Strauss and Wagner, Reinhold Beck writes idiomatically for the valve horn.” “Beck,” Ashworth continued, “writes very expressively, with intense dynamics and the work demands a beautiful legato and homogenous sound from the whole quartet.”²¹ Jeffrey Snedeker called the quartet “An amazing piece for its time. Clearly the music is inspired by the late Romantic music of Richard Strauss, tonal but chromatic, technically demanding yet idiomatic for the instrument.”²²

With the horn quartet, Op. 1 and a number of pieces for piano and strings under his belt, Beck was convinced that he should devote himself to composition and resigned his theater post. The First World War changed his plans. At the outset of hostilities Anna Beck took the two elder boys and sailed to the still neutral United States, residing with her parents in New Orleans.²³ Beck left young Reinhold with his grandmother in the provinces before he was mustered and ordered east to Kaunas, Lithuania’s second city. There he was installed as director of the battalion band and conductor at the city’s German Theater.²⁴

On his discharge he headed for Berlin. His wife and two sons were still in New Orleans, prevented from returning by the Allied blockade that continued well after the Armistice was signed in November 1918. The extended separation was a trial, but his family was probably better off elsewhere. The blockade kept international relief agencies from supplying Germany with food and medicine until the summer of 1919.

Official statistics attributed nearly 763,000 wartime deaths in Germany to starvation caused by the Allied blockade. This figure excluded the further 150,000 German victims of the 1918 influenza pandemic, which inevitably caused disproportionate suffering among those already weakened by malnutrition and related diseases.²⁵

Beck turned down a leading position at the Klindworth-Scharwenka Conservatory to focus on finishing his own studies. Faced with scarcity of food and heating coal and skirting the fierce battles of radicals and reactionaries in Berlin’s streets, he logged many hours at one of the world’s great music collections, the Berlin Staatsbibliothek. He also found an unanticipated mentor in the Leipzig Conservatory trained concert soprano Willi Kewitsch. Beck soon qualified as a state-

approved teacher in voice, piano, and musicology, and was engaged as a lecturer in music history at the Herder Conservatory and Berlin-Harmsdorf Volkshochschule. His newfound mastery also paid off in an explosion of compositions, nearly fifty within four years, which included orchestral pieces, stage works, a ballet, choruses, Lieder, and a wealth of chamber music. Walter Giesecking premiered a number of Beck’s piano works and the composer’s chamber music was featured in concerts in the capitol with the accomplished Riller Quartet. In addition, Beck was a regular columnist for the *Deutscher Sängerbund Zeitung*, was profiled in contemporary music lexicons, and rose to leadership in composers’ organizations.²⁶



Poster for Lieder Concert, Berlin 1922
[Collection of Herwig Beck]

Anna, Wolfram, and Sigwart Beck had finally been allowed to return home in 1920. But the financial uncertainty of the Weimar Republic years demanded more security than a portfolio of largely unpublished compositions could provide. Inflation was at catastrophic levels, spiraling at war’s end but increasing exponentially over the next few years. By November 15, 1923, “the mark was quoted at a trillionth of its value of 1914. [...] Ultimately salaries and wages were paid daily, and everybody was in a hurry to get rid of them as quickly as possible.”²⁷ A daily salary was a must for survival, so Beck went to work as the manager of the export department of the Berlin firm M. Borchard Nachfolger. By the time inflation had done its worst, he again looked for a way to get back to composition. At mid-decade a fateful decision was made and the Beck family moved to the little town where his mother had relocated, tucked away in the Harz Mountains of Saxony-Anhalt.

The Harz Mountains are Germany’s northernmost range and sprawl across the three federal states of Lower Saxony, Saxony-Anhalt, and Thuringia. They present a rugged topography of villages isolated by steep mountain valleys and plunging rivers. The highest summit, the *Brocken*, rises abruptly to 3,744 feet. Witches were said to gather at the *Brocken on Walpurgisnacht*, the night from April 30 to the 1st of May depicted by Goethe in *Faust* as a Witches’ revel at the coming of spring.²⁸ The region is dotted with *Fachwerk* (half-timbered) towns like Goslar with its Medieval roots, and is a place that has bred many Teutonic legends and fairy tales. The Brothers Grimm lived and collected oral tales for decades in nearby Kassel and Göttingen, and Adelheid (Humperdinck) Wette incorporated the fearsome local *Ilsenstein* in her *Hänsel und Gretel*. To Heinrich Heine, whose descriptions of Harz travel were set down in 1824, the very landscape itself conjured images of ‘many a knight and lady’:

Silk trains are softly rustling
Spurs ring from night to morn;
And dwarfs are gaily drumming,
And blow the golden horn.²⁹



Frances Trollope, describing a very different Harz a decade later (one with less romance, but more gothic menace), remarked upon

a wild looking village, situated at the entrance of a narrow gorge; through which dashes a mountain torrent, having there found its way from a spring amidst the mountains, I never saw an inhabited spot more fitted to be the scene of some dark deed [...]. A barren waste leads to it; a hundred hills, covered with tangled forests, fence it round; and, high above their heads, rises the giant Brocken, amidst whose deep covers, superstition has been cradled for ages.³⁰

Reinhold Beck's connection with the Harz was focused at the northeastern fringe of the mountains. There the wild Born river spills from a scenic gorge and flows through a town that the *Britannica* entry of 1911 described thus,

THALE, a town of Germany, in the Prussian province of Saxony, charmingly situated under the northern declivity of the Harz Mountains, 8 m. by rail S.W. of Quedlinburg, at the entrance to the romantic gorge of the Bode, and in the immediate vicinity of the Rosstrappe, the Hexentanzplatz and other notable points in the Harz. Pop. (1905) 13,194. It is largely frequented as a summer resort and for its saline springs.³¹

Around one such spring, the Weiberborn, primitive farming began 5000 years ago in the lee of the wind sheltering cliffs. The area was christianized when Charlemagne's armies defeated the pagan Saxons four millennia later, and in 825 the Cloister Wendhusen was built. It was not until the 13th century before enough housing had formed around the cloister that local monks, farmers and handworkers began referring to it as "The Village in the Valley," *Das Dorf in dem Thale*, and eventually simply Thale.³²

The Bode river attracted a colony of metal smiths in the 15th century, who became well-known suppliers of fine tools. Despite these foundries, Thale's out-of-the-way location at the edge of the Harz wilderness meant that large scale industrial revolution passed it by. Its population in the mid-1920s was still a modest 14,000 souls.³³ Since the previous century it had been best known for wild landscapes (praised by Goethe, Heine, and Theodor Fontane), a modest stream of visitors, and the annual convocation of witches for the celebration of Walpurgisnacht. This takes place at the *Hexentanzplatz* (Witches' Dance Floor), perched high on a cliff overlooking river and town, that was once a ritual site used by the Saxons to worship the old Germanic gods. According to the mid-18th century cleric Pater J. P. C. Decker,³⁴ the Old Believers continued to worship there long after nominal christianization. Thale had then straddled a fault line of pagan and Christian faiths, and even after the beliefs ceased their conflict it remained a place where human society confronted the natural world in stark relief.

Reinhold Beck and family settled in at his mother's house at Joachimstrasse 137, just south of the Bode river and north of the end of the railway line. Town existence brought a lower cost of living, but inevitably suffered in comparison to the rich cultural environments of Hanover and Berlin. In the absence

of musical variety Beck did his best to create it with his own hands. He addressed every possible aspect of local music, serving variously as schoolteacher, music director, concert promoter, choral trainer and conductor, concert pianist, lieder coach, and private tutor. An oft-taken route from the Joachimstrasse was the brisk walk about a half-mile southwest that took him to the edge of town. Here, not far from the opening of the Bode Gorge, the neo-romanesque St. Petri Lutheran Church stood as a reminder of times past, a civilized sentinel against the lowering wilderness. Beck served here as organist, appearing at the console of a splendid 1906 Wilhelm Rühlmann organ particularly suited to the interpretation of late Romantic organ music (like Max Reger, Sigfrid Karg-Elert, and on occasion Reinhold Beck).



Thale, where the town ends and nature, the Bode Gorge, begins (the spire right of center is the St. Petri Church)



Organ of the St. Petri Church

Beck's compositional output slowed considerably in Thale due to his many other duties. But he made forays into the rest of the country to give his works an airing. His *Symphonic Waltzes*, Op. 33, and his children's and Christmas *Lieder* were broadcast on three different German radio stations and the Leipzig premiere of *Acht Gedichte*, Op. 45 in 1927 was a signal success. The year 1932 marked perhaps the high water mark for Beck the composer, as two performances of the substantial

Psalter Cantata for Vocal Soloists, Male Chorus, Chorale, Brass, Timpani and Organ, Op. 59 were played over the Czech border in the cities of Teplice and Ústí nad Labem. From Teplice Beck sent a slew of "postcards to Anna describing great successes!"³⁵



The Beck family on July 31, 1931. From left: Anna, Reinhold, Reinhold I., Wolfram, and Sigwart [Collection of Herwig Beck]

What had begun as a refuge with sorties for premieres turned into exile as the political climate darkened. With the National Socialists' brutal ascendance in January 1933, Jewish artists like Willi Kewitsch were blacklisted, and Reinhold Beck with many grassroots social leaders of the Weimar Republic were sidelined (harbingers of far more sinister policies in the future). Erich Müller's *German Musician Lexicon* of 1929 devoted a long column to Reinhold Beck (as had other music lexicons since 1911).³⁶ By the 1934 compilation of Hans Joachim Moser's *Music Lexicon*,³⁷ Beck had been dropped from the approved list of composers. His grandson commented, "My grandfather was essentially straitjacketed by the Nazis. His free spirit and active humanism caused him great suffering."³⁸ Concerts and radio dried up, and Beck fell back on local employment. "Reinhold held the family above water with private lessons, local concerts, choral and any other conducting he could get. Classes in breathing and diction or lectures at the adult school in Thale were also on his list of duties."³⁹ As the war continued, home conditions worsened and official oppression only increased. Beck's three sons were taken by the military and Wolfram, the eldest, was killed at Teleshovo in Belarus on January 18, 1943. On May 6, 1945, a day before Germany surrendered to the Western Allies and two days before surrender to the Soviets, youngest son Reinhold was killed at Genthin on the Elbe. Beck had now lived through two world wars and intervening financial depression, through the Kaiser's police state and the National Socialist frenzy. Next in line was Russian occupation and establishment of yet another dictatorship, the German Democratic Republic.

Once again Beck's response to limited freedoms lay in redoubling his commitment to work. He continued lecturing in schools and clubs, and gave many more private lessons. Even with Thale's limited pool of students he produced professionals that included coloratura soprano Jutta Amtag and Wolfenbüttel Theater Intendant Günter Prestel. For the summer 1952 *Harzer Bühne* production of Shakespeare's *As You Like It*, the now septuagenarian composed nine pieces of incidental music. He also made efforts to consolidate his catalog of works; a few of his most precious manuscript scores were painstakingly reproduced in neat ink copies. These included another important

work for horn, a Trio with clarinet and piano. First begun four decades before (and already mentioned by Friedrich Jansa⁴⁰ in 1911), it had been revised extensively in 1921 and 1936, the changing score something of a barometer for Beck's compositional style.

Few things are as ephemeral and as difficult to locate as an obscure manuscript score, especially one that had survived the latest century of Germany's history. The likelihood of finding the Trio MS seemed remote. It was then that Herwig Beck, son of Sigwart Beck and the composer's grandson, made contact. Information that had formerly trickled now flowed freely. And the family still possessed the small bundle of ink manuscripts that Reinhold Beck had prepared in old age. Among these few scores was the unpublished horn trio.

The Trio in D minor, Op. 18, which spans fifty-two pages of dense manuscript score, is in three movements (timings listed are the composer's own): *Allegro con fuoco* (3/4, D minor; 11 min.), *Adagio* (4/4, B^b major; 13 min.), and *Vivace, ma non troppo* (2/4, D major; 9 min.). A page from the beginning of the 3rd movement approved for publication (see below) only gives a hint of what follows. Still, the appearance of a significant unpublished score created over a span of several decades qualifies as a rarity, especially a horn trio crafted with such an expert hand.



Manuscript of the Trio in D minor, 3rd Movement Opening
[Courtesy of Herwig Beck]

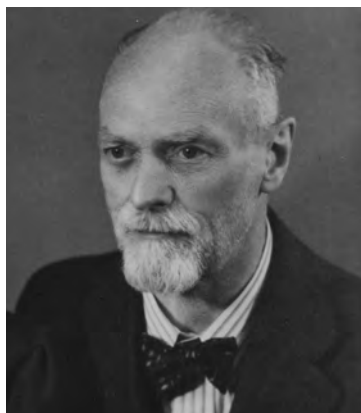
Beck's last years in the GDR were difficult ones. After the long residence in Thale his fondest wish was to be able to travel, now a complete impossibility. But the knowledge that his son Sigwart and his family were settled in Stuttgart



in the West was a source of joy, and visits were rare and special occasions. "The years in the eastern block were marked by privation, though packets from New Orleans and Stuttgart helped the couple to get by. But Reinhold still continued to voice his convictions and question authority, so Grandmother Anna lived in constant dread of the consequences."⁴¹ His only protection lay in his utter obscurity.

The Becks celebrated their 50th wedding anniversary on July 30, 1956, and in 1966 their 60th. Reinhold remained in excellent health. "At the age of seventy-nine he made the climb up the Rosstrappe with Father Sigwart and me," wrote grandson Herwig. "During the climb [a gain of 1,300 feet in elevation] he never ceased quizzing me on my Latin vocabulary. He knew the material far better than I did, and he never ran out of breath!"⁴² He faithfully served at his St. Petri Church organ post until the very last. This came on July 11, 1968, when the weary 87-year-old lay on his sofa for a nap and did not wake. He was buried in the neighboring town of Quedlinburg.

A half century after his death the signs of Reinhold Beck's life have largely disappeared. Most of his compositions are also gone, though a handful remain to testify to his talent. Of these, Beck's Quartet for Four Horns, Op. 1 has been called "a gem waiting for a champion quartet to program and then record it."⁴³ And in Reinhold Beck's long maturing Trio in D minor, Op. 18, hornists may well discover their own authentic Romantic *Spätlesse*.⁴⁴



Reinhold L. Beck, May 19, 1948
[Collection of Herwig Beck]



Herwig Beck, the composer's
grandson, in 2012

Thanks are due to Herwig Beck for generously sharing manuscripts, published scores, photos, and memories. His wife Emmi Beck and further members of the Beck family, including Gabriele Wiesmann, Ingrid Fahle, and Kerstin Fichtner, were also of assistance.

This article was first published in somewhat altered form in the British Horn Society journal *The Horn Player*. Reinhold Beck's Quartet for Four Horns can be ordered from ebenos.de.

Notes

¹Heinrich Sievers, *Hannoversche Musikgeschichte. Dokumente, Kritiken und Meinungen*, Vol. 2 (Tutzing: Hans Schneider, 1984), p. 474. A fellow military Kapellmeister in Hanover at the time was the former hornist and future successful music publisher, Louis Oertel (1825-1892).

²*Ibid.*

³Sigwart Beck, "Die Hannoversche Musikergeneration Beck; Reinhold I. Beck 85 Jahre alt" (typescript, collection of Herwig Beck), p. 1.

⁴Ludwig Wuthmann, born in Osnabrück in 1862, was well-known outside of Hanover. He published a slew of successful books on musical theory and history (*Geschichte der deutschen Oper*; *Leitfaden der Harmonie- und Generalbass-Lehre*; *Der Musiker*; *Takt, Metrik und Rhythmik*; *Modulationstabellen, kleine leichtfassliche Modulationslehre*; all of which went through multiple editions), and contributed articles to leading musical magazines. He was co-author, incidentally, of a piano method with the hornist-polymath *Henni Kling*.

⁵Karl Leimer (1858-1944) left behind a small library of piano methods, but *Modernes Klavierspiel* first articulated his ideas in 1931 and is still in print today in German and English translation (*Piano Technique* [New York: Dover]).

⁶Alfred Riesenber, *Einführung in Sprechtechnik und Vortragskunst* (Leipzig: B. G. Teubner, 1925).

⁷Sigwart Beck, *op. cit.*

⁸*Neuer Theater Almanach* 15 (Berlin: Günther, 1904), p. 329.

⁹*Ibid.*, p. 449.

¹⁰*Neuer Theater Almanach* 16 (Berlin: Günther, 1905), p. 387.

¹¹Letter from Richard Wagner to Franz Liszt, 13 September 1860; *Briefwechsel zwischen Wagner und Liszt*, Vol. 2 (Leipzig: Breitkopf & Härtel, 1900), p. 278.

¹²Georg Fischer, *Musik in Hannover* (Leipzig: Hahn, 1903), p. 248.

¹³Wulf Konold, *Das Niedersächsische Staatsorchester Hannover 1626 bis 1986* (Hanover: Schüttersche Verlaganstalt, 1986), p. 85.

¹⁴Hans Schrewe and Friedrich Schmidt, *Das Niedersächsische Staatsorchester Hannover: seine Geschichte und seine Mitglieder von 1636-1971* (Hanover-Westerfeld: Sponholtz, 1972), p. 29.

¹⁵Heinrich Sievers, *Die Musik in Hannover. Die musikalischen Strömungen in Niedersachsen vom Mittelalter bis zur Gegenwart unter besonderer Berücksichtigung der Musikgeschichte der Landeshauptstadt Hannover* (Hanover: Sponholtz, 1961), p. 91.

¹⁶Originally published as *Quartett für vier Waldhörner in Es*, Op. 1 (Hanover: Gries & Schornagel, 1909; plate no. 192). The quartet, though only issued in 1909, was held by three different publishers during its first century: the Gries & Schornagel catalog was inherited first by Adolf Hampe of Hannover (later Berlin), and then by Corona/Budde of Berlin, a popular music publisher that eventually forgot that it had the piece on the books.

¹⁷Hector Berlioz, *Instrumentationslehre*, Vol. 2, revised and enlarged by Richard Strauss (Leipzig: C. F. Peters, 1905), p. 279. Decades afterwards Reinhold Beck and Richard Strauss would enjoy "a lively correspondence" (Herwig Beck, "Grossvater Imanuel Heinrich Hans Reinhold Beck – Kapellmeister" [typescript, Herwig Beck, 2010], p. 2).

¹⁸Friedrich Wild (ed.), *Bayreuth 1896. Praktisches Handbuch für Festspielbesucher* (Leipzig & Baden-Baden: Wild, 1896), p. 12.

¹⁹Alfred Sous, *Das Bayreuther Festspielorchester. Geschichte und Gegenwart* (Hof/Saale: Ansporn, 1988), pp. 191-193.

²⁰The key of D is suggested by the composer as an alternative for novices for whom the thorny transposition of D[♯] would prove too difficult. However the internal architecture that benefits from the shift to the darker key for the more relaxed Andante would be negated by the brighter D tonality.

²¹Robert Ashworth, "Music Reviews," *The Horn Player* (British Horn Society), Vol. V, No. 1, Spring 2008, p. 43.

²²Jeffrey Snedecker, "Music and Book Reviews," *The Horn Call* (International Horn Society), Vol. XXXIX, No. 2, February 2009, p. 80.

²³At the time the Rodes, Anna Beck's parents, resided in a simple, but thankfully spacious, two story wood frame house on 520 Burdette Street in the Uptown/Carrollton sector of New Orleans. The Mississippi river was just a short walk away, as were Tulane University and Audubon Park.

²⁴Shortly before he was inducted into the military, Beck made sure that a filial duty was discharged. To fragments left by his long dead father he fashioned a collaboration: *Am Rhein*, a Romantic Fantasy for Orchestra in 4 Scenes, Op. 34.

²⁵nationalarchives.gov.uk/pathways/firstworldwar/spotlights/blockade.htm.

²⁶These societies included the *Genossenschaft Deutscher Tonsetzer*, the *Berliner Tonkünstler Verein*, and the *Verband der konzertierenden Künstler Deutschland e. V.*

²⁷Hajo Holborn, *A History of Modern Germany: 1840-1945* (New York: Alfred A. Knopf, 1969), p. 598.

²⁸Walpurgis Night is named for Saint Walpurga, an early missionary to Germany who was born in Devon about the year 710.

²⁹Heinrich Heine, "The Hartz Journey," *Pictures of Travel*, translated by Charles Godfrey Leland (Philadelphia: Schaefer & Koradi, 1879), p. 98.

³⁰Frances Milton Trollope, *Belgium and Western Germany in 1833*, Vol. 2 (London: John Murray, 1835), pp. 238-239.

³¹*Encyclopaedia Britannica*, Vol. 26 (Cambridge: Cambridge University Press, 1911), pp. 719-720.

³²Wilhelm Gropp, *Chronik der Stadt Thale am Harz* (Thale: Gropp, 1932), p. 5.

³³Karl Baedeker, *Der Harz und sein Vorland. Handbuch für Reisende* (Leipzig: Baedeker, 1925), p. 69.

³⁴Pater Decker, *Kloster Riddagshausen bei Braunschweig, 1752* (hexentanzplatz.de/).

³⁵Herwig Beck, "Grossvater [...]," *op. cit.*

³⁶Erich H. Müller, *Deutsches Musiker Lexikon*, Vol. 1 (Dresden: Wilhelm Limpert, 1929), pp. 65-66. Other articles on Beck during the 1920s appeared in the following lexicons: Arthur Eaglefield-Hull, *A Dictionary of Modern Music and Musicians* (London: J. M. Dent, 1924); Alfred Einstein, *Das neue Musiklexikon* (Berlin: Max Hesse, 1926); Paul Frank and Wilhelm Altmann, *Kurzgefasstes Tonkünstlerlexikon* (Leipzig: Merseburger, 1926); and Walter Willson Cobbett, *Cobbett's Cyclopedic Survey of Chamber Music* (London: Oxford University Press, 1929).

³⁷Hans Joachim Moser, *Musik Lexikon* (Berlin-Schöneberg: Max Hesse, 1935).

³⁸Email from Herwig Beck, 11 August 2010.

³⁹Herwig Beck, "Grossvater [...]," *op. cit.*

⁴⁰Friedrich Jansa, *Deutsche Tonkünstler und Musiker in Wort und Bild* (Leipzig: Jansa, 1911), p. 26.

⁴¹Herwig Beck, "Grossvater [...]," *loc. cit.*

⁴²*Ibid.*

⁴³Snedecker, *op. cit.*

⁴⁴In the world of German viticulture, a *Spätlesse* refers to a late harvest, a preferred designation in which the grapes are given longer to ripen.

The author is a career hornist with the *Sinfonie Orchester Aachen* (Germany). His next book is *Engelbert Humperdinck: a Musical Odyssey through Wilhelmine Germany, due soon from Toccata Press* (London), and he is a contributor to *The Cambridge Wagner Encyclopedia* (Autumn 2013).

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IHS Life member and Alaska representative Dan Heynen spends most of his summer driving tourists around Alaska in motor coaches for Holland America Princess. After a photo or lunch stop, his guests quickly learn that the horn is their signal to reboard the bus. This Kudu horn plays "Reveille," the alphorn solo in Beethoven's 6th Symphony, as well as the theme to Superman.

Technique Tips: Pain, Gain, the Horn, and Mastery

by Jeffrey Agrell, Series Editor

“No pain, no gain” is a handy rhyming bit of conventional wisdom that just feels true, at least if you take the meaning to be that it takes continued strenuous effort to achieve and improve, and strenuous effort does not normally qualify as fun. Its opposite might be any passive activity like watching television where no effort is expended, either mental or physical, and the result is no gain (except in belt sizes).

That is the condensed *Reader's Digest* version of the NPNG saying. Let's (actively!) amuse ourselves for a little while by relating it more directly to the horn and seeing what comes of it. The first thing I like to do when experimenting, exploring, or investigation something is to ask questions. Good questions are worth gold – they can lead to any number of useful answers and insights because they make you think.

- Why is pain a good thing? How could it be good? Why?
- What degree of pain are we talking about?
- What kind of pain?
- Does pain always lead to gain?
- If so, why?
- If not, when does it lead to gain and when not?
- Can there be gain without pain?
- Are there shades of pain? Some good, some not so good?

Pain Stories

Let's start with some anecdotes about some personal pain adventures. Growing up in Minnesota, I took for granted that pain in the sense of having to endure stuff that wasn't much fun was a good (or at least normal) thing and something everyone did or had to do (why else did lutefisk exist?). So I didn't have any problem with horn warm-up/workout routines, which were not terribly easy, but were usually lengthy and pretty much the same, which is to say, difficult and ultimately boring (which means they have to be good, right?!), which we probably deserved anyway in some kind of vague Scandinavian karma way. I never actually thought any of this at the time, but it's fun and easy to conjure it up as the psychological/cultural underpinning about way back when. I also didn't mind the sameness back then because horn was relatively new to me and I was very passionate about playing – I hadn't been at it long enough to be too bored (also, we didn't have email or iPhones or computers or any of a large number of elements of modern living that serve to distract and shorten attention spans. Heck, that many eons ago electricity had barely been invented....).

So back then it was not difficult for me to continue for a good while with the mild pain of unchanging daily warm-ups and technical routines. They were called *routines*, for heaven's sake – weren't they *supposed* to be boring? Or at least boring was beside the point. Being able to endure the boredom and show up every day was a good thing, so in this way, the “pain”

was validated by the gain (well, there was gain up to a point). Routine is useful – you have to show up regularly and dust off the rust, revisit the basics. But it doesn't necessarily advance your playing if you always do the same thing. Any personal athletic trainer worth his/her salt will give you a new workout routine about every six to eight weeks. Somehow horn players have inherited the idea that warm-up/workout routines are for *life*. So after years of the same thing every day I gradually got stale and terminally bored (remember the old “how to boil a frog” story?) and finally had to do something about it to get the sparkle back. The answer proved to be continuing to cover the basic and essential areas of technique while continually finding new ways to do them.

If It's Worth Doing...

There was another part of my ability to endure a kind of pain back then that was not good. Overdoing practice. If a little was good, more would better, and, continuing this logic, a *lot* more would be even better. There are times when you have to watch out for logic. I was for a number of years very driven to practice. All the time. Even after I got a full time orchestra gig, I didn't slow down for some years – I even practiced in the breaks. I was very lucky that I didn't get some flavor of focal dystonia (as it's now known and recognized). My chops were tired most of the time – no surprise. It took me a long time to learn that strength and endurance come from the judicious combination of effort plus rest. Rest? What's that? My passion, work ethic, and ability to slog on day after day very nearly did me in. I finally realized that less could actually be more. Tiny bits of enlightenment finally seeped through my thick skull as I realized that it was not enough to follow a rigid hell-or-high-water schedule of face-beating exercises – I also needed to pay attention to what I (body and mind) needed. Quantity is necessary over the long haul of improvement, but it's meaningless or even harmful without quality – efficient, well-designed practice that includes recovery time.

So it took me a while, but I finally learned something about “pain.” Pain – defined now as that thing that hurts – is a signal that you need to change something or suffer consequences, the least of which is that horn playing isn't fun at all and the worst of which could be that you get focal dystonia and you can't play anymore. Ignore Dr. Pain at your peril!

Pursuing Discomfort

But “pain” can be a very useful concept if we tweak the definition (after all, we use the word “pain” mostly because it rhymes with “gain”). Let's change either the word or the meaning for our purposes to mean something that is not entirely comfortable. That describes working on areas of horn



technique that we can't do very well, or can't do as well as we would like to.

At this point I would like to cut to quoting and paraphrasing from a book that everyone should read (and be sure to give this book to every graduating high school student. Not that they will read it, but when they discover it years later, they will say with some chagrin, "Why did you not lock me in the cellar until I read this book?!" and you will have the secret smug satisfaction of a small suppressed smile...). It is *Mastery* by Richard Greene. Every teacher should read this as well for the sections on learning, education, mentoring, and strategies for attaining mastery.

For our discussion here I am looking at the section entitled "Move toward resistance and pain" (p. 78). Greene gives the examples of basketball player Bill Bradley and poet John Keats, telling in detail how they set for themselves very difficult challenges in order to learn new skills and overcome their deficiencies. They not only succeeded, but both became among the greatest practitioners of their respective arts in history. Human nature is to shy away from pain or discomfort. It is much easier to do only what we already do well. Even – and especially – after we acquire skill in horn playing (or anything else), we tend to push at our personal boundaries less and less and spend most of our time feeling good about all the things we can already do. It's so easy to stick with strengths and ignore weaknesses. Richard Greene:

Once we grow adept at [a] skill, ...one that comes easy to us, we prefer to practice this element over and over. Our skill becomes lopsided as we avoid our weaknesses. Knowing that in our practice we can let down our guard, since we are not being watched or under pressure to perform, we bring to this a kind of dispersed attention. We tend to be quite conventional in our practice routines. We generally follow what others have done, performing the accepted routines for these skills.

This is the path of amateurs. To attain mastery, you must adopt ... Resistance Practice. The principle is simple – you go in the opposite direction of all your natural tendencies when it comes to practice. First, you resist the temptation to be nice to yourself. ... You recognize your weaknesses, precisely the elements you are not good at. Those are the aspects you give precedence to in your practice. You find a kind of perverse pleasure in moving past the pain this might bring. Second, you resist the lure of easing up on your focus. ... In devising your own routines, you become as creative as possible. You invent exercises that work upon your weaknesses. You give yourself arbitrary deadlines to meet certain standards, constantly pushing yourself past perceived limits. In this way you develop your own standards for excellence, generally higher than those of others.

Close-Up Look at Pain/Gain

What actually happens at the neurophysiological level that turns pain into gain? When you do some new activity (e.g. work on a new phrase in a solo), the neural circuitry to trigger that action is small and slow. It's like trying to cut a narrow

path through dense jungle with a machete – slow, arduous going. When the brain perceives that you are operating at the limits of your ability in performing the action, it sends help in the form of myelin. Myelin is the white matter of the brain, and it wraps around the neural pathway like a kind of magic duct tape that increases the speed and volume of neural transmission. Every repetition adds only a tiny amount – that's why it takes hundreds and hundreds of correct repetitions to make a physical action fluid. But given both quality and quantity of effort, what was once slow slog through the jungle is now a Ferrari on a superhighway. Fast. Effortless.

The catch is that once an action reaches this state you need to go on to find new areas to work on – which means seeking new discomforts to experience – and not stay with only the things you can do well. Two must-read books that cover this subject are *The Talent Code* by Daniel Coyle and *Talent Is Overrated* by Geoff Colvin. Both authors describe how various world-class musicians and athletes got that way, and what they do to stay that way.

What do the greatest performers do to keep pushing their limits after they "arrive"? Two examples:

- Tiger Woods sometimes drops a ball in a sand trap and steps on it – so that is barely visible and extremely difficult to hit. And he will practice this 500 times in a day, even though he might only have a shot like this two or three times in a year.
- A friend of mine attending a horn workshop years ago happened to have the hotel room right next to a famous virtuoso. The soloist was practicing Strauss 1, a piece that he had performed professionally with orchestra somewhere around 150 times already. So how does a master work on something that he can already play in his sleep? A quick run-through, perhaps? Or twice through? Nope. A.: My friend heard this master work on small bits of it, practicing them over and over, slowly, carefully, as though this was the first day he had ever seen the piece.

So: your challenge is to find the grit and gumption to keep moving toward the right kind of discomfort, that area at the edges of your ability. Be patient, keep at it, and pay attention to what you need, and what, how, and how much you are able to do at the moment. If you do this, your "pain" will indeed become your gain.

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Music and Book Reviews

Jeffrey Snedeker, Editor

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From the Stage to the Studio: How Fine Musicians become Great Teachers by Cornelia Watkins and Laurie Scott. Oxford University Press, 198 Madison Avenue, New York, NY 10016-4314; oup.com. ISBN 978-0-19-974051-2 (paperback), 2012, \$24.95.

The website description provided by the publisher of this book says,

Whether serving on the faculty at a university, maintaining a class of private students, or fulfilling an invitation as guest artist in a master class series, virtually all musicians will teach during their careers. *From the Stage to the Studio* speaks directly to the performing musician, highlighting the significant advantages of becoming distinguished both as a performer and a pedagogue. Drawing on over sixty years of combined experience, authors Cornelia Watkins and Laurie Scott provide the guidance and information necessary for any musician to translate his or her individual approach into productive and rewarding teacher-student interactions. Premised on the synergistic relationship between teaching and performing, this book provides a structure for clarifying the essential elements of musical artistry, and connects them to such tangible situations as setting up a studio, teaching a master class, interviewing for a job, judging competitions, and recruiting students.

As described above, this book is built on the premise that performing and teaching are not mutually exclusive, or more accurately, to address “the prevalent misconception that learning to teach runs counter to learning to perform.” It also attempts to show that pedagogy and applied study can actually work together, not in competition or at cross-purposes. And finally, the book serves as a resource for performers who find themselves in teaching situations where they feel ill-equipped, e.g., a university techniques class or even developing a systematic approach to applied study.

The book is divided into three sections: The Performing Musician; The Art of Teaching; and The Musician as a Teaching Professional. Each section is divided into subsections that es-

entially take the respective topics apart. The Performing Musician looks at: Musicianship; Listening; Technique; Practicing; and Performing. The Art of Teaching is divided into: Teaching Principles; Sequencing; Fostering Student Independence; Comprehensive Teaching; and Your Teaching Philosophy. The Musician as a Teaching Professional is divided into: Establishing a Teaching Studio; Groups, Ensembles, Classrooms, and Other Teaching Situations; Daily Considerations and Challenges; and The Cyclical and Reciprocal Nature of Teaching and Learning.

The first section, The Performing Musician, is really about self-examination, encouraging the reader to articulate what they value in their own personal experiences that have influenced their performing. Whether sorting through influential performances or listening experiences, or thinking deeply about revelations in practice technique, the process of identifying “best practices,” or at least things that worked for us, is described and analyzed. The Art of Teaching section reminds us that good performance skills do not automatically translate into good teaching – these are separate but related skills that must be developed. Important concepts and realities in developing principles and strategies in conveying information, student-teacher relationships, establishing appropriate standards, and organizing materials, are discussed fully. The final section, The Musician as a Teaching Professional, looks at the business side of setting up a private studio, a variety of logistics related to teaching situations, including teaching adults and university non-majors, the practical, professional, and ethical challenges in doing the job, and issues of professional and community engagement beyond the teaching itself. Several appendices present useful examples of syllabi, assessments, rubrics, job applications, and other practical matters. Many examples, scenarios, and “Personal Inventory” moments appear throughout the book, inviting the reader to reflect on various issues within each chapter. At the end of each chapter, there are “Ideas for Future Exploration” that can serve as class assignments or further personal reflection and also Recommended Reading lists. I found this book insightful. The authors’ tone and approach are appealing, and it is clear that they have drawn on a wealth of experience and thought a great deal about the subjects presented. Concepts are broken down thoroughly. I was reminded time and again (by the authors) that students don’t play or sing because they want to practice technique...they want to make music! This is easy to forget in the “heat of battle.” As a result, the encouragement to promote artistic music-making from the beginning is a welcome one.

While I agree with the promotional statements that any musician would benefit from reading this book, I think that the person who will benefit most is the professional performer who wants to retire from playing and focus on teaching. I especially recommend this book to those who have little real teaching experience and yet honestly believe that their talent and experience alone will be enough for their students – it will be a good wake-up call. The book will be equally beneficial to those moving from a performing career to a university position with teaching assignments beyond applied lessons (which is most of us).



The art of teaching is different from the art of performing, and this book will help everyone think carefully about what is truly best for their students first, and make stronger connections between performing and teaching. The work is filled with good reminders for experienced teachers of all levels regarding why we do what we do and how to shake ourselves out of ruts in our teaching. The book is inspirational in its comprehensiveness, and would serve as a fine text for pedagogy classes (appendices contain recommendations on exactly this idea, with recommendations for syllabi, rubrics, and different uses of the book's contents). Be advised, however, that I do not think this is a good book to read in one sitting – much like the old saw about eating an elephant, don't consume it all at once—give yourself time for digestion and reflection. JS

Wind Performer's Guide to Increasing Endurance by Terry B. Ewell. terryewell.com. lulu.com, 2013 eBook (pdf). \$14.99.

Dr. Terry B. Ewell, currently Professor of Bassoon and Music Theory at Towson University, has issued *Wind Performer's Guide to Increasing Endurance* as an eBook (pdf). In his introduction, which includes a quotation about endurance from Philip Farkas, he explains that this project was initially intended to be “an exploration into articulation for double reed instruments,” but it grew into a much broader study of endurance and efficiency for woodwind and brass players. I believe its greatest value to horn players may be its comprehensive bibliographies.

This text is organized according to “The Five Components for Wind Sound Production:” lungs, throat/larynx, inter-oral (pharyngeal) cavity, tongue, and embouchure. Nearly every section features a select bibliography, and the extensive bibliographies at the end of the document are sorted into “Physiology and Kinesiology” and general texts, as well those lists of texts limited to double reed pedagogy. “The Physiology of Double Reed Playing (with Select Other Literature)” bibliography lists many resources on wind instrument performance, ranging from some of the more obscure studies from the mid-twentieth century that used various scientific measuring and imaging devices to more recent references generally considered essentials of brass pedagogy.

Defining endurance as “the ability to continue an action for longer periods of time with greater efficiency,” Ewell discusses “the unique physiology of the five components, provides specific exercises to strengthen or to increase the coordination of the components, and last of all presents daily and weekly practice regimens that apply discoveries made in kinesiology to further improve endurance and efficiency for the musician.”

Although some of the recommendations and examples are indeed specific to double reed players, the general facts of physiology and concepts described are entirely relevant and applicable to horn playing in so many cases. Because I enjoy thinking about such fundamentals with different or fresh perspectives, comparisons, and metaphors, I recommend this monograph as an effective and practical compilation of helpful information, advice, and exercises. If you are a horn player who also teaches woodwinds, especially double reeds, the specific details will be an extra bonus for you. Virginia Thompson, West Virginia University (VT)



Compendio de exercícios para trompa by José Bernardo Silva. Ava Editions... ISMN: 979-0-707732-25-1, ava110652b, 2012.

José Bernardo Silva's *Compendio De Exercícios Para Trompa* (*Compendium of Exercises for Horn*) includes scales, arpeggios, and technical drills in addition to a daily warm-up, a chart of the harmonics for each valve, a fingering chart, and another fingering chart for lip trills. Instructions appear in Portuguese and English, and the scales and arpeggios are written out in different tonalities as well as some different patterns. Silva is a member of the Orquestra Sinfónica do Porto Casa da Música of Portugal. His recent recordings have received congratulatory reviews in *The Horn Call*. This collection provides many pages of his favorite exercises, goals, and helpful advice. VT

New from GIA Publications, 7404 S. Mason Ave., Chicago, IL 60638; giamusic.com.



Improvised Chamber Music: Spontaneous Chamber Music Games for Four (or Three or Five) Players by Jeffrey Agrell. ISBN 978-1-57999-942-1. G-8380, 2013, \$18.95.

Improv Duets for Classical Musicians: A Concise Collection of Musical Games for Two Players by Jeffrey Agrell. ISBN 978-1-57999-930-8. G-8381, 2013, \$16.95.

Let me say up front that I am a huge fan of Jeffrey Agrell's *Improvisation Games*. When the first comprehensive volume of over 500 games for classical musicians appeared in 2008 (see a review in the May 2008 issue of *The Horn Call*), I was thrilled to see how Jeff's ideas and approach were brought to print – easy to understand, easy to work with – all that remained was to play. When his *Improv Games for One Player* appeared in 2010 (reviewed in the October 2010 issue of *The Horn Call*), I knew it would become required material for my students; I have now used it for two years in studio projects, inviting my students (albeit sometimes grudgingly) to take steps to free up themselves and their playing. Put simply, it works, in inches for some, in miles for others. Thus, the appearance of these new volumes for ensemble improvisation makes me very happy. The Duets volume has 89 games for two players or singers, “borrowing” about a third from the 2008 big book and adding many new games collected and/or created for the occasion. The Chamber volume has 81 games, similarly compiled.

Both volumes have sections with similar titles: Warm-up Games, Rhythm Games, Melody Games, Harmony Games, Accompaniment Games, Depiction Games, Style Games, and Resources. Though these sections are titled the same, the games themselves are different in each volume. The Duets also include sections of Aural Games and Technique Games, and additional Chamber sections include Non-Traditional Score Games, Timbre Games, Texture Games, and Vocal Games. The titles of the games themselves are fun and provocative (e.g., “Parallels,” “I Get Around,” “Zap!,” “Show Some Emotion,” “Mona Lisa Smile,” “Double Crunch,” “Dueling Bumble Bees,” “Is That the Canon I Hear?”). The descriptions provided for each are just enough to get you started – and once you get



playing, keep playing! The Resources sections include practical advice on things like accompanying, scale and arpeggio patterns, lists of familiar tunes and forms (for reference), and an occasional book or article reference.

If you are afraid to improvise, this is a doorway that you can walk through, alone or in small groups (or big groups!). But it is not just about improvising – these games free up all of your playing, whether or not you choose to improvise in public. Who knows, you might actually have fun! The pedagogical value extends from elementary to professional levels, for personal or classroom use. Agrell's work is a permanent part of my curriculum for both performers and future teachers. I cannot recommend these books, past, present, and future, more enthusiastically. JS

New from Editions BIM, PO Box 300, CH-1674 Vuarmarens, Switzerland; editions-bim.com.



Theme and Variations for horn and piano by Richard Lane. CO74, 2006, CHF 15. Composed 1991/DD 364. 5:00

Richard Lane (1933-2004), composer and pianist, was born in Paterson, New Jersey. He graduated from the Eastman School of Music where he studied piano and composition. Lane's compositions include chamber works, choral works, piano concertos, piano solos, works for voice and piano as well as solo works for almost every instrument, including a few with horn that have received positive reviews in past issues of *The Horn Call*.

In the composer's program notes, we learn that the theme for Theme and Variations is the old song "Sweet Adeline," perhaps known best in its barbershop quartet version, with close harmony and unabashed sentimentality. A handwritten note from the composer in the score, *toujours avec une expression grave* (always with a serious expression) accompanied by a smiley face, adds a touch of irony. The piece is dedicated to flutist Adeline Tomasone, but written for her husband David Wetherill, former co-principal horn of the Philadelphia Orchestra among other prominent positions. Wetherill premiered the piece in 1991.

This charming set of variations lasts about five minutes, with the theme, an elaborated version, a waltz, a jazzy variation, a lively 6/8, a cadenza, and a final return of the theme with a big ending. Lane's extended harmonies and varied rhythms are interesting, contributing to the tongue-in-cheek nature of the piece without allowing it to get too silly. The overall range for the horn is d-f[#]. This delightful piece will add a lighter side to any recital. Demosthenes Dimitrakoulakos has organized the Richard Lane works catalog for Editions BIM, and these efforts to make Lane's music known are much appreciated. JS

Ballade for horn and chamber orchestra (piano reduction) by Roger Steptoe. CO87a, 2010, CHF 22.

Roger Steptoe writes the following about this work: "This Ballade for horn and chamber orchestra is the first of an ongoing series of "mini-concertos" for a solo instrument, each lasting around 12 minutes and using a classical Mozart-type

orchestra." He goes on to note that he hopes the work will be "considered a contemporary virtuosic work displaying a wide variety of colours and timbres of the solo horn and heard in passages of intense lyricism and also rhythmic dexterity."

Indeed, the horn part reflects these hopes, and rhythm is one of the most challenging aspects of the piece, particularly in the coordination of the solo and accompaniment parts. The horn part also encompasses a fairly wide range, from the e-flat to c^{'''}, and employs some large and disjunct leaps within the melody line. The composer also writes some moments of stopped horn and, at one point, includes the directive "quasi echo." There can be some confusion as to whether he desires this to be "echo" horn or merely nuanced. The piano part in this reduction is quite involved, though the composer does mention in his prefatory notes that the pianist is free to simplify the part as needed.

All in all, the solo part would be a good challenge for an advanced college student. With its contrasting sections and relatively short duration, this Ballade could serve as a lyric addition to a recital program, or a contender for a concerto competition. Heidi Lucas, University of Southern Mississippi (HL)

New from Christopher D. Wiggins, CD Wiggins, Tilsdown Lodge, Dursley GL11 5QQ; cdwigginsmusic.com.



Pieces of Eight, op. 157, for horn and piano. ISMN 979-0-57055-062-3. 476H, 2009, \$19.50. Also for violin, viola, cello, flute, oboe, clarinet, bassoon, trumpet, trombone, alto sax, and E^b horn.

Eight for a Start, op. 157a, for two horns and piano. ISMN 979-0-57055-110-1. 472L, 2011, \$24.50. Also for two violins, violas, cellos, flutes, clarinets, trumpets, trombones, alto saxes, and mixes of above with each other and with oboe, baritone, cornet, and even E^b horn.

Three of a Kind for horn quartet. ISMN 979-0-57055-133-0. 481D, 2012, \$17. Also flexible ensemble, strings, clarinets, alto saxes.

Sonata No. 1, op. 98, for horn and piano. ISMN 979-0-57055-075-3. 433, 1991, \$17.

British composer Christopher Wiggins's music for horn has several important places in our solo and ensemble repertoires. The collection of music received for this issue is a combination of new and reissued works. In an email message from the composer, the first three publications listed above:

are each part of a series, i.e., there are other versions of the same pieces for different instruments. Pieces of Eight and Eight for a Start are primarily designed to 'fill the gap' between elementary level and more advanced. Three of a Kind is also available for string quartet, clarinet quartet, and flexible quartet (parts 1-4 in C, B^b, and parts 3 and 4 also in E^b). This version is designed for schools." Pieces of Eight is a collection of eight pieces (!), titled: Preludium (homage à Bela Bartok); Berceuse; Gavotte; Valse; Lullaby; Czárdás; Carol; and Reflections. As is typical of Wiggins's music, we have very nice melodies, tonal harmonies (occasionally extended), and character changes, all in keeping with the descriptive titles. The overall



range for the horns is e-c^{'''}, but the tessitura is high for what I would consider in its purpose (i.e., “filling the gap between elementary and more advanced”), with all but the last piece having at least a few a^s. At two to three minutes each, however, endurance may not be an issue. These pieces could easily be played individually or grouped in various combinations for recitals.

Eight for a Start is more of the same for two horns and piano, though a little easier on the hornists. The descriptive titles include: Fanfare; Waltz (a different one!); Ballad; Time for Five; Serenade; Moto Perpetuo; Song Without Words; and Carousel. The workload is pretty evenly divided, though the range of the first horn (a-a^{''}) is generally a bit higher than the second (f[#]-g^{''}), with a few exceptions (the second horn actually gets a b^{''} and c^{'''} in Ballad, and a b^{'''} in the Song Without Words). Melodies are frequently traded off, which will encourage the players to work on unified tone, tuning, and time. Ample opportunities for working on unison and octave playing are provided, and a variety of rhythms and meters (including a swingy Time for Five). The styles/moods of the pieces fit the titles well, and I especially enjoyed some of the “crunchy” dissonances. Again, Wiggins has a real knack for melodies and pleasant harmonies without being too clichéd.

The last new work is *Three of a Kind* for a variety of quartet options. In a former life, I played a lot of Renaissance music, and this set of three tunes seems to follow that tradition with some contemporary elements. With titles “Estampie,” “Carol,” and “Sword Dance,” the connection to the past is clear, and once again Wiggins’s combination of nice melodies, tonal harmonies (with interesting dissonances), and suitable characters really make this collection of one- to two-minute pieces very enjoyable. The first horn does most of the melodic work (in the Renaissance tradition), with a range up to b^b’, and the fourth horn descends to d. These are definitely fun to play, whether or not one knows Renaissance dance music—once done with these, quartets may want more.

Wiggins’s Sonata No 1 for horn and piano first appeared in 1991, and was reviewed in the April 1992 issue of *The Horn Call* by Bill Scharnberg (p. 77). Bill’s comments that the piece is “rhythmically interesting, harmonically ‘neo-tonal,’ idiomatically written, and quite playable by an advanced hornist,” describe the work well. We have a forthright first movement, lovely lyrical middle movement, and a tricky but satisfying finale. Since this is an older work, it is no surprise to hear typical Wiggins elements, and the piece deserves a look in situations where one is looking for a contemporary recital piece that is easily accessible on first hearing. This new edition of the work is clean and easy to read. Thanks, Chris, for these wonderful works, both new and renewed. JS

Dialogues, Op. 96, for two horns. ISMN 979-0-57055-074-6. 436, 1990, \$17.

As noted in a review above, Christopher Wiggins is a British composer and long-time member of the IHS who has contributed many compositions for horn and horn ensembles, which have been reviewed often in *The Horn Call* since the 1990s. *Dialogues for Two Horns*, Op. 96 was composed in 1990, first reviewed in 1996, and is now reissued under Christopher Wiggins Publications. It is an attractive eight-minute, three-

movement (fast, slow, fast) duet of rhythmically independent equals, both in treble clef and the same tessitura (mostly on the staff), often crossing voices. Stylistically, the range of expression is broad, and as usual, Wiggins’s harmonic language offers delicious dissonances that resolve in satisfying but inventive ways. VT



The Horn Call received its first collection of pieces from Potenza Music, established in 2004 “to bring quality music to musicians everywhere through sheet music and recordings.” Potenza Music Publishing, 336 Production Court, Louisville KY 40299; potenzamusic.com.

Far Beyond the Dissonance for solo horn by Gregory Robin. 70009, 2013, \$14.95.

The name Gregory Robin may immediately sound familiar to horn players – but chances are you are remembering Robin Gregory, author of the very important book *The Horn: a Comprehensive Guide to the Modern Instrument and its Music*. Gregory Robin, on the other hand, is a composer and educator living in Lafayette, Louisiana. According to his website, gregrobin.net,

he leads a varied musical career as a composer, music theorist, and guitarist...His music is influenced by his composition studies with C. P. First, Tristan Mural, and Mario Davidovsky. Gregory’s music explores timbre, rhythmic partitioning of motivic elements, and the juxtaposition of dynamic contrast and musical interruption. Through a tightly controlled yet intuitive process, motivic elements of pitch, rhythm, and timbre meld together to form a cohesive and organic whole. These processes yield a lyrical and dramatic style that draws listeners into a sound world that is richly varied in its harmony and color.

Dedicated to Travis Bennett, *Far Beyond the Dissonance* “continues the composer’s exploration of color and distance in musical composition. With a tightly controlled half-step motive that repeats with various color alterations, the work aims to represent subtle and not so subtle shifts of the familiar.” I found this piece to be very interesting. The half-step motive, whether played, sung, or echo-glissed (with the right hand) is present throughout, unifying the piece. There is a nice range of timbral effects, including flutter-tongue, moving the mute in and out, multiphonics, lontan indications, and abrupt dynamic changes, none of them overdone. The overall range is a congenial c-e^{''}, and the only real technical challenges, besides the effects, are some quick register shifts. The rhythms are also a little intimidating at first, but the slow tempo and prosaic, almost recitative-like character makes these challenges easier. This is a nice, expressive work, with lots of opportunities to personalize the gestures, as well as the overall mood and shape of the piece. At about 3:30, it is a well-paced work that is not too taxing, making it a nice addition to our unaccompanied repertoire. JS



Stuff for horn solo by James Grant. 70008, 2012, \$19.95.

Wind Music for horn, bassoon, percussion, and piano by Whitney Prince. 70010, 2005/2013, \$34.95.

Stuff: Theme with Seven Variations for Unaccompanied French Horn is dedicated to the seventy-eight tuba players of the Solstice/Equinox Commissioning Consortium that commissioned the original work in 2001. This six-minute work is now available in multiple brass versions (including bass trombone and euphonium) from Potenza Music, as well as in a delightful interpretation by violist Michelle LaCourse on her CD, *Chocolates: Music for Viola and Piano* by James Grant, which I believe provides conclusive evidence of the ability of Grant's music to be convincingly adapted for different instruments.

After the simple, shapely, and engaging eight-bar theme labeled "Freely," each of the seven variations bears a title: "Lullaby," "Insistent," "Cartoon Music," "Gregarious," "Urgent," "More Urgent," and "Swing it!" Grant's gift for clearly conveying these moods in a single melodic line is striking, particularly because he does so with relatively modest technical demands. Although the range includes one F below the bass clef staff up to a b² (optional c²), the tessitura lies mostly from g to g². The rhythms are very conventional but stylistically interesting, and the fastest sixteenth-note patterns are not very rapid or especially awkward. This is not merely an attractive and accessible character piece: it is a characters piece of many fanciful ideas that will add a light-hearted touch to any recital program. James Grant is an award-winning composer who is currently enjoying many commissioned projects and great reviews, including more works for horn. For more information on him and his compositions, see the publisher's website.

If you love performing chamber music that is driven by its unusual instrumentation (i.e., collaborators), then you will be excited about this impressionistic and energetic new issue for horn, bassoon, percussion, and piano. Premiered in 2006 by Eastern Michigan University horn professor Willard Zirk, who also commissioned it from his colleague Whitney Prince, *Wind Music* consists of three dramatic fast movements (approximately ten minutes of music) that capture different moods inspired by the intensity of the experience of sailing, as aptly described in the program notes in the score. The percussion instruments required are three graduated tom-toms, two bongos, Chinese cymbal, small suspended cymbal, large triangle, large tam-tam, four-octave marimba, vibraphone, and two-octave crotales. In the colorful texture of the piece, the horn, bassoon, and piano also often function as additional percussion instruments.

The first movement, marked *Agitato*, portrays the dangerous storms and crosscurrents of Cape Horn (pun intended) through violent dynamic contrasts and asymmetrical, changing meters. The contrasting musical ideas of the second movement (marked *Animato*) are based on the dichotomy poetically described as,

the contradictory perceptions of time and motion that can occur while sailing: looking down, one sees the hull of the boat slicing rapidly through the water and time seems to race forward; looking up, one's progress is measured against distant horizons causing time to slow and perhaps gain in poignancy.

The four voices achieve the effect quite vividly by alternating between driving interlocking rhythmic grooves and irregular, slow, sustained figures. The two moods of the last movement were inspired by "The Winds of Fate," written in 1916 by American poet Ella Wheeler Wilcox, and are characterized by Prince as "angular and restive" and "energetic and hopeful." The angularity is achieved through rhythm, accents, and disjunct melodic lines. Trill-like sixteenths contribute the restive quality at the same time that a heroic theme (the like of which faithfully suggests the high seas in good film scores and also perhaps reflects the influence of Prince's mentor, Anthony Iannaccone) quietly emerges in the vibraphone, introducing the energy and hopefulness that ebbs and flows through the remainder of the movement.

All of the technical demands of the horn part seem quite reasonable, so the greatest challenge may be ensemble issues due to the rhythmic independence of the parts. Chamber players who enjoy music of the complexity of the significant wind quintets of the twentieth century will enjoy sharing this work with audiences who will be responsive and enthusiastic. VT

When the Mood Takes You for brass trio by Dan Kramer. 70011, 2013, \$19.95.

Into the Void for brass quintet by Lori W. Chaffin. 60015, 2013, \$24.95.

Dan Kramer is a composer and tubist who is extremely interested in the relationship between music in the film and concert settings and hopes to bring these two worlds closer together through his own music. While perhaps not the exact embodiment of this ideal, the somewhat programmatic writing in the brass trio (trumpet, horn, trombone) supports this goal. Presented in three movements, each with its own self-referential title, *When the Mood Takes You*, offers the low brass trio brief forays into "Anxious," "Impatient," and "Reflection." Perhaps most suited to an advanced undergraduate level group (especially due to the C-f² range in the tuba part and some technical challenges in all of the parts), in performance, the players may elect to swap the second and third movements, depending upon how they want to affect the audience. The first movement is particularly fun and engaging. Despite some editing issues (page turn problems), third movement breathing/phrasing challenges, and the necessity for some consideration on the part of the performers for how to connect the movements, this work is a breath of fresh air in the low brass trio repertoire.

For those seeking something new for a concert performance, or looking for something that can be used in its entirety or modified for ceremonial purposes, *Into the Void*, a new work by Lon Chaffin, can fit the bill for the moderately advanced brass quintet. Though all of the players will need to be comfortable with multiple tonguing and occasional wide leaps, the demands placed on the performers shows some disparity (the tubist has, perhaps, one of the most demanding parts, and will likely need a bass tuba, command of a large range, and precise rhythmic integrity for a few fairly complex passages). The composer notes that the work "is basically a fanfare, march, and chorale." Indeed, the sections are obviously marked, and situated in such a way as to allow for modifications as demanded by the setting (e. g., the fanfare opening could be excerpted for just that purpose, if needed).



One of the main difficulties of this piece has to do with the editing: it would benefit greatly from having cues in the parts in the multi-measure rests. The notation is at times confusing, especially with regards to the numerous fermati and empty rests that follow them, which would perhaps, be easier to navigate were they rewritten as ritards or whole notes. HL



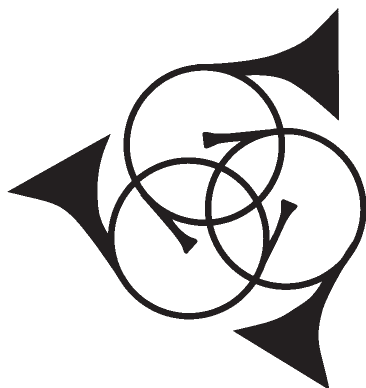
Ten Trios, op. 82, by Antonin Reicha, transcribed for Horn, Trombone, and Tuba, arranged and edited by Orrin Olson. Available from the arranger: 77-431 Kalamauka Road, Holualoa HI 96725; orrin3o@hawaii.rr.com. 2007, \$21.

Antonin Reicha (1770-1836) wrote these trios for three horns before 1815 in Paris. Many of his works from this period were for chamber groups, and a great deal of his output included moments of contrapuntal writing, a step forward in horn writing at the time. His original set included 24 pieces; Orrin Olson has arranged 10 of these for this set and has remained loyal to the originals.

As noted in reviews of Olson's previous trio offerings, the low brass trio (horn, trombone, tuba) is ideally suited in sonority to recreate works originally intended for horn trio. The pieces Olson includes in this set contrast nicely and give each voice an opportunity to shine. Some are trickier than others, however, which enables groups of varying levels to select individual pieces from this set when choosing their programming. Some of them include licks that may challenge even the more advanced players; it was noted during our reading session that some of the licks in the trombone part were not entirely idiomatic for the trombone. The addition of metronome markings could perhaps aid the performers, as the ambiguity of the tempi denoted by the markings does not necessarily account for the challenges of each individual part.

Overall, these are a delightful addition to the low brass trio repertoire, whose burgeoning development is being greatly supported by the continued efforts of Orrin Olson.

Special thanks to Jason Dovel and Jason Crafton (trumpets), Bruce Tychinski (trombone), Chris Combest (tuba), and Patrick Richards (horn) for their assistance in reading the works reviewed by me in this issue! HL



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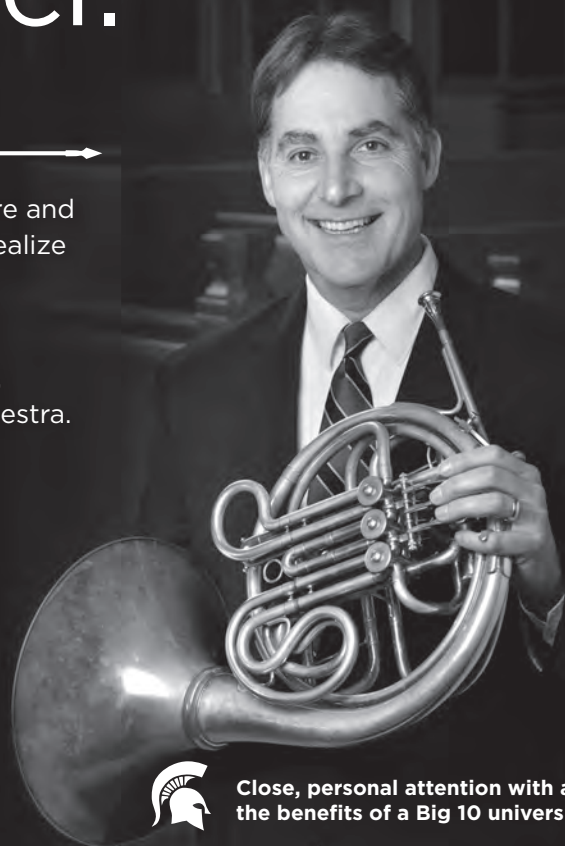
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"I have worked with Ken Pope for about 8 years (also knew him as a horn student in Aspen umpteen years ago, but that's another story). It is a great pleasure to work with a guy like Ken. The best horn repairman that I know of. The most telling event was when my Kuehn triple horn fell from about chest-high to a floor. Only one of the valves worked and it was pretty messed up. A day and a half of work by Ken really put it back in great shape - even the lacquer was only slightly marred.

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new horn...plus he's a super friendly guy.

Thank you, Ken, for all your help.

Brian Drake • LA Philharmonic

Ken Pope has given the horn community a great place to turn when searching out for new horns, used horns, equipment, mutes, ... I could continue. Thank YOU Ken for being there for all of us.

Gail Williams • Chicago Symphony, ret. / Northwestern University

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thus helping me understand what American players desire. We've never had any type of discord over these many years. During the workshops, where we were in the same room, I was able to observe his kind advice: understandable for students and nonprofessionals, and perfect for professional players! Personally I like his humorous advertisements.

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Michelle Perry • Principal Horn, Australian Opera and Ballet Orchestra

Ken Pope has been my 'go-to' man for everything horn. After over two decades of devotion and dedication to horn players everywhere, this is one Pope that won't quit!!!

Phil Munds • Principal Horn, Baltimore Symphony

I was lucky enough to first learn Ken Pope's name through Joe Foley as a high school student at the Boston University Tanglewood Institute-- Joe took my badly-dented Yamaha horn to him to repair for me one week whilst there, which he did immaculately as I recall, and imagine my surprise and delight to find that he had sent along a gorgeous Karl Hill horn for me to borrow while I waited! To this day Ken remains a great friend and does some of the best repair work available, and his business remains one of the greatest assets in the world to practitioners of the craft of horn playing worldwide. And his shop is the ultimate horn players' candy store!

Benjamin Jaber, Principal Horn • San Diego Symphony

Thanks, Ken, for your help, skill, craftsmanship, artistry and good cheer over the last twenty five years. Excellent craftsman, fine player, ethical dealer and great colleague: we are so fortunate to have Ken Pope in our midst for the last 25 years.

Dick Mackey • Boston Symphony (ret.) / NEC

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Eli K. Epstein • Soloist / Cleveland Symphony (ret.) / Boston Conservatory

In all my dealings with Ken, he's been friendly, meticulous, and above all honest. On top of that, he has always been incredibly generous with his time, his expertise, and even with his equipment. Hard to believe he's been at it for twenty-five years, but I and legions of hornists hope this is only the beginning. Congratulations, Ken.

Morris Powell • Rotterdam Philharmonic

"Ken and Tess: Great people=great shop! Congratulations and thanks for making every visit a happy experience!!!

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Congratulations on 25 years of the finest craftsmanship and service to the horn world, and wishing you all the best for the next 25 years!

Rick Seraphinoff • Soloist / Indiana University / Horn Maker

Ken is the best! He's not only a great craftsman but a horn player who knows what I need as a professional! I make sure I take a trip to see when I'm anywhere close to the east coast! His work is the best! Anytime I need any horn gear, music, or repairs I go to Ken first! Hands down, easily the best horn website in the world!

David Cooper • Principal Horn, Dallas Symphony

I first met Ken about 2 decades ago while I was freelancing in Boston. I've watched his work and shop for 20 years and all I can say is that it's THE shop for horn players, from repairs to horns to gear. I continue make the pilgrimage regularly even though I live and work in Louisiana. I'd be lost without Ken and his shop!

Seth Orgel • Atlantic Brass Quintet / Southern Louisiana University

Ken Pope represents all that is right about the music business. His integrity, passion, kindness, humor and excellent skills have helped earn our trust and loyalty.

Bill VerMeulen, Principal Horn • Houston Symphony / Rice University

The horn world has benefited much from the talent and integrity of the Pope family for years. Ken's business has grown into a neighborly place where horn players from all around the world can find exactly what they are looking for in "all

things horn". Best of luck, and on to many more years of friendship and professional excellence!

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

Whenever Ken or his shop come up it's always in the most positive light. Really great guy, great shop, great work, nice selection of horns. While I have never actually been to Ken's shop I will say that whenever I need anything I get online & order it from him.

If anyone can get what I need, he can. He's always professional & respectful & understands our needs. Congratulations on the success of your first 25 years!

Al Spanjer • New York Philharmonic

I've known Ken for over 30 years, perhaps longer than just about anyone in our business! The horn world is incredibly blessed by having Ken's shop--of which, there are few if any alternatives--especially with Ken's skill, honesty, class and of course, his sense of humor! The only complaint I've ever had is that he doesn't seem to charge enough--for his products, repairs or his commissions. But that's Ken.

Tom Sherwood • Cincinnati Symphony

Thanks, Ken! I appreciate your honest and gentle approach in both professional and non-professional venues. Here's to 25 more years of great success!"

Julie Landsman • Met Opera Orch. (ret.) / Juilliard

"Ken is one of only a few people worldwide who I consider to be a master craftsman and is one of the "greats" in pioneering the art customization and repair. Ken also



has one of the most comprehensive horn shops in the world and I always trust that I will always be getting a great deal and fantastic customer service."

Jamie Hersch • Singapore Symphony

Having done business with him for several years, I can readily attest to Ken's honesty, integrity, and fairness. Ken is a credit to the profession.

Greg Hustis • Dallas Symphony (ret.)

Ken's amazing selection of horns and great trial policies helped me to find the horn that was perfect for me...the Kühn 393X. Thanks for your world-class service, and best wishes for another 25 years!

Richard Deane • New York Phil / Atlanta Symphony

Congratulations, Ken on 25 years of satisfying the needs of horn players from around the world!

Eric Ruske • Soloist / Boston University

Not many Popes last 25 years and are infallible to boot.

Roland Pandolfi • St. Louis Symphony (ret) / Oberlin Conservatory

Thank you Ken for all your hard work and wonderful craftsmanship and dedication over these last 25 years. And for your great personality and sense of humor too! All the best.

Tom Varner • Soloist

Whenever I need the best accessories for my horn, and need it soon, I call Ken. His personal professional service makes him tips in my book!

Thomas Jöstlein • St. Louis Symphony Associate Principal Horn

I am pleased to compliment Ken upon the celebration of 25 years in business. What strikes me the most about him, is his sincere and earnest outlook about music and horn playing as an art form. His business

ethic is without repute, he is honest, and you can trust his motives.

Steven Lewis • Horn Maker

Ken Pope's shop is the first place I look for anything horn related. From valve oil to music to used horns, if Ken doesn't have it, you probably don't need it. He's also as fine a person as you will ever meet. I send all my students and colleagues to Ken's shop. I just wished I lived closer to Boston so I could visit more often.

Karl Pituch • Detroit Symphony Principal Horn, Wayne State University Horn Instructor

Ken, congratulations on 25 years of invaluable service to hornists. Excellent service, extensive products, valuable advice, and great conversation.

Brice Andrus • Principal Horn, Atlanta Symphony

I first had my horns worked on with Ken during the his first week of business. He's been my go-to guy ever since. His work is the very tops, in my opinion. I have purchased everything from cases to handguards to 7 different horns from him over the years, and his service is always the best. My personal favorite is calling and getting the "Pope Repair!" greeting while he's obviously hammering away at some horn. A close second was visiting the shop during winter, when his neighbors would put out old, ratty furniture in their shoveled out parking spot on the street, so no one would take it while they were away at work!"

Andrew Pelletier • Soloist / BGSU

Ken Pope and I probably go back way further than we think. I hung around Boston in the 70s and early 80s, but we never crossed paths. As the years rolled on, everyone kept raving about Ken. Use Ken. Ken rocks. I think we finally officially met at some regional horn thingy in Vermont. Now here, I thought, was a man after my own heart. Play the

horn, but don't take it too seriously. Or else you're not "playing." So Ken's shop had every horn imaginable, but I never saw him push any of them. They were all great in some way shape or form. Ken is the epitome of laid-back. In a way, he's an anti-salesman. Everything is there in his basement store, along with the horns: an amazing music library, CD collection, horn gizmo collection... whatever. How refreshing is that?

I wish we had crossed paths way back when, but I guess we've made it up over the years. Long live Pope Repair, here's to another 25 good ones.

Roger Kaza • Principal Horn, St. Louis Symphony

Ken is the best repairman I've worked with in the half-century I've been playing the horn. His expertise and ingenuity are indispensable to keeping my horns in top shape!

Daniel Katzen • Boston Symphony (ret) / University of Arizona

Ken has been the go-to guy for my students and me for many years, from horns to mutes to mouthpieces. His quality service and repair work is only matched by his unfailingly good humor when I call him in a total panic about something- thanks, Ken!

Zach Smith • Pittsburgh Symphony

You will not find a more honest technician and businessman than Ken Pope.

Dave Weiner • Brass Arts Unlimited

Over the last 25 years Ken has proven to us to be one of the most reliable, talented and all-round horn repairman we have ever had the pleasure of dealing with. He has also been a great resource for us in the AHQ when it comes to printed music, CDs and other musical accessories. Congratulations for your quarter century of contributing to the horn world!

Geof, Kerry, Kristina and Charles • American Horn Quartet





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Recording Reviews

Lydia Van Dreel, Editor

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Préludes, Caprices, Fantaisies – Concerts Cachés. Anneke Scott, natural horn. Resonus Limited, under license to Anneke Scott ASCD01.

Jacques-François Gallay, from the *Douze grand caprices*, Op. 32, *Préludes mesures et nonmesurés*, Op. 27, and the *Fantaisies mélodiques*, Op. 58: *Caprices* No. 1-12; *Fantaisies* No. 3-5, 7, 12-16, 18, 19, 21; *Préludes* No. 7, 16, 18, 23-25, 27, 28, 30-32, 40.

Hornist Anneke Scott is principal horn of Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique and The English Baroque Soloists, Harry Christophers's The Orchestra of the Sixteen, Fabio Biondi's Europa Galante, Irish Baroque Orchestra, Dunedin Consort and Players, The Kings Consort and Avison Ensemble. She was elected an Associate of the Royal Academy of Music in 2007, an honor awarded to past students of the Academy who have distinguished themselves in the music profession and made a significant contribution to their field. Her résumé alone would tell you that she is an extraordinary period instrument performer.

In this recording, Scott brilliantly performs works by Gallay on the natural horn. Given the abundance of solo horn repertoire written by Gallay, the choices and organization of music on this CD make the disk approachable: Gallay's 12 *Grand Caprices* are performed in order, with each *Caprice* preluded by a selection from the 40 measured and non-measured preludes (1835) and in turn followed by one of the more melodic *Fantaisies* dating from the 1850s. Scott's virtuosity on the instrument is a joy to hear. She deftly moves through the difficult hand-stopping technique, bringing out variety of color without losing anything in terms of phrasing and fluidity.

The extensive liner notes, written by Scott, give a detailed description Gallay's life as a musician and the culture of musical virtuosi with whom he lived and worked, producing his works as a composer and instrumentalist in Paris during the early 19th Century. Quotes about Gallay and the music of the period from such luminary musicians as Hector Berlioz and Felix Mendelssohn pepper her narrative with descriptions of the performance traditions of the time and actual accounts of Gallay's renowned musicianship. The instrument Scott performs on with such skill and lyrical grace is an 1823 Marcel-Auguste Raoux cor solo, loaned to her by the Bate Collection. This CD is a must-have for anyone learning natural horn or studying the music of Gallay, and is essential for anyone wishing to have a comprehensive collection of horn repertoire. Lydia Van Dreel (LVD)

Traveling Impressions. Alexander Ritter George, horn; Sara Parkinson, piano. Self published. Available at CDbaby.

Vitaly Buyanovsky, *España*; Carl Nielsen, *Canto Serioso*; Thom Ritter George, Sonata for Horn and Piano; Alexander Glazunov, *Reveries*; Paul Dukas, *Villanelle*.

It was exciting to see a CD entitled *Traveling Impressions* arrive for review, as there are few recordings of these Buyanovsky solo horn pieces. While the recording begins with the well-known horn solo piece *España*, it was disappointing that the other three movements were omitted ("Scandinavia," "Italy," and "Japan"). Those who have heard Frøydis Ree Wekre perform *España* over the years will be interested to compare this interpretation of her signature piece. While solo horn literature provides room for individual expression, George stayed true to the written page. A version with more panache and flair would have been a preferred way to begin a CD.

Nielsen's brief character piece *Canto Serioso*, which can come to life with thoughtful interpretation, has been recorded only a few times. On the other hand, many versions of *Villanelle* are available. Both works shine in this rendition.

No doubt most of us will be unfamiliar with the horn and piano sonata by Thom Ritter George, although many know the composer's brass quintet. While the liner notes provide biographies of the two performers, none is provided about the pieces. This would have been especially helpful for this sonata, as listeners will be curious about its details.

As an overall note, the microphone placement is an issue, as the horn articulation seems overly defined. A recording location was not listed, so perhaps this was a dry recording studio with a microphone too close to the horn's bell. It would be nice to hear the artists in another space, perhaps one that gives the horn more breathing room, especially for the stopped horn passages and those requiring subtlety of articulation.

The importance of family is apparent on this CD project; not only is Thom Ritter George the father of horn player Alexander Ritter George, but the CD bears a dedication to Alexander's mother, Patricia George, for driving him two and a half hours each way for his childhood horn lessons. His family must be quite proud of him today, and the CD is evidence of their support. Paul Austin (PA)

Snapshots. Adam Unsworth, horn; Catherine Likhuta, piano; Gabriel Bolkosky, violin. Equilibrium Records, EQ 111.

Kevin Ernste, *Nisi* – for horn and electronics; Catherine Likhuta, *Snapshots*; Kirk Nurock, *Fables #1 and #2*; Catherine Likhuta, *Out of the Woods?*; David Ballou, *Samskara for solo horn*; Les Thimmig, *Four Ballads*; Kevin Ernst, *Kajato* – for horn and electronics.

Snapshots is an extraordinary collection of new works for horn commissioned and performed by Adam Unsworth, Professor of Horn at the University of Michigan. Both Unsworth's performances astonishing in their brilliance and virtuosity, and the composers he has commissioned and the works they've created are stunning in their beauty, variety, and complexity.



Two works on the CD by composer Kevin Ernste, director of the Cornell Electroacoustic Music Center, are works for horn and electronics. *Nisi* is a thirteen minute work of rich, unusual sounds, acoustical complexity, and lush sonorities. Much of the sampled sounds are Unsworth's own horn playing. *Kajato* is similarly intriguing. Originally written for trumpet, the electronic elements include trumpet samples.

Two pieces by Ukrainian-born composer and jazz pianist Catherine Likuta are rhythmically driving, harmonically complex virtuoso pieces for horn, piano (*Snapshots*) and violin (*Out of the Woods?*). Unsworth's performances on these pieces are showcase his ease with performing in a jazz-inspired idiom.

Similarly, composer and jazz pianist Kevin Nurock's *Fables* and *Four Ballads* by jazz saxophonist and composer Les Thimig are lyrical, subtle, sweet, and passionate ballads, again, revealing Unsworth's comfort and expressivity in the jazz ballad style.

Samskara by jazz musician and composer Dave Ballou, is an adaptation of a piece originally written for trumpet. The word *samskara* comes from the Sanskrit *sam* (totality of) and *kara* (form, shape, or personality) and is sometimes interpreted as aspect of consciousness, energy, and personality in each object or being.

This CD is something every horn player should own. Adam Unsworth's strength and flexibility as a performer are beyond compare. The pieces he's commissioned show new direction, life, meaning, and relevance in music. If you hear this CD, it will no doubt rock your world and it just might change your life. *LVD*

Vistas: Music Celebrating American Landscapes. Robert Garcia, horn; Cheryl Trace, violin; Robert Clemens, cello; Greg Kostraba, piano. Self published and available at sowach.com.

Rick Sowash: *Four Pieces on the Appalachian Trail* for horn, violin, cello, piano; Trio #4 for violin, clarinet and piano; *World Enough* and *Time* for cello and piano.

This review highlights the piece that included horn: *Four Pieces on the Appalachian Trail*. Ohio composer Rick Sowash included the score along with the CD for review, which proved to be quite helpful. Composed in 1992, this thirty-two-minute quartet was premiered in June 1993 at the Appalachian Trail Conference in recognition of the 25th anniversary of the signing of the National Trails System Act.

The four movements and timings of this large-scale Americana work include "Amicalola" (Georgia) 9'14," "Dragon's Tooth" (Virginia) 5'50," "Sage's Ravine" (Connecticut/Massachusetts) 7'21," and "Katahdin" (Maine) 9'23." This musical journey traces a path if one hikes northward on the iconic US Appalachian Trail.

Four Pieces has an appealing folk-style element, which can be attributed to both the composer's writing style and the performers' interpretation. The overall spirit seems improvisational, yet the printed score shows precise detail for attention to rhythmic execution.

It would seem possible for other performers to program an isolated movement of this lengthy programmatic work, as the movements are free-standing and non-cyclic. Program notes or comments from the stage would be helpful in this situation.

In terms of recording quality, the balance could be uneven at times. The piano seemed to be heavily miked and quite bright, and the horn most present and desirable in its upper register. This could have also been attributed to writing for the horn in its low register in many passages where its sound was lost in the textures of other instruments.

The CD includes program notes and artist biographies, as well as a wonderful image of the Appalachian mountain range. Perhaps one could listen to this work while taking the hike of the Appalachian Trail. I suggest Bill Bryson's book *A Walk in the Woods: Rediscovering America on the Appalachian Trail* as a literary companion for such a journey. *PA*

Jan Koetsier: Music for Horn. James Bolden, horn; Jaymee Hafner, harp; Richard Seiler, piano; Matthew McMahan, organ. MSR Classics MS 1393

Jan Koetsier: Sonatina, op. 59, no. 1 for horn and piano (1972); Romanza, op. 59, no. 2 for horn and piano (1972); Variations, op. 59, no. 3 for horn and piano (1986); *Scherzo Brillante*, op. 96 for horn and piano (1983); 13 Études Caractérisques, op. 117 (1989) VII. *Rhythm comme Le Sacre du Printemps* for horn alone; *Choral Fantasy*, op. 89 for horn and organ (1981); Sonata, op. 89 for horn and harp (1983)

James Boldin, Associate Professor of Music at the University of Louisiana at Monroe, has recorded a beautiful collection of works by Dutch composer Jan Koetsier. In his liner notes, Boldin writes, "Though relatively little known in the United States, [...] Koetsier's compositions are all well-crafted, enjoyable to perform and engaging to hear. I have chosen to record this unjustly neglected music to encourage other performers to program it, thereby bringing it to a wider audience."

These are indeed enjoyable compositions to listen to. At times quirky and humorous, at other times bold and virtuosic, they are always quite tuneful and written in a harmonic style that, while interesting, is not overwhelmingly complex. The compositions on this disk were all written in the time-span from 1972 to 1989, toward the end of Koetsier's conducting and teaching career and well into his retirement.

Koetsier was born in 1911, and at age 16, he was the youngest student of his era to pass the entrance audition in piano to the Berlin Hochschule für Musik. Encouraged there by Artur Schnabel, his future as a conductor and composer began to take shape. He had a conducting career throughout the mid-20th century in the Netherlands and Germany, including conducting the Concertgebouw Orchestra from 1942-48, and became the first principal conductor of the newly-founded Bavarian Radio Orchestra in 1950. In 1966 he became professor of conducting at the Hochschule für Musik in Munich.

Koetsier's work with instrumental soloists and ensembles led to numerous commissions, including by the Philip Jones Brass Ensemble, the Leipziger Hornquartett, and the Müncher Blechbläsersolisten. Koetsier gave up composing in 2002; he died in 2006.

The first four works are for horn and piano. The Sonatina, op. 59, no. 1 was premiered in Munich in 1984 by hornist Engelbert Schmid. The first movement has very Brahms-esque melodic inspiration. The second movement makes fascinating use of stopped and echo horn, and the final movement seems to recall the frolicsome fun of the Mozart concerto third



movements. The *Romanza*, composed in the same year as the *Sonatina*, is a lush, romantic slow movement, reminiscent of Glazunov. Variations was dedicated by the composer to Michael Hölzel. A short and virtuosic work, it explores the mid and low register of the instrument. *Scherzo Brillante* was composed for Marie-Luise Neunecker and premiered in Mainz in 1984. Requiring great virtuosity, this piece has the potential to be an ebullient *tour-de-force*, and it is certainly great fun to listen to.

Of Koetsier's 13 *Études Caractéristiques*, only one is featured on this CD: VII *Rythme comme Le Sacre du Printemps* for horn alone. The Etudes are dedicated to Peter Damm, who often assigned them to his students at the Hochschule für Musik in Dresden. The title of the movement is self-explanatory, as it is a fun, short, rhythmically intense solo horn piece.

The final two pieces are the *Chorale Fantasy* for horn and organ and the *Sonata* for horn and harp. The *Chorale Fantasy* is based around the hymn tune "Gob dich zufrieden und sei stille" by Jakob Hintze (1622-1702) and has a very deep, dark, and contemplative feel to it. By contrast, the *Sonata*, dedicated to hornist Manfred Maurisch, has a sweet, light, and lyrical sensibility.

James Boldin serves this music well, presenting the pieces as a collection and highlighting the interest and variety of such an excellent composer. *LVD*

Intuitions. The Four Hornsmen of the Apocalypse, Gerald Wood, Anthony Licata, Paul Blackstone, Audrey Good with guest Patrick Hughes, horn. Self published. Available at 4hornsmen.com

Cooper: *Forward Motion*; Machala: *Intuitions* for Horn Quartet; Tschesnokoff/Machala: *Elegy for Five Horns*; Sondheim: *Send in the Clowns*; Koetsier, *Cinq Nouvelles* for Four Horns, Op. 34a; Bach: *Air on a G String*; Fraser: *Tommy's Tarbukas*; Rivera: *Wapango*; Ferguson: *Give it One*.

The Four Hornsmen have developed from their early years as a graduate horn ensemble at the University of Illinois to a formidable ensemble. Having experienced their affable nature, ease of musical delivery, and artistry in performance, I was curious as to how this would transfer to disc. This recording is a testament to the hard work members of this ensemble have done and the sacrifices they have endured to gain recognition. Articulations are crisp, unified and create an exciting "fire" in Joseph Cooper's *Forward Motion*. Cooper has contributed a substantial body of horn compositions, most written for the horn program at Oklahoma State University. *Forward Motion* creates intricate dialogue between members of the ensemble.

Kazimierz Machala, professor emeritus of the University of Illinois and teacher/mentor of members of the ensemble, is becoming a formidable composer, creating a substantial body of works for horn. As his other works, *Intuitions* and *Elegy* have technical challenges, which are performed with ease and grace. The balance, intonation, dynamic contrast, and ensemble phrasing in the *Intuitions* are no problem for the Hornsmen. *Elegy* is in memory of a student tragically lost in an accident. Patrick Hughes, horn professor at the University of Texas, joins the ensemble in this tribute. The somber work is powerful. Hughes melds perfectly with the ensemble, creating a unified tapestry.

Jan Koetsier's *Cinq Nouvelles* should be a staple in any serious horn player's library, and certainly at a university music library. Here, we have a wonderful reference recording. The ensemble is put through its paces. In the third movement, *Caprice*, all ensemble members exhibit a fiery, exciting rendering. The wonderful variety of offerings on this disc allows the group to display a wide range of techniques, tonal colors, and a delightful mix of old and new works. Congratulations to the Four Hornsmen and their guest on a superior disc. *Eldon Matlick, University of Oklahoma (EM)*

20th Century Brass. *New York Brass Quintet*: Robert Nagel and Allan Dean, trumpets; **Paul Ingraham, horn**; John Swallow, trombone; Toby Hanks, tuba. Crystal Records CD569.

Vittorio Rieti, *Incisioni* (Engravings); Karl Pilss, *Scherzo* for Brass Quintet; Edward Miller, *The Folly Stone*; William Presser, *Second Brass Quintet*; Robert Nagel, *Brass Trio no. 2*; Gunther Schuller, *Little Brass Music*; Frank Bennett, *Linear Directions* for Brass Quintet; Stanley Weiner, *Suite* for Brass Quintet.

Once upon a time there were five brass players who were the busiest freelancers in New York City. They played television jingles, movies, orchestra concerts, ballets, operas. In their spare time, they invented the brass quintet. They called themselves the New York Brass Quintet, and they are one of two groups (the American Brass Quintet is the other) that made the brass quintet a viable chamber music ensemble and that built our repertoire up from nothing.

The horn player was Paul Ingraham. He's still performing, in his 70s, at the New York City Ballet. If you have not heard his recordings with the NYBQ, you need to. Enough said. Let's take a tour of the present release, consisting entirely of contemporary music.

On every piece on this recording, what you will hear from the ensemble is style. Every note tells a story. The ensemble playing is impeccable. There is a robust group sound, but each player's tone shimmers in its own right.

But you really want to know about the horn playing, right? May I direct your attention to the *Second Brass Quintet* by William Presser. Here, right at the beginning, is a horn solo that demonstrates Ingraham's style: fluid and singing, with a gentle vibrato coaxing the tone forward. And over here, in Stanley Weiner's *Suite* for Brass Quintet, you'll hear a singing tone in the high register, with a clarity of attack that will send you straight to the practice room.

Around the corner, in Edward Miller's aggressively modern work *The Folly Stone*, you will hear lip trills played the way they are supposed to sound, and quick leaps performed with the sure-footedness of a mountain goat leaping up a hillside. And in Robert Nagel's *Brass Trio No. 2* (he was the first trumpeter in the NYBQ), you'll hear Ingraham playing a very easy horn part. But wait, listen again: it's incredibly hard - it just sounds easy.

This CD is filled with such moments. Don't be put off by the recording quality, which is somewhat on the primitive side. This material was recorded on cassettes and reel-to-reels, and it has been cleaned up as much as possible. Some of the recordings are live. The playing is tremendous. And you'll learn some new repertoire, as I did. *Daniel Grabois, University of Wisconsin Madison (DB)*



Carnaval. *Canadian Brass:* Christopher Coletti, Brandon Ridenour, Caleb Hudson, trumpets; **Eric Reed, horn;** Achilles Liarmakopoulos, trombone; Chuck Daellenbach, tuba. Opening Day, ODR 7438.

Schumann, *Carnaval*, Op. 9 and *Kinderszenen*, Op. 15, adapted by Chris Coletti and Brandon Ridenour.

The venerable Canadian Brass have arranged and recorded an inspired CD of two of Robert Schumann's collections of character pieces, *Carnaval* and *Kinderszenen*. In the liner notes, founding member and tubist Chuck Daellenbach explains:

I was inspired by hearing Vladimir Horowitz perform Schumann's *Kinderszenen* in the 1980s, and I always hoped one day we could do justice to it ourselves. But it would have to be in a way that preserved the musical heart of the work – not just melodies, rhythms, and harmonies, but character and mood – while adding colors that the piano, even in the hands of the greatest virtuoso, can only hint at.

With the right combination of personnel in the group, pianists as well as brass players, Christopher Coletti and Brandon Ridenour have arranged these truly virtuosic piano pieces for brass sextet, putting musical considerations before technical ones. The result is magnificent – the music leaps, sings, and erupts in ways that Schumann could only possibly have dreamed. Again, in the liner notes, tubist Chuck Daellenbach states that part of the mission of Canadian Brass is to show the composers of tomorrow's masterpieces the range and depth of what is possible today.

"This is the golden age of brass," confirms Daellenbach. Indeed it is, confirms this recording. *LVD*

Rainbow Sundae. Westwood Wind Quintet: John Barcelona, flute; Peter Christ, oboe; William Helmers, clarinet; **John Cox, horn;** Patricia Nelson, bassoon. Crystal Records CD 759.

Nikolai Tschemberdschi, Concertino; João Guilherme Ripper, Wind Trio; Arthur Berger, Quartet in C Major; Walter Piston, Three Pieces; Walter Hartley, Woodwind Quartet; Martin Scot Kosins, *Rainbow Sundae*.

The Westwood Wind Quintet's recently released CD features works by six composers. Only one piece is for the full ensemble, and that is the title work, composed by Martin Scot Kosins. None of the other works (sadly) has horn, and this being a corno-philic journal, I review only that one piece.

Rainbow Sundae is a five-movement work written in an accessible style. The movements, each with an intriguing title, all evoke the worlds of dance music, with many styles from different countries. The biggest horn feature is the second movement, "Fish Fry Mama," an extremely short samba tune mostly for horn and percussion. John Cox sounds very good, playing first with the mute and then open in the low register.

Rainbow Sundae would be a big crowd pleaser on any woodwind quintet concert, and the piece is not that difficult. Check it out! *DB*

Jagd Capriccio. Hansjörg Angerer, Albert Schwartzmann, Gabriel Cupsinar, Marco Treyer, Christoph Gapp, Klaus Dengg, Thomas Gaugg, Eduard Giuliani, Kurt Arnold, Erik Kosak, Martin Petter, Thomas Mächtlinger, Chrisoph Walder, Tobias Zangerl, Christian Hensel, David Fliri, Hans

Moser, Tomasz Kubon, Mihai Soare, Daniela Aichner, Franz Huber, Tina Gojkovic, Lukás Mráz, Andreas Stopfner, Markus Daxer, Marina Braun, Deborah Buck, Anna Kurz, Paul Kusen, hunting horn, Josef Schantl Model; Hannfried Lucke, Organ. UniMozarteum, UNIMOZ 56. Ordering information: blaeserphilharmonie-mozarteum.at or e-mail shop@blaeserphilharmonie-mozarteum.at

CD 1: Paul Angerer, *Capriccio* for Parforcehorn-solo; Paul Angerer, *Hymnus* CIC for 20 Parforcehörner; Hansjörg Angerer, *Tiroler Jagdruf*; Paul Angerer, *Südtiroler Jäderfanfare*; Hansjörg Angerer, *DI Dieter Schramm Jagdfanfare*; Hansjörg Angerer, *Dr. Christian Konrad Jagdfanfare*; Hansjörg Angerer, *Dr. Wolfgang Porsche Jagdfanfare*; Paul Angerer, *Dr. Luis Durnwalder Jagdfanfare*; Hansjörg Angerer, *Klaus Stocker Jagdfanfare*; Hansjörg Angerer, *Prof. Dr. Jürgen Vocke Jagdfanfare*; Paul Angerer, *Emil Underberg Jagdfanfare*; Paul Angerer *Jubiläumspanfare* "Jägergesellschaft Hubertus Nürnberg"

CD 2: Paul Angerer, *Jagd Suite* für 2 Parforcehörner; *Fünf Jagdlieder für Parforcehörner*; *Parforcehornmesse* aus dem "Land im Gebirge;" *Drei Jagdfantasien* für Parforcehörner

In 2011, Hansjörg Angerer and Paul Angerer (not related) received a cultural prize from the CIC, the International Council for Game and Wildlife Preservation. Hansjörg encouraged Paul to compose music for historic hunting horns. Paul has long been occupied with researching the history of music and period instruments, and has risen to the challenge of writing truly interesting music for hunting horn. The horns are all played in the traditional style, without the hand in the bell, thus limiting the potential notes the instrumentalist can play. Paul writes that for "our well-tempered ears some notes sound wrong, but they are very effective for creating special impact. In fact, there are only 10 notes that can constantly be used to 'compose'. However, this requires varying constellations and rhythmic diversity."

The music is all very interesting to listen to. Recognizable tunes are occasionally quoted, including the "Short Call," the Ode to Joy, and the theme from Haydn Symphony No. 31. The quotes ground the music into our modern age, while still letting the sound of the hunting horns evoke the rustic outdoors. The *Parforcehornmesse* aus dem "Land im Gebirge" (Hunting Horn mass from the land in the mountains) begins with an organ Introitus in which the old Austrian call for the start of the hunt is used. The composer states "In the mass the Latin text, or rather the beginning of the texts, is recited by the horns and thus contributes to the recognition and understanding of the text and content" by the players and listeners. The liner notes describe at length the melodic inspiration for the composition. Much of the melodic material is derived from Tyrolean folk music. To balance the limited harmonic language of the hunting horns, the composer writes the organ part in twelve-tone harmonic language, which makes for an interesting and enjoyable composition.

All the hunting horn performers on the CD are graduates of the Mozarteum in Salzburg, resulting in a unity of style and sound as they perform the multi-horn pieces. The pieces with smaller numbers of players display more virtuosic writing and playing. The fanfares are dedicated to the CIC and to important persons in public life who are enthusiastic hunters and friends of nature.



This CD will make you want to don your hunting green and go riding off into the forest. *LVD*

Jagdmusik am Kaiserhof zu Wien. Hansjörg Angerer, Albert Schwarzmann, Gabriell Cupsinar, Marco Treyer, Christoph Gapp, Klaus Dengg, Erik Kosak, Eduard Giuliani, Markus Pferscher, Kurt Arnold, Martin Petter, Thomas Mächtlinger, Tobias Zangerl, Hunting Horns; Hansjörg Angerer, conductor; Robert Meyer, Narration. UniMozarteum, UNIMOZ 55. Ordering information: www.blaeserphilharmonie-mozarteum.at or e-mail shop@blaeserphilharmonie-mozarteum.at

Hunting music by Josef Schantl, Karl Stiegler, Siegmund Weill, Anton Wunderer, and Anonymous.

This double CD collection is an exemplary recording of hunting horn music from 19th-century imperial court in Vienna. The modern horn and its repertoire are closely associated with the music of the hunt, not only from this specific time in Vienna when the music was notated due to the patronage and enthusiasm of Emperor Franz Josef I, but from many European eras and cultures, dating as far back as the time of the Etruscans.

All the composers in this collection were horn players of note in 19th century Vienna (presumably, the anonymous compositions were also written by hornists). The most renowned of these composers was Josef Schantl, born in 1842 in Styria, Austria. Schantl learned to play the hunting horn in Graz. He eventually was the solo horn player in the imperial and royal court opera orchestra. Schantl travelled throughout most of Europe with his horn quartet until his death in 1902.

The second disc is a collection of 48 fanfares by Schantl dedicated to luminous royalty of the era, including Emperor and Crown Prince Rudolf, who were both enthusiastic hunters, the Grand Duke of Tuscany, the Russian Tsar Alexander III, and other royalty and high aristocracy. Robert Meyer, renown actor, introduces the fanfares on the disc.

The instruments used on this CD were made by two makers: Andreas Jungwirth, maker of historic brass instruments in Vienna (his bells were made according to the old Viennese traditional Zwickelbauweise), and Robert Worischek, who makes the Schantl horn, crafted according to traditional methods of hammering the bell by hand and fitting it with a brass crown.

All of the hornists on this CD are graduates of the Salzburg Mozarteum University, directed by Hansjörg Angerer. The unity of sound and style is breathtaking. This CD should be required listening for all horn students. *LVD*

Orchestral Music of the Schuncke Family. Philharmonie Baden-Baden, Pavel Baleff, Conductor; Robert Langbein, horn; Yasushi Ideue, violin; David Pia, cello, Genuin Classics, Leipzig, GEN 13280.

Hugo Schuncke (1823-1909): Concertante for Violin, Violoncello, and Orchestra; Johann Christoph Schuncke (1791-1856): Concertino pour le Cor chromatique; Hermann Schuncke (1825-1898): Sinfonia in B pour le grande Orchestre, Op. 6

Information regarding the horn-playing Schuncke family has received barely a mention in most horn texts. Although interesting in some aspects, it is overshadowed by the output of more well-known contemporaries.

The Concertino for horn is a delightful work. Movements are attacca. The first movement features fast valve work and arpeggiated passages. The cantabile second theme leads into a *tour-de-force* of blistering 16th-note passages. Johann Christoph wrote this work for himself, which illustrates the prowess of some of these early valve horn artists, especially considering the crudeness of the early valve mechanisms and inconsistent quality of valve combinations.

The second movement features the soloist in an aria-like melody with the orchestral horns and bassoons forming a warm chamber wind ensemble. The reliance on winds in the orchestra is refreshing. Langbein spins a beautiful line and his clear tone is magnificent.

The last movement is a good-humored polka with elements of a polacca. Langbein offers good-natured playfulness in his execution of this finale.

This is a delightful display piece for the horn. Mainly exploring the middle and upper tessitura of the instrument, some passages delve into the second octave. Langbein handles the fast valve work and many acrobatic passages with superb precision. This is an enjoyable disc, and the concerto is the highlight. *EM*

Mozart Hornkonzerte/Horn Concertos. Hansjörg Angerer, natural horn; Salzburger Hofmusik, Wolfgang Brunner, conductor. UniMozarteum, UNIMOZ 28. Recorded April 10 -12, 2006. Ordering information: blaeserphilharmonie-mozarteum.at or e-mail shop@blaeserphilharmonie-mozarteum.at

Mozart, Concerto for Horn and orchestra in E^b major, K. 495; Concerto for horn and orchestra in D major, K. 412, K. 514 (386b); Concerto for horn and orchestra in E^b major, K. 447; Concerto for horn and orchestra in E^b major, K. 417

Professor of horn at Mozarteum University Salzburg and at the Nuremberg University of music, Hansjörg Angerer has a distinguished career as a performer on both modern horn and natural. Formerly hornist in the Innsbruck Symphony Orchestra, Angerer has been professor of horn at the Mozarteum since 1988. Together with Salzberger Hofmusik, a period instrument ensemble, he has recorded Mozart's four horn concertos in the style of the period.

The extensive liner notes, written by composer Paul Angerer, give historical background, including information about the time period in which the concertos were written, and the musicological research into their authenticity and chronology. Notably, Angerer writes that Mozart had finished work on the opera *Marriage of Figaro* five months prior to his writing of the concerto K. 495 and Paul Angerer has written a cadenza for Hansjörg Angerer in the style of a capriccio, using themes from the opera. Paul Angerer also describes in detail the circumstances regarding the Rondo K. 514, and the version presented on this recording, with the orchestration completed by Franz Beyer.

Hansjörg Angerer's performances on this recording are excellent. The music is played with lyricism, technique, and wit, especially vis-à-vis the ornamentation. The historical accuracy of this recording is invaluable to any student of the horn, and the beauty of the performance would please anyone who loves this repertoire. Angerer plays on a natural horn made by an



unknown Bohemian master, circa 1800, now in the private collection of Michael Walter, Vienna. *LVD*

Double Star: The Music of David Gillingham. Central Michigan Wind Ensemble, John E. Williamson, Director; **Bruce Bonnell, solo hornist.** White Pine Music 220 (White Pine Music is the label of CMU School of Music)

Gillingham: *Double Star; No Shadow of Turning; Double Image; Concerto for Horn and Symphonic Band*

David Gillingham, one of the preeminent wind band composers working today, offers an interesting concerto of major proportions. The three-movement work features opportunities to showcase flexibility and soaring cantabile lines. Gillingham also offers expansive sonorities in the band scoring. He handles balance by giving the soloist episodic passages in thinly scored moments, allowing softer playing and boisterous passages leading into massive entrances by the full ensemble.

The first movement, "Fanfares" is rollicking, full of triplet figures. Near the end of the movement, the soloist is featured in a mid-low solo passage that may prove to be harder than it seems because of the upper tessitura of the majority of the movement.

Movement two, "Supplication" is a pensive and introspective movement. The depth of scoring with low voices is a beautiful underpinning for the horn's gorgeous melody. The ensemble horn section is also featured. The horn soloist accompanies wind soloists in a pattern that seem to be never-ending. Here, Bonnell earns his stripes with superb and herculean effort.

"Dance Refrains" is the rousing conclusion, a racing 6/8 tour de force. A low brass and horn section melody seems to be ripped out of an imaginary television theme, with intricate arpeggiated passages for both soloist and ensemble.

Congratulations to Bonnell on this live performance recording from 2008. The CMU wind ensemble performed a difficult score with fine precision. I will encourage our music library and band department to add this title to their library and hope that my colleagues will do the same. *EM*

Turbine. Philip Munds, horn; Michael Lisicky, oboe; Mary Woehr, piano. No label. Available on iTunes and, at chesapeakehornshop.com and at the Baltimore Symphony Orchestra store.

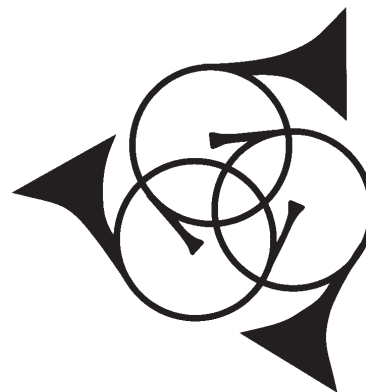
Robert Kahn, *Serenade* in f minor, Op. 75; Robert Schumann, arr. Lisicky, *Myrthen*, Op. 25, *Widmung*, *Freisinn*, *Der Nussbaum*, *Jemand*; Adolphe Blanc, *Romance*, Op. 45b; Heinrich von Herzogenberg, *Trio* in D major, Op. 61.

Baltimore symphony musicians Phillip Munds, Michael Lisicky, and Mary Woehr have teamed up to record an exceptional collection of romantic trios for horn, oboe, and piano. Many listeners will be familiar with the Reinecke trio for this ensemble, absent on this collection in favor of newer, more obscure works for this ensemble. The grouping of horn, oboe, and piano works incredibly well, as the different timbres of the instruments complement each other beautifully.

The opening piece, *Serenade* by Robert Kahn, is a beautiful romantic work reminiscent of Schumann or Brahms. The second work excerpts the first four songs from Robert Schumann's *Myrthen*, a 26-song cycle that Schumann wrote and dedicated

to his wife, Clara, for their wedding. The song texts are read prior to the beginning of each movement. Both text and music are incredibly romantic and lyrical. The third piece, *Romance*, Op. 45b, is by Adolphe Blanc, a lesser known 19th century French composer who wrote chamber music in the Viennese style. The Herzogenberg trio and a beautiful arrangement, again by Lisicky, of "Danny Boy" round out the offerings on this CD.

Throughout the CD all of the musicians perform beautifully and expressively. Phillip Munds' smooth, rich sound and careful, clean phrasing bring the music alive. This is a wonderful CD of lush, romantic music, well worth the listen. *LVD*



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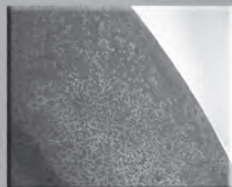
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Neoteric's Creation of New Repertoire

by Jennifer Presar

It began one evening in 2001 over margaritas. Melissa Mackey (bassoon), Eric Lenz (cello), and I (horn) had recently joined the faculty at Southern Illinois University in Carbondale. We wanted to play chamber music and liked the idea of playing together, so we formed a trio and called it Neoteric, which means "modern" or "recent in origin."

What repertoire to play? We looked around to see what was available and found ... nothing, zero. We asked composers to write for us, but in the meantime, we found some repertoire that worked in transcription with little adjustment required.

- Motets from the Middle Ages, such as those of Guillaume de Machaut.
- Renaissance vocal music. The narrow vocal ranges made transcriptions easy.
- Haydn baryton trios, with viola and cello.

The baryton is like a large viol da gamba with an extra set of resonating metal strings. The ranges of the instruments work with our combination, and Haydn wrote nearly two hundred of these trios.

- Mozart Divertimentos for three basset horns.

Eric has transcribed and arranged many works for the group. Since I also sing (in a low range that blends with the bassoon and cello), we also arrange songs. We often bring in other instruments, especially piano, in arrangements or to perform works such as the Schubert Octet or Beethoven Septet or Nielsen's *Serenato in vano*, so we are not limited to the three instruments.

We tried to generate more repertoire and asked for submissions for works on the American Composer's Forum. We didn't offer any money, just a performance and a recording of it, but we were sent quite a few works, and some were very good. Daniel Baldwin submitted a work for us entitled *Neoteric Trio*, which has been published by Imagine Music and performed by others as recently as the 2013 International Double Reed Society convention.

Bernard Hoffer, a composer from New York City, sent a set of *Brief Episodes*, which were clever and which we really enjoy playing. Bernie has become a good friend to the group and written other compositions and arrangements for us. He also sponsored us to record *Neoteric Plays Hoffer* for Albany Records, which includes the *Episodes*, a piece for Neoteric and piano, as well as music for other instruments that were performed by our SIU colleagues.

Organizing a competition is another approach to getting compositions for this unusual collection of instruments. We offered only a small prize (\$400) and received a surprising number of submissions. The winner was P. Kellach Waddle, a composer and bass player from Texas.

Consortiums can raise money by commissioning from a number of similar organizations such as orchestras, string quartets, and so on. We have found no other organization just



Neoteric (l-r) Eric Lenz,
Melissa Mackey, Jennifer Presar

like ours (although some ad hoc groups have performed works written for us), so we have not pursued that option.

After our inaugural recital in 2005 in Carbondale, we have performed regionally and gradually expanded our range. Our mission is to have intimate concerts where we can connect directly with the audience. This "connection" led us to try a commissioning project. We have audience members who could be described as fans. They attend many of our concerts and are willing to support us. From here we asked composer John Steinmetz to write a piece for us. To raise the money, we had a benefit concert of our greatest hits and dessert. During this event we got input from our "fans" on the direction the piece should take. We sent all this information along with our individual iPod playlists, possible title suggestions, and a list of personality traits (evidently, I'm bawdy!) generated by our

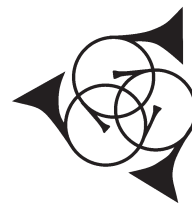
audience to John. He created a wonderful piece, *A Small Ceremony*, for bassoon, horn, cello, and audience – he had to give a part to such an integral part of the process!

We see social media as a possible means of supporting future commissioning projects. Facebook, kickstarter.com, and other sites are great places to explore funding possibilities. YouTube is a means of gaining exposure, as is outreach to schools and community organizations. We have found that grant money generally goes to presenters rather than performing groups, and also that our unusual group has less chance of getting a grant.

Working together in this unusual combination of string, wind, and brass instruments has been an education. Eric learned that the others have to breathe before an entrance, for example. Articulations are probably the most problematic aspect of playing together since they often mean different things on each instrument.

Now that we have a repertoire to draw on, we have a great time working together and performing for appreciative audiences.

Neoteric performed at the 2013 IHS Symposium in Memphis and gave a lecture/demonstration from which this article derives. Jennifer Presar (jpresar@siu.edu) holds degrees from the University of Illinois and West Virginia University, is on the faculty of Southern Illinois University, and is completing her PhD at West Virginia University with Virginia Thompson; other teachers include Kazimierz Machala and David Cottrell. See music.siu.edu/aboutus/Neoteric.html



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PHILADELPHIA, PA

Hermann Baumann: The Master's Voice

by Joseph Ognibene

Editor's note: Joe Ognibene created audio clips to enable the reader to hear Hermann Baumann and his horns on each of the recordings underlined. These can be accessed by scanning the qr code to the right or visiting hornsociety.org/publications/horn-call/extras/728-october-2013.



As a teenage horn student I was fortunate to be in the right place at the right time: Claremont, California in the summer of 1975, two years after the fifth IHS Symposium was held there, eagerly awaiting Hermann Baumann's first west coast appearance at the Claremont Music Festival. I was familiar first hand with the great Barry Tuckwell and several local legends, but didn't really know too much about this young German. Curious, I came across my first Hermann Baumann LP at my local college bookstore. It was a BASF record featuring the Schumann *Konzertstück*, Weber Concertino, and Schoek Concerto with a photo of some exotic horn (*sans* Baumann) on the album cover. Everyone I knew in Los Angeles played on a Conn 8D, so I found the instrument on this album cover intriguing and curious. I had heard of such eccentricities over on the old continent. After all, hadn't Dennis Brain made all of those wonderful old recordings on an Alexander B⁷ single horn? And hadn't his uncle Alfred (along with Hollywood legend Jack Cave and others) made all those old film recordings on similar horns?

Taking the record home, I eagerly removed the plastic wrap and started listening to a player that would eventually become one of the greatest influences in my horn playing life. It was very extroverted, expressive playing, with way more vibrato than I had ever thought acceptable or appropriate. And a sound that was just bursting out of the confines of any instrument: an altogether exhilarating experience. With his upcoming appearances in my hometown, I was eager to hear more, which was easier said than done. While many of his LPs were available over in Europe, they were difficult or impossible to find at my local Tower Records store. I was able to locate some Bach Cantatas, not realizing that I had actually stumbled upon probably the most phenomenal horn recording to date: the aria *Unsre Stärke heißt zu schwach* from Cantata No. 14.

Then came the long awaited appearance of the man himself. I listened to his first rehearsal with the Festival String Orchestra, where he played a transcription of Handel's Concerto in F (originally for four horns). There he stood, like a boxer, playing his new B⁷/high-f Alexander 107, liberally using the descant side in this Baroque music, yet attaining a full, exciting, beautiful sound nonetheless. To this day, I still remember (possibly because of the horn and organ recording he made of it around the same time) his passionate and on-the-edge interpretation. Other pieces he played that week included the Brahms Trio, which he performed on a big double horn (that he spontaneously borrowed from a local player), attaining an altogether appropriately different sound, displaying his renowned chameleon-like versatility.

I got to know the Baumanns that week, showing him and his wife Hella around Los Angeles in their free time. About

a year later I wrote to ask him if I could come to study with him in Germany. Planning ahead, I had immersed myself with learning German and eventually ended up at the Baumanns' doorstep in the summer of 1977. Hella helped me get situated and I began a strict regimen of scales and articulation exercises designed to trim down the excesses of my American 8D style. Interestingly enough, Professor Baumann respected that instrument and did not insist I change over immediately to a smaller-bore horn. He admired the Hollywood horn sound heard in film music and was experimenting himself in those years with large-belled nickel silver Paxman triple horns. But he did want me to learn to phrase and articulate more clearly. This was his hallmark as a player and a teacher, and a constant that prevailed throughout his career no matter which instrument he was playing at any given time.

Many articles have been written through the years about Hermann Baumann's life and career. An entire issue of *The Horn Call* was devoted to this great artist in August 1998, meticulously outlining his early life, career, illness, and discography. However, not much information is available about his impressive collection of modern and historical instruments, nor about how and when he used them. As a former pupil of his, I am frequently asked, "What kind of horn did he play for this (or that) recording?" I had always been curious about his collection of instruments and the recordings he made on them and I was fortunate during my time in Germany to be able to inspect and try out many of them in his upstairs loft. From my conversations with him then, and again more recently, I have been able to piece together a partial account of his discography *vis-à-vis* his choice of instruments, albeit only highlights.

Baumann was never a loyal spokesman for any particular make of instrument. One could generalize that he was basically an Alexander-Paxman player, although that wouldn't do justice to the plethora of other horn makers he patronized and respected. Nor would it explain how he ended up playing horns made by E. Schmid and Yamaha in later years. Influenced by international trends and perhaps even by the students that came to him from all over the world, Baumann's requirements and demands on the horns he played were constantly evolving, as was his concept of sound and tone quality. This is clearly evident when listening to the recordings he made over a period of almost 30 years.

Hermann Baumann began playing the horn in his late teens, playing first an old right-handed B⁷ single horn with the 1st and 3rd valves permanently fixed down, practicing only F-horn natural tones. This was an old band instrument that his father had lying around the house and Baumann still has it. This unorthodox beginning might have had something to do with his later fascination with the natural horn.



Baumann's First Horn



Through his student years he played a 1930's Kruspe F/B \flat double horn (compensating Wendler model) before buying his first Alexander in 1956, a B \flat single horn, which he was to use during his early years as a professional orchestral horn player, first in Dortmund and later at the Stuttgart Radio. The Alexander was very much the standard instrument for high horn players in Germany and elsewhere during those years. Sometime around 1964 he acquired from Alexander a B \flat /high F 107V double descant, and it was with that instrument that he won first prize at the prestigious ARD competition in Munich in 1964. It is worth noting that in those days descant horns were not forbidden in competitions. In an interview afterwards he told a TV audience that he wanted to restore the horn's rightful place as a solo instrument. At 30 years old, he had only heard the horn played perhaps ten times in a solo capacity! Then, on live TV, he proceeded to play the Nocturne from Mendelssohn's *Midsummer Night's Dream*. A couple of interesting side notes here about that 1964 ARD competition: 1) Barry Tuckwell was on the jury and it was there that these two giants of the horn world first met, and 2) The legendary soprano Jessye Norman was also a prize winner at ARD, but that year she only received second prize, returning in 1965 to win the coveted first prize.

After his victory in Munich, Baumann began a series of recordings for Teldec, including some of the first ever recordings made on period instruments. The great Swiss patron and benefactor of the horn, Dr. Willi Aebi, had recently given him an alphorn, and this piqued Baumann's interest in the beauty of the unaltered natural overtone series. Only a few years earlier Benjamin Britten had had to coax him into playing the Prologue and Epilogue from his *Serenade* with the correctly "out-of-tune" 7th, 11th, and 14th overtones, yet Baumann soon became the world's leading protagonist of the natural horn, even though he was mostly self-taught on these instruments. He also began collecting them whenever and wherever possible.



Several of Baumann's period instruments

Leaving the orchestra in Stuttgart in 1967 for a teaching position in Essen gave Baumann time and new opportunities for a golden age of recordings. His manager urged him to record a few LPs every year to help promote his worldwide tours, especially to Japan. His new proximity to Holland opened up a new relationship with the Concerto Amsterdam and their leader Jaap Schroeder. Together over the next several years they were to make many of Baumann's finest recordings, which he played mostly on his Alexander B \flat single and Kruspe double horn. In these recordings Baumann collaborated with several local horn players, including the Concertgebouw's Adri-



His single B \flat Alexander

and Concentus Musicus Wien (directed by Nikolaus Harnenecourt). It is with Harnenecourt that he recorded Bach's amazingly difficult aria *Unsre Stärke heißt zu schwach* in 1969 with boy-soprano Peter Hinterreiter on a period natural horn (the oldest instrument in his collection).

By his account it took three months preparation during which he had to modify his embouchure somewhat to reach the upper stratosphere of the horn's register. For some of the early Baroque repertoire Baumann was always looking for a different sound not achievable on most modern instruments. When not playing this repertoire on the natural horn, he sometimes used a small Alexander G descant horn, as can be seen and heard on Youtube in a recorded performance from 1972 of *Quoniam* from Bach's B-minor s with Karl Richter and Hermann Prey.

In 1970 he made the landmark recordings of *Weber*/Schumann/Schoek with the Vienna Symphony. He used his Alexander 107V for these recordings, which were done in a few three-hour afternoon sessions. The VSO had rehearsals every morning and evening concerts, but used their afternoons for recording sessions to earn extra money. It was around this time that he acquired, again from Willi Aebi, another Kruspe Wendler model.

This instrument was to remain one of his favorites through the years, particularly as a recording instrument, starting with the recordings of *Schumann's Adagio and Allegro*, Weismann, Dukas, Cherubini, Kalliwooda, and Reger made with the Munich Philharmonic during the 1972 Olympiad. Other recordings eventually made on this horn were to include the *Gliere Concerto* with Kurt Masur, the horn and piano CD with Leonard Hakonsson and the Mozart Concerti with Pinkas Zukerman and the St. Paul Chamber Orchestra.

aan van Woudenberg and his own pupils from Essen Mahir Cakar and Christoph Kohler in double concertos by Leopold Mozart, Witt, Pokorny, and Vivaldi.

During this time Baumann also maintained his recording and performing relationships with the Munich Bach Orchestra (directed by Karl Richter), the Stuttgart Chamber Orchestra (directed by Karl Munchinger),



His oldest instrument



Kruspe Wendler Model



The Mozart Concertos present an interesting opportunity to follow Baumann's evolution of style and sound concept through the years. His first complete set was made in 1973 on a Bohemian natural horn from the 18th century that he borrowed from the Viennese Professor Dr. Sonneck. Then in 1979 he recorded them again on a nickel-silver Alexander full triple horn model 303. He also had a brass one and played these horns during the period 1977-81 which included the phenomenal recordings with Philharmonica Hungarica of Concertos by Teyber and Stamitz (The Philharmonica Hungarica is based in Marl, not far from Baumann's hometown of Essen. It was originally founded by Hungarian immigrants fleeing their homeland after the 1956 uprising). Baumann had previously collaborated with them in their landmark recordings of some of Haydn's more challenging symphonies. By his own estimation, these Alexander triple horns afforded him what he considered to be his ideal sound concept, but were rather heavy for him to use for his daily needs. Baumann's final recordings of the Mozart concerti were done in the US with the St. Paul Chamber Orchestra in 1984 on his Kruspe as noted above. This project followed a US tour of the Brahms Trio with Zuckerman. The use of the Kruspe for this trip was perhaps a nod to the tastes of American audiences.

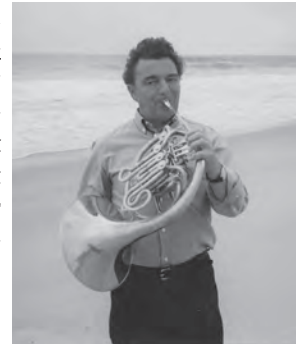


Nickel silver
Alexander 303

As early as 1976 Baumann developed an admiration for Paxman triple horns. He was intrigued with Richard Merriweather's design, with its potential for variation of configuration, tuning, and bell sizes. Oddly enough, even though he continued to play Paxmans throughout his career, not many confirmed examples exist of recordings made on them. There is a hard-to-find CD (*Holiday for French Horn* – for the Japanese market only) of short encore pieces made on a Paxman triple and of course the widely available 1990 DVD documentary Hermann Baumann terclass where he can be seen and heard playing Schumann's *Adagio and Allegro* on a nickel silver Paxman triple. Timothy Brown from the Academy of Saint Martin in the Fields recalls him playing a Paxman triple horn in 1983-84 for their recordings of Mozart's *Sinfonia Concertante* and the Telemann multiple-horn concertos. And he had a specially configured Paxman triple in F/C/B^b-soprano that he used often for his frequent performances of Schumann's *Konzertstück* from 1982 to 1992.

I asked Baumann in 1978 why he hadn't yet recorded the Strauss concertos. His answer was both coy and suggestive. Negotiations were underway with a prestigious record company. He wanted to do it properly, with a large, great orchestra. Up until then most of his affiliations had been with smaller ensembles. While playing a horn and organ recital in Dubrovnik in 1983 Baumann was surprised to see a familiar face in the audience. Kurt Masur was there with his young son on vacation and came backstage afterward to introduce himself. He announced there were plans to record the Strauss Concertos with his orchestra, the Gewandhaus Orchestra of Leipzig. Always looking for the ideal sound for any given rep-

ertoire, Baumann eventually decided to make these recordings on an Alexander 103, which he had to borrow from one of his pupils at the time. Astoundingly, his dazzling assortment of horns didn't include the most widely sold horn in Germany! For the Weber Concertino on this recording he played an E. Schmid compensating triple. Baumann also has a B^b high-f double descant by E. Schmid, which he continues to use to this day and it is with this horn that he graces



Engelbert Schmid triple



August 1998 Horn Call

the cover of the August 1998 issue of *The Horn Call*. After the Gewandhaus recording sessions he returned the Alexander 103 to its owner but decided to get himself one – his first Alexander double horn ever. Over the next decade or so the 103 was to become his go-to horn during lessons and many excellent recordings such as the Haydn Concerti.

A few years ago the WDR (West German Radio) issued several CDs from their archives honoring the

recently deceased conductor Gunther Wand. In volume 16 is a rare rendition from 1974 of Baumann playing Strauss' Concerto No. 1 on his Alexander 107. It is interesting to compare this recording with the Gewandhaus version made only nine years later and note the change of sound concept that Baumann underwent during these years.

The monumental 1983 recordings with Masur were a rare appearance for Baumann in East Germany and mark the beginning of a very important relationship with the Philips recording label that was to last over 10 years. Thankfully these recordings were made digitally and are by and large still available today as CDs – unlike the earlier LPs. Another important Masur collaboration was the 1985 recording of the Gliere Concerto, which he played on his Kruspe. There were also several CDs made for Philips in the through the 1980's with the Academy of Saint Martin in the Fields Chamber Orchestra led by Iona Brown, partly revisiting some of his earlier pre-classical repertoire, this time teaming up with a new generation of young horn players including Radovan Vlatković, Timothy Brown, and Nicholas Hill. Continuing a tradition of playing with his students, Baumann recorded the *Grande Messe de Saint Hubert* on natural horns with several of his past and present pupils from the Folkwang Hochschule in Essen in 1990.



Hermann Baumann's Horns

In 1993, after a performance of Strauss' Concerto No. 2 with the Buffalo Philharmonic – played on the latest object of his attention, a Yamaha 667V – Hermann Baumann suffered a debilitating stroke, which brought his recording career to an end. He had accomplished so much already and yet one can only speculate what could have still come had he not been struck down so mercilessly while still very much at the pinnacle of his career. One obvious and regrettable omission from his catalog is Benjamin Brit-



Yamaha 667V

ten's Serenade for Tenor, Horn and Strings. I was fortunate to hear him perform this terpiece in Bochum in 1978 on his silver Alexander triple horn. It was an exquisite, flawless performance that I will never forget. I asked him afterwards if he might record it someday. He replied that there were already so many good British recordings available, and nobody had ever asked him to record it. He later recounted to me how the stage manager kept on trying to interrupt and silence him while he was playing the final backstage horn call. It seems the uninformed, overzealous employee was concerned that all of that noise would ruin what was surely some wonderful music making on stage! Baumann kept his cool, literally kicking the man away between phrases, finishing the piece perfectly. If only a live recording of that concert were available!

Throughout his career, Hermann Baumann was fascinated by different instruments and the unique potential they could afford him as a performing artist. His role in the Renaissance of period instruments is legendary and as I have noted in this article, he was an enthusiastic patron of the major instrument makers of his day. But his quest for different nuances also led him to experiment with such unorthodox "instruments" as the French *trompes de chasse*, post horns, Swiss alphorns, Nordic *lurs*, various conches and seashells, and even a length of kelp he found on the beach in South Africa. Conical in nature, when dried and hardened they produce an overtone series. They have been used by native peoples in Africa for centuries. That particular instrument was to meet its demise when left unattended in a hot, humid car in Japan.

All of Baumann's pocket diaries -- containing details about his students, rehearsals, recordings, performances, and travels -- are still kept safely at his home in Essen. Their transcription would make for an interesting chronicle of the hectic life of a world-class soloist. Typically, with as many as 80 concerts per year, he would teach in the mornings, go home to have lunch with his family, have a quick nap, drive 100-200 km in his Mercedes, play a concert, drive home, and repeat the following days. Students were encouraged to come along and listen and were often picked up at the school in Essen on the way to the concert.

Starting in the mid-1980's Baumann had perhaps found the ultimate instrument on which he could express himself. He was becoming increasingly active as a conductor, leading

chamber orchestras from the podium with or without his horn. During my recent visit with him at his home in Essen we listened to a live 1988 recording of a concert he did with the Toscana Chamber Orchestra during which he conducted a Haydn Symphony, played a Mozart concerto, and did a solo encore afterward, he smiled and proudly observed, "*Mehr gibt's nicht!*" [*You can't do any more than that*].



Hermann Baumann and Joe Ognibene in the summer of 2012

Joseph Ognibene, a native of California, is principal horn of the Iceland Symphony and Vice President of the International Horn Society.



Two extra photos of Hermann Baumann. Above with his Nickel Silver Alexander 303 and left with his Alexander Single B⁹.

IHS Competitions and Awards

Nancy Joy, IHS Competitions and Awards Coordinator

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

Applications for all IHS awards and contests are available at www.hornsociety.org (follow the link under Programs to Awards) or by contacting the IHS Executive Secretary.

The preferred language for applications is English; however, applicants whose native language is not English may submit applications in their native language, with an English translation. Applicants may seek and receive outside assistance in completing this translation, but versions in both languages must be submitted.

Recorded materials for all IHS contests and awards must be in MP3 Audio.

Previous first prize winners are ineligible to participate in the same award or contest. All awards must be used in the year they are awarded. Awards including IHS memberships will include a membership extension for current members.

The International Horn Society reserves the right to cancel competitions or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.

Premier Soloist Competition

The purpose of this competition is to nurture and develop the great horn soloists of the future. All finalists are expected to pay for travel to the Symposium and register as a participant.

• Awards:

First Prize: \$1500 and a three-year IHS membership.

Second Prize: \$1000 and a three-year IHS membership.

Third Prize: \$500 and a three-year IHS membership.

• **Age Requirements:** Hornists under 25 years of age on August 11, 2014 may apply.

• **Application Requirements:** Applications must be submitted to the IHS Executive Secretary (see above) and must include a recording containing performances of the following required works.

• **Three Repertoire Requirements for the Recorded Performances:**

1. First Movement (with piano or orchestra) from one of the following:

- W. A. Mozart Concerto No. 2, K. 417
- W. A. Mozart Concerto No. 4, K. 495
- Richard Strauss Concerto No. 1

2. An unaccompanied solo work from the 20th or 21st century

3. One of the following works (with piano):

- Eugène Bozza *En Forêt*, op. 41
- Paul Dukas *Villanelle*
- Robert Schumann *Adagio and Allegro*, op. 70

• **Judging:** Applications will be judged on the quality of the recorded performances (including the fidelity level). Individual identification of recordings will be removed by the Executive Secretary before being submitted to the judges to ensure anonymity. The judges will select up to five finalists to compete at the forthcoming IHS International Symposium.

Finalists will perform the same concerto and work with horn and piano that was submitted to the judges. A rehearsal with a staff accompanist will be arranged for finalists who do not bring their own accompanist. All finalists will receive written evaluations of their performance.

• **Deadlines:** Completed applications, including both an application form and a recording of the three required selections, must be received by the IHS Executive Secretary (see above) no later than May 15, 2014. Applicants will receive notification of the awards by June 15, 2014.

Frizelle Orchestral Audition Contests

The Dorothy Frizelle Memorial Fund (biography appears on the IHS website) was established in her memory to support the study of orchestral horn playing at IHS workshops.

• **Award:** One winner may be selected in each category (High and Low). Winners will receive an orchestral coaching session from an orchestral artist at the Symposium and a one-year IHS membership.

• **Age Requirements:** Full-time students under 25 years of age on August 11, 2014 may apply.

• **Application Requirements:** Applicants can sign up online. If space is still available, applicants can sign up at the pre-competition master class. Applicants will be required to show proof that they are full-time students and registered for the symposium. Applications will be accepted in the order they are received.

A required pre-competition master class that will cover both the excerpts required and the expectations of the judging committees in performance and audition decorum will be held during the first few days of the symposium. After the master class, rosters for the high and low horn auditions will be established. Anyone not attending the full master class will not be eligible to compete.

• Repertoire Requirements:

• **High Horn:** (1st horn parts unless otherwise specified)

1. Beethoven Symphony No. 7, 1st mvt., mm. 89-101
2. Brahms Symphony No. 2, 2nd mvt., mm. 17-31
3. Ravel *Pavane pour une enfante défunte*, opening solo
4. Strauss, R. *Ein Heldenleben*, mm. 1-17
5. Strauss, R. *Till Eulenspiegel*, 1st horn, mm. 6-20; and 3rd horn, 19 m. after No. 28 – 1 m. before No. 30
6. Tchaikovsky Symphony No. 5, 2nd mvt. solo

• Low Horn:

1. Beethoven Symphony No. 3, 2nd horn, 3rd mvt. Trio
2. Beethoven Symphony No. 9, 4rd horn, 3rd mvt., mm. 82-99
3. Shostakovich Symphony No. 5, 1st horn, 1st mvt. No. 17 - 21
4. Strauss, R. *Don Quixote*, 2nd horn, Variations 7 & 8
5. Strauss, R. *Ein Heldenleben*, 2nd horn, 4 m. after 3 to 1 m. after 5
6. Wagner, R. *Prelude to Das Rheingold*, 8th horn, mm. 17 - downbeat of 59



• **Judging:** All participants will receive written evaluations of their performances by the judges. Details concerning the location and time of the contest will be listed in the Symposium program.

Barry Tuckwell Award

The Barry Tuckwell Award was established in 1997 to honor the IHS Founding President and is designed to encourage and support worthy horn students as they pursue education and performance opportunities by attending and participating in horn master classes or workshops throughout the world.

• **Award:** One award of up to \$500 will be used to help pay the registration, room and board, and travel costs to attend any master class or symposium in which the applicant will study with master hornists and perform. The winner will also receive a one-year IHS membership.

• **Age Requirements:** Applicants must be age 18-24 on January 1, 2014.

• **Application Requirements:** Applications must be submitted to the IHS Executive Secretary. A complete application must include:

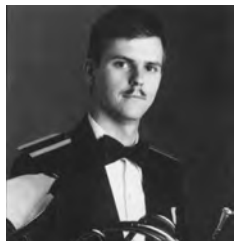
1. A completed Tuckwell Award application form, including two brief essays.
2. A recording of the applicant playing one movement of a concerto or sonata (with piano), one etude, and two orchestral excerpts.

3. Two letters of recommendation, submitted directly to the Executive Secretary by the recommending parties, including an assessment of the applicant's financial need.

• **Judging:** Applications will be judged on a combination of ability, character, motivation, goals, financial need, and opportunities available at the selected venue.

• **Deadlines:** Completed applications must be received by the IHS Executive Secretary no later than April 15, 2014. Applicants will receive notification of the awards by May 15, 2014. This award is payable directly to the symposium or master class artist, or to the winner upon submission of receipts for expenses.

Jon Hawkins Memorial Award



Jon Hawkins was a Life Member of the IHS, just starting his career as a professional musician when he met his death in a traffic accident. His parents, Neil and Runa Hawkins, established this award as a memorial to their son. A biography of Jon Hawkins appears on page 108 in the October 1992 issue of *The Horn Call*.

Jon Hawkins, 1965-1991

The purpose of this award is to encourage the attendance of deserving, highly motivated horn students at the annual IHS symposiums, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources.

• **Award:** One award up to \$1,500 (US) to be used for the registration fee, room, board, and travel costs to the 2014 IHS Symposium. In addition the award winner will:

- receive instruction from a symposium artist, in the form of a private lesson or master class;
 - give a solo performance at the Symposium;
 - receive a copy of Werner Pelinka's Concerto for Jon;
 - receive a one-year IHS membership.
- **Age Requirements:** Hornists under 24 years of age on August 11, 2014 may apply.

• **Application Requirements:** Applications must be submitted online (see above). A complete application must include:

1. A completed Hawkins Memorial Award Form, including three short essays.
2. A recording of the applicant's playing including at least two contrasting works that represent a range of the applicant's performing abilities.

3. One letter of recommendation, submitted directly to the Executive Secretary by the recommending party.

• **Judging:** The winner will be selected on the basis of performance ability, a demonstrated need for financial aid in order to attend the upcoming workshop, and personal motivation.

• **Deadlines:** Completed applications must be received by the IHS Executive Secretary no later than May 15, 2014. Applicants will receive notification of the awards by June 15, 2014.

Paul Mansur Award

This award, named for the longtime Editor of *The Horn Call*, Emeritus Dean, and IHS Honorary Member, Paul Mansur, provides opportunities for full-time students attending the IHS international symposium to receive a lesson from a world-renowned artist or teacher.

• **Award:** Private lesson with a Featured Artist or Advisory Council Member at the IHS international symposium and a one-year IHS membership.

• **Age Requirements:** One award for full-time students 18 years or younger on August 11, 2014. One award for full-time student 19-26 years on August 11, 2014.

• **Application Requirements:** Applications must be submitted to the IHS Executive Secretary (see above). A complete application must include:

1. A completed Mansur Award Application Form, including an essay from the applicant on the subject of how attending and receiving a lesson during the symposium will enhance the student's education.

2. Proof of full-time public or private school, conservatory, or university enrollment must be provided at the time of application; students must be enrolled in the academic term immediately preceding the symposium.

• **Judging:** Essays will be evaluated for both content and grammar, so time and care in preparation is encouraged.

• **Deadlines:** Completed applications must be received by the IHS Executive Secretary no later than May 15, 2014. Applicants will receive notification of the awards by June 15, 2014. This award does not include any financial assistance to attend the symposium.

Minutes of the IHS General Meeting

Saturday, August 3, 2013

University of Memphis

President Frank Lloyd called the meeting to order on August 3, 2013 at 9:10 a.m. and thanked those present for attending. Other officials present were Joseph Ognibene, Vice President; Marian Hesse, Secretary/Treasurer; Heidi Vogel, Executive Secretary; and Advisory Council (AC) members John Ericson, Leighton Jones, Susan McCullough, Jeff Nelsen, and Ken Pope. Also in attendance were Elaine Braun, US Area Representatives Coordinator; Randall Faust, Composition Contest Coordinator; Dan Philips, Webmaster and IHS 45 Host; and Nancy Joy, International Symposium Coordinator. Not present were Lisa Bontrager, Shirley Hopkins, Young-Yul Kim, Peter Luff, Bill VerMeulen, Bruno Schneider, Geoff Winter, Bill Scharnberg, and Jonathan Stoneman (IHS 46 Host).

President Lloyd announced the newly elected Advisory Council Members Ab Koster and Liz Freimuth. He thanked John Ericson for his years of service as John departs the AC.

The minutes of the 2012 General Meeting were approved as published in the October 2012 *Horn Call* (Dan Phillips moved and John Cox seconded).

Reports

Executive Secretary Heidi Vogel reported that the IHS is in sound financial condition. An audited financial statement prepared by a Certified Public Accountant will be published in the October 2013 *Horn Call* and on the IHS website. Present membership includes: 3077 members; 2285 USA, 534 from other countries; 201 library memberships; and 57 "lost sheep." This represents a 4% increase over the past year. The Facebook page has grown from 5,246 "Likes" at IHS44 to 6,920 following IHS45.

Marilyn Bone Kloss, Assistant Editor of *The Horn Call*, reported on Publications. With the advent of internet and electronic items, *The Horn Call* has continued to grow. Marilyn requested members to send articles, ideas for articles, and photos for covers to her or Bill Scharnberg. Looking forward, *The Horn Call* hopes to begin including QR codes in some articles to take the readers to places where they can find audio and video materials relevant to the articles. The IHS website has indexes of reviews and articles as well as biographies of Honorary Members, Past Horn Greats, and Punto and Service Medal award winners.

Webmaster Dan Phillips reported the website is still running! Online advertising on hornplayer.net has increased and advertising space is available there. Contact Paul Austin about advertising on the website. We are now set up to do AC elections online. We will still be issuing mail-in cards for those who prefer to vote by mail.

International Symposium Coordinator Nancy Joy thanked Dan Phillips, staff, and students for their work with the more than 700 attendees at the IHS 45. The next Symposium (August launch of website at ihs46.org) will be held in London at the Imperial College, Host Jonathan Stoneman.

Nancy announced the Scholarship Program/ Competition winners. Solo Competition: 1st place Julian Zheng; 2nd

place Paul Clifton; 3rd place Erika Binsley; finalists Nicholas Castellano and Jordan Miller. The John Hawkins winner, John Geiger, performed on Wednesday. The Paul Mansur winner was Erika Binsley, with an honorable mention to Wesley Gore. The Frizelle Competition had 24 competitors: the High Horn winner was Paul Clifton; Low Horn, Ian Mayton. The Barry Tuckwell Scholarship was not awarded as no applications were received.

Secretary/Treasurer Marian Hesse reported that the IHS supported eight regional workshops which all received small awards to support their workshops, four in the US and one each in Portugal, South Africa, Poland, and Venezuela. She reported that the funding has been increased for next year, and that the awards will be for a maximum of \$500 in order to support more events since several could not be funded in 2013.

US Area Representative Coordinator Elaine Braun reported that she will be assuring that each area in the US has representation within the IHS. In certain states it has been difficult to find someone willing to be an Area Representative. The AC has decided to take a regional approach, as with workshops, and will set up Facebook pages for each of these sections. Members can participate on any page that fits their geographical needs. Having a team means one person isn't solely responsible for keeping things growing and the duties can be shared.

Awards were given to several area representatives: Gary Moege, Missouri; Bob Pruzin, South Carolina; Eldon Matlick, Oklahoma.

Vice President Joseph Ognibene gave the Regional Membership Coordinators Report for countries outside the US. We have more than 30 IHS country representatives and we are working on expanding into Asia. We received reports from Canada, Iceland, Japan, and Thailand with details about master classes, visiting guest artists, and concerts. Let Joe know if you have recommendations of people in other countries who could be contacted to be representatives.

John Ericson reported on the Thesis Lending Library and pointed out the tremendous asset this library is to IHS members, and he encouraged people to spread the word. There are more than 193 theses and dissertations with only a charge for postage to borrow the work for three weeks. John also reported on the Meir Rimom Commissioning Assistance Fund Report, where some funding is still available this year. A complete list of commissions assisted is on the website.

Joseph Ognibene reported on Online Music Sales (formerly known as Manuscript Press). This effort originally published winning compositions of the IHS Composition Contest, but was later expanded to include a greater variety of horn music appealing to a wide variety of players from young students to seasoned professionals. Purchased music is received as PDF documents and the program is overseen by Daren Robbins, our representative in Thailand. The collection of music at the IHS Online Music Sales continues to grow at a rate of about twenty new compositions per year, and the quality of submissions is impressive. In 2012, sales were \$801, and 2013 is already on



track to exceed that. Check out the Online Music Sales store on the IHS website and look over the selections available by downloading sample scores. This is an important archive available to you that your membership dues have helped to fund.

Composition Contest Coordinator Randy Faust reported that this contest has been going on since 1980, resulting in a number of works. The winners receive a cash prize. The next call for entries will be in 2014. The contest will judge compositions in two categories: one for horn and keyboard, playable by any member of the IHS, and a second virtuoso category. Details will be found online and in *The Horn Call*. Email Randy Faust (RE-Faust@wiu.edu) for more information.

Frank Lloyd presented Honorary Membership to Radovan Vlatković; the Punto Award to Michael Hernon, retired Professor of Music at the University of Tennessee Martin, and Jack Covert, retired Professor of Music at Ithaca College; and the Service Medal of Honor to Marilyn Bone Kloss.

New Business

Bruce Richards noted that over 20 new pieces were premiered at the symposium, and requested that the IHS create a reference page on the website with the names and contact information for these new composers. Attendees asked that exhibitors be notified in advance about these premieres so that they could stock the music for sale at their exhibits.

Milton Kicklighter asked about the possibility of producing a CD from the IHS archived recordings. President Lloyd noted that the AC is working to restore damaged recordings. Artist and copyright permission will be needed in order to produce a recording for distribution, and the sheer number of recordings creates a daunting task. Dan Phillips stated that information regarding recordings from this symposium will be available on the website and that some concerts will be available for sale as MP3 downloads.

Members asked about the availability of membership directories and email addresses. Executive Secretary Vogel explained that members can email each other through the web site if their memberships have valid email addresses, sending a secure email without actually seeing the other person's email address. (See the IHS Website section in the News Report of this issue for directions.) The mailing address directory will be updated by Heidi Vogel this fall and posted on the website. Harriet Fierman stated that the list of past symposiums included in the program book was great (the list is also available on the IHS website) and asked if a list of symposium programs was available. At this time, no.

Thanks was offered to Dan Phillips – the week went beautifully – nothing could have been better.

The meeting adjourned at 10:02 a.m.

-Respectfully submitted by Marian Hesse, IHS Secretary



The 2013 IHS Advisory Council members present after its first meeting in Memphis (l-r): Jeff Nelsen, Ken Pope, Marian Hesse, Heidi Vogel (seated), Joe Ognibene, Bill VerMeulen, Frank Lloyd (seated), Leighton Jones, Susan McCullough, Peter Luff, and Young-Yul Kim.



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IHS Thesis Lending Library

Kristin Thelander, IHS Lending
Library Coordinator

There are currently 193 theses on horn and related brass topics available to IHS members through our lending library, housed at the University of Iowa, and more titles are added each year. The full list of theses may be found at hornsociety.org/about-ihs/thesis-library, along with a link to the thesis loan request form. A deposit of \$45 US is required for each thesis borrowed, which can be made by check or arranging for a credit card deposit through Heidi Vogel, IHS Executive Secretary. If you have written or read a thesis that should be in our collection, please contact Dr. Thelander. Donations of theses are appreciated!

Donations* and new acquisitions for 2013 include:

*Billiet, Jeroen. "200 Years of Belgian Horn School? A comprehensive Study of the Horn in Belgium, 1789-1960." Laureate Programme diss., Orpheus Institute, Ghent, Belgium, 2008.

Fonseca, Rinaldo de Melo. "Fernando Morais' 20 Estudos Caracteristicos Brasileiros Para Trompa: A Performance Guide." D.M.A. diss., University of Memphis, 2012.

House, Faxon Graham III. "York Bowen's Works for Horn: A Performer's Guide and Analysis." D.M.A. doc., University of Nebraska, 2012.

*Johnson, Joseph David. "Etude Books for Horn Published from 1985 to 2011: An Annotated Guide." D.M.A. research project, West Virginia University, 2012.

Johnson, Katie Marguerite. "Thoughtful Wanderings: A Study of the Collected Compositions of Douglas Hill." D.M.A. diss., University of Wisconsin-Madison, 2012.

Pierce, Denise Lyn Root. "To Artistic Horn Playing: Perfect Legato, Beautiful Sound, Agility, and Musical Expression." D.M.A. doc., University of Arizona, 2013.

Richards, Patrick James. "A Pedagogical Guide and Argument for Using the Harmonic Series in Teaching Beginning and Intermediate Level Horn Students." D.M.A. diss., University of Southern Mississippi, 2012.

Schouten Sarah. "An Annotated Guide and Interactive Database for Solo Horn Repertoire." D.M.A. treatise, Florida State University, 2012.

Seiffert, Stephen Lyons. "Johannes Brahms and the French Horn." D.M.A. thesis, Eastman School of Music, University of Rochester, 1968.

Yeh, Guan-Lin. "Concerto for Two Horns in E-flat Major Attributed to Joseph Haydn: A New Arrangement for Wind Ensemble." D.M.A. research project, University of Arizona, 2011.

Statement of Financial Position

For the Year Ended December 31, 2012

From Audited Financial Statements Prepared by
Carbonaro DeMichele CPAs

Assets	
Current Assets	
Cash & Cash Equivalents	\$261,887
Accounts Receivable	5,729
Inventory	6,948
Total Current Assets	\$274,564
Other Assests	
Fidelity Investments – CDs	26,218
Deposits	20,000
Total Other Assets	46,218
Total Assets:	\$320,782
Liabilities and Net Assets	
Current Liabilities	
Accounts Payable	13,166
Total Current Liabilities	13,166
Net Assets	
Unrestricted	125,544
Temporarily restricted:	
Advance Memberships	62,012
Scholarship	99,444
Friendship	20,616
Total Temporarily Restricted	182,072
Total net assets	\$307,616
Total liabilities and net assets:	\$320,782
Statement of Activity	
Revenue:	Total
Dues	\$81,938
Advertising	67,987
Invest Inc	2,271
Scholarship	4,027
MD Sales	3,648
General Donations & Support	2,051
Royalties	1,158
Friendship Donations	1,520
Publication sales	80
Manuscript Revenue	801
Total Revenue	\$165,481
Expenses:	
Printing	\$49,342
Contract Labor	44,606
Postage Freight	17,589
Travel	11,407
Web Site Expenses	8,936
Commission Assistance	6,250
Professional Services	5,588
Scholarships	4,089
Bank Fees	3,752
International Workshop	3,507
MD Expense	2,548
Regional Workshops	2,000
Bad Debt	1,500
Miscellaneous	718
Ad Expenses	401
Office Expenses	398
Copyright Fees	195
Thesis Lending	93
Computer	59
Total Expenses:	\$162,978
Excess Revenue Over (Under) Expenses	\$2,503

The complete audited financial statements are available on the IHS web site or by request from the IHS Executive Secretary.

An Index to The Horn Call Volume XLIII (October, 2012–May, 2013)

compiled by Harriet Fierman

Feature Articles

Volume XLIII, No. 1 (October, 2012)

Damm, Peter, translated by Cloughy, Cecilia. "The 125th Anniversary of the Concerto for Horn, Op. 11 by Richard Strauss." 56-67.

Penny, Jonathan. "The Brain of Britten: Notational Aspects of the Serenade." 69-75.

Katzen, Daniel. "Bach's Cellos Suites on the Horn." 76-77.

Clark, Andrew. "The Horn Represents God?" 98-100.

Obituaries:

Arthur Bevan (1927-2011). 43.

Robert Bonnevie (1934-2012). 43-44.

Mary Therese Knepper (1948-2012). 44.

K. Ethel Merker (1923-2012). 44.

Larry LaFayette Philpott (1937-2011). 44-45.

George Price (1927-2012). 45.

William Charles Strickland (1945-2012). 45.

Pamela Todd (1956-2012). 45.

Volume XLIII, No. 2 (February, 2013)

Schmid, Engelbert. "Valve Maintenance." 30-31.

Hillyer, Howard L. "How I Got to Carnegie Hall." 39-43.

Hall, Doug. "My Week with George McCracken." 44-45.

Boldin, James. "An Interview with Daren Robbins." 49-51.

Blackstone, Douglas. "The Five Most Difficult First Horn Parts." 54-55.

Crocker, Sam. "Mozart's Horn Concerto No. 2 and the Theories of Heinrich Koch." 56-58.

Thurmaier, David. "Charles Ives and the Horn." 59-63.

Black, Kerin. "The Alexander Technique: An Introduction for Horn Players." 65-66.

Putnam, John. "Why Practice?" 67.

Lloyd, Frank. "Performing Britten's Serenade." 68-73.

"45th International Horn Symposium Featured Artists." 85-86.

Harcrow, Michael. "Simon Sargon and the Horn." 92-94.

Johnson, Joseph D. "Pitch Content and Structure in Part I of Milton Babbitt's Around the Horn." 95-99.

Volume XLIII, No. 3 (May, 2013)

Hart, Leslie. "Learning to Improvise Horn Excerpts." 49-51.

Abate, Shelagh. "Frank Donaruma: Quintessential New York Freelancer." 54-55.

Eisenberg, William. "The Stadtpfeifer: Gottfried Reiche and Bach's Leipzig Horn Parts." 56-58.

Brummitt, Eric. "Antonio Tosoroni's Metodo per il corno a tre pistoni: Valve Horn Technique in Nineteenth-Century Italy." 60-62.

Blackstone, Douglas. "The Five Most Satisfying First Horn Parts That I Have Played." 63-64.

Bryan, David J. "The Barry Tuckwell Institute: A Rare and Life-Altering Learning Experience." 65-66.

Saint-Amour, John. "On Playing the Geezer Horn." 67-68.

Saddington, Lesley. "The Horn That Saved My Life." 68.

Bryan, David J. "From the Balcony." 69-70.

Case, Kevin. "The Commoditization of Symphony Orchestra Musicians." 71-72.

Watson, Joan. "A Personal History of Learning and Teaching Breath Support." 84-86.

Obituaries:

Joseph Eger (1920-2013). 30.

Mark Veneklasen (1944-2013). 30-31.

Nolan Miller (1940-2013). 32.

Columns

Volume XLIII, No. 1 (October, 2012)

Agrell, Jeffrey, Series Editor. "The Creative Hornist: Composing Made Easy." 49-52.

Itlis, Peter, Column Editor. "Medical and Scientific Issues: Basal Cell Carcinoma of the Tongue." 53-54.

Agrell, Jeffrey, Series Editor. "Technique Tips: Getting in the Zone." 78-80.

Volume XLIII, No. 2 (February, 2013)

Itlis, Peter, Column Editor. "Medical and Scientific Issues: The Physiology of Breathing: Setting the Record Straight." 35-38.

Agrell, Jeffrey, Series Editor. "The Creative Hornist: Beyond the Notes: Authentic Expression, Excerpt from Horn Playing from the Inside Out by Eli Epstein." 47-48.

Agrell, Jeffrey, Series Editor. "Technique Tips: Dynamics! Excerpt from Horn Playing from the Inside Out by Eli Epstein." 75-76.

Volume XLIII, No. 3 (May, 2013)

Itlis, Peter, Series Editor. "Medical and Scientific Issues: Horn Playing and Glaucoma: Are they linked?" 35-37.

Chenoweth, Richard, Series Editor. "Orchestral Notes: The Legacy of the Berv Brothers, Part II: Reminiscences from Ken Berv and Louis Denaro." 39-45.

Moran, Peggy. (Agrell, Jeffrey, Series Editor). "The Creative Hornist: Discovery Learning: Using Questions to Find Answers." 47.

Agrell, Jeffrey, Series Editor. "Technique Tips: Symbol Pleasures." 75-76.

Reviews

Volume XLIII, No. 1 (October, 2012)

Snedeker, Jeffrey, ed. "Music and Book Reviews." 81-90.

Van Dreel, Lydia, ed. "Recording Reviews." 91-94.

Volume XLIII, No. 2 (February, 2013)

Snedeker, Jeffrey, ed. "Music and Book Reviews." 77-84.

Van Dreel, Lydia, ed. "Recording Reviews." 87-89.

Volume XLIII, No. 3 (May, 2013)

Snedeker, Jeffrey, ed. "Music and Book Reviews." 77-83.

Van Dreel, Lydia, ed. "Recording Reviews." 88-91.

IHS Business

Volume XLIII, No. 1 (October, 2012)

"Recent IHS Donors." 5.

"New IHS Honorary Members: Robert Paxman and Gail Williams." 37-38.

"Punto Award Winners: Anthony Brittin and Ron Lemon." 38.

"IHS Awards and Performance Contests." 102-103.

Hesse, Marian, Advisory Council. "Minutes of the 2012 IHS General Meeting, May 19, 2012." 104.

Thelander, Kristin. "Thesis Lending Library Report." 105.

Vogel, Heidi. "Statement of Financial Position for the Year Ended December 31, 2011." 105.

Fierman, Harriet. "An Index to The Horn Call Volume XLII (October, 2011-May, 2012)." 106.

Braun, Elaine. "Out the Bell: Why it is the 'Horn' and not the 'French Horn.'" 108.

Volume XLIII, No. 2 (February, 2013)

"Recent IHS Donors." 5.

"IHS Awards and Performance Contests." 100-101.

Bourgue, Daniel, translated by Fako, Nancy Jordan. "Out the Bell: Cor ou Trompe? Cor d'harmonie ou Cor naturel? French Horn ou Cor Allemand? Pavillon ou Cloche?" 103-104.

Volume XLIII, No. 3 (May, 2013)

"Recent IHS Donors." 5.

Thelander, Kristin. "IHS Thesis Lending Library: A Complete Library List." 92-97.

"IHS Online Music Sales Catalog." 98.

"Out the Bell: John Lennon Demonstrating a Poor Right Hand Position." 100.

List of Advertisers

AAIIRR Power Acousticoils	72	46th International Horn Symposium	23
Gebr Alexander Mainz	back cover	Join the International Horn Society	53
American Brass Quintet.....	93	Ricco Kühn	44
Arizona State University School of Music	48	Kumamoto Horn Ensemble	24
Atkinson Brass & Company	13	Lawrence University	50
Baltimore Brass Company.....	38	Lawson Horns	51
Balu Inc.	92	S. W. Lewis Orchestral Horns	inside front cover
Bard College Conservatory of Music.....	43	Lynn University Conservatory of Music	22
Beck Brass Works	38	Mamco Musical Accessory	14 and 16
Berps & Bags	38	Michigan State University College of Music	81
Kendall Betts Horn Camp	51	NYU-Steinhardt	36
Birdalone Music	34	Northwestern University Bienen School of Music	20
The Boston Conservatory	104	Osmun Music	13
Brass Journals.....	91	Dieter Otto	15
Carnegie Mellon School of Music	18	Paxman Musical Instruments	9
ChopSaver	10	Peabody Conservatory of The Johns Hopkins University....	19
Chop-Sticks™.....	7	Pope Instrument Repair	82-84
Classified Ad	6	Rimskys-Horns	10
Clebsch Strap	13	Eric Ruske	12
Cleveland Institute of Music.....	92	Rutgers University Mason Gross School of the Arts	10
Colorado State University	24	San Francisco Conservatory of Music.....	72
Crystal Records, Inc.....	61	Engelbert Schmid GmbH.....	22
James Decker	44	Select-a-Press	44
DePaul School of Music.....	94	Richard Seraphinoff	34
Dürk Horns.....	21	Siegfried's Call	19
Eli Epstein	80	Solid Wood Publishing	18
faustmusic.com	8	Stork Custom Mouthpieces	81
Femenella BELLREST.....	59	Temple University's Boyer College of Music and Dance	96
Ferree's Tools	38	TrumCor	inside back cover
Finke Horns	107	Kerry Turner	93
George Mason University School of Music	71	University of Cincinnati College-Conservatory of Music.....	62
GigBag	7	USC Thornton School of Music.....	12
Haute Ecole de Musique de Lausanne	17	Vanderbilt University - Blair School of Music	49
Horns A Plenty Christmas	71	Chuck Ward Brass Instrument Restoration	44 and 49
hornsAplenty	33	Wichita Band Instrument Co., Inc.	8
Hornsmith Publishing.....	19	Wind Music, Inc.	71
HornStuff	53	WindSong Press Ltd.	80
Houghton Horns, LLC.	16	Woodstop Mutes	43
IHS Online Music Sales	8	The Woodwind & Brasswind	14
Indiana University Jacobs School of Music	37	Yamaha Corporation of America	11

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