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February 2014

*The*  
**Horn Call**

Journal of the  
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The Horn Call

VOL. XLIV, No. 2





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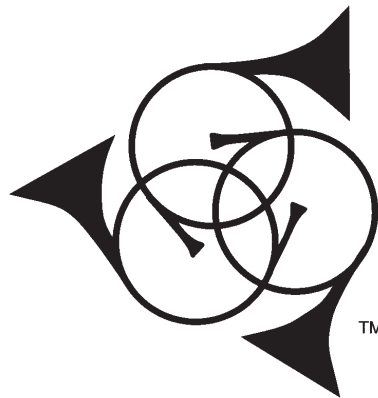
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# *The Horn Call*

Journal of the International Horn Society

Volume XLIV, No. 2, February 2014



William Scharnberg, Editor

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*on the cover: Daniel Busta took this photograph of his horn fountain*



# The International Horn Society

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### President

Frank Lloyd  
An der Stadtmauer 4a  
45239 Essen, Germany  
president@hornsociety.org

### Vice President

Joseph Ognibene  
Moaflo 16  
IS-210 Gardabaer  
Iceland  
jjognibene@yahoo.com

### Secretary-Treasurer

Marian Hesse  
School of Music  
University of Northern Colorado  
Greeley, CO 80639 US  
trompe@aol.com

### Executive-Secretary

Heidi Vogel  
P. O. Box 630158  
Lanai City HI 96763-0158 USA  
Tel/Fax: 808-565-7273  
exec-secretary@hornsociety.org

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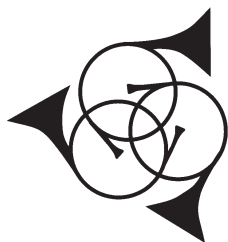
The International Horn Society recommends that HORN be recognized as the correct English label for our instrument.

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



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## The Horn Call

### Editor

William Scharnberg  
College of Music  
1155 Union Circle 311367  
University of North Texas  
Denton TX 76203-5017 USA  
Tel: 940-565-4826  
Fax: 940-565-2002 (College of Music)  
editor@hornsociety.org  
wscham@music.unt.edu

### Assistant Editor and Website Editor

Marilyn Bone Kloss  
1 Concord Greene No. 8  
Concord MA 01742-3170 USA  
Tel: 978-369-0011  
mbkloss@comcast.net

### Proofreader

Ed Glick

### Website Manager (hornsociety.org)

Dan Phillips  
manager@hornsociety.org

### Contributing Editors

#### News Editor

Kate Pritchett  
Wanda L. Bass School of Music  
Oklahoma City University  
2501 N. Blackwelder Ave.  
Oklahoma City, OK 73106  
news@hornsociety.org  
horncallnews@gmail.com

#### Music and Book Reviews

Dr. Jeffrey L. Snedeker  
Department of Music  
Central Washington University  
400 East University Way  
Ellensburg WA 98926-7458 USA  
Tel: 509-963-1226  
Fax: 509-963-1239  
snedeker@cwu.edu

#### Recording Reviews

Lydia Van Dreel  
School of Music and Dance  
1225 University of Oregon  
Eugene, OR 97403-1225  
vandree@uoregon.edu

#### Column Editors

Jeffrey Agrell, *The Creative Hornist*  
and *Technique Tips*  
jeffrey-agrell@uiowa.edu  
Richard Chenoweth, *Orchestra Notes*  
r.chenoweth@sbcglobal.net  
Peter Iltis, *Medical and Scientific Issues*  
peter.iltis@gordon.edu

### Advertising Agent

Paul Austin  
P.O. Box 6371  
Grand Rapids MI 49516-6371 USA  
Tel: 616-475-5919  
HornCallAd@aol.com

# From the Editor

## Bill Scharnberg

Dear Readers,

I have been playing the horn for over 50 years, and teaching it at the college level for 40 years. I am happy to say that the instrument, its history, players, makers, teachers, and composers who wrote music for it still fascinate me. This issue of the *The Horn Call* has some very interesting articles, I think. Michael Lorenz's incredible "blog" on Joseph Leitgeb sets the record straight on some historical fabrications that will surprise you! No – Leitgeb didn't sell cheese for a living – he was a musician and premiered concertos beyond those written for him by Mozart! A bit later in the journal we have Part I of a three-part article documenting the 300-year history of Czech horn playing.

The articles for this journal came in very slowly, then, as the middle of December approached, there was a cascade of fine articles, some of which I was not able to fit in this issue. Peter Iltis is traveling and was not able to prepare a Medical and Scientific Issues column for this issue so I approached Dr. Kris Chesky on the University of North Texas faculty and a music and medicine specialist about writing an article. After some thought, he asked, "Can it be controversial?" I replied, "Of course – controversy sells newspapers – it might sell journals." You will find a very interesting article that he and his audiologist colleague contributed, alerting us to the inadequacy of the current earplugs ostensibly designed for musicians. As one of the subjects tested for hearing at the Brisbane Symposium, I can personally attest to the lack of a rigorous protocol mentioned in this article.

Inserted in this journal is a postcard ballot that you may (or may not) use to cast your vote for an important amendment to the IHS Bylaws and for the candidates of your choice for the IHS Advisory Council. It is hoped that the online voting option will increase the number of IHS members who typically vote in the annual AC election – only vote once!

Finally, I had hoped for correspondence on two topics: 1) that the photographer for the cover of the October issue would come forward and, 2) that there would be some feedback concerning Joe Ognibene's excellent article about the horns Hermann Baumann used in his career and your ability to access the sounds of those horns via a QR code (or visiting the IHS website). What do you think?

*Bill*

*Erratum: The Four Hornsmen of the Apocalypse mentioned in the October 2013 Symposium Report include Gerry Wood and Audrey Good (not Wood).*

### Guidelines for Contributors

*The Horn Call* is published tri-annually, with mailings as close as possible to October 1, February 1, and May 1. Submission deadlines for articles and News items are the first day of the month, two months prior to the issue (August 1, December 1, and March 1). Inquiries and materials intended for *The Horn Call* should be directed to the editor or appropriate contributing editor (see the list of editors to the left of this column).

The style manuals used by *The Horn Call* are *The Chicago Manual of Style*, fourteenth edition, and *A Manual for Writers of Term Papers, Theses, and Dissertations*, sixth edition, by Kate Turabian. Refer to these texts or recent issues of *The Horn Call* for guidelines regarding usage, style, and formatting. The author's name, email address (or home/business address), and a brief biography should be included with all submissions. Authors are hereby advised that there may be editorial spelling/style/grammatical changes to articles in order to maintain the journal's format and professional integrity.

*The Horn Call* is currently created with Adobe Indesign, Adobe Photoshop Elements, Adobe Illustrator CS5, Adobe Reader 9 and Acrobat 7, and Enfocus Pitstop. It is preferred that articles be submitted electronically attached to an email or on a CD – including a pdf version of the article to ensure format accuracy. Footnotes (endnotes) should be numbered consecutively (no Roman numerals) and placed at the end of the text. Musical examples can be sent as pdfs, Finale files, embedded in a Word document, or as a black and white images for scanning. Images/photographs may be sent electronically attached to an email or as "hard copies" to scan. For electronic submissions, 300 dpi is the minimum resolution necessary for clear reproductions in *The Horn Call*. Currently pages 9-16 of the journal are reserved for colored ads. All images not on these pages will be converted to gray scale using Adobe Photoshop.

The octave designation system used in *The Horn Call* is the one preferred by *The New Harvard Dictionary of Music*, edited by Don Randel (1986):







# President's Message

## Frank Lloyd

### A New IHS Voting Option and an IHS Bylaws Amendment

On the ballot this year, for the first time in a number of years, is a proposed change to the IHS bylaws. This change involves corporate funding for featured artists at IHS international symposiums.

Those of you who have at some time been a member of the IHS Advisory Council know the amount of work that is entailed in the meetings that begin shortly before the start of every symposium, which sees the Advisory Council coming together to work through the Agenda Book – a catalogue of all the business involved in the running of the International Horn Society.

Apart from the many areas concerning ballots, elections, committee selection, reports, and general business, the Advisory Council works each year to maintain the financial health of the Society and attempts to maintain the costs for membership and registration fees to attend symposiums at an affordable rate.

In order to alleviate the substantial financial burden to the host of a symposium, the Council is recommending a change to the bylaws that would remove an existing ban on corporate funding for featured artists at IHS international symposiums, thus allowing (international) hosts to source alternative funding and to consider sponsored artists. The Council believes that this change will allow hosts to secure important additional funding, which should prevent future symposiums from incurring financial losses whilst still keeping registrations affordable.

The wording of the bylaw amendment retains the clause which necessitates that the Society participate in the selection of artists in the same way it does now. This will serve to prevent commercial enterprises from controlling the artist selection process and continue to encourage the choice of featured artists coming from broad demographic and cultural backgrounds, thereby maintaining an interesting and contrasting selection of featured artists from around the world, regardless of their funding status.

The amendment also allows future changes to either increase or decrease the restrictions in the Symposium Guidelines, which hosts must agree to when submitting a symposium bid.

I'm also happy to announce that for the first time, you will be able to vote on-line. Log on to the IHS website and register your votes for Advisory Council nominees and for the bylaw amendment. For those who prefer to mail in a paper ballot, this option is still available, and a ballot card is included in this issue of *The Horn Call*. Please vote using either the on-line system or the paper ballot, but not both! Either way, please read the amendment carefully and vote accordingly.

Many thanks,

*Frank Lloyd*

### *Recent IHS Donors*

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**Correspondence**

[Editor's note: This correspondence corrects Robert Thistle's brief biography which appeared on p. 59 of the October 2013 The Horn Call]

I was involved in a lecture at Towson in 1985 on the Wagner tuba by playing in a Wagner tuba quartet for a lecture. The lecturer was Hans Pizka however and the other two players were Hermann Jeurissen and Michael Hoeltzel. I did give a lecture at Towson in the same workshop on etude collections in German-speaking countries.

Best,  
Bob (Robert Thistle)

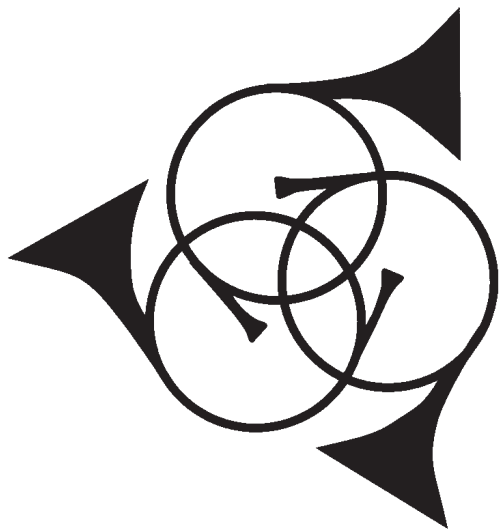
Dear Bill

This is Dan Busta. I am in Palos Park IL, near Chicago – I started playing horn in 1958. I am offering a \$300 reward/prize to anyone who can provide me with an English text suitable for a Christian worship service to Schubert's *Auf dem Strom*. This version would remain the property of the "winner" as long as I can play the piece at church any time I want. I am an old friend of Dale Clevenger and he can vouch for my promise to come forth with the \$300. Thank you very much. Should you not be able to help me with this project, please let me know so I might pursue another means to finding what I am hoping to find.

Daniel N. Busta, 12502 Iroquois Rd. Palos Park IL, 60464

Hello Bill. Thank you for your quick reply. You and the IHS have full permission to use that picture (on the cover of this issue) or any others I may send. That horn was a very nice "Melchior" single horn I bought from Renold Schilke in about 1970. He had Jerry [Lechniuk] making horns there at his trumpet business on Wabash Ave. I think he and/or Jerry may have used that horn in some type of research. Too bad I later let someone use it only to have him drop it and bend it up. My horn now and the last 15 years has been a Paxman#40L – great horn! I think I hold a record of some sort because I sold it and bought it back twice over the last 15 years – lucky to get it back both times. The last time I was lucky to "buy it back," I swore to never sell it again.

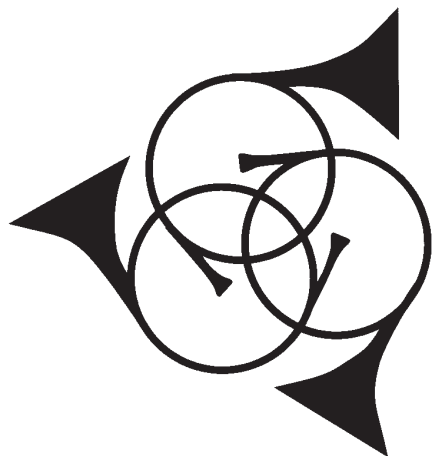
Back in high school, I studied with Frank Brouk but after three good years with him I had to quit, and studied with other Chicago-area teachers. Sometimes I wonder how my horn career may have panned out had I just stayed with Brouk until I got in the Florida Gulf Coast Symphony Orchestra in 1972. The reason I "had to quit" studying with Frank Brouk was that he had two daughters about my age. Well, I asked the one who I was more interested in out on a date but she declined my invitation. OK, so I asked her sister out and we had a good time at the movies – 2001 *Space Odyssey* was the big movie; then we stopped for dinner and all was well until the "back door incident." You see, I figured, OK, time to try to kiss this





girl good night. I mustered the courage and kissed her and then, like the dumb ass, I accidentally called her by her sister's name! You know – while during the actual kissing part. Picture it: kiss-kiss, "Oh Lynda," I mumbled. Then wham! as Marline punched me in the stomach as hard as any guy on the boxing team could have. I was too embarrassed to go back to the Brouk home for lessons after that. Now it's funny – years later!

Thank you again,  
Dan Busta



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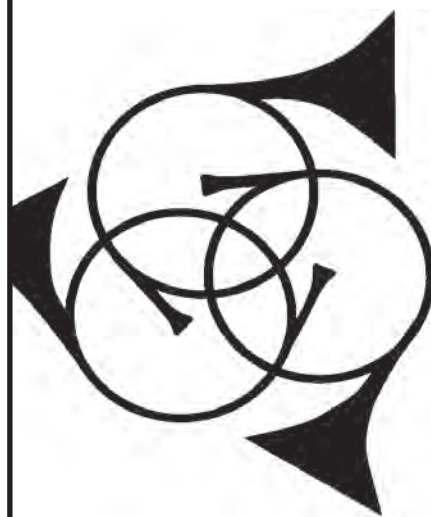
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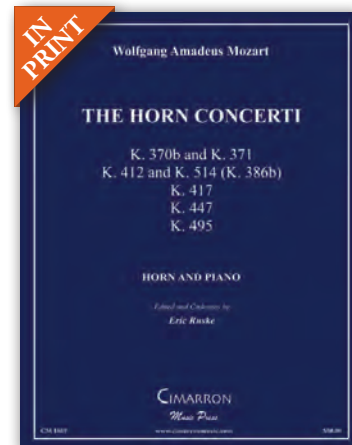
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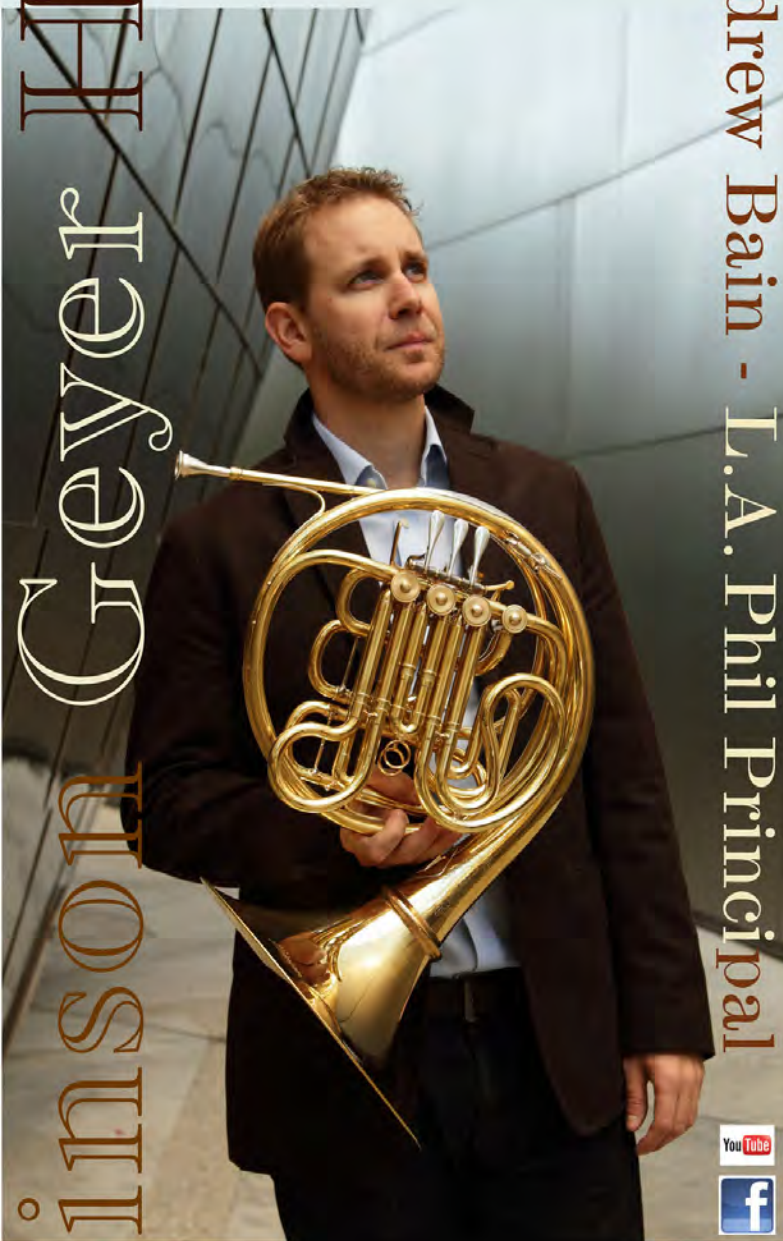
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# IHS News and Reports

Kate Pritchett, Editor

## New Online Voting Procedure

IHS members now have two methods for voting for Advisory Council members and bylaw amendments. Ballots are included in the February issue of *The Horn Call* as usual (and require a postage stamp), but members can now also vote online at the IHS website.

To vote online, go to [hornsociety.org](http://hornsociety.org), log in, and follow the link at the top of the Home page. Directions are on the ballot page. You can change your vote at any time until the election closes on April 15, 2014. If you need help with either logging in or voting, click the Help button.

All IHS members are encouraged to read the bylaw amendment and Advisory Council candidates' biographies carefully and vote, either by mail or online but NOT both.

## Proposal to Amend the IHS Bylaws

At its annual meeting in August 2013 at the IHS international symposium in Memphis, Tennessee, the IHS Advisory Council passed several proposals to assist hosts in the financial funding of international symposia. One of these proposals requires an amendment to the IHS Bylaws. The proposed amendment change language is presented below. Text to be deleted is indicated in ~~strike-through~~; text to be added is indicated in **bold**. See the President's Message on page 3 for background on the amendment. IHS members are asked to vote FOR or AGAINST this change using either the mail-in ballot enclosed in this mailing OR by voting on the IHS website (vote by paper OR electronically - NOT both).

### Amendment

Article XII - Horn Workshops

Section 3(B) ~~Neither party shall enter into any financial negotiations or contracts with any commercial organizations for the purpose of defraying part or all the expenses of horn workshop artists. The only exception to this regulation shall be in securing commercial or other support to pay the honorarium and expenses of one small ensemble for each workshop.~~ **Featured Artists for the Symposium shall be approved by a Standing Committee. No financial negotiations or contracts for the purpose of defraying expenses of specific workshop Featured Artists shall be made before Committee approval. Financial support for artists, ensembles, and venues may be secured from outside sources as allowed by the Symposium Guidelines in place at the time the symposium is selected.**

## Advisory Council Members Election

As you review the nominees listed below, consider the duties and responsibilities of the position. The Advisory Council (AC) is responsible for carrying out the aims and purposes of

the Society, determines the policies and budget allocations for IHS programs, and elects additional AC members. AC members work via email, phone, and fax throughout the year and attend annual meetings at the international symposium.

The following individuals (listed alphabetically) have been nominated to serve a term on the IHS Advisory Council beginning after the 2014 international symposium. Vote for up to three nominees on the postcard found in this journal (stamp required) OR by electronic ballot by logging on to the IHS website: [hornsociety.org](http://hornsociety.org). Votes submitted by any other means, including email, will not be accepted. Ballots (either card or electronic) must be received by April 15, 2014.

**Shirley Hopkins** attended The Royal College of Music, London in 1951 with cello and clarinet. She started horn there and graduated as a horn player in 1955. She then had a happy and successful career as a freelance horn and Wagner tuba player until about 2000. In 1955 most symphony orchestras in London were men only; however, she was accepted and played first horn with Covent Garden touring ballet. This led to working with all the major orchestras in London and opera houses. She played principal Wagner tuba in many cycles of the Ring at Covent Garden, English National Opera, and the Welsh National Opera, also in recordings of Bruckner symphonies with Klemperer and others. In 1965 with the Berlin Philharmonic Orchestra and Von Karajan, she played second horn to Alan Civil in a recording of the Brandenburg concerto. She still enjoys playing the horn and also teaches. (Hopkins has served three terms on the Advisory Council: 2003-08; 2012-14)

**Young-Yul Kim** graduated Seoul High School of Arts and Seoul National University, earned an MM from Temple University and a DMA (and Performer's Certificate) from Eastman. With the Eastman Philharmonia, Eastman Wind Ensemble, and with Trumpeter Wynton Marsalis, he toured Germany, the USA, and Canada, as a Principal Horn. Kim has performed recitals in the USA, Korea, and Japan. He is a Punto Award recipient. He has appeared as a soloist with KBS Symphony, Seoul Chamber Orchestra, Pusan Philharmonic, Seoul Symphony, and Seoul Art Orchestra, among others. He also served as co-principal Horn of the KBS Symphony, as acting principal of Puchon Philharmonic, and is a member of Korean Aulos Wind Quintet and Seoul Brass Quintet. He serves as a Professor and Dean of the College of Music at Seoul National University, where he has been teaching horn and leading the SNU Wind Ensemble since 1994. (Kim has served one partial term on the Advisory Council: 2013-14)

**Frank Lloyd** took up the trombone at age thirteen, and at 15 joined the Royal Marines Band Service, subsequently changing to horn. He left the services in 1975 to embark on a course at the Royal Academy of Music studying under Ifor James. Within three months, Frank was appointed principal horn with the Scottish National Orchestra. After four years, he took up a post with the Royal Philharmonic Orchestra in London. During the next 18 years, he was a member of the Philip Jones Brass Ensemble, the Nash Ensemble, and principal with





the English Chamber Orchestra, also regularly recording in the film music studios. In 1998 he was appointed Professor for Horn at the Folkwang University of Arts in Essen, Germany. He travels extensively as a soloist and chamber musician. He was President of the IHS from 2004-2006 and re-elected in 2011. (Lloyd has served three terms on the Advisory Council: 2001-06; 2011-14)

**Jeff Nelsen**, Canadian hornist, has thrilled and inspired audiences and students around the world for over 20 years. He toured and recorded for eight years with Canadian Brass, has performed recitals and concertos with orchestras in North and South America, Asia, Europe, and Australia, given a TEDx Talk on Fearless Performance, and is professor of horn at the Indiana University Jacobs School of Music. Jeff has performed in the horn sections of the Chicago, Boston, St. Louis, Montreal, Cincinnati, Vancouver, National, and Porto (Portugal) Symphonies, the New York Philharmonic, and the Balkan Gypsy funk band "Slavic Soul Party." He has played the full run of two Broadway shows, toured with Michael Bolton and Barry Manilow, and recorded movie and video game soundtracks. Jeff helped design his own model of Dieter Otto horn (180KA-JN) as well as his own mouthpiece. (Nelsen has served one partial term on the Advisory Council: 2013-14)

### 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, Andrew Dykes Jr., Allyson Fion, Lee Garton, Joanna Grace, Eric Thomas Johnson, Hervé Joulain, Furuno Jun, Jon-Erik Larsen, Jeff Leenhouts, Edward Leferink, Eric Lesch, Casey Natale Maltese, Anna Marshall, Robert McSweeney, David Mickus, Renee Millar, Cathy Miller, J. G. Miller, Kozo Moriyama, Michiyo Okamoto, Marc Ostertag, Irit Rimon, Roberto Rivera, Emma Shaw, 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 March 1, 2014. If using email, send the text of your message in the body of the email. Send exactly what should appear, not a link to a website or publicity document. If you choose to send a photo (only one), include a caption in the email and attach the photo as a downloadable JPG file; photos are not guaranteed for publication. Send submissions to the News Editor, **Kate Pritchett**, at [news@hornsociety.org](mailto:news@hornsociety.org).

### From the Office

Two matching donations challenges were made during the International Symposium in Memphis. An anonymous donor volunteered to match up to \$1000 in donations to the IHS General Scholarship Fund, and the Advisory Council and Staff volunteered to match up to \$1000 in donations to the new Major Commission Initiative Fund. I am happy to announce that during the symposium both challenges were met in full. The Society would like to thank all who generously donated during the week.

– Heidi Vogel, Executive Secretary

### IHS Major Commission Initiative

The IHS Advisory Council has created a fund for commissioning substantial works by renowned composers. Send contributions in any amount to Executive Secretary Heidi Vogel. IHS Composition Commissioning Opportunities

### Meir Rimon Commissioning Assistance Fund

The IHS Advisory Council (AC) has approved \$3500 to encourage new compositions for the horn. The Meir Rimon Commissioning Fund was founded in 1990 in memory of Meir Rimon (IHS vice president, principal hornist of the Israel Philharmonic, and respected colleague), and it has assisted in the composition of more than fifty new works for the horn. All IHS members are invited to submit the name of a specific composer with whom you are collaborating on the creation of a new work featuring horn. Awards are granted by the AC, which has sole discretion in the administration of this fund. The AC reserves the right to offer less or more than the designated amount depending upon the nature and merit of the projects.

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

### IHS Website

The website now supports IHS elections; see the directions under New Online Voting Procedure at the beginning of this News report.

We are developing a Frequently Asked Questions (FAQ) section for the website. Contact me with questions you think should be answered in this section. Send me an email at [manager@hornsociety.org](mailto:manager@hornsociety.org) or use the Help button on the website.

– Dan Phillips, Website Manager





## Job Information Site

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

## 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](mailto:manager@hornsociety.org).

## Area Representative News

If you look at page 2 of this issue of *The Horn Call*, you will notice that the listings for the USA Area Representatives has changed. The Advisory Council decided to create a Facebook page for each of six broad areas of the US: Northeast, Southeast, Midnorth, Midsouth, Northwest, and Southwest. Those folks who have been Area Representatives for states are now also on Teams that will oversee these Facebook pages. Some states are represented on two teams. Individual state websites are still useful places to visit (and I encourage you to do that), but perhaps the Facebook pages are a more immediate way to keep track of what's happening in your region. So, go to a Facebook page near you and contribute!

**Ken Pope** has set up the Facebook pages for the Area Representative teams; for questions about access or administrative privileges on those pages, contact Ken ([ken@poperepair.com](mailto:ken@poperepair.com)).

**Kurt Civilette** is the new Representative for Michigan, **Tonya Probst** for South Carolina, and **Erin Paul** for New Jersey. We are sad to lose our former representative in South Carolina, **Bob Pruzin** (see his obituary). Several states are without representatives, notably Florida and Hawaii. Take a look, and be in touch.

— Elaine Braun, Coordinator

## Coming Events

**Louis-Philippe Marsolais** will perform Strauss's Concerto No. 2 with the Orchestre Métropolitain de Montréal under Yannick Nézet-Séguin (conductor of the Philadelphia Orchestra) five times between February 6th and 14th, 2014. See [orchestremetropolitain.com](http://orchestremetropolitain.com).

The Annual **Oklahoma Horn Day** will take place on March 8. The event, hosted by **Eldon Matlick**, will feature guest artist **Brian O'Connor**, clinics by Oklahoma horn professors, concert performances by collegiate horn ensembles, a participant's horn choir, an Oklahoma Horn Pro Choir, and a performance

of Bruce Broughton's *Hornworks*, commissioned by **Jim Paterson**. See [ouhorns.ou.edu](http://ouhorns.ou.edu).

**Richard Sebring**, associate principal of the Boston Symphony Orchestra will perform Strauss's Concerto No. 2 with the Concord (MA) Orchestra on March 21 and 22. See [concordorchestra.com](http://concordorchestra.com).

The **Mindelzell Annual Horn Days** takes place March 20-23. **Phil Myers**, **Bruno Schneider**, and **Jörg Brückner** are the featured artists. Participation is limited to 18. Contact host **Engelbert Schmid** at Bellerweg 3, D-86513 Mindelzell, Tel. +49-8282-890412 or see [Engelbert-Schmid-Horns@t-online.de](mailto:Engelbert-Schmid-Horns@t-online.de).

The 2014 **Northeast Horn Workshop** will be held March 21-23 at Rowan University in Glassboro NJ, hosted by **Lyndsie Wilson** ([wilsonl@rowan.edu](mailto:wilsonl@rowan.edu) 267-241-2223). Featured artists so far include **Jennifer Montone**, **Jeff Lang**, **John David Smith**, **Howard Wall** with Delphinium Trio, and **Genghis Barbie**. Ensembles from Curtis, Temple, Rowan, College of New Jersey, and the University of Delaware are participating. See [rowan.edu/colleges/cpa/music/programs/brass/hornworkshop.cfm](http://rowan.edu/colleges/cpa/music/programs/brass/hornworkshop.cfm).

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. Kendall is hosting his unique seminar and retreat for hornists 14 and older, of all abilities and accomplishments to study, perform, and have fun in the beautiful White Mountains under the guidance of a world-class faculty. Enrollment is limited. Participants may attend any or all weeks. See [horncamp.org](http://horncamp.org) or contact Kendall Betts, PO Box 613, Sugar Hill NH 03586, Tel: 603-444-0299, [kendallbetts@horncamp.org](mailto:kendallbetts@horncamp.org).

The sixth annual **Audition Seminar** will be hosted by **Karl Pituch** and **Denise Tryon** June 15-22 at the Peabody Conservatory in Baltimore. See [auditionmode.com](http://auditionmode.com).

The **Horncamps!** Eighth Horn Ensemble Workshop at Daytona Beach will take place July 6-12. Participants will cover solo and ensemble playing in master classes, lessons, and horn ensembles. The workshop is open to hornists of all ages and abilities, and ensembles will be formed based on experience and individual abilities. Faculty artists include Horncamps! founder **David Johnson**, **Dan Phillips**, **Michelle Stebleton**, and **Martin Hackleman**. Visit [horncamps.com](http://horncamps.com).

The **Saarbürg International Music Festival** (July 25-August 7) welcomes **Rose French** back to the faculty this year. See [saarbuergfestival.de](http://saarbuergfestival.de).

**Horn Academy 2014** will be held August 18-22 at La Chaux-de-Fonds, Switzerland. Teachers include host **Bruno Schneider**, **Thomas Müller**, and **Maria Rubio Navarro**. All advanced level students are welcome, but registration is limited to 18 students on a first-come first-served basis, with early-bird registration until April 30, 2014. See [academiedecor.ch](http://academiedecor.ch).

## Member News

**Dan Heynen**, IHS Life Member and Alaska Representative, 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 board the bus. The other drivers all have horn envy. This





Kudu horn plays “Reveille,” Beethoven’s 6th, and the theme to *Superman*.

*Dan Heynen calling Alaska tourists to their bus*

**Steven Gross** was guest principal horn last summer with the Hunan Symphony Orchestra, a festival that also included chamber music and solo recitals. Steve is also principal horn of the Oregon Coast Music Festival, his 12th year with the orchestra. He also taught



at the MasterWorks Music Festival and at the Warren Gref Horn Workshop and was General Director and adjudicator at the biennial International Horn Competition of America, held this year at the University of Louisville, Bruce Heim hosting.



*Steven Gross with the Hunan Symphony horn section*

**Karl Pituch** and **Denise Tryon** hosted the fifth annual Audition Mode Horn Seminar in July at the Peabody Institute in Baltimore, Maryland. Everyone involved had a great time learning the standard audition repertoire, a solo horn piece and the finer points of bowling.



*Audition Mode participants (l-r): David Smith, Jonathan Camiré, Andrew Warfield, Ben Korzelius, Karl Pituch, Denise Tryon, Lillian Kinney, Dinah Bianchi, and Melvin Jackson.*

*George R. Koenig with Chris Leuba and the Memphis Elvis at IHS 45.*



The **American Horn Quartet** (**Kristina Mascher, Geoffrey Winter, Charles Putnam, and Kerry Turner**) performed at the Freden International Music Festival in Germany in August. Twenty years ago, the Freden Festival commissioned Turner’s brass quintet *Ricochet*, and in celebration of this successful commission, the festival commissioned Kerry to compose a new horn quartet called *Wedding Music*, which was premiered at this concert. The members of the AHQ were also the guest artists at the 3rd Sauerland Horn Festival in Germany in September. Concert appearances in the immediate future include Portugal, Uberlingen, Germany, and a tour to Australia and Thailand. Details at [hornquartet.com](http://hornquartet.com). Kerry Turner and Kristina Mascher performed Bach’s Brandenburg Concerto No. 1 as the Virtuoso Horn Duo in Luxembourg this autumn.



*American Horn Quartet in Freden, Germany*

**Randy Gardner** made a horn tour of Wisconsin this fall; he gave horn workshops and master classes at UW Madison, **Don Krause’s** horn studio, **James De Corsey’s** horn studio at Lawrence University, and at UW Stevens Point, hosted by **Patrick Miles**.

*Randy Gardner and Patrick Miles at UW Stevens Point*



**Joe Neisler** at Illinois State University conducted a horn choir October on-campus concert. The university wind symphony completed a Naxos recording of new music by composers-in-residence Paul Dooley, Roy Magnuson, Steve Danyew, Scott McAllister, and Jennifer Higdon. The 19th Annual **Horn Choir Holiday Tour** included six performances in December. May 2013 BME graduate **Nancy O’Neill** received a Fulbright Scholarship for studies at the Resonaari School in Helsinki, Finland. Ensign **Patrick Hill**, Illinois State alumnus, a former Navy Bands hornist and the Assistant Director of the US Naval Academy Band, presented “Music Careers in the Military” in January 2013. **Luca Benucci**, principal horn of the Florence Opera House and Symphony Orchestra, “Maggio Musicale Fiorentino” and horn professor at the Bruno Maderna Conservatory, will present a guest artist recital and master class in March.





**Patrick Smith** served as Artist in Residence at the Kungliga Musikhögskolan in Stockholm, Sweden in September. At the invitation of **Annamia Larsson**, Patrick gave a master class, a presentation on jazz horn pioneer **Julius Watkins**, and a recital with pianist **Tomoko Kanamaru** featuring music by Paul Basler, Michael Kallstrom, Franz Strauss, Mozart, Brahms, and the world premiere of James Naigus' *Landscapes* for three horns and piano (assisted by **Kristin Smith** and Annamia).



*Kristin Smith, Annamia Larsson, and Patrick Smith premiering a Naigus piece in Sweden.*

**James Mosher**, faculty member at New England Conservatory and Boston freelancer, performed the Brahms Horn Trio in October at Boston College with faculty member Sandra Hebert, pianist, and violinist Kirsi Perttuli. They will perform horn trios by Boston-based composers John Harbison and Yehudi Wyner in spring 2014.

*James Mosher*



**Susan LaFever**, music director at St. Luke's Episcopal Church in Eastchester NY, led a program in January called "Composer Extravaganza," featuring six pieces by living composers, including *Global Warming* by Adrienne Albert, a surprise organ postlude, and the premiere of *Sailor Birds* by Greg Bartholomew. Also on the program was Schubert's *Auf dem Strom*.



*Susan LaFever*

**Barry Tuckwell** has returned from Australia to the United States as his primary residence.

**Eric Reed** will join the American Brass Quintet effective March 23, 2014 upon the retirement of **David Wakefield**, who joined the quintet in 1976.

The 24th Annual **International Competition "Città di Portia"** took place in November in Pordenone, Italy. The contest, with a prize total of €18,000, featured 42 horn players from 19 nations of America, Asia, and Europe. The competition, under **Giampaolo Doro's** artistic direction, consisted of three rounds accompanied by piano and a final round accompanied by orchestra, and was adjudicated by a jury comprising **Guido Corti**, President, **Luc Bergé**, **Javier Bonet**, **Andrea Corsini**, **Michel Garcin-Marrou**, **Nury Guarnaschelli**, and **Corrado Saglietti**. The three finalists were all French: **Pierre Badol**, **Al-**

**xandre Collard**, and **Felix Dervaux**, with Dervaux winning first prize.

**Linda Kimball** of the University of Wisconsin-Whitewater organized the 15th annual Fall Horn Festival in November. Over 100 hornists, ranging from beginners to adults, from Wisconsin and Illinois, gathered for a day of horn fun, including a master class and concert by **Genghis Barbie**. Participants played in both the mass choir and in smaller ensembles and performed the Festival Finale concert for a standing-room-only audience.



*Mass horn choir at UW Whitewater Horn Festival*

**Lisa Bontrager** (PSU) and **Michelle Stebleton** (FSU), as **MirrorImage Horn Duo**, recently were guest artists-in-residence in Asuncion and Caacupe, Paraguay. During the first week, they served as horn clinicians through the program *Sonidos de la Tierra* to youths from the program as well as young professionals and teachers and as soloists with two youth orchestras and in a horn ensemble concert with the musicians from the master classes. The second week, they were soloists with la Orquesta Sinfonica de Asuncion. They performed the Hubler Concerto for Four Horns with two members of the orchestra, **Arturo Benitez** and **Alcides Acosta**, and then premiered the orchestral version of *Rastros* by OSCA conductor/composer Luis Szaran, commissioned through the Meir Rimon Commissioning Assistance Fund.



*Lisa Bontrager and Michelle Stebleton with students of Sonidos de la Tierra in Paraguay.*

**Eldon Matlick**, University of Oklahoma, took graduate students **Mathew Evans** and **Evan Chancellor** and newcomer **Danielle Reynolds** to the **Hornswoggle Horn Camp** at Hummingbird Music Camp in Jemez Springs NM, where the guest artist was **Brian O'Connor**. Students **Kristen Beeves**, **Melissa Byars**, and **Chandler Forrest** competed at the **International Horn Competition of America**, where Eldon was on the Collegiate Adjudication panel. Members of the OU Horn Studio





competed in the State MTNA Young Artist Competition; master's student **Kristen Beeves** was the winner, and junior **Melissa Byars** was runner-up. Matlick visited the University of Nebraska and Kansas State University giving recitals, lessons, and master classes. Members of the horn studio participated in a Studio Horn Recital and a performance by the OU Horn-ensemble in November.

**Patrick Miles** and the University of Wisconsin Stevens Point Horn Choir played at Rhinelander and Merrill High Schools in northern Wisconsin. The studio hosted a one-day residency by **Randy Gardner**, shared a recital with the UWSP Low Brass ensemble, and hosted the 23rd Annual UWSP Horn Fest, which included performances by the Sun Prairie High School Horn Ensemble, the UWSP Horn Choir, and the combined massed Festival Choir of fifty horns.

**Seth Orgel** and his studio at Louisiana State University look forward to hosting the 2015 Southeast Horn Workshop. More immediately, they will also host a bevy of guest artists this spring, including **Steven Laifer**, **Bernard Scully**, **Brent Shires**, and **Heidi Lucas**.

**Maria Harrold Serkin**, formerly the IHS Area Representative for Florida, now lives in Charlottesville VA and teaches horn at the University of Virginia.

Erin Paul, the new IHS Area Representative for New Jersey, recently returned from a year playing in the Sarajevo Philharmonic.

**Nancy-Lee Mauger** (Belmont MA) was one of 75 artists chosen to paint a piano for the Boston Street Piano Festival in September. Her piano was in Titus Sparrow Park in the South End. She also performed horn in a festival concert.

**Diana Friend** (Seattle) had a gallery show of wooden bowls, "Northwest Spaltings, Bark and Burl" in November and December. See [kirstengallery.com](http://kirstengallery.com).

The Stanford Archive of Recorded Sound has recently finished processing the **William C. Lynch** Dennis Brain Collection. This collection is believed to be the largest of its kind in North America, if not the most comprehensive and organized collection of recorded music relating to the British horn player anywhere in the world. A full itemized finding aid for the collection is now available online at [oac.cdlib.org/findaid/ark:/13030/c8h996vc/](http://oac.cdlib.org/findaid/ark:/13030/c8h996vc/)

### Reports

#### Horncamps! Workshop reported by Heather Johnson

The 7th Horncamps! Workshop in Daytona Beach, Florida last summer was a rousing success. With the broadest age range and experience ever (starting at 12 and ending with... well...adult!) it might seem like things would swing wildly out of control, but the opposite happened. With the help of **David Johnson**, **Dan Phillips**, **Michelle Stebleton**, **Bill Warrnick**, and **Martin Hackleman**, participants worked independently and in groups to improve their skills, and they pulled together for a terrific concert series. These concerts, made up of performances of both small and large ensembles, included

events in the theater at host Daytona State College and a local church. Horncamps! also likes to give back to the community that supports it by performing around town. This year the run-out programs were once again at a local physical rehabilitation center, the Daytona Beach Boardwalk, and at the Ponce Inlet lighthouse.

*"I Got Rhythm"  
conch section  
(l-r): Karen Baker, Barb Cadsby, Candy Jones, and Ryan Svopa*



#### Horns A Plenty Christmas Boston reported by Marilyn Bone Kloss

**Patricia Lake** and **Pamela Marshall** organized a horn choir to rehearse and perform Christmas carols on the same day in December at Faith Baptist Church in Auburn MA, where Pat is the Director of Children's Ministries. Sixteen players, from students through seniors, came from surrounding towns and as far away as New Hampshire and Connecticut. With a rehearsal starting at 6 p.m. and performance just minutes afterwards, embouchures (especially for the first horns) were gasping by the end. But it was a good time, appreciated by the audience, and many participants expressed interest in future events.



*Horns A Plenty Christmas in Auburn MA*

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# Obituaries

## James Decker (1921-2013)

James "Jim" Decker was involved in many diverse aspects of the horn. His career has spanned symphony orchestras from Washington DC to Los Angeles, conductors from classical icons to popular figures, studio work from contracts through a strike to free-lancing, and teaching at universities to creating the IVASI video system.

Jim was born in 1921 in Venice CA. His mother was a singer who performed on radio broadcasts. When Jim was nine years old, an infection in his right ear led to a mastoid operation that resulted in deafness in that ear. Another operation in the 1950s partially restored that hearing.

Jim started playing the cornet in school, switching to horn at age 16 at the request of the school orchestra director. Soon he was playing in Leopold Stokowski's National Youth Administration Orchestra, the Long Beach Community Orchestra, and Peter Meremblum's Youth Orchestra and taking lessons from James Stagliano.

His first professional positions, in the National Symphony Orchestra in Washington DC (1942-43), the Los Angeles Philharmonic (1943-44), Fox Studios, and Kansas City (1946-47), were offered without audition. Returning to Los Angeles after Kansas City, he "auditioned" for principal horn at Columbia Studios by recording a sound track. His former teacher, Stagliano, didn't want to play a concert and asked Jim to play principal horn; this was his introduction to Otto Klemperer and Igor Stravinsky, conducting Tchaikovsky's Fifth and *Firebird Suite*, respectively.

As a contracted studio player (in the Hollywood studios at Columbia, Fox, Paramount, and CBS television), Jim had days (and sometimes weeks) without work, so he and friends started a rehearsal orchestra that used the many

musicians under contract in the studios as well as free-lance musicians hoping to play in the studios. He asked Hollywood composers/conductors – Frantz Waxman, Lalo Schifrin, Miklos Rosza, Johnny Green, Bernard Hermann, Carman Dragon, Nelson Riddle – to conduct. When the manager of the faltering Glendale Symphony, a local community orchestra, proposed that they would sponsor a series of concerts if we could do our rehearsals there. It was agreed. He held new auditions and began an all-union orchestra that became the new Glendale Symphony.



Jim was the vice president of the newly formed LA Horn Club. Alfred Brain (uncle of Dennis Brain) was President, Wendell Hoss, Secretary, and Arthur Frantz, Treasurer. Jim was co-host of the IHS workshop held at the University of Southern California in 1979 and a clinician at the IHS workshop in Claremont CA in 1983. He was elected an Honorary Member in 2003 and has attended most of the workshops in the United States and the international workshops in Munich, Germany and in Banff, Canada.

Because of the actions of the AFM president, many of the prominent studio players, including Jim, went on strike against the studios. This led to studio work going overseas. Many of the most successful musicians, including Jim, formed a musicians Guild. After the strike was over, the Guild won all the contracts with the studios. Jim had steady work at Paramount, but then was hired (with Vince DeRosa, Jack Cave, Sinclair Lott, and Rich Perissi) to make recordings of Wagner, Beethoven, Mahler, Mozart, and others with Erich Leinsdorf and Bruno Walter – "the highlight of my career," according to Jim, was playing principal under Stravinsky in many of the composer's most famous works. According to Robert Craft, Stravinsky's assistant, Jim was one of three orchestra musicians most favored and requested by Stravinsky.

Commercial work with Ella Fitzgerald, Frank Sinatra, Nelson Riddle, Henry Mancini, David Rose, Percy Faith and many others led to a very busy schedule. Jim also was principal horn of the Los Angeles Chamber Orchestra under Sir Neville Martin, played chamber music with Jascha Heifetz and Gregor Piatigorsky, and recorded countless movie and television sound tracks. In those days, studio players could play three sessions in a day – "Now you can hardly do two dates with all the traffic."

Jim was Professor of Horn at the University of Southern California (USC) for 40 years. He also taught horn at the University of California Long Beach and was the horn instructor at the Music Academy of the West for eighteen years. He was the horn teacher and chamber music instructor at the Bowdoin Summer Music Festival for five years and was a member of , the board for the National Association of the Recording Arts and Sciences that awards the Grammys. He served as judge for the National Foundation for the Advancement in the Arts in Miami, Florida (the organization that selects the annual awards of the Presidential Scholars) from 1990-1995.

For many years Jim and his family owned a landmark castle in the Hollywood hills where they entertained musicians from the world over. During the cold war, when the Moscow Symphony from Russia toured the United States, the LA Horn Club invited the brass section to a reception at the castle. It was the only home in the United States they were allowed to visit. The many Russian musicians living in Hollywood seized on the opportunity to meet with the visitors. What began as a very formal affair gradually, after many vodka toasts were exchanged, turned into a gala polka dancing event. The Russians couldn't believe this castle was owned by a musician but were convinced after his wife took them upstairs to the sleeping





kids' bedrooms. Later Jim met many of these same musicians in Moscow, including Timothy Dokshitsor and Valeriy Polekh. Jim kept in touch with the Polekh family for many years and authorized an English translation of his autobiography, *Your Valeriy Polekh*, for *The Horn Call*.

Jim's devotion to teaching is evidenced by his book *The Master Series for Horn*, which includes demonstrations of many exercises, conducted excerpts of famous audition requests, and a master class group series of drills. Along with his son Douglas, he developed the IVASI system (Interactive Video Audition Systems International), which consists of DVDs showing a conductor conducting a leading orchestra in standard repertoire to help students learn in a realistic situation of preparing for auditions.

### Robert Pruzin (1947-2013)



Robert "Bob" Stephen Pruzin was a much-loved teacher and musician, an inspiration and mentor for many young musicians, and a leader at the University of South Carolina School of Music. He was professor of horn, associate dean, director of undergraduate studies, and director of advisement and student teaching. He would have served for 36 years at the conclusion of this academic

year, when he had planned to retire. Dean Tayloe Harding said, "Bob's commitment to excellence in all he has done here has made a significant impact on the development of our school." Bob was also a contributor to IHS symposiums and an enthusiastic IHS Area Representative.

Bob was born in Brooklyn, New York. He earned degrees at the State University of New York at Potsdam, Catholic University of America in Washington DC, the University of Maryland, and Northwestern University. He was a member of the United States Marine Band "The President's Own" in Washington and principal horn of the South Carolina Philharmonic Orchestra and the Augusta Symphony Orchestra. He was the creator, producer, and performer of "Bring Mozart Alive!" a presentation for elementary school children.

Many of Bob's former students played alongside him in the South Carolina Philharmonic. "Sitting next to him and hearing his beautiful way of expressing pieces, you could hear he had a really intuitive way of expressing musical style," said Paula Riddle, a former student and current music instructor at Furman University.

"Bob had a commanding presence, was disciplined from his military service, and was known to be stern yet compassionate with students," Dean Harding commented. "The result of his flexible teaching approach is the best group of students and alumni the School of Music has ever produced. He advised every undergraduate who has entered our doors for many years as director of undergraduate studies. Many band directors, music teachers, and professional performers across the country learned from Bob at USC."

"The School of Music is in a profound state of grief," Dean Harding said. "Bob touched everyone here." A horn choir of students and alumni played at Bob's funeral at Trinity Cathedral.

### Claude Eugene Sherry (1920-2013)

Claude Eugene "Gene" Sherry was a renowned horn player, Los Angeles studio musician, and director of bands at John H. Francis Polytechnic High School in Sun Valley, California.



Gene was best known for his work as a studio musician in Hollywood. His professional career started with the ABC Radio Orchestra, which led to a contracted position with Universal Studios. His horn can be heard on numerous movies. He worked extensively for radio and television playing on such shows as *Dragnet*, *Bonanza*, *Star Trek*, *Get Smart*, and *Little House on the Prairie*. Recordings on which he appears include Al Escobar's *Rhythmagic* (Volume 2), *The Early Years* by Ray Anthony, *Marianne* by the Easy Riders, and *That's What Friends Are For* by Johnny Mathis and Deniece Williams. Frank Sinatra, Chicago, The Carpenters, The Beach Boys, and Neil Diamond were some of the popular music artists who called on his talents.

Gene was born in 1920 in Port Arthur, Texas. His family soon moved to Illinois where he began playing the mellophone in the school band. Dissatisfied with the instrument, he switched to horn, studying with Max Pottag of the Chicago Symphony. Gene was fortunate that his father purchased one of Pottag's new Conn 6D horns for him. "It cost my dad \$150. In those days, during the depression, that was a huge amount of money. Max had three horns. He kept two and sold the other to me. It turned out that I got the best one!" Gene said.

Gene won the National Soloist Competition in high school and then studied music at the University of Michigan, graduating in 1942. He enlisted in the Navy and played with the Ray Anthony band. After his discharge, Gene toured with the Orrin Tucker band, then moved to California to pursue a career as a studio musician.

In the early 1970s, Gene obtained an 8D to "match" what other studio players were using. He gave the 6D to his daughter Carolyn to play in high school and college. "After college was over, I gave the 6D back to him to play 'for fun,'" said Carolyn, "but he never used it again professionally. That is the 6D he is holding in the picture." The mouthpiece that Gene used became the Mirafone "S" model. Gene allowed them to copy and market it.

Gene was a member of the Glendale Symphony Orchestra, Pasadena Pops, Burbank Symphony, the Los Angeles Philharmonic, and the Los Angeles Civic Light Opera. He was a charter member and past president of the Los Angeles Horn Club and a member of the West Coast All-Stars. He appeared at the 2011 International Horn Symposium in San Francisco in a panel discussion with colleagues Jim Decker, George Hyde, Alan Robinson, and Fred Fox.

He taught music for 22 years at Polytechnic High School in Sun Valley while continuing to play professionally.



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# Medical and Scientific Issues: Musician Earplugs

by Kris Chesky and Aryn Amlani

"Earplugs, earplugs, earplugs," the dispensing audiologists' mantra, has become a persistent message to musicians – or so one might conclude from a recent report titled "Audio-logical Health of Horn Players" published in the October 2013 edition of the *Journal of Occupational and Environmental Health*.<sup>1</sup> The data for this paper was collected during the 2010 International Horn Symposium in Brisbane and states that horn players are one of the most "at-risk" groups among orchestra musicians for noise-induced hearing loss, and that the use of earplugs among horn players is inadequate.

Regardless of the accuracy of these statements, the authors did not mention that current earplugs are inadequate and that they do not perform as claimed in their marketing material. The authors also failed to mention that serious concerns about these products have been reported and debated during meetings of the National Hearing Conservation Association, American Academy of Audiology, and the Performing Arts Medicine Association.

Believing that all musicians should be fully informed about these issues, this article provides additional information about this topic to the horn community. The 2010 Safe in Sound Award bestowed by the National Institute of Occupational Safety and Health recognized that hearing health is a priority at the University of North Texas. A summary of our efforts at UNT can be found in an article published in the *International Journal of Audiology*.<sup>2</sup>

## Testing

All musicians should have their hearing tested on an annual basis. Starting early in one's career, routine audiometric evaluations are crucial and the only way to determine whether hearing loss exists or is being prevented.

In addition to the obvious challenges related to testing musicians attending an international music conference – one subject reported that sounds from the hallway were audible during threshold testing – musicians must understand that hearing sensitively fluctuates in response to numerous factors. A person's audiometric threshold at a given test frequency can change. Measurement variability is associated with recent sound exposures, prior audiometric experience, attention, motivation, upper respiratory problems, medications, and other factors. Therefore, musicians need to work with an audiologist to schedule testing times when life patterns are normal and sound exposures are minimal.

If test results show a threshold shift of 15 dB at any test frequency in either ear, be sure to ask the audiologist to repeat the test immediately. Testing should be conducted again within 30 days of any audiogram that continues to show a significant threshold shift. Ideally, a minimum of 12 hours of quiet should precede the confirmation audiogram to determine whether the shift is a temporary or permanent change in hearing sensitivity.

Such protocols are often mandated for regulated industries and should be used when testing musicians. Unlike the proto-

col used in the Brisbane report, research seeking to characterize prevalence rates for hearing loss among musicians should follow the protocols listed here.

## Earplugs

Audiologists are aware of two types of earplugs marketed directly for musicians. Developed and trademarked by Etymotic Research as "Musicians Earplugs," the first type uses a pre-fabricated filter (ER-9, ER-15, and ER-25) that couples to the end of a custom-made mold, which has a bore.<sup>3</sup> These earplugs are marketed with the claim that sound is reproduced as it is normally heard, preserving the tonal balance of music.<sup>4</sup>

The other type, a non-custom, ready-fit version of the custom product, was jointly developed and patented by Etymotic Research with the Aearo Corporation.<sup>5</sup> In addition to being sold by Etymotic Research as ETY-Plugs and the ER-20 High Fidelity Hearing Protector, the same product is also marketed to musicians as the HEAROS High Fidelity Earplugs, the West-Star Earplugs ER 20, the Fender Touring Earplugs, the 3M Hi-Fi Earplug, and the Vic Firth VICEARPLUG.

Promoters encourage audiologists to sell these products directly to public school music programs through a national marketing campaign titled Adopt-a-Band.<sup>6,7</sup> Like their custom-fit counterparts, the ready-fit earplug is also marketed to musicians with the claim that they replicate the natural response of the ear canal so that, when sound enters the earplug, it is reproduced unchanged, exactly as the ear would hear it, only quieter.<sup>8</sup>

## Horn Players' Use Rates

According to the study conducted during the 2010 IHS Symposium, use rates of earplugs among horn players appears to be inadequate, but some horn players may be open to beginning or increasing this use, particularly with respect to the custom-molded varieties. The authors also imply that the attitudes and habits toward hearing protectors are generally poor due to the lack of knowledge.

While this may be partially accurate, additional explanations are valid and essential to consider. For example, results from several large-scale studies suggest that musicians rate the use of these products negatively.<sup>9-13</sup> In addition to problems with pressure, discomfort, and even pain, musicians report that low usage rates are due to interference with their playing ability, distortion of timbre, sonority, and the dynamics of the music they and their colleagues are playing.

Musicians report difficulty monitoring their own playing, that the custom-fit musician earplugs are *not* better than pre-formed, and that the problems created by wearing these products are worse than the fears of hearing loss. Audiologists should explain that musicians perform *differently* when using custom musician earplugs as shown through pronounced ef-



fects on both the sound level and the spectral characteristics of the musical output of performing musicians.<sup>14</sup>

## Effectiveness Claims

Similarly, musicians should understand that the special claims for flat attenuation (reduction of all sounds equally) are based on the Real-Ear Attenuation at Threshold (REAT) test procedure (ANSI S12.6-1997) – a subjective method of determining the attenuation of a hearing protector by subtracting the open-ear hearing threshold from the occluded ear threshold.

The REAT was designed to provide estimates obtained by listeners with normal-hearing sensitivity in a laboratory setting and based on subjective non-occluded and occluded hearing thresholds at octave frequencies ranging between 125 and 8000 Hz.

The REAT procedure is not a valid procedure for supporting the special claims used in marketing these products to audiologists, musicians, and music schools. The REAT procedure does not include music stimuli or musicians. Music is differentiated by complex spectral characteristics, most of which are concentrated in the low frequencies (i.e., < 100 Hz).

Research has shown that the REAT procedure has known limitations for accurately assessing occluded perception of frequencies below 500 Hz, due to masking by physiological noise.<sup>15</sup> Furthermore, our objective measurements inside the ear of KEMAR (artificial head test fixture) demonstrate that the spectral characteristics of music are indeed altered by these products, regardless of whether the earplug was the custom or non-custom type.

## Misleading Marketing

These findings clearly indicate that the claims used to market these earplugs to musicians and music schools are misleading. The Food and Drug Administration states that "Any manufacturer wishing to make claims regarding the acoustic effectiveness of a device, other than its noise reduction ratings, must demonstrate the validity of such claims, including the presentation of test data and the specific methods used to validate the claims" (Federal Register/Vol. 74, No 149, pg 3986). Our testing of the non-custom variety earplugs demonstrates that they do not provide the level of protection claimed.

Marketing materials disseminated by Etymotic Research report a Noise Reduction Rating (NRR) of 12 dB, but claim that the user can expect 20 dB of attenuation when the plug is used correctly. Our protocols ensured a best-fit scenario, yet found that the ER-20 provided only an attenuation level of 4.5 dB and dramatically influenced the spectral characteristics of the music stimuli.(see chart) These differences are due to accounting for the full frequency range of music and the differences in A- vs C-weighting.<sup>16</sup>



There is a critical need for new Noise Reduction Rating guidelines to incorporate the C-weighted scale for earplugs intended to be used by musicians.

## Conclusion

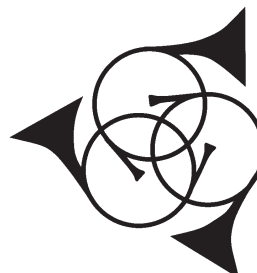
Our findings directly challenge the integrity of the musician earplugs that are sold today. While the overwhelming data reveals flaws in the measurement process and design of these earplugs, the manufacturer continues to promote and sell its products.

As a result, it is imperative that musicians becoming aware and proactive in promoting changes to the earplug industry and to the audiology community regarding their needs – while taking the necessary precautions by limiting their exposure to loud conditions.

*Kris Chesky is an associate professor in the University of North Texas College of Music and director of the Texas Center of Music and Medicine. . He is a graduate of Berklee College in Boston and UNT in trumpet and jazz. In addition to earning a doctorate, he has published numerous studies related to the occupational health of musicians. Aryn M. Amlani, Ph.D., is an Associate Professor on the faculty of the Department of Speech and Hearing Sciences, University of North Texas. Dr. Amlani holds the B.A. degree in Communication Disorders from the University of the Pacific, the M.S. degree in Audiology from Purdue University, and the Ph.D. degree in Audiology from Michigan State University.*

## Notes

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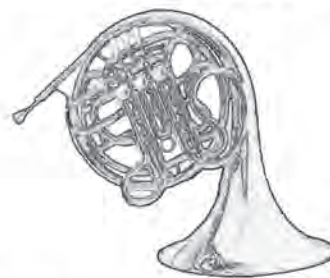
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# The Creative Hornist

Jeffrey Agrell, Series Editor

## What's Stopping You? Thoughts on Making Music in the New Millennium

The mother of all books on improvisation is *Free Play* by Stephen Nachmanovitch. It's not a method, but it provides the thoughtful underpinnings for living creatively. If the question is "How do you improvise?", Nachmanovitch says that the reply is "What's stopping you?"

Every child has the creative spark in them, but it gets snuffed out early. Ask a kindergarten class "Who here is an artist?" and every hand will shoot up. Ask them the same question as they leave the sixth grade, and you will be able to count the remaining artists on one hand and have fingers left over. Almost none are left by the time they leave high school. What happened to the artistic spirit?

Schools exist not only to teach facts but behavior. They aim to teach us how to get along, to work alone, to work together. Large musical ensembles are especially good at this. I don't know why businesses of any sort don't make it a point to hire as many musicians as they can. The first question in an interview should be "Tell us about your studies and experience in music," not anything about business experience. After all, musicians have the most desirable traits in employees: they are accustomed to diligent effort over a long period of time, they know how to solve problems, they are good listeners, they know how to develop their own skills as well as to get along very well in a team. They are in general quicker and more adaptable than folks who have never done music (my opinion, but backed by some neurological studies). Musicians are accustomed to performing under public scrutiny.

A musician can quickly learn the vocabulary and basic skills of a non-music job, but it's hard for an employer to find other applicants with such a splendid array of useful character traits and habits that musicians come outfitted with.

### And yet...

The typical band (or orchestra) experience is an enjoyable, positive experience for young musicians in so many ways, but there could be more. Much more. Something is still missing from the band-only experience: the chance to discover your own voice, to experiment, explore, and experience music "from the inside out." Although high schools do have jazz bands, and as terrific as they are, only a relatively small number of players take part, and even they focus on playing charts written by others in a relatively narrow stylistic range. The clear but unspoken message delivered by any of these large ensembles is this: "Musical value comes from outside you. What you might create is not of value. Good music comes from experts far away. Not from you. We are saving you from the terrible fate of making mistakes and creating no doubt inferior music by limiting you to only the good music by experts."

In other words, if you want to create your own music, you have to take up the guitar and start a band.

### Aberration

The Western music of the past two hundred years or so is an aberration if compared with the whole history of music or with the music of the rest of the world. That is, it is nearly exclusively literate; i.e. based on notation. Since the first proto-music arose in Cro-Magnon caves to the invention of forms of music notation in the Middle Ages, music was an aural art. Even after the invention of notation, it remained so for centuries, since notation was viewed as a skeleton upon which the musician was expected to be able to bring to life with expression, variation, and ornamentation, similar to how a jazz tune is notated in a fake book. No jazz player ever plays the bare-bones notated version of a tune – you'd be laughed off the bandstand if you did. I suspect it was just so way back when. Don't you think they played the repeats in *Bänkelsängerlieder* differently than the first time?

This is the other half of the House of Music: the aural tradition, the Yin to the Literate Yang, the complement and partner to notation. Every musician for eons was an aural player first and a note reader second. At the time when Beethoven played the premier of his horn Sonata with Punto (the Elvis of his day in popularity), he had written two symphonies, but his rather thin public recognition in 1800 was as a 29-year-old whippersnapper who was known not as a composer so much as a hot improviser (Punto's part was written out at the premier; Beethoven's was not). In fact, many of the great musical icons whose notated works are sacred to us today were all improvisers in their day: Bach, Mozart, Chopin, Liszt, and many more. Being able to spontaneously create music was a given for musicians up to the Romantic Era when the practice of improvisation died out with the huge orchestral works that had no room for individual expression. By the 20th century, the only classical musicians who could still improvise were church organists. Everyone else had lost not only the ability to create music on the spot but were unaware that it had ever been any different.

### Beware of Creativity

So traditionally trained contemporary musicians have been deprived of half of their heritage and all of their own voice. We all have a unique voice and expression, in music as we do with speaking voices. We just have never been given any training, information, or encouragement to develop it, so we are unaware that we even have a voice.





Systems and institutions are wary of creativity. Creativity is messy. Unpredictable. Not uniform. Tricky to grade. Thus: dangerous. So Education stays away from it and concerns itself with facts and standard procedures. Much easier to grade, much easier to teach, even if it leaves out half of life and all kinds of knowledge that is not easily printed or notated.

Students get used to this. By the time they enter college, they often dislike creativity – people fear the unfamiliar. The system has trained them to be experts in convergent thinking, where there is one right answer, which has been determined by distant (and perhaps even deceased) experts. Memorize it. Spit it back on tests. Simple!

Its complement and antithesis is divergent thinking: where there may be many answers, and these answers come from the student's own experience and discoveries. Scary to a novice, fascinating to the initiated.

## Microcosms, Macrocosms, and Me

My own experience is a good example of most of this dichotomy. I started horn at age 11, guitar at 15. They continued side by side, like two rivers that converge but whose waters don't mix. I never played anything but the ink on horn for eons. Improvisation was always a part of my guitar playing. But I didn't transfer any of it to the horn for a long time, until about a dozen years ago when I finally got so weary of doing the same thing over and over on the horn and somehow fought through my terror of "making a mistake!" and started exploring what it was like on the horn to choose my own notes.

It's possible that the whole picture of classical music in today's world parallels my experiences. The world is a very different place for the musician of this millennium. Funding for the arts in the US, never anything to write home about (the budget of the National Endowment for the Arts is less than that of the city of Vienna), seems to be on its way to drying up altogether. Orchestra budgets shrivel and die; some even are strangled by their own managements (like the Minnesota Orchestra). Classical audiences grow more white-haired and sparser.

The world is different now. Musicians need to be different now as well. Change is scary. Nobody likes change. But change is up there with death and taxes – not pleasant, but unavoidable. Denial will bring greater pain than facing up the change. What can the millennium musician do?

## Changing World

It was once enough to learn your excerpts and a solo and get a playing job. The New Millennium Musician has to do this and much more. What exactly this is will be a bit different for every player, depending on personal proclivities, talents, serendipity, luck, and perseverance. It was always thus in some respects. But the state of the arts demands more from us all.

There is good news and bad news for the millennium musician. The bad news is that the traditional professional opportunities have changed, shriveled, or disappeared altogether. How to survive in this changed and changing world? Author Seth Godin in his book *The Icarus Deception* has some ideas. He says that we are in a new "connected economy" and that we must get out of our comfort zones because the "safety zone"

– the choices and behavior we have all been trained to make – has changed.

Those places that felt safe – the corner office, the famous college, the secure job – aren't. You're holding back, betting on a return to normal, but in the new normal, your resistance to change is no longer helpful. ... There is still a safety zone, but it's not in a place that feels comfortable to you. [It is in] the place where art and innovation and destruction and rebirth happen.

## The Good News, Part I

That's the bad news – that the world is changing and we need to change and adapt. Change is scary. But there is some good news. According to Godin, "Art is the new safety zone." Daniel Pink, in his book *Whole New Mind* would agree. Pink says we have moved from the Information Age, where linear thinking (computers, programming, data) was most important to the Conceptual Age where the most valued human ability will be creative thinking of all kinds.

The skills of the Information Age (like those of the Industrial Age before it) have been largely outsourced to other continents. Innovation is what will drive our economy from now on in a macro scale and, in microcosm, enable individuals to survive and even thrive in the treacherous waters of the new millennium. It was enough early to be able to think linearly and follow orders. Now we need creativity to reinvent our lives and livelihoods. Creativity means seeing the world differently and using that insight to make innovations. Innovation needs people with experience in creative activities, and that means the arts.

The really good news is that art is what we do.

## The Good News, Part II

We may not be able to do our art in exactly the same way as before, but if we are willing to learn and adapt, we may discover and make our own futures. As Seth Godin says, don't wait to be "picked" – don't wait for someone to choose you, don't wait to fight the crowd to join someone else's definition of how you have to live and work. Instead, "choose yourself." Create the reality you want to be a part of. "The connection economy rewards the leader, the initiator, and the rebel," he says. The connection economy has changed everything about what to do and how to do it. This new revolution has a lot of chaos and uncertainty. But those who do art are in a good position to take advantage of this and shape the future. Godin:

[What] matters is the bridges between people that generate value, and those bridges are built by art. Art is difficult, risky, and frightening. It's also the only option if we choose to care.

Art is about doing something that matters. More good news is that we have more ways of doing this than ever before. In the olden times of a few decades ago, it was much more difficult to connect and create your own art. In the Connection Age, computers and the internet enable us to connect with others world-wide nearly instantly. This gives us new powers that didn't exist not long ago, and also demands that we acquire new skills and knowledge that we didn't need in the old model.



## What's Stopping You?

We can become publishers – we don't have to wait for the Big Publishers to choose our compositions or books. We can sell anything we make to anyone anywhere. We can give Skype lessons to someone on the other side of the planet. We can sculpt our own education, learning from thousands of sources, get information about practically anything – if we don't know how to do something, there is someone out there how will tell us all about it (often for free). We can record and/or create music and videos that can be heard or viewed by thousands or millions. Miraculous apps for phones, iPads, or laptops are free or nearly so and can do things that were undreamt of at any price not so long ago. We can create web sites that tell the world about us and what we do or have to offer. We can have blogs that share our thoughts, information, and dreams with the world. We can shop or read books or play games or learn a new language or correspond with anyone, any time (in fact, the greatest feature of the internet is also its greatest bug: distraction. Would Bach have managed a tenth of his fabulous output if he had had email?)

### Changing Music Education

We need creators of all kinds to solve the puzzle that is the fast-approaching future. Just as we teach English to everyone, not just tomorrow's literary prize winners, we need to let all children experience creativity all through school, every level, every class. It is my fervent hope that politicians finally awaken from the nightmare of Standard Testing and Every Child Left Behind and finally connect the dots and see that 1) Innovation is good. 2) Innovation comes from people comfortable and conversant with creativity. 3) Creativity comes from experience in the arts. Arts education is not a frill. It is the engine of the future.

Music curricula must also change so that music education actually includes some training and opportunities for creativity. Right now schools are very good at teaching Re-creativity. All well and good, but it is only half an education. Art majors paint and sculpt. English majors write essays and poems. Theatre majors learn dramatic improv. But music students just play someone else's music ("what you do has no value"). They don't improvise or compose.

How did we arrive at a creative musical art without any creativity? How much healthier for music, musicians, and the world if everyone had a voice. This (creative music) needs to start on the same day that children get their first instrument, well before they even see a note on the page. Start with sound (the "sound before sign/symbol" approach). With feeling.

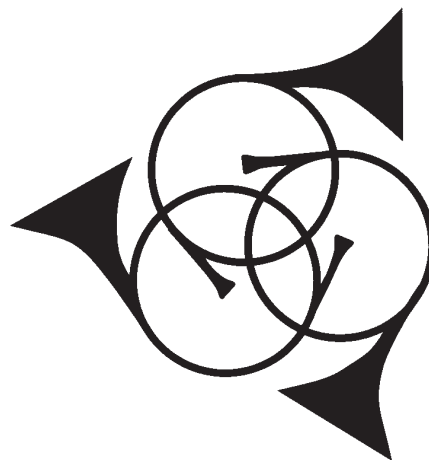
With listening to and observing examples. With trying out stuff. The "reading" part is important, but it can and should wait a bit. Babies learn to speak because we let them listen and imitate and babble. No one would ever learn to speak if they had to start with symbols on a page.

### What's Stopping You?

Let's finish these thoughts with a return to the original question: what's stopping you? We all have the means to face the changes that have already arrived for millennium musicians. We just need to realize this and get to work. Eat the frog, so to speak. This is a new day. It's time to start trying stuff and see what happens. Some of it is going to work. Some of it won't and we will learn from those failures most of all. If we can get used to this idea that every one of us has something unique and valuable to say, we will be part of discovering what music is going to be and become for each person and for music in society in the years to come. We don't need to wait for a distant expert to solve all our problems. We can do it. We can all be part of it. What's stopping us?

Be brave enough to live creatively. The creative is the place where no one else has ever been. You have to leave the city of your comfort and go into the wilderness of your intuition. You can't get there by bus, only by hard work, risking, and by not quite knowing what you're doing. What you'll discover will be wonderful: yourself. – *Alan Alda*

*Jeffrey Agrell is horn professor at the University of Iowa. He is the author of five books on classical improvisation, including Improvisation Games for Classical Musicians (GIA, 354 pages, 2008).*



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by Jeffrey Agrell, Series Editor

A microcosm ("little world") is a miniature encapsulation of something that is much larger. Horn technique is a vast subject. The technique microcosms of this article provide short exercises that cover the essence of that technique in a minimum of space. The further advantage of these exercises is that they are fairly short and thus easily-memorized. When the principle behind each is understood, these "little worlds" can be played without printed notation and extrapolated to many variations and permutations and customized to suit your needs and interests.

## Horn Technique Overview

Horn technique has two main areas:  
with and without valves.

1. *The way the horn works is the harmonic (overtone) series.* It makes sense that our technical practice focuses on acquiring control of moving around this row of notes fluently and accurately without the help of valves (valves are a great boon, but they don't do nearly as much as we wish they did. Think: woodwinds – one fingering = one note. Horn – one fingering = sixteen notes). Each horn fingering gives us a new length of tubing that has the same series but differently pitched fundamentals. Most players using traditional warm-ups spend some time with overtone series exercises, but they often confine this practice to a relatively small and unvaried assortment of them



### Ex. 1 The Harmonic (or Overtone) Series

2. *The valves are the way that music theory works.* Valves don't help you find the notes so much as allow you to play all the notes. Traditional warm-ups and technical practice emphasize 1, 2, 3-octave major and chromatic scales to develop and maintain valve technique.

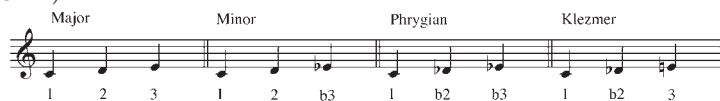
## Size Matters

Octaves are common and useful kinds of scales to cultivate, but if they are the only length of scale that you practice, you are shortchanging your technical development. We encounter one-octave scales now and then in solos; two- or three-octave scales not so much. One problem with octave scales is that most music doesn't look like that. Most music comes in shorter and more curvy bursts. Practicing only long scales in octaves is all well and good, but as far as its use in overall horn technique, it's like having only 100-foot boards to build a house. Or having a football team consisting only of huge offensive linemen: useful for certain tasks, but unsuited for others. The team needs shorter, lighter, quicker, and differently skilled players as well to be balanced and ready for all the various challenges. Long scales also take longer to learn and the learning is usu-

ally rote (mindless). Thus the need for microcosms – mastering technique through shorter units, then building the longer units from these. If you were studying chemistry, would it be more useful to start with hydrogen and oxygen or Adenosine Triphosphate? Would you rather start your study of German with words like *Donaudampfschiffahrtsgesellschaftskapitän*? [Danube steamship company captain], or something more on the order of “Guten Tag” (good day)?

## I. Valve Microcosms: Short Scales

It's good to practice scales in all lengths, but since this article itself is a microcosm (for greater detail, get my book on technique that should be published soon), we will stick to two useful lengths: 3-note and 5-note. I call these, respectively, *Core Scales* and *Power Scales*. The notes in them are numbered by scale degree. Knowing the scale degrees for valve exercises is like knowing the harmonic series numbers for valveless exercises – it empowers you to both understand what you're doing as well as give you the tools to develop your own exercises (rather than just rote memorization and never creating your own).



## Ex. 2 - Core Scales

Note that only one note changes between each adjacent scale. Because the scales are short, they are quickly learned. Other advantages are that you can build all long scales from these scales – so if you get the fingerings for these in all keys ground into your musical DNA, scalar passages of all sorts will come much easier. Knowing these is “money in the [technique] bank” that you can withdraw later when you need it.

Practice the Core Scales in three ways: 1) one kind (e.g., major) in all keys, 2) all four types in one key, and 3) one kind in diatonic sequence in one key.

## Three Ways to Practice Core Scales

## 1: One Kind, All Keys

Start in C major with the first three notes in C major as above, C D E. Mess around (that's the technical term) with the three notes in as many ways as you can think of. Below is a short sample of some bare-bones messing around. How many different ways can you find to get through this note collection? You are preparing your fingers (valve movement) for a much wider variety of movement than the regular up-the-scale-and-down-the-scale movement.



### Ex. 3: Messing Around with a Major Core Scale (1 2 3)



## Aside: Variations

Feel free to spend more time (i.e., loop) on any succession of notes that feels less than fluent (fingers/fingerings are not equal; each finger and combination of fingers has significantly different mobility. This will become clearer as you get to keys with more sharps and flats.). Start at a tempo where your fingers are relaxed and the movement of the valves is perfectly timed.

Once you have explored as many combinations as you can, go to a deeper level of technical knowledge by adding challenges and making musical phrases. Use other note values – all quarters, all triplets, all 16ths, then mix them up. Insert rests. Vary the articulation: slurred, tongued, a mix of both. Make it slower, then faster. Louder, softer. Add accents. Change meters – duple, triple, odd.

Gradually find out what your limit is in faster tempos (but remember that speed comes from a huge quantity of accurate repetitions, not from forcing it). How fast can you play it and keep your fingers synchronized with your tongue? Double tongue, two on each. Try using both F horn and B<sup>b</sup> horn fingerings. Advanced players can repeat this an octave higher and an octave lower.

When possible, do this with a playing partner; e.g., another player (who doesn't have to be a horn player) or a rhythm source like a metronome, a keyboard auto-accompaniment, Band-in-a-Box, a friend beating on a pot with a spoon. This microcosm emphasizes valve movement skills, but never pass up a chance to improve your sense of rhythm and pulse. Also, adding rhythm makes every process more fun, um, I mean motivating.

After C, repeat the process through all keys - F B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> F<sup>#</sup> B E A D G, though you may want to spend more time on the scales that are less familiar or are finger twisters (e.g. D<sup>b</sup>, F<sup>#</sup>, etc.). You don't have to get through all keys in one day. It's better to spend more time on fewer keys to learn them at a deeper level. When you've toured all keys in major, repeat the entire process in the other Core Scales – minor, Phrygian, Klezmer. After that, explore even more scale types: whole tone scale. Pentatonic major. Pentatonic minor. Blues scale. Octotonic (diminished) scale. And so on.

## 2: Four Kinds, One Key

Another way to do it is to just stick to the first three notes of one key (start with C: C D E) and (after a good bit of messing around) then go on to the next Core Scale type with little or no interruption. Major Minor Phrygian Klezmer. The good news is there is only one note that changes between adjacent types.

## 3: One Kind, Move it Up

The third way is to mess around a Core Scale as before while gradually moving the process up in diatonic sequence. After C, go on to D (D E F). Each move upwards is a small adjustment in range, just with new fingers, and a different Core Scale. Continue the process until you have either completed the octave or done as much as you have time or lip for. One of these is usually enough for one day, and it doesn't matter if you don't even get through the whole scale in one session. Just pick up where you left off next time. There is no prize for rushing through any of this. Take your time. This is all part

of a long process known as Technique for Life. If you get into it, you will find it much more interesting and satisfying to be continually expanding your depth and breadth of technique than just reviewing a few things – and always the same things – every day, forever.

## Double Up

Do these with a partner when you can. It works well when one starts on a different Core Scale a third (say) away; e.g., C D E + E F G. Try different distances apart and see what happens. For some real crunch, be in different keys. Another game you try with or without a partner would be to choose two Core Scales some distance apart and leap back and forth between them either in alternating measures or at will, say C D E and G A B in C major. Or make them both 1 2 3 but in different keys; e.g., C D E (C major) and E<sup>b</sup> F G (E<sup>b</sup> major).

## Expanding the Core Scale: The Power Scale

Are we done? We have barely begun. All of this can be done using different scale lengths. Perhaps the next best one to go to next would be the five-note Power Scale:



Ex. 4: Power Scales

Note that they are all the same as the Core Scales with the addition of scale steps 4 and 5, which are the same for all. The process for learning them is the same as the Core Scales. You can learn them separately in all keys, work on all kinds in one key or you can move a five note area diatonically up a scale, starting with a major scale; e.g. C D E F G, D E F G A, E F G A B, etc.

Knowing your Core Scales, you can conquer Power Scales in relatively short order. These scales have many more possible melodic variations as you will discover when you mess around with them. You also have the major triad contained in it: 1 3 5.

Again, longer scales can be easily built with these building blocks. Acquiring deep familiarity and fluency with all the possibilities of movement through a narrower range will serve you much better than a superficial knowledge of just running the scale up and down. Who is the better taxi driver: one who only knows how to drive the length of the town on the main street, or one who is familiar with every street, alley, and lane? It takes time to get through all these, but that's a feature, not a bug. The variety maintains a level of challenge and hence continuing interest rather than resigned boredom with a superficial level. And you can do all of this without using any paper, just taking the simple principle and process and extrapolating.

## Other Valve Microcosms

I am running out of space to list more Valve Microcosms – and there are very many – but if you see the pattern, you can invent your own without much ado. Let me leave you with one more for the road, one that you may already know or have heard, and one that ties in with one given below in the Valveless Microcosms:



Ex. 5: 1231 Microcosm



## II. Valveless Microcosms

F:13 [C horn]

8 9 10 9

### Ex. 6: Overtones 8-9-10

## Longer Valveless Microcosms

F:13 [C horn]

### Ex. 7: Overtones 8-12

8 9 10 7

### Ex. 8: Valveless Slalom Course

## Conclusion

*Jeffrey Agrell is horn professor at the University of Iowa. His new book, A Systematic Approach to Horn Technique, will be published in the spring of 2014 by Wildwind Press. Contact: jeffrey-agrell@uiowa.edu. Web site: uiowa.edu/~somhorn. Blog: horninsights.com*

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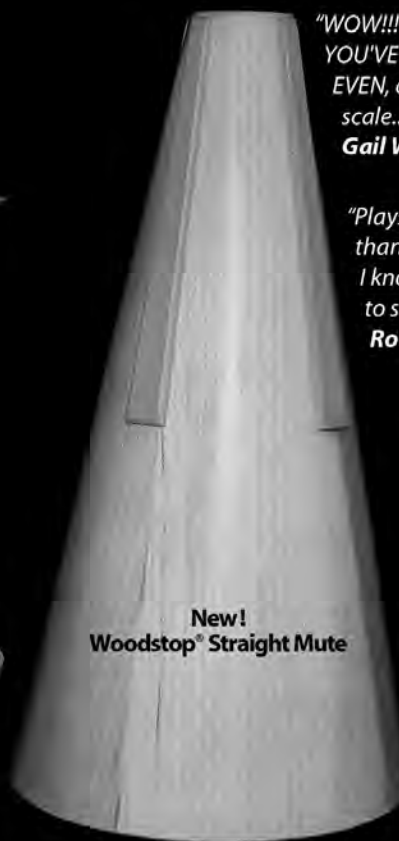
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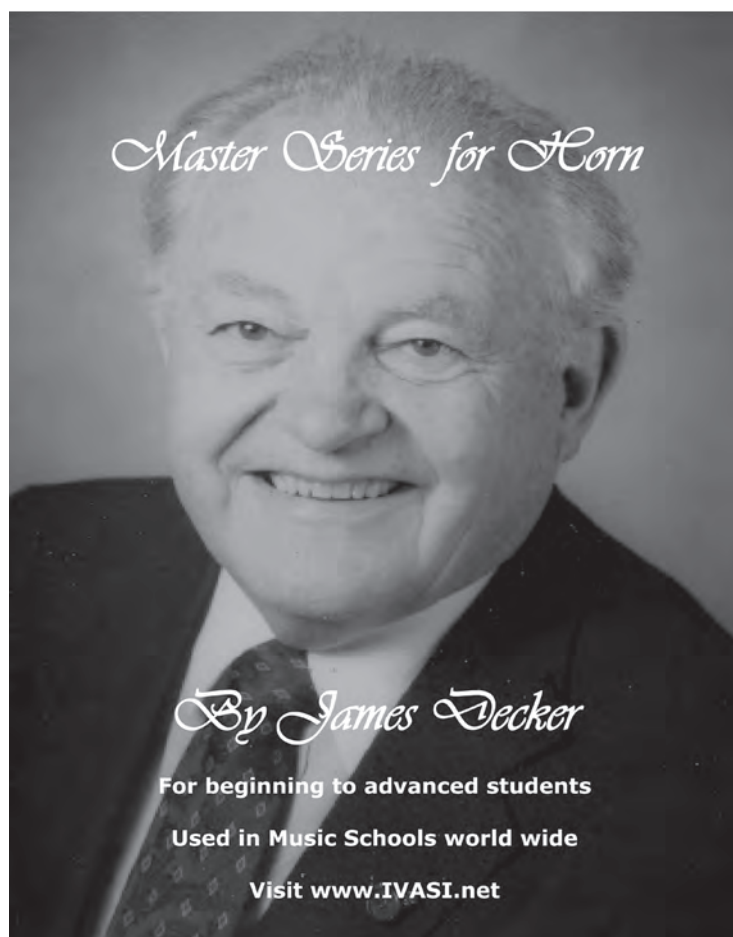
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# Electronic Tools for Hornists

by Erika Binsley

**T**echnology is a (usually) welcome invader in most aspects of our lives, from the way to do business to how we stay in touch with family and friends, along with our entertainment and education. Perhaps because our instrument has hardly changed in a century, horn playing has been slower in adopting new technologies. However, we can benefit from an assortment of new electronic tools.

Most of us own a laptop, smartphone, and/or tablet device, so here is a selection of my favorite tools for these devices. My list is just a sampling of what is available as of August 2013, and my intent is that it will encourage you to explore what else has been and will be created.

## Mac/PC

If you have a laptop, I recommend keeping a TV tray (about \$10) in your practice space. Unless you are very tall, it is at a good height for viewing while seated and using headphones while standing.

### SmartMusic (accompaniment software, \$36 per year, [smartmusic.com](http://smartmusic.com))

SmartMusic has been available for Mac and PC for over a decade, but it is still one of the best tools for musicians of all levels. It features hundreds of digital accompaniments to major solo and ensemble pieces, in addition to thousands of exercises – all for only \$36 per year! Since mid-2013, it is also available for iPad. One SmartMusic feature that I have discovered only recently is the ability to create your own accompaniments.

Any Finale file can be exported to SmartMusic for use as an accompaniment, so it is perfect for any pieces that you or a friend may write, but you can also use it to create accompaniments for well-known pieces that are not already in SmartMusic. For example, I was working on Cherubini's Sonata No. 2, and I used a free trial of **Visiv Sharp Eye** (PC music recognition software, \$169, [visiv.co.uk](http://visiv.co.uk)) to scan the score into Finale. I put SmartMusic Markers (for pauses, tempo changes, etc.) in and exported it to SmartMusic.

### Audacity (recording software, free, [audacity.sourceforge.net](http://audacity.sourceforge.net))

The most technology-intensive lesson I have ever had was with David Wakefield at the Aspen Music Festival. He kept his laptop on a table during the lesson so that he could record anything that I played and let me hear what actually came out of my bell. Recording oneself is one of the most elucidating practice tools, and Audacity makes the task very easy. It is a free program that is simple to use, with lots of tutorials available. I also use it for lightly editing audio recorded on my **Zoom Q3HD** (portable HD audio/video recorder, \$300, Amazon.com).

### Bamboo flute (PC charted tuner, free, [www1.ocn.ne.jp/~tuner/tuner\\_e.html](http://www1.ocn.ne.jp/~tuner/tuner_e.html))

Wakefield also showed me this program. It was created for testing bamboo flutes, but it works well for our purposes too! While it listens to you play, your pitch is charted in relation to equal temperament. You can watch it while you are playing,

like a traditional tuner, or as Wakefield did, it can also be used to show the pitch of an Audacity recording played back over the computer's speakers. Unfortunately, it is available only for Windows, but Mac users can get a similar program called **Vocal Lab** (\$6.99, Mac App Store), though, this one does not show the rhythmic durations of notes.

## Mobile Devices

### Tempo Advance Metronome@ (\$2.99, iTunes store/Google Play)

I use this application more than any other on my iPhone. Many metronome apps are available for mobile devices, but my favorite feature of this one is its ability to go down to 10 beats per minute. This means that you can set it to 12 beats per minute and practice the low tutti in Shostakovich's Fifth Symphony with one beat for every two bars.

### Cleartune – Chromatic Tuner (\$3.99, iTunes store/Google Play)

This tuner application for iOS is popular. It has a straightforward display, and it can transpose, produce drones, and change calibration and temperament.

### Genius Scan (scanner application, free, iTunes store/Google Play)

Because of this application, I do not anticipate ever buying a new scanner. It uses the back camera on your device, and it makes sharing high-resolution scans of sheet music easy. I use it mostly for emailing non-copyrighted music to people, and I also send music from my **iPhone** to my **Kindle Fire**, which has a large enough screen to read comfortably. This is helpful for example if you have one or two favorite exercises in a large method book and do not want to haul the entire book around.

### Mahler Translations (electronic phrasebook, \$3.99, iTunes store)

When the Wichita Symphony played Mahler's Symphony No. 4 last year, I was so thankful that I had this application! I do not speak German, so even looking up Mahler's instructions in the *A to Z of Foreign Musical Terms* would have taken a while. However, with this application, it took me only about half an hour to translate all of the German in my part. It contains most of the complete phrases in the parts, and when it does not have an exact phrase, a similar enough one is always available. Unfortunately, Mahler Translations is available only for iOS devices.

### iMusic Dictionary (\$0.99, iTunes Store)

With this iOS application, you don't need to carry a physical book of foreign musical terms anymore. While this specific app is not available for Android devices, comparable ones are available.

## Multi-system

### Audition "Mixtape"

I am assuming that everyone is aware of the wonderful [hornexcerpts.org](http://hornexcerpts.org). If not, it is an online collection of the major horn excerpts with images of the parts and multiple audio re-





cordings for each excerpt (with a few seconds of orchestral introduction.) Making your own custom portable version of this using your favorite recordings is easy. All you need is a .wav copy of a good recording (in iTunes right click the title and select "Create WAV version") and **Audacity**. Open the file in Audacity and find the excerpt within the piece. Select the section that contains the excerpt, with several seconds before it, and copy it into a new file. Save it as an mp3, repeat the process with the other excerpts on your current audition list, and then you will have a playlist that you can listen to anywhere.

## **One-Note Ear Training (mp3s, \$9.99-24.99, muse-eeek.com)**

My voice teacher at the University of Southern California recommended this set of 96 mp3 files for extra help with ear training. Each track contains a cadence in C Major, played on a piano, followed by a randomized pitch, a silent moment, and then a verbal naming of the note. The goal is to hear how the note relates to the Key of C, and guess the pitch before it is spoken. What makes this tool remarkable is how easy it makes practicing ear training. I set it on shuffle on my iPhone while I am at the gym, cooking, folding laundry, or in the car. While it is not a complete ear training regime, **One-Note** is a fabulous supplement to traditional practice.

## **Cello Drones (mp3's, \$9.99, iTunes Store)**

One of the best ways to work on intonation is to play with a drone. This set of drone mp3's is played from a computer or mp3 player and can be used for scales, intervals, improvisation, etc. One advantage of this product over the drones produced by traditional tuners is that beats in the sound are easier to hear.

## **Music Bullet Speaker (\$13.49, Amazon.com)**

Finding a metronome that is loud enough to be heard over a chamber ensemble can be difficult. However, this inexpensive portable speaker is loud enough for an octet and can fit in a pocket. It can be used with any device that has a headphone jack – not just Apple products. I also like to use it for listening to recordings as a group.

## **Decibel Meter**

When I was at the Kendall Betts Horn Camp, Randy Gardner suggested that all horn players be able to play in tune from 70 db to 115 db. Lots of decibel meters are available for around \$20-30, but free decibel meter applications are available for mobile devices. I like **Decibel 10th** (free, iTunes Store) because it charts your volume, and you can use that feature to check if your long tones are objectively even. Many Android decibel meters are available as well.

## **IMSLP (online library, free, imslp.org)**

Having a score at a rehearsal is always a good idea, but who wants to lug around heavy scores, let alone pay hundreds of dollars for a collection? IMSLP.org provides access to hundreds of thousands of scores and parts for free. They are on the site in PDF form, so they can be easily printed or loaded onto most devices. While I always print my parts, I like to look at scores during rehearsals from my tablet device.

*Erika Binsley is a graduate assistant at Wichita State University where she studies with Nicholas Smith. Erika is a graduate of the University of Southern California, where she studied with Kristy Morrell and James Thatcher. She is currently learning the Objective-C programming language to create new software for musicians.*

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# Happy 20th Anniversary to the Kendall Betts Horn Camp

compiled by Gretchen Burne Zook

This summer marks the 20th Anniversary of the Kendall Betts Horn Camp. In 1994, Kendall's first camp included 30 participants and 4 faculty members for one informal week of instruction at The White Mountain School in Northern New Hampshire. This may have been the first camp focused solely on horn playing. Over the past 20 years, KBHC has become a well-recognized educational venue with top-notch faculty and staff serving a cumulative number of nearly 800 participants, many of whom have attended repeatedly. The participants receive instruction from Kendall and other world-class faculty members, participate in ensembles on the valve horn and natural horn, renew friendships, hear fabulous faculty recitals, enjoy the beauty and culinary delights of Camp Ogontz, and delight in the fireworks and an ice cream social on the final night of each week-long session. In recognition of this anniversary, participants, faculty, and staff share their experiences and recollections.

I attended the KBHC from 1998 through 2004 – seven wonderful summers. One of my best memories was from 2004, I believe. My wife and I arrived early, since we often volunteered as camp helpers, my wife in the kitchen and me in the shop with “Grandpa” Kent. One day, I was assigned to install a flower box on the outside of the recital hall. Knowing that there would be some noise involved, I went into the hall to check with Hermann Baumann to see if it would be okay. Hermann didn't have any students to hear at the time, and asked if he could help me. So we worked together, leveling, drilling, etc., until the job was done. We stepped back to look over our work, and Hermann remarked the job, “*vas gut!*” For just that moment we were not a world class horn player and a Paulding County class horn player, but two guys doing a job. That's the way things were among faculty and campers. Thanks, Kendall, and may you have 20 more years! – *John Morse, participant*

Teaching and performing at the KBHC since 2003 has been a fun diversion from my university position for a number of reasons. New Hampshire in the early summer is beautiful. However, the primary plus for me involved the fine faculty, who have congregated there over the years. To be among numerous horn playing/teaching colleagues from around the country and Europe, in this somewhat informal setting, always recharged my batteries, personally, musically, and as a teacher. To work with and to hob-nob over the years with the extraordinarily intelligent adult amateurs was also quite stimulating and rewarding. The college and high school students were a serious bunch of individuals, fun to observe, hear, and work with. Equally rewarding has been to work as a colleague with some of my own past students who now serve on the faculty at the KBHC, including Jeff Agrell, Lin Foulk, and Bernhard Scully. To be a colleague with Michael Hatfield and Herman Baumann, who were early “heroes” of mine, was indeed a treat. – *Doug Hill, faculty*

How do you explain horn camp to a person who does not play horn? Every year, for the past eleven years, I have attended the KBHC. When asked by a “civilian” about where I am spending my summer vacation, I have fallen into the following as the best reply, “Horn Camp – it's like one of those vanity baseball camps. You get to play with the pros.” I've returned to the KBHC as the best way to become a better player and to fantasize about what my life would have been like if I had been more talented in music. These summers have given me both transcendent and depressing experiences, much like horn-playing itself. I have also had the chance to hear the two greatest live horn performances of my life. One, because it was perfect – the other because it was not.

The perfect performance was by Michel Garcin-Marrou, the great French hornist. That summer in 2003 Monsieur Garcin-Marrou bemoaned the fact (correctly observed) that all the students were addicted to playing loud and fast. As a gentle corrective he performed Kopprasch's Etude #15, Adagio in F on his eighteenth century Raoux hand horn. The performance of the Kopprasch etude had everything that great French art has: purity of line, luminosity of tone, and unerring structural logic. Anyone who thinks that Kopprasch, or any other piece of music, cannot be played musically has not heard a performance like Garcin-Marrou's that evening.

The imperfect performance had all the qualities of Garcin-Marrou's Kopprasch etude, but it also had a glaring mistake. But, what some people might label as “glaring,” was to us in the audience a glowing ember at the autumnal end of a stunningly beautiful performance. The renowned Hermann Baumann, who had several years previously suffered a debilitating stroke and had remarkably revived himself and his playing, was performing the second movement, the Andante, from the R. Gliere's Concerto in B<sup>b</sup> major. Most horn players around the world think of the Gliere as Herr Professor Baumann's signature piece, and we were in the audience for its reentry into his repertoire. It was Baumann's first performance of the Gliere since his stroke. The performance was magical. As much as a showman as flutist James Galway, and as much a tone colorist as von Karajan, Baumann entranced the audience by a performance that was like “Baumann in his prime.” But there was an added tension. All of us in the audience knew that the great German hornist was wrestling with the horn (as we all do), wrestling with the music (as we all do); and, he was wrestling with the aftermath of a stroke (as just a few of us have had to do). Even though the hornist played with seeming effortlessness, we all knew that the struggle was elemental. In fact, his playing seemed to personify the struggle every horn player goes through when he or she puts mouthpiece to lip. That struggle climaxed when Baumann glided up the gentle arpeggio that ends the Andante on that last ethereal muted pitch. Every note was elegantly placed on the musical line. We were listening as the artist created a classic counterpoise above the sustained E<sup>b</sup> chord of the piano. But, at the very end Bau-





mann slipped off the note. He did not fall below it like a mere mortal – the pitch flipped up. What for the rest of us would be a clam was a lark ascending from Gliere's last written note to Elysium. It was both wrong and musical. The artist was disappointed, but none of us in the audience were. We had been lucky enough to have experienced both music and magic.

And that's what Horn Camp has to offer – music and magic – always music, sometimes magic. I cannot count the number of times I have been humiliated at camp, but then that's the risk we take when we accept the challenge of playing the horn. So, God willing, I'll be back this summer seeking to snatch a moment of magic from music. I cannot play as well as Garcin-Marrou or Baumann, but I can try. – *Phil Paeltz, Member of the Board of Directors, Cormont Music, KBHC participant 2002-2013*

When I returned my enrollment form for KBHC in 2004, I had little idea what to expect. The KBHC website provided some guidance, but without having been to Ogontz or met any of those involved, I was at something of a loss. I shouldn't have been concerned. Although the first few days at camp were (pedagogically) like drinking from a fire hose, I felt instantly welcomed by my fellow participants and the faculty and staff. At the time, I was doing some minor-league gig playing around Boston, but I didn't have many good horn playing role models, and I hadn't taken a lesson since college.

Since that first year, the KBHC has transformed my playing. I have better conceptions of my tone production and articulation, and my high and low ranges have improved. The KBHC staff and faculty have shown me levels of playing to which I aspire. Most importantly, KBHC has fundamentally changed the way I think about music – from the first breath before an entrance to the release of the final note.

Along the way, I've made some great friends who share my passion for the horn and understand the joys and frustrations of playing the instrument. Each summer, I look forward to the annual technique tune-up and chance to play my horn among friends. – *Alec Zimmer, participant*

Wow! Where do I begin? My initial trip to the KBHC after my second year of high school in 2008 was a whirlwind of information that resulted in a gold mine of valuables for my horn playing future. My most memorable moments from both of my times at the KBHC are, of course, my lessons with Kendall himself. While they are not at all what I expected and seemed hard to understand at first, they have given me the most solid foundation for my horn playing than anywhere else. From those famous long tones to "Jersey staccato," all of the things I have learned from Kendall have boosted my playing in a way that I still think about today. Every time I practice, something from Kendall's lessons ends up popping into my head.

However, the KBHC does not stop with just Kendall's excellent instruction in helping a participant to understand the science of the art of horn playing and the art of the science of horn playing, it also provides time with many of the world's best hornists. Many of my lessons and experiences with these other horn gurus has given me lasting friendship with people as well known as Bernhard Scully, professor at the University of Illinois at Urbana-Champaign. In addition to their excellent know-how, all of the faculty and staff insist on your calling them by their first names. World-class instruction in an infor-

mal environment! That is not to say that the KBHC is easy just because it is informal.

While I ended up switching my major to engineering for personal reasons, I cannot deny that my horn playing has been given an invaluable boost by the KBHC and has made me want to play professionally, even if that means performing gigs here and there when I am not working my day job. I have tried to return to the KBHC every summer since my last trip to Ogontz in 2009, but something has always come up. I want to return, both for the friendships and connections, and for the top-notch horn instruction that makes you get a lot better very fast. – *Scott Joachim, participant 2008-2009*

As a staff member at the KBHC, I have the pleasure of interacting with everyone involved with the running of the camp for an extended period of time, truly allowing me a chance to get to know the faculty, other staff members, participants, and the staff members of Camp Ogontz. I've made many friends at the KBHC since I was first a participant in 2006, and the closeness that we share, particularly amongst the staff, makes each June feel, to some extent, like a family reunion! – *Julie Gerhardt, staff member*

I have sincerely enjoyed the opportunity to teach at the KBHC over the past nine years. Highlights for me include the high-quality performances, teaching people who share a deep passion for horn, and re-connecting each year with my good friends who are part of the faculty and staff. Other draws include the beautiful scenery and natural environment, the terrific food, and the great parties hosted by the Ogontz staff on the last day of each week. I learn so much from the faculty, staff, and participants each year and I always look forward to "recharging" at camp. Thanks, Kendall, for your tireless work in creating this life-changing experience for dedicated horn players of all levels. Happy 20th Anniversary! – *Lin Foulk, faculty member*

"My experience at the Kendall Betts Horn Camp exceeded all my expectations. The excellent environment created at the camp to take risks and share with horn players of all ages was fantastic. Kendall brings together professionals from around the country and the world to share their experience with participants and have lots of fun in the process. The camaraderie at the camp is wonderful. I wish the KBHC another 20 years!" – *Gail Schumacher, participant 2006, 2007, 2009*

As a visiting Brit, one of the many things I learnt at the KBHC is that, in the States, there is a summer camp for everything. Got an interest in tree-hugging or crocheting or war-of-independence fancy-dress re-enactment? It seems like there's probably a bespoke camp where you can hang out with fellow travellers. These sound like hyperbolic fictions, but then who'd have guessed there was such a thing as a camp for horn players? Certainly not me until I located it while sifting through the wheat and chaff of multiple horn websites.

Throughout my sun-blessed week in Camp Ogontz I couldn't shake a powerful sense that the horn was somehow returning to its natural habitat in the echoing outdoors. Conversations with Lowell Greer, the horn world's leading valvetomist, only deepened that hunch. When not attending the many sessions with the KBHC's faculty, I took this homeward-



bound quest to kind of silly extremes, practising K.447 in the woods, in the stream, and once boating it out on the pontoon on the lake.

You meet wonderful and interesting people at the KBHC, of various ages and abilities, but all clustering on the same woody patch of New Hampshire to pay homage to those many feet of coiled and coned brass tubing. I've stayed in touch with many in the eight years since, although sometimes the acquaintance has been lopsided, in that I've spent a lot more time with Lowell, Kendall Betts, and Hermann Baumann than they have with me. *A Devil to Play*, the book-length love letter I wrote to the horn and all who sail in her, included a KBHC chapter entitled "Hold It Like A Man!" after the words Hermann aimed in my direction in one heat-sapping master class. Later the book was made into a one-man stage play under its UK title *I Found My Horn*. So I had the pleasure of seeing those loveable and highly characterful pedagogues reincarnated on stage, night after night, their quirks perhaps slightly exaggerated, but their wisdom about the horn and about life sounding crisp and clear like a hornsman's clarion call in the forest. – *Jasper Rees, participant*

I went to the KBHC three-and-a-half times, starting in 2008 when I was 67, having started the horn three years prior. The half visit was when I was not well and all the staff and participants whom I had known from before were so welcoming I was quite overcome! In my first year I was one of four "elderly" persons and played in the ensemble groups – we called ourselves "the grey foxes." I had a wonderful and unexpected time at the camp. After getting used to Kendall's "bark," I really enjoyed his class, and the range of other teaching was superb. Being surrounded by horns for seven days is quite remarkable – one improves just with osmoses quite apart from the teaching, workshops (where often one was one of two "students"), and the programmed classes. What I will never forget is the acceptance of one's level, abilities, age, and the unconscious helpfulness of all there – quite a feat to get that result!

I had great fun with Hermann Baumann during my first two years in the "tryouts" of our performance pieces and most of the "private" lessons. They were so keen to help, it really seemed to matter to the staff how one did – wonderful! I think the most important thing I learned at the camp was to listen to my own sound. A "'first" was when I actually heard the difference in the sound I made by altering something (my tongue and throat), and actually being able to control it a little – sometimes! That was quite an eye (do I mean "ear") opener. The other "first" was the next year when with Doug Hill, a lip trill, which was really only a "mordant," took off on me – I almost fell off my chair!

I still hope to go to the KBHC again, although my learning curve is a bit flat these days. I really want see again the friends I made. – *Ruth Cass-Beggs Smith, participant*

*These comments in their complete form as well as other comments, information, and photographs are on the KBHC website at [horncamp.org](http://horncamp.org). Gretchen Burne Zook is a member of the Board of Directors, Cormont Music and was a KBHC participant from 2002-2013.*



*The College Rookies with Kendall salute "Hail Kopprasch!"*



*(r-l) Hermann Baumann, Kendall Betts, Michel Garcin-Marrou, and Lowell Greer performing Galla's Quartet on natural horn*



*Lowell Greer giving a natural horn class.*



*Professors Gestopftmitscheist and Baumann*



*Milton Phibbs conducting the faculty-staff ensemble in his Three Short Pieces by One Short Guy in the new Ogontz Hall.*



# Aural Approaches to Horn Instruction

by Natalie Douglass

**M**astering a brass instrument requires mastering the ear. With a limited number of valves, our inner ear – not the horn – determines our ability to play accurately and in tune. Audiation, the ability to mentally hear sound, is perhaps the best skill we can develop as horn players. Yet usually it is not addressed methodically until undergraduate aural skills courses.

Young horn players benefit immensely from practicing aural skills, since the close harmonics of the instrument frustrate any student who relies on the horn to produce pitches that they cannot already hear. It is our responsibility as teachers to make students mindful of the importance of ear training, as well as how to develop aural skills independently. Arnold Jacobs once remarked, “At the early stages of development, I am more interested in testing the student in ear training than on brass playing because the problem is not in the instrument. Instead, you often find that the problem is really in their aural skills.”<sup>1</sup> Yet most young horn players are not aware that ear training is something they should be doing, much less how to do it.

Unfortunately, most horn players start learning the instrument backwards – physically before aurally – because they first learn music in a large ensemble setting. While there are exceptions, for the most part, early band instruction focuses on learning written notation and sound production on the instrument. These are also important, but it is in many ways “putting the cart before the horse,” and students usually become dependent on the instrument to navigate pitch for them.

A weak aural skills base inhibits the student to practice or progress independently of the teacher. Beginning students have often come to lessons frustrated after a week of practice, telling me that they could not remember at home “how the piece goes.” Without the ability to mentally translate notation into sound, students can only improve while guided by a teacher. The average thirty minutes or hour of private instruction every week is not enough time to make meaningful or satisfying progress; beginners need to be able to practice on their own and function independently as musicians.

## Fundamentals of Practice and Singing

### Practice

In the same ways we assign etudes and repertoire to teach technical and musical concepts, we need to provide methodical ways for students to improve their aural skills. Ear training is part of a balanced practice routine that not only improves all facets of horn performance, but also makes the student a stronger, complete musician.

I advise students to start their sessions with ear training practice, or to integrate it with their warm-up. Beginning with aural skills creates a pitch-awareness that benefits all of the repertoire that follows in the practice session. I tell my students that aural skills training is like “the deodorant” of the practice session; if you wait until the end of the day to put on pitch deodorant, you’ve already played out of tune all day. Avoid

“musical body odor!” This portion of daily practice does not have to take long; even ten or fifteen minutes can create significant improvement. A little bit of ear training regularly will benefit the student more than longer sessions every once in a while. Once again, aural skills practice is like that of technical practice: we would not practice lip slurs once every week and expect significant progress. Brief and consistent works well.

Ear training exercises are most beneficial when conducted in four sequential steps: audiate, sing, buzz, and play. Practiced this way, the student is the instrument and the horn is only a microphone. Over time, students depend less and less on the horn and more on their musicianship.

The audiation step refers to hearing the pitch in the mind only, without any vocalization. Audiation is to music what thought is to language. It is a critical first step for effective pitch practice and accurate singing. Encourage students to hear the desired pitch in their minds as vividly as they can; the more real this sound can be, the better their ability to match pitch will be. Jacobs explained that this “voice in the head” is connected to the embouchure via the seventh cranial nerve, and that practicing audiation and singing reinforces this powerful cognitive-kinesthetic connection.

### Singing

Arnold Jacobs perhaps said it best when he advised, “your instrument should be like an extension of you – as if it belongs to your body. You should sing and blow air out so you forget about your instrument. I want you to think less about playing a brass instrument and more about singing with your vocal chords.”<sup>2</sup> Introduce singing in horn lessons as early as possible; younger students are generally more receptive to singing since it is usually part of their general music classes. Students will be less hesitant to sing if it is consistently expected of them from the beginning of their horn study.

While students should be reassured that the quality of their singing voice is not the focus of the exercises, they should still maintain the same fundamentals required to play the horn. Good posture and breathing is necessary for both in-tune singing and horn playing. Unsupported sound will generally be out of tune, so advise students to be “in-tone and in-tune.”

### Pitch Matching and Drones

Pitch matching is an essential part of aural skills development and it is a great place to start with beginners. This kind of training requires the teacher to introduce the concept of tuning to a drone. Drones are unfamiliar to most young students who typically use “needle tuners” that visually represent their pitch. These devices do not improve musical listening or teach how to hear or play in tune. Needle tuners train students’ eyes, rather than their ears, since they can lip the pitch in tune by watching the tuning needle.



## Aural Approaches

### Pitch Bending

While tuning to a drone might seem like a basic concept, precise pitch matching to a drone is actually a highly refined skill. I like to teach being in-tune by being out-of-tune, or pitch bending. A visual aid is beneficial for this exercise since it allows you to monitor your students' perception of their pitch. It can otherwise be hard to evaluate how the students perceive their pitch relative to the drone.

#### Visual Pitch Matching Exercise

Draw a straight line horizontally across the middle of a piece of paper  
Label the half above the line with a large sharp and the half below with a large flat  
Explain that the middle line represents the drone, the center of the note  
While singing, point at the line and match the drone  
Bend the pitch sharp and slide your finger above the line  
Bend the pitch flat and slide your finger below the line  
Resolve to in-tune and slide your finger to the center line  
Students repeat the process with their voice, then the mouthpiece, then on the horn.  
Complement this activity by practicing articulating the centered pitch with no adjustment.

Guiding students' ears during this process is key. Encourage them to listen to the beats that result when two frequencies are not in tune. They can practice hearing these speed up as they move away from the drone, and slow down as they move closer to in tune. It is critical that students pitch bend slowly enough that they can experience this. Most students move so quickly that they cannot hear the beats slow to a perfectly matched pitch. Also, explain that intonation is both a sound and a feeling phenomenon; sympathetic vibrations and harmonics occur when two pitches are in tune. The clearer your description of being in tune, the more readily students will recognize being in tune. Once they can consistently match unisons, move progressively through other intervals: octaves, fifths, fourths, and so on.

Pitch bending also teaches students to memorize the unique qualities of being sharp and flat. As you progress with pitch matching, ask students to practice playing slightly sharp and slightly flat, then adjusting to in-tune. If they routinely practice and memorize what flat and sharp sound and feel like, they will quickly be able to adjust in ensemble settings.

### Drones

The quality of the pitch source greatly impacts students' perception of pitch. Similar timbres are much easier to match than dissimilar ones. So whenever possible, act as the drone for your students. Synthesized drones can be harsh and difficult to match, so sing or play your horn along to the drone whenever possible.

Of course, students will require a pitch source for personal practice. Important considerations when purchasing a drone are:

1. Range: Tuners should include at least one octave of chromatic pitches. Some tuners only provide A and B<sup>b</sup> tuning notes. The best models have multiple

octaves of chromatic pitches, which allows students to match pitch at the actual octave of their voice or their horn. Displacement by multiple octaves, especially when singing, can complicate pitch matching and interval work.

2. Volume: The device should feature a wide range of dynamics. Some models are not loud enough for comfortable brass dynamics, and some have speakers in odd places. Check that the drone is clearly audible and convenient to control when placed on a music stand.

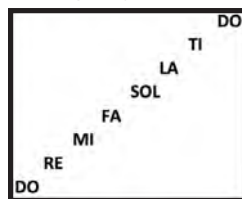
3. Timbre: Since timbre impacts ability to perceive pitch, select one with a natural, non-abrasive sound.

Many phone or computer tuning apps are available at little or no cost. Students must have drone pitches available when practicing aural skills on their own.

### Audiation and Ear Training Exercises

Ultimately, the goal is for our students to be able to clearly audiate everything that they play. Evaluating the ability to audiate can be difficult, since it is a mental process that does not manifest itself visually or aurally. The following activities provide a means of practicing and evaluating audiation ability with your students.

#### Solfège Syllable Sheet



This is an excellent way to begin with students who have little or no experience with solfège. Begin by simply writing solfège syllables diagonally across a sheet of paper.

Set a drone and ask your student to sing and finger as you point to each syllable. Then, repeat with the student fingering and buzzing, and then playing on the horn. The patterns you select can focus on specific intervals, harmonic progressions, or even complement repertoire to be covered later in the lesson.

To make this an audiation exercise, ask the students to audiate and finger the notes as you point to a pattern, and then ask them to sing the pattern after you point through it.

This not only builds their ability to audiate, but also strengthens their tonal memory. Make it a game by challenging them to remember progressively longer, more difficult patterns.

#### Solfège Syllable Sheet

Set a tonic drone  
Students sing and finger each note as you point to syllables  
Students buzz and finger each note as you point to syllables  
Students play the horn as you point to syllables  
Variation: Audiation Activity  
Audiate as you point to syllables, then sing and finger back  
Same process with buzzing and playing

### Scale Card Jumble

Write each solfège syllable on a separate note card and begin with them in scalar order on a music stand. With a drone, instruct students to audiate and finger, sing and finger, buzz and finger, and then play the scale on the horn.





Ask students to either switch the places of two cards or take one of the cards away. Audiate and finger, sing and finger, buzz and finger, and finally play the new pattern on the horn.

## Solfège Card Jumble

Place solfège cards in scalar order on a music stand  
Play tonic drone  
Students audiate and finger, sing and finger, buzz and finger, play the scale  
Students switch the places of two cards or take one card away  
Repeat process with new pattern: audiate, sing, buzz, play  
Switch/remove new card(s) to form new pattern

Students also benefit from doing these exercises without the drone. Provide the tonic pitch, ask them to audiate, sing, and play it, and then take the drone away as they work through patterns. This refines their ability to maintain pitch as they move through the audiate-sing-buzz-play progression.

Like the solfège syllable sheet, this exercise is a useful tool for scale proficiency. Scale practice can often become mindless and tiresome repetition of fingerings. These activities require that students think and operate in a given key with a heightened awareness of intonation.

## Palms-Up, Palms-Down

This activity pairs audiation with melody; you can use familiar tunes, or a set of measures from a selected etude or piece of repertoire.

Set a tonic drone and ask the students to sing and finger through the passage. Then, tell them to sing the same passage when you have your palm up, and only audiate when you flip your palm down. You will be able to evaluate their ability to audiate and maintain a pitch center by their pitch accuracy when they resume singing after audiating. The longer the series of audiated pitches, the more challenging it is to resume singing in tune.

## Palms Up, Palms Down: Twinkle Twinkle

Teacher: Palm Up	Palm Down	Palm Up
Student: (sing) DO-DO-SOL-SOL (audiate)	LA-LA-SOL-FA-FA (sing)	MI-MI-RE-RE-DO
Student: (buzz) DO-DO-SOL-SO (audiate)	LA-LA-SOL-FA-FA (buzz)	MI-MI-RE-RE-DO
Student: (play) DO-DO-SOL-SOL (audiate)	LA-LA-SOL-FA-FA (play)	MI-MI-RE-RE-DO

Popular melodies can also be used to introduce basic transposition. Start with a tune in a familiar key, then ask the students to figure out the melody starting on different notes.

## Memorization

Memorization is a powerful audiation tool, and also an important ability to develop in its own right. Many horn players are not required to play from memory until late in their musical development, and by that time it can seem like a daunting skill to master and use in performance. Introduced early in development, memorization becomes a natural and useful ability for any musician.

For audiation practice, give students thirty seconds or one minute to memorize a series of measures from the etude or solo

repertoire. Only allow them to audiate and finger the notes on the page without singing or playing as you time them. At the end of the minute, turn the stand around and ask them to play the selection from memory. If they play any portion of the passage incorrectly, allow them to see the music once again and give them thirty more seconds to audiate and fix their errors. Then, ask them to play from memory again. Start with short selections, and gradually work to memorize larger sections of music.

Regular memorization practice of this kind not only develops internal hearing, it also creates an opportunity to discuss formal patterns in music. The brain looks for patterns to make memorization easier; when working with students, point out the musical structures that guide the ear and the memorization process.

## Memorization for Audiation Practice

Select a measure or short series of measures from an etude or solo  
Time students (30 seconds to 1 minute) as they audiate and finger the passage  
Turn stand around, ask students to play from memory  
If incorrect, turn stand back around, give students thirty more seconds to audiate  
Turn stand around, ask students to play again from memory  
(repeat as necessary)

## Conclusion

Integrating aural skills into horn instruction makes learning the horn not only a more intuitive and musically comprehensive experience, but also a more enjoyable one. Young horn students enjoy learning the horn rather than becoming frustrated by the physics of the instrument. An aural approach builds a strong horn player, and more importantly, a complete and self-reliant musician.

*Natalie Douglass is a doctoral candidate and graduate assistant for Randy Gardner at the University of Cincinnati College-Conservatory of Music. She has a BME in Instrumental Music Education and an MM in Horn Performance from the University of Illinois at Urbana-Champaign and teaches aural skills at the Kendall Betts Horn Camp.*

## Notes

<sup>1</sup>Luis Loubriel, *Brass Singers: The Teachings of Arnold Jacobs* (Chicago: Scholar Publications, 2011), 36.

<sup>2</sup>*Ibid.* 91

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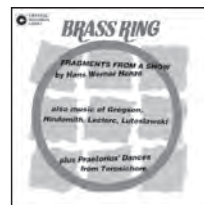
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# Dennis Brain: New-Found Unpublished Holdings

## by William C. Lynch

This is a report of recently discovered, unpublished, and otherwise obscure holdings pertaining to the legendary horn player Dennis Brain. Findings include performances listed in the Britten-Pears Foundation Archive Catalog and an inventory of formerly privately-held collections in the Arts and Humanities Research Council Concert Program database. Collections now reside at locations such as The British Library, The National Library of Ireland, universities, colleges and concert halls. Content includes concert handbills, notes, programs, and prospectuses, and may include music scores, taped programs, and broadcast recordings.

### Britten-Pears Foundation

The holdings in the Britten-Pears Foundation Archive Catalog<sup>1</sup> include two works that are particularly noteworthy: Benjamin Britten's *Serenade* for Tenor Horn and Strings, Op. 31, and Humphrey Searle's *Aubade* for Horn and String Orchestra, Op. 28.

Britten's *Serenade* is perhaps the single greatest contribution to horn repertoire in contemporary times. The work is the earliest and arguably the most significant composed for and dedicated to Brain. Brain performed it frequently. Britten (1913-1976) composed the work in March-April 1943 at the request of Brain, who was playing in the RAF Central Band for which Britten was writing incidental music for a series of wartime radio documentaries. Britten dedicated the work to Brain and British tenor Peter Pears. The *Serenade* received its first performance at Wigmore Hall on October 15, 1943 with Pears, conducted by Walter Goehr.

Humphrey Searle's (1915-1982) *Aubade* is the only known work to have been commissioned by Brain, who proclaimed it the finest work ever composed for him. *Radio Times*, vol. 127, no. 1648, week 12-18 June 1955, p. 9, 13 June 1955 Third Program, reports the first performance of the *Aubade* that evening listing Dennis Brain - Horn with the Aldeburgh Festival Orchestra conducted by Walter Goehr. Humphrey Searle commented on hearing a radio broadcast of the work, "How marvelously he played it for it is not at all easy." It is unfortunate that the BBC did not "officially" record the *Aubade* that evening, although it was broadcast. A recording of the *Aubade* by Brain remains elusive, but there are reports of an "unofficial" recording of the broadcast in circulation.

### Britten-Pears Foundation Archive Catalog Venues, Dates and Works Performed

Date	Performance
15 October	1943 <i>Serenade</i> for Tenor, Horn and Strings, Britten; Boosey and Hawkes Concerts, 4th Season, 2nd Concert, Wigmore Hall, London
16 January 1944	<i>Serenade</i> for Tenor, Horn and Strings, Britten; Friends House, Euston, London, NW1
26 April 1944	<i>Serenade</i> for Tenor, Horn and Strings, Britten; Boosey and Hawkes Concerts, 8th Concert of the 3rd Season, Wigmore Hall, London
28 March 1949	<i>Serenade</i> for Tenor, Horn and Strings, Britten; Boyd Neel Concert Society, Chelsea Town Hall, Kings Road, London

12 June 1950	Brandenburg Concerto No. 1, Bach, Commemoration Concerts, Broadcasting House Concert Hall, London
13 August 1950	<i>Serenade</i> for Tenor, Horn and Strings, Britten, Cambridge Summer Festival of Music and Drama, Clare College, Cambridge
2 February 1951	<i>Serenade</i> for Tenor, Horn and Strings, Britten, Sheffield Philharmonic Society, City Hall, Sheffield
4 March 1951	<i>Serenade</i> for Tenor, Horn and Strings, Britten; Horn Concerto, Hindemith, Museum Gallery Concerts, Victoria and Albert Museum, London
16 April 1951	<i>Serenade</i> for Tenor, Horn and Strings, Britten; Horn Quintet in E-flat K. 407, Mozart, Kingsway Hall, London
12 June 1951	<i>Sonata</i> for Horn and Piano, Hindemith, Aldeburgh Parish Church, Aldeburgh, Suffolk
11 January 1952	<i>Serenade</i> for Tenor, Horn and Strings, Britten, Usher Hall Second Season 7th Concert, Series A Friday, Usher Hall, Edinburgh
12 January 1952	<i>Serenade</i> for Tenor, Horn and Strings, Britten, Glasgow Saturday Concerts, 13th Concert, Series A, No. 7, St. Andrew's Hall, Glasgow
25 January 1953	<i>Auf dem Strom</i> , Schubert; <i>Sonata in F</i> for Horn and Piano, Beethoven; <i>Sonata</i> for Horn and Piano, Hindemith, Victoria and Albert Museum, London
20 June 1953	Horn Concerto in D, No. 1, Haydn, Aldeburgh Festival of Music and the Arts, Jubilee Hall, Aldeburgh, Suffolk Hall
28 January 1955	<i>Canticle III Still Falls the Rain</i> , Britten, (Premiere performance), Aldeburgh Festival of Music and the Arts, Wigmore Hall, London
23 June 1955	Concerto in D No. 2 for Horn and Strings, Haydn, Wigmore Hall, London
21 June 1955	<i>Aubade</i> for Horn and Strings, Searle (First Performance), <i>Divertimento No. 14 in B-flat K. 270</i> for Flute, Oboe, Horn, Clarinet, Horn and Bassoon, Mozart, Aldeburgh Festival of Music and the Arts*
15 June 1957	<i>Sinfonietta</i> Op. 48 for two oboes, two horns and strings, Arnold, Aldeburgh Festival of Music and the Arts**

\*The correct date for the first performance of the *Aubade* by Dennis Brain is 13 June 1955 not 21 June 1955 as incorrectly listed in the Britten-Pears Foundation Archive Catalog. The 13 June 1955 date has been verified by the author through citation in the *Radio Times*.

\*\*The first of the three *Sinfoniettas* was written in 1954 and received a particularly memorable performance at the Tenth Aldeburgh Festival three years later when the conductor was the celebrated horn player, Dennis Brain, a long-standing friend of Arnold's, and one whose tragic death shortly afterwards had a profound and lasting effect on the composer.

### Arts and Humanities Research Council

The following holdings were discovered in the Arts and Humanities Research Council Concert Programs<sup>2</sup> database. Twenty collections pertaining to Brain are listed. It is unknown if any of the collections contain recordings or scores as there is no indication that its full contents have been inventoried and the inventory published. Source: Arts and Humanities Research Council.

#### Concert Programs

#### 1. Ernst Henscel Collection: London, Wigmore Hall (1938-1966), British Library<sup>3</sup>

A miscellaneous collection of handbills, programs and prospectuses for performances given at Wigmore Hall, London be-





tween 1938 and 1966, held loosely and arranged chronologically across the boxes of the Ernst Henschel collection (1892-1966)

- 9 March 1944: Philharmonia Concert Series, (Box 31/i (1950))
- 11 February 1950: Philharmonia Concert Series presents Louis Kentner, Richard Lewis, Dennis Brain, Constance Shacklock and John Wills. (Box 31/i (1950))
- 20 December 1955: Frederick Grinke (violin) and Michael Mullinar (piano) with the Dennis Brain Ensemble (Box 31/i (1950))
- 27 and 30 April 1956: Dennis Brain Chamber Orchestra/Wind Ensemble (Box 31/i (1950))

## 2. Ernst Henschel Collection: London, Conway Hall (1939-1966)<sup>4</sup>

A miscellaneous collection of programs and handbills for performances – principally the South Place Sunday Concerts – given at Conway Hall, London between 1939 and 196 held loosely and arranged chronologically across boxes 25 to 37 to the Ernst Henschel Collection 1892-1966

- 9 March 1944: Free Austrian Movement in Great Britain/Rostal Chamber Orchestra with Max Rostal (violin) and Dennis Brain (horn) Box 27/I (1940-1944)
- 11 February 1950: Philharmonia Concert Series presents Louis Kentner, Richard Lewis, Dennis Brain, Constance Shacklock, and John Wills Box 31/I (1950)
- 20 December 1955: Frederick Grinke (violin) and Michael Mullinar (piano) with the Dennis Brain Ensemble Box 34/I (1956)
- 27 and 30 April 1956: Dennis Brain Chamber Orchestra/Wind Ensemble Box 34/I (1956)

## 3. Ernst Henschel Collection: London: Town Hall, Chelsea (1946-60), British Library<sup>5</sup>

A collection of programs and handbills for performances given at Town Hall, Chelsea between 1946 and 1960, held loosely and arranged chronologically across boxes 28 to 35 of the Ernst Henschel collection (1892-1966).

- 26 November 1946: Central London Orchestra with George Chitty (tenor) and Dennis Brain (horn), conducted by Norman del Mar (box 28)
- 7 February 1951: Haydn-Mozart Society Concerts with the London Mozart Players and Dennis Brain (horn), conducted by Harry Blech

## 4. Leonard Darke Collection: 1945-1949, Royal College of Music, Center for Performance History,<sup>6</sup> Royal College of Music, Center for Performance, College Hall 220-238 Goldhawk Road, London W12 9PL

The programs of the following three concerts all appear in one brochure.

- 30 April 1946, Chelsea Music Club, Chelsea Town Hall, Denis Matthews, Dennis Brain Wind Quintet
- 28 May 1946, Chelsea Music Club, Chelsea Town Hall, Franz Osborn, Max Rostal, Maria Lidka, Muriel Taylor, James Merritt Jr., Pauline Juler, Archie Camden, Dennis Brain
- 5 April 1948, Chelsea Music Club, Chelsea Town Hall, Griller String Quartet, Dennis Brain, Max Gilbert

## 5. Leonard Darke Collection: 1950-1955, Royal College of Music, Center for Performance,<sup>7</sup> College Hall 220-238 Goldhawk Road, London W12 9PL

- 4 July 1952, City Music Society, Goldsmiths' Hall, Dutch String Quartet, Max Gilbert, Dennis Brain, Gerald Moore
- 11 November 1952, Chelsea Music Club, Chelsea Town Hall, Dennis Brain Wind Ensemble

## 6. Harold Darke Collection, 1948-1949<sup>8</sup>

- 5 May 1948, Busch Concerts, Kingsway Hall, Jo Vincent, Robert Irwin, Evelyn Rothwell, Joy Boughton, Leonard Brain, Dennis Brain, Ian Beers, Adolf Busch, Paul Draper, Colin Smith, James Merrett

## 7. Colyer-Fergusson Collection: London: Venues G-P, Royal College of Music, Centre for Performance History<sup>9</sup>

- 17 November 1945 Philharmonia Concert Society, Kingsway Hall, Ernest Element, Herbert Downes, Anthony Pini, Kendall Taylor, Alec Whittaker, Reginald Kell, John Alexandra, Dennis Brain
- 18 October 1946 Philharmonia Concert Society, Kingsway Hall, Philharmonia Orchestra, Dennis Brain, Denis Matthews, Walter Susskind
- 26 February 1951 Philharmonia Concert Society, Mysore Concerts, Kingsway Hall, Elisabeth Schwarzkopf, Georg Demus, Arthur Grumiaux, Dennis Brain (with reviews & annotations)

- 16 April 1951 Philharmonia Concert Society, Mysore Concerts, Kingsway Hall, Philharmonia Orchestra, Norman Del Mar, Wilma Lipp, Peter Pears, Dennis Brain (with reviews & annotations)

- 23 November 1946 Ernest Read Orchestral Concerts for Children, Central Hall, Westminster

## 8. Del Mar Program Notes 321-397 (1954-1962), Royal College of Music, Library<sup>10</sup>

A collection of programs for performances given in London and Edinburgh between 1954 and 1963, including historical and analytical notes (with musical examples) by Norman del Mar, held within the last of four boxes of material relating to del Mar's activity as a program note writer. The collection consists principally of performances given at the Usher Hall, Edinburgh as part of the Edinburgh International Festival of Music and Drama (1956-63) and by the Philharmonia Orchestra at the Royal Festival Hall, London (1954-58).

- 18 April 1956, Wigmore Hall: Dennis Brain Chamber Orchestra (first appearance), with Leonard Brain (Cor Anglais), conducted by Dennis Brain (2 copies)

## 9. Hans Keller Archive Concert Programs. Box JX/3: 1929 – 1954 (Cambridge University Library, Music Department).<sup>11</sup>

Programs for concerts which Keller either reviewed or simply attended. Many are annotated and have press cuttings of reviews (not by Keller) attached. Some are handbills only and a few are brochures for the Aldeburgh and Holland Festivals. The programs span 1929-1954.

## 10. Roberto Gerhard Concert Program Collection: Box 4 (Cambridge University Library, Music Department)<sup>12</sup>

Concert programs featuring performances of single works by Roberto Gerhard. The collection is arranged in alphabetical order of composition.

- 04 March 1947, Wigmore Hall, Dennis Brain Wind Quintet
- 03 March 1969, Town Hall, Hampstead, Dennis Brain Wind Quintet Handbill (horn player unknown)

## 11. Roberto Gerhard Concert Program Collection: Box 5 (Cambridge University Library, Music Department)<sup>13</sup>



• February – March 1965, Denis Brain Wind Quintet. No further details provided. Horn performer is unknown.

### 12. Aldeburgh Festival of Music and the Arts (1948-1969)<sup>14</sup>

• 12 June 1951: Martin String Quartet/Mewton-Wood and Dennis Brain

• 22 June 1955: Brain Wind Quintet

### 13. Del Mar Program Notes 1-150 (1946-1950)<sup>15</sup>

• Central London Orchestra (1946-47)/Chelsea Symphony Orchestra (1948-1950). All performances were given at the Town Hall, Chelsea and were conducted by Norman del Mar. All programs include words for the vocal/choral pieces.

• 28 January 1955, Wigmore Hall, Zorian String Quartet, Dennis Brain, Benjamin Britten, Alan Bush, Herbert Downes, Peter Pears, Max Rostal. Memorial concert for Noel Mewton-Wood. Newspaper cuttings attached. Annotations on program.

### 14. Hans Keller Archive concert programs. Box JX/3: 1929 – 1954 Hans Keller Archive Concert Programs. Box JX/3: 1929 – 1954<sup>16</sup>

• 7 February 1951, Town Hall, Chelsea, London Mozart Players, Harry Blech, Dennis Brain, Handbill

• 18 November 1953, Royal Festival Hall, Royal Philharmonic Orchestra, Paul Sacher, Dennis Brain (Minor annotations)

### 15. Charles Acton Collection: Box 64 (1956): (National Library of Ireland)<sup>17</sup>

Miscellaneous programs from 1956, arranged chronologically, which form part of Box 64 in the Charles Acton Collection. RE Concerts: 8 January 1956, Royal Dublin Society Members' Hall, Ball's Bridge: The Dennis Brain Ensemble [reverse side]

### 16. Boydell Collection: Royal Dublin Society Concert Programs (1941-1985), Trinity College, Dublin Library<sup>18</sup>

One folder of programs collected by Dr. Brian Boydell relating to the Royal Dublin Society from 1 December 1941-9 January 1985

• 16 January 1956: The Dennis Brain Ensemble, [opposite side] 23 January 1956 'Pianoforte Recitals' Nina Milking

### 17. Halle Orchestra Concerts (1948-1968) (Henry Watson Music Library)<sup>19</sup>

A collection of programs for the following concerts given by the Halle Orchestra: Albert Hall, Manchester - 18 and 19 February 1948

• 31 January and 1 February 1951 - Solo tenor, Peter Pears - Solo horn, Dennis Brain - Conductor Paul Kletzki has duplicate

### 18. The Ernest Bradbury Collection (1944-1992) (University of Leeds, Brotherton Library)<sup>20</sup>

A collection of 53 boxes, most of which contain concert programs.

• 26 June 1954 - York Festival, Art Gallery, York - The Dennis Brain Wind Ensemble, Box 4, 1954

### 19. C. Kennedy Scott Archive (1934-76) (Trinity College of Music, Jerwood Library of the Performing Arts)<sup>21</sup>

A miscellaneous collection of handbills, programs and program books for performances given at a range of English venues between 1934 and 1976, forming part of the archives of

the English composer and conductor, Charles Kennedy Scott (1876-1965)

• 15 August 1951, Royal Albert Hall: Henry Wood Promenade Concert (57th season), with Monica Sinclair (vocal), Dennis Brain (horn) and Kyla Greenbaum (piano) and the BBC Chorus and Symphony Orchestra, conducted by John Hollingsworth and Constant Lambert (with notes and photographs).

### 20. Eglesfield Musical Society: Envelope 4 (1942-56) Queen's College Manuscripts Collection<sup>22</sup>

A collection of programs for concerts given at The Queen's College, Oxford under the auspices of the Eglesfield Musical Society, 1942-1956, held loosely as the last of four envelopes of material. Also contained is a letter dated 27 November 1958 announcing the next concert in the series and providing a provisional program. A handwritten annotation to this notes that no program survives for this event.

• 15 May 1948, Hall: Ena Mitchell, Richard Lewis, Alfred Deller, Duncan Thomas, Thomas Hemsley (vocal), Dennis Brain (horn) and Russell King (flute) and the Riddick String Orchestra, as part of the Oxford Music Festival (with words).

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To access, enter "Dennis Brain" in the Search Box then click "Go." You will be directed to the Dennis Brain Concert Programs site (page 1 of 3). After selecting and opening the collection of interest, go to "Edit/Find" on this page and insert "Dennis Brain." References to Dennis Brain are highlighted on the page.

*William Lynch, the co-author of Dennis Brain: A Life in Music (2011), donated his vast and comprehensive collection of Dennis Brain recordings to the Stanford University Library in 2012.*



# A Little Leitgeb Research

## by Michael Lorenz

Editor's note: the following article is a reprint of a blog by Michael Lorenz which can be seen in color, with links to the sources he cites – [michaelorenz.blogspot.co.at/2013/04/a-little-leitgeb-research.html](http://michaelorenz.blogspot.co.at/2013/04/a-little-leitgeb-research.html).

Owing to the wonderful pieces Mozart wrote for him, the hornist Joseph Leitgeb (1732-1811) ranks among the most widely known wind players of the classical era. And yet Leitgeb's published biography is rife with gaps and misinformation which are not only caused by a number of misunderstandings and the scarcity of 18th-century sources, but possibly also by the fact that horn players not always make the best biographers of long deceased hornists. Here is the late Reginald Morley-Pegge's entry on Leitgeb in *The New Grove Dictionary of Music and Musicians*:

Leitgeb (Leitgeb), Joseph (Ignaz) (b Vienna, 8 Oct 1732; d Vienna, 27 Feb 1811). Austrian horn player. Though little is known about his early years, Dittersdorf mentions that he was a virtuoso soloist in Vienna for Prince Hildburghausen in the early 1750s. From November 1761 to January 1763 he is reported to have played horn concertos at least 14 times at the Vienna Burgtheater, performing works of Leopold Hofmann, Michael Haydn and Dittersdorf. Joseph Haydn's Concerto in D in 1762, Hob. VII d:3, was possibly among these works and is now thought to have been written for him (Heartz). In February 1763 Leitgeb was hired at Esterházy with a high yearly salary only to be dismissed by the end of the month. Later in 1763 he was in Salzburg and is listed as a horn player in the Salzburg court calendar from 1764. He travelled widely as a soloist. He played concerts in Frankfurt in January 1770, and in April of the same year, played three times in Paris at the Concert Spirituel, including in his programme a concerto reportedly of his own composition (now lost). On the first occasion at the Concert Spirituel the *Mercure de France* praised his superior talent, on another his ability to 'sing an adagio as perfectly as the most mellow, interesting and accurate voice'. During other periods of leave from Salzburg he played in Vienna and Italy. In 1777 he moved from Salzburg to Vienna, where he set up or, more likely, inherited a cheesemonger's shop; he received financial help from Leopold Mozart. Leitgeb's mastery of the hand-stopping technique is evident in the solo works W.A. Mozart wrote for him in the 1780s and 90s. The concertos K417, 495 and 412/386b (514) and probably the quintet K407/386c were composed for him as were horn parts in other works. The autographs of some of the horn parts contain jocular remarks at Leitgeb's expense. Leitgeb however remained a friend to the end of Mozart's life, and is mentioned in Mozart's last letter; he apparently retired from playing in 1792.

Although I have done more research than anyone else on Joseph Leitgeb, I shall limit my comments on this *New Grove* entry in this blog post to the most basic and ineradicable errors:

### Leitgeb's First Name

Why this musician is still adorned with the name "Ignaz" in *New Grove* (albeit in brackets), is an absolute mystery. In 1970 the German capellmeister Karl Maria Pisarowitz began his article "Mozarts Schnorrer Leitgeb. Dessen Primärbiographie" with the following trademark exclamation:

Nein! Jedenfalls hieß er niemals "Ignaz," dieser attraktiv gottbegnadete Waldhornvirtuose, der als "Ignaz Leitgeb (Leitgeb)" irtümlicherweise in die bislange Mozart-Publizistik lebensdatenlos eingehen mußte!

No! In no case was his name ever "Ignaz," this attractively and divinely gifted virtuoso of the natural horn, who had to enter the Mozart literature by mistake as "Ignaz Leitgeb (Leitgeb)" and without biographical dates.

Pisarowitz's article is listed in the bibliography which was updated by Thomas Hiebert, but this had no effect on the actual entry in *New Grove*. The notoriously flawed *Österreichisches Musiklexikon* even calls Leitgeb "Joseph Ignaz." The "Ignaz error" (as I call it) goes all the way back to the music historian Carl Ferdinand Pohl (1819-1887), who in the course of his work on his book on the history of Vienna's Tonkünstler-Societät,

(probably in his own notes) mistook the abbreviation "J." (for Joseph) for a capital "I." and came up with the name Ignaz:

Nummer in Mitgliederbuch	N a m e	Geburts-Datum	Eingetreten	Gestorben, ausgetreten, entlassen	Hinterlässt Witwe oder Pupille	Alter beim Eintritt in Mitgliederbuch
142	Sedtler Georg . . . .	1760, 13. Aug.	1786, 1. Aug.	1829, 27. Juli	—	—
143	Stadelmann Mich. .	1746, 17. Jan.	— 16. Nov.	1813, 10. Mrz.	—	—
144	Altmeiller Matth. . .	1760, 17. Feb.	1787, 2. Apr.	1821, 14. Spt.	W.	115
145	Ruzicka Wenzel . . .	1757, 8. Spt.	— 8. Spt.	1823, 21. Juli	—	—
146	Leitgeb Ignaz . . . .	1732, 8. Oct.	— 16. Nov.	1811, 27. Feb.	W.	80
147	Pager Georg . . . . .	1761, 6. Feb.	1788, 20. Spt.	1811, 4. .	—	89

The names "Leutgeb" and "Leitgeb" bear no onomastic difference and are completely exchangeable. I prefer to use the second spelling, because that is how Leitgeb himself signed his family name.

### Leitgeb's Date of Birth

The actual records of the Widows and Orphans Society show that Leitgeb's wrong first name was not Pohl's only mistake. He also got Leitgeb's date of birth wrong, because he obviously again misread his own notes. Joseph Leitgeb was born on 6 October 1732, two days earlier than the date given by Pohl. When on 30 October 1787 Leitgeb applied for membership in the society he had to submit his birth certificate (a procedure Mozart never managed to follow through). Leitgeb's second wedding had already taken place on 15 January 1786, but his employment in Preßburg had delayed his application which was recorded in the minutes of the society as follows:

25.  
Leutgeb Joseph, geb. den 6ten 8ber [1]732 / Waldhornist bey (Tit[ulo]) Herrn Fürsten v / Krassalkowitz suchet an in die Societät / aufgenommen zu werden. Fiat, und kann der Supplicant gegen Erlag / der Stattutemässigen Schuldig- / keiten auf den 16ten 9ber a:[nni] c:[urrentis] in die / Societät eintreten. Exped[itum] d[en] 5tn 9br a: c:

25.

Leutgeb Joseph (geb: den 6ten 8ber [1]732) / Waldhornist bey (Tit[ulo]) Herrn Fürsten v / Krassalkowitz suchet an in die Societät / aufgenommen zu werden.

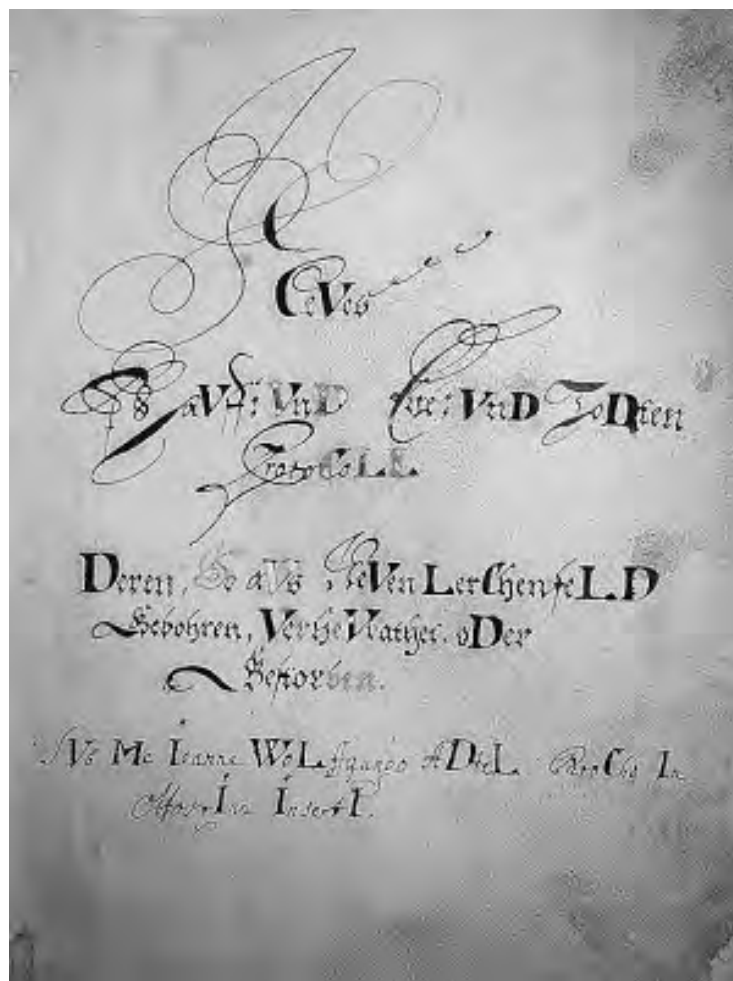
Fiat, und kann der Supplicant gegen Erlag / der Stattutemässigen Schuldig- / keiten auf den 16ten 9ber a:[nni] c:[urrentis] in die / Societät eintreten. Exped[itum] d[en] 5tn 9br a: c:

Leutgeb Joseph (born 6 October 1732) hornist with Count von Grassalkovics applies for membership in the society.

So be it. The supplicant is allowed to join the society on 16 November of this year after the payment of the statutory fees.



Pisarowitz did all his pioneering research by mail from his home in Bavaria and never went to Salzburg and Vienna to personally check the sources and verify Pohl's data. As far as archival sources were concerned he only relied on the flawed and fragmentary information that he received from Heinz Schöny, Rudolf Hackel and Gerhard Croll. Regarding the church records pertaining to Joseph Leitgeb's birth Pisarowitz was told in 1970 by the Neulerchenfeld parish in Vienna that their 1732 baptismal records "were destroyed in the war in 1945." This was the universally accepted state of knowledge until on 8 October 2009 (Leitgeb's supposed 177th birthday) I visited the Neulerchenfeld parish office and its secretary. She did not really know how far back the surviving church records went and suggested that the earliest books cover the years right after the 1783 parish reform of Joseph II. "What is that small book up there, on top of all the others?" I asked her. And there it was, the supposedly lost parish register, covering (as was the common procedure in 18th-century country villages) all the marriages, baptisms and burials from 1721 until 1741 in one small, unindexed volume.



*The title page of the supposedly lost 1721-41 register of Neulerchenfeld parish.*

Here is Joseph Leitgeb's never before published baptismal entry:



den 6 [October 1732] Joseph: P[ater] Leopold  
Leitgeb Geiger Rosina Ux[or] Gevalt[er] / Joseph Kornberger Würth.

On October 6t, [the child] Joseph [father] Leopold  
Leitgeb violinist Rosina [his wife] godfather Joseph  
Kornberger, an innkeeper.

It is to be noted that at that time Neulerchenfeld was not located in Vienna, but in Lower Austria. Joseph Leitgeb's father Leopold was not just a Geiger (a violinist). Just like Joseph Stadler (1719-1771), the father of the clarinet players Anton and Johann Stadler, who was a shoemaker by profession for a certain time of his life, also worked as a musician, Leopold Leitgeb changed his breadwinning according to the demand and by 1740 is referred to in the records as "Tagwerker" (day laborer) and "Eisentandler" (ironmonger). It goes without saying that Joseph Leitgeb learned to play the violin from his father. The information given by Werner Rainer in his 1965 biographical article on Adlgasser that "from 1763 on Leitgeb was employed by the Salzburg court as violinist" does not need "to be corrected" (as Pisarowitz claimed in 1970), because it is based on historical facts. Like every other wind player of the Salzburg court chapel Leitgeb was also a proficient violinist who regularly performed on this instrument. His father Leopold seems to have been the "widowed musician Leopold Leitgeb," who died on 4 June 1789 at the age of 93 in the "Langenkeller," a Viennese poorhouse. Owing to the lack of estate records however, the family relationship of this person to the horn player remains yet to be proven.

### Joseph Haydn's supposed Godparenthood of Leitgeb's First Child

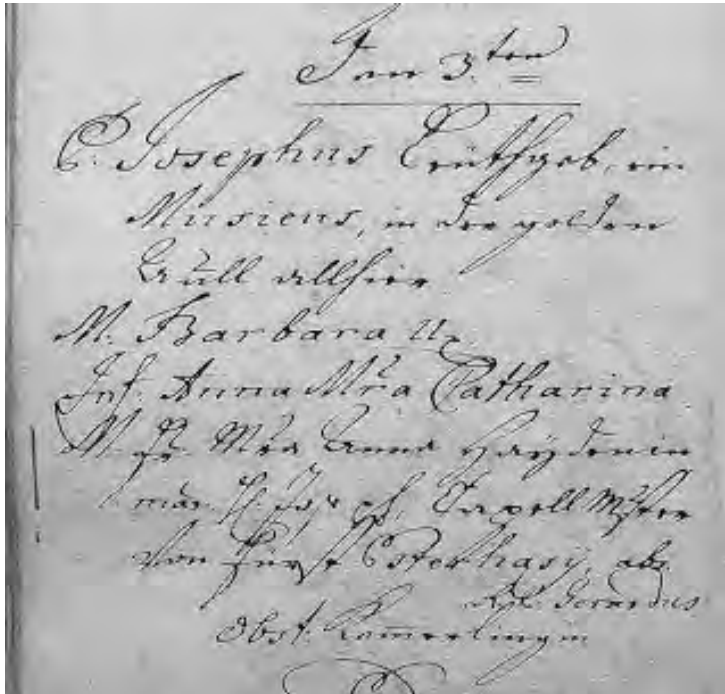
Joseph Leitgeb got married to Barbara Plazzeriani (Placereani) on 2 November 1760 in the church of St. Ulrich in Vienna. According to Pisarowitz the couple was already pressed for time, because "the bride was already pregnant and either in 1760 or early 1761 gave birth to her first child 'Ernst Leütgeb' who had evidently been fathered premaritally" ("deren evident vorehelich gezeugter Erstsproß"). This is false. Ernst Joseph Leitgeb was born but in Salzburg on 30 October 1766. He became a watchmaker, had three sons with his wife Juliana, née Haberreiter in Neulerchenfeld and died at a relatively young age. His son Ernst (1794-1836) worked as a clerk with the *Erste österreichischen Spar-Casse* in the 1830s.

Between 27 November 1761 and 28 January 1763 Joseph Leitgeb appeared playing horn concertos at the Burgtheater no fewer than fourteen times. According to the dancer and chroni-





cler Philipp Tobias Gumpenhuber (1708-1770), on 2 July 1762 Leitgeb performed a horn concerto by Michael Haydn which is unfortunately lost (as are two other concertos played by Leitgeb by composers such as Leopold Hofmann and Carl Ditters von Dittersdorf). The following day, on Saturday, 3 July 1762 Leitgeb's first child Anna Maria Catharina was baptized at St. Ulrich's:



The 1762 baptismal entry of Anna Maria Leitgeb.  
Note that there is always an idiot with a ballpen.  
(St. Ulrich, Tom. 30, fol. 314v) den 3:ten

P:[ater] Josephus Leüthgeb, ein / Musicus, in der goldenen Aull allhier. / M.[ater] Barbara Ux:[or] / Inf:[ans] Anna M[a]r[i]a Catharina / M[atrina]: Fr:[au] M[a]r[i]a Anna Haydenin / mar:[itus] H[err] Joseph, Capell M[ei]ster / von Fürst Esterhasy, abs:[ens] / R:[everendus] P:[ater] Gerardus / Obst:[etrix] Kammerlingin

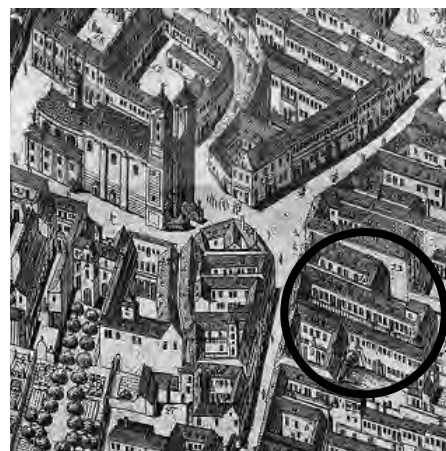
The text of this entry has been published twice: by Pisarowitz in 1970 and by Ingrid Fuchs in 2009 in the commentary of the facsimile of Haydn's horn concerto in D major Hob. VIIId:3. Pisarowitz led Daniel Heartz to believe that both Joseph Haydn and his wife actually officiated as godparents at the baptism of Leitgeb's first child. Ingrid Fuchs, based on a new transcription by Hubert Reiterer, misunderstood it in a similar way and also presented Haydn as godfather of this child. This presumption is false. Only Haydn's wife Anna Maria Leitgeb's was a godparent. The key to the understanding of this entry does not lie in the text itself, but in general knowledge of 18th-century baptismal entries and their sometimes not too obvious meaning. Joseph Haydn was not the godfather for a number of reasons: a) Haydn's name is given only as the attribute of his wife's social status. According to the social rules valid at that time she was nobody except for being the wife of "Count Esterházy's capellmeister." This is also corroborated by the absence of the essential word "et" (and) between hers and her husband's name. The St. Ulrich baptismal records show that

the abbreviation "mar:" does not mean "marita," but "maritus" and refers to the godmother's husband whose name and position signifies her social status. This can be nicely demonstrated with the 1732 baptismal entry of Leitgeb's first wife:



The entry concerning the baptism of Maria Barbara Plazeriano on 20 November 1732 at St. Ulrich's. Note that the chimney sweep Christoph Imini was not a godparent and is only given as the "Maritus" (husband) of the godmother. The "aplisches hauß" in Altlerchenfeld belonged to a relative of Leitgeb's second wife. (St. Ulrich, Tom. 21, fol. 209r)

b) The overwhelming majority of girls in 18th-century Vienna had godmothers. c) If Haydn had been joint godparent he would of course have been listed first and his wife would have been reduced to "Maria Anna ux:." Never would his name have appeared after his wife under the plural attribute "Matrini" (i.e. godparents). d) The addition "absens" (turned into the nonsensical "absentibus" by Pisarowitz) was obviously added to indicate that the husband was not the godfather, and finally e) had the Esterházy capellmeister actually been the godfather, one of the child's three names would most likely have been Josepha. Maria Anna Haydn's goddaughter already died on 24 October 1763 of chickenpox.

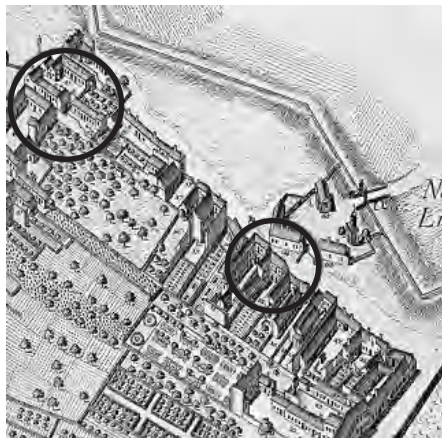


Joseph Leitgeb's earliest documented residence in Vienna: the house St. Ulrich No. 9 "Zur goldenen Eule" ("At the golden Owl," today Neustiftgasse 18) opposite St. Ulrich's church.



## The Myth of Leitgeb's Cheese Shop

That "the horn player Leitgeb was a cheesemonger in a suburb of Vienna" is a popular myth that persistently refuses to die – "Blessed are the cheese-makers, for they shall have Mozart horn concertos." It is based on a number of misunderstandings, aggravated by lack of archival research. Leitgeb's first father-in-law, Biagio Placeriano, was born around 1686 in the Friulian village of Montenars (he is related to the Italian author Francesco Placereani [sic]). The presence of Placeriano's older brother Antonio (also a cheesemaker) in Vienna is documented as early as 1724, on the occasion of his marriage to Thersia [sic] Gull in Liechtental. Biagio seems to have accompanied or followed his brother to Vienna where he also worked as "Welischer Käsmacher" (Italian cheesemaker). On 3 February 1732 he married Catharina Morelli, the daughter of his landlord in Altlerchenfeld, the bellows maker Nicolaus Morelli. In Morelli's house "Zum heiligen Geist," Altlerchenfeld No. 42 (today Lerchenfelderstraße 160, a building torn down in 1881) Placeriano established a shop where he produced Italian sausages and cheese.

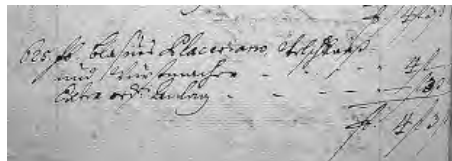


The far outskirts of Altlerchenfeld near Vienna's Linienwall in 1773: on the upper left the house No. 42 where until 1763 Biagio Placeriano's cheese shop was located, on the right No. 32 "Zur Heiligen Dreifaltigkeit," the house Joseph Leitgeb bought in 1777. This little-known Mozart site was destroyed in 1974.

Leitgeb's house "Zur Heiligen Dreifaltigkeit" in 1950



Biagio Placeriano in Vienna's 1748 tax register (A-Ws,



Steuerbuch B 4/127, fol. 150v)

a regular cheesemaker (a profession classified as "Kässtecher" in 18th-century Vienna), but a so-called "Cerveladmacher" (also "Servaladawürstmacher"), which means that he produced various sorts of Italian cured meat sausages (Salami) and Italian hard cheese, such as Parmesan. Biagio Placeriano died on 16 October 1763 of lung gangrene.

It is important to note that Placeriano was not



Seal and signature of Leitgeb's first father-in-law, Biagio Placeriano (1686-1763)

For a short time his widow kept the cheese shop going, but in 1764 sold the "Cerveladmachergerechtigkeit" (the sausage making license) to a certain Johann Rotta. Her horn playing son-in-law Joseph had nothing to do with all this. Between March 1763 (after his unsuccessful employment at the Esterházy court) and 14 September 1763 (the date of birth of his son Johann Anton) he had moved to Salzburg and joined the chapel of the archbishop. The transfer of the sausage and cheese shop from Placeriano's widow to Rotta in 1764 is documented in the business tax records of the City of Vienna:

Cervelade Würstmacher		1777	
Nr.	Wohnort	Wohnort	Wohnort
1777	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1778	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1779	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1780	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1781	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1782	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1783	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1784	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1785	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1786	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1787	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1788	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1789	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1790	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1791	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1792	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1793	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1794	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1795	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1796	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1797	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1798	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1799	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld
1800	Altlerchenfeld	Altlerchenfeld	Altlerchenfeld

The business tax register of Placeriano's sausage and cheese shop in Altlerchenfeld. The two entries on the left read "seine Wittwe" (his widow) and in 1764 "von hier hinweg Johann Rotta" (from here on Johann Rotta). (A-Ws, Steuerbuch B 8/1, fol. 417r)

Of course the blame for the origin of the "cheese shop myth" lies with Leitgeb himself. On 1 December 1777 Leopold Mozart wrote to his son in Mannheim:

H: Leitgeb, der itzt in einer vorstatt in Wienn ein kleines schneckenhäusl mit einer kästerey gerechtigkeit auf Credit gekauft hat, schrieb an dich und mich, kurz nachdem du abgereiset, und versprach mich zu bezahlen mit gewöhnlicher voraussetzung der Gedult bis er beym käs – Handl reicher wird und von dir verlangte er ein Concert.

Mr. Leitgeb, who has bought on credit a snail's shell with rights to a cheese business in a suburb of Vienna, wrote to us after you left and promised to pay me with the usual implication of patience until he will get richer trading cheese and from you he requested a concerto.

Viennese archival records such as tax registers and the 1788 Steuerfassion however show that Leitgeb never ran a cheese shop. Since it is highly unlikely that he had the expertise and the necessary business prospects to actually become a cheesemonger, it seems that this cheesemaking story only served as part of a scheme to elicit money from Leopold Mozart. When in 1777 Leitgeb and his wife bought the house "Zur Heiligen Dreifaltigkeit" ("At the Holy Trinity," built in 1748, today Blindengasse 20) at an auction from the furrier Anton Ditzler, they





had to borrow the larger part the money from Ferdinand Aumann, a butcher in Penzing. On 1 July 1778 Leitgeb already had to mortgage the house at a four percent interest rate. In 1783 the mortgage was transferred to a certain Joseph Aufmuth and was only discharged in 1812, after Leitgeb's death. It is very unlikely that Leopold Mozart was ever paid back the money he had lent to his former colleague musician.

### Leitgeb and Haydn's Concerto in D, Hob.VIId:3

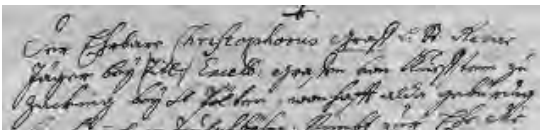
There has been a long-standing agreement among musicologists that Haydn expressly wrote his horn concerto for Leitgeb and his 1762 concert series at the Burgtheater. This reasoning is both based on Haydn's dating with 1762, and on a number of other circumstances. Daniel Heartz wrote in 1987:

The same year that brought Michael Haydn back to Vienna, that provided Joseph Leutgeb with so many horn concertos, was also, as we have seen, the date of Joseph Haydn's horn concerto in D. The work survives only in Haydn's autograph, dated 1762, and is preserved in the library of the Gesellschaft der Musikfreunde. If Joseph Haydn would have been as conscientious about precise dating as his brother Michael perhaps he would have inscribed a date close to the baptism of Leutgeb's daughter and the performance of the concerto by "Michel Hayde" in the Burgtheater. There is a clue of sorts in the autograph. On its last page the composer confused the order of the instruments, mixing up the oboes and the violins, very untypical of Joseph Haydn, who jotted down, as if laughing at himself, the words "im schlaff geschrieben". This could indicate that he had to write out the work hurriedly, perhaps in addition to all his regular duties.

Haydn's note on the score actually reads "in schlaf geschrieben." The transcription "schlaff" that widely appears in the literature is a typical example of the old double-stroke f being mistaken for a double f. The origin of the (basically nonsensical) German surnames "Hoffmann" from the name "Hofmann" and "Graff" from "Graf" was caused by exactly this misunderstanding.



The word "Hof" written with an old double-stroke single f that is widely mistaken for a double f.



Samples of double-stroke single fs from a 1753 marriage entry:

it is "Graf," "Grafen von Kuefstein," and "wonhaft."



Haydn's ironical note "in schlaf geschrieben" on top of the last page of the autograph of his horn concerto.

There is a second inscription on the first page of the score which was obviously not written by the composer. Weighing on the probability of the concerto having been Haydn's gift for Leitgeb on the occasion of the baptism of his daughter, Ingrid Fuchs writes:

Und noch ein ein weiterer beachtenswerter Hinweis auf den Empfänger bzw. Interpreten des Konzertes ist hier anzuführen: Auf der ersten Seite der autographen Partitur kann man am unteren Rand von etwas ungelenker Hand "leigeb n[ummer?] 6" lesen – möglicherweise eine Verballhornung des Namens Leutgeb, der häufig auch in der Fassung "Leitgeb" überliefert ist und in dieser Form der Angabe "leigeb" noch näher kommt.

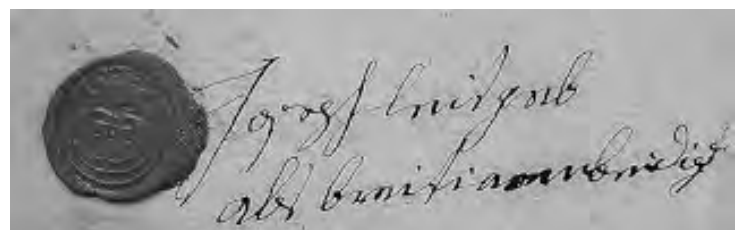
There is yet another remarkable clue to be mentioned that points to the recipient, respectively the performer of the concerto: on the first page of the autograph score on the lower margin one can read the slightly clumsy entry "leigeb n[ummer?] 6" – possibly a corruption of the name Leutgeb which is frequently also passed on as "Leitgeb" and in this spelling comes even closer to the entry "leigeb."

Fuchs's claim that the entry "leigeb" points to Joseph Leitgeb as recipient and owner of the autograph score is quite correct. The assumption that it is "possibly a corruption of the name Leutgeb" however, misses a fact that is quite obvious for somebody who knows Leitgeb's handwriting: the name on the first page of the score is Leitgeb's own autograph signature.



Joseph Leitgeb's signature on the first page of Haydn's horn concerto: "leigeb n[ummer?] 6".

Leitgeb seems to have owned a whole collection of autograph scores of which Haydn's concerto was "nummer 6." When Leitgeb was hard pressed for cash during the last decade of his life, with the Austrian monarchy approaching the 1811 state bankruptcy, he (or his widow) was obviously forced to sell the valuable autograph to Archduke Rudolph, from whom it came to the Gesellschaft der Musikfreunde. Several documents from Leitgeb's hand prove unambiguously that he wrote the name on the score of the concerto. A document dating from before Mozart's death bearing Leitgeb's signature is the contract related to his second marriage in January 1786 (A-Ws, Mag. ZG, A2, 5133/1811):



It is immediately obvious that Leitgeb's spelling was not really his forte. The missing g in "breitiam" (Bräutigam, i.e. groom), resembling the missing t in "leigeb," is especially telling. It is not even fully clear what the last word is supposed to mean. If it means "leedig" (unmarried) it contradicts the date of the contract which was signed two days after the wedding. A better and much more significant example of Leitgeb's handwriting and spelling skills is the postscript to his will which he signed on 1 June 1801. The will proper was, for obvious reasons, not written by the testator. Leitgeb's writing skills show that he was exactly the man who was able to sign his own name with a letter missing.



Leitgeb's autograph postscript on the last page of his will (A-Ws, Mag. ZG, A10, 144/1811)

ich hab meina tochter ein schrif gemach vön  
meina / golden uhr die schrif ist for nula und nichtz/  
anzusehen die sol mein Frau Ver Kaufen / und daß  
Gelt soln die trei Könda be Komen / fon Ernst daß  
sein armenarn - - - / meine Kleidung und wöß  
daß sol mein / son Fridarich leitgeb alß be Komen,  
aber / nicht aufa mal nur, wen meine Frau / wile  
sie wile ale Jahr oder ale / halbe Jahr. / daß ist mein  
lößtda / wile und meinung / Joseph leitgeb

I wrote a certificate for my daughter regarding my golden watch, this certificate should be regarded as null and void, my wife should sell it and the money should go to the three children of [my son] Ernst, those are poor fools. My clothes and linen should all go to my son Friedrich Leitgeb, but not all at once, only whenever my wife wants, every year or every half year. This is my last will and disposition. Joseph Leitgeb

Leitgeb's bizarre German spelling is actually not an exception, but rather the rule as far as the basic education of 18th-century musicians is concerned. Our modern day image of musicians as highly educated and well-read artists has little to do with orchestra musicians of Mozart's time, who although ranking among the greatest virtuosi of their days, by no means were educated and highly cultured individuals. They much more resembled extremely skilled craftsmen, sometimes akin to savants, than what we nowadays consider musical artists. The general lack of education and the very limited writing skills of Viennese orchestra musicians, who in their level of education are comparable to excellent handymen, are the reason for the complete lack of contemporary reports and statements from a musician's perspective on Mozart's music. Viennese orchestra musicians rarely left handwritten personal documents and Leitgeb was no exception. This guy was a one-track specialist of horn playing who certainly excelled in no other skill such as cheese making. Mozart's making fun of him may well have been related to Leitgeb's complete lack of extramusical education. It seems likely that Leitgeb also owned the autograph scores of other concertos he performed at the Burgtheater. The horn concerto he performed in Paris in 1770 which was claimed to be his own composition might well have been Michael Haydn's lost work. After all, similar to Joseph Haydn's wife seven years earlier, Michael Haydn's wife also was the godmother of one of Leitgeb's children: Maria Magdalena Victoria Leitgeb, born on 23 December 1769 in Salzburg, was named after the "Hochfürstliche Concert-Maisterin und Hof-Cantatrin" Maria Magdalena Haydn, née Lipp.

This blog post presents only a small fraction of my research on Mozart's favorite horn player. A much more detailed publication will have to appear in print.



Joseph Leitgeb's seal on the envelope of his will.

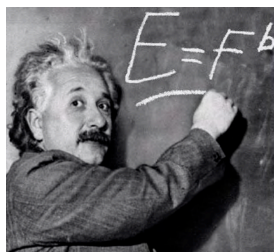
Michael Lorenz studied oboe and cello at the Hochschule für Musik und darstellende Kunst Vienna (degree in music pedagogy 1990) and in 2001 earned a PhD in Musicology and History of Art from the University of Vienna. He is a Music teacher, musicologist, musician, alpine historian, and photographer. He was head of the Internationales Franz Schubert Institut (2001-05) and scientific employee of University of Vienna (2004-07). He is also a reelance scholar with the Esterházy Foundation specializing in Eighteenth-century music, Mozart, Schubert, archival and biographical research, chess, and mountaineering history. He is internationally recognized as a leading Austrian scholar of the late 18th and early 19th centuries.



# An Interview with Martin Hackleman

## by Matthew Haislip

Professor Martin Hackleman has enjoyed a multi-faceted career with the horn that began at the age of 19, when he won the principal horn position of the Calgary Philharmonic Orchestra. He held principal horn positions with the Vancouver Symphony Orchestra and the National Symphony Orchestra, and he has been a guest principal horn with the Montreal Symphony Orchestra and the Philadelphia Orchestra. He was a member of the Canadian Brass for three years and the Empire Brass for four years, and he continues to perform as a member of the All-Star Brass at The Banff Centre, Summit Brass, and the Washington Symphonic Brass. Professor Hackleman has served on the faculties of George Mason University, the University of Maryland, Boston University, and the University of British Columbia, and he is currently Artist in Residence and Associate Professor of Horn at the University of Missouri-Kansas City, Conservatory of Music and Dance. His publications include both a high horn and a low horn etude book published by Editions BIM in Switzerland thirty years ago. He has several solo CDs, including a new CD that is reviewed in this issue of *The Horn Call*.



*Martin Hackleman*

**Matthew Haislip (HAD):** What was it like starting your career so young and new to the horn?

**Martin Hackleman (HAC):** My career has been very different from so many others, because I started the horn so late and hit the ground running. I picked up the horn at age 16 and won my first job at age 19, so most of what I have learned came about out of necessity. I really didn't have much of a chance to be taught. For me, I think this has been an advantage, because nobody told me what was right or what was wrong. I just had to figure out how to get it done. I didn't have the walls or glass ceilings of "this is unacceptable" or "you can't approach it that way." As I have had problems and have figured things out, I have been able to address them by necessity. So for me, it was certainly an advantage. I did have some great mentors along the way, and I have played with some great musicians, so it wasn't all in a vacuum, but I did not go the traditional route through a big school.

**HAI:** What were some of the challenges that you experienced being so young at the start of an orchestral career?

**HAC:** Calgary wasn't a huge orchestral job, but it was an orchestra job with thirty weeks at \$180 per week. That was more than I had, so it was great! The problem was that I had studied some excerpts, but I had not had an opportunity to listen to or even play as much orchestral music as I really needed to, so I was constantly learning as I went by listening to recordings and looking ahead. I was really just figuring it out week by week. Another challenge was trying to stay motivated instead of just scared all the time. It was challenging to learn

how to grow and stay focused. I had a passion for the horn, but at the same time, I had so much to learn. As I became more accustomed to the job, I was able to really develop my own interests and skills. An experience that really helped me as a horn player happened on the ski slopes. When I first moved to Calgary from Houston, I took up skiing. I worked very hard at it, and I spent a lot of time trying to really learn how to ski well. I took some ski lessons, and I was the only one out of the class who earned a bronze star, bronze being the lowest score under gold and silver. This really irritated me, so I decided that I had to figure this out! Finally a year or so later, I saw a guy get off of the lift, demonstrate perfect form, and execute a perfect S Curve. I decided, "Let's pretend." I got up, put my skis together, and I just pretended to do it just like the guy who knew how to do it. Well, it worked! I found that I am so often my own worst enemy by making things so much harder than they would be if I just went with the easiest way possible.

Another challenge that really motivated me to figure things out happened in 1975, after I had been in Vancouver for a couple of years. My embouchure completely fell apart and I couldn't play a note. I took two weeks off and tried to think about how simple I could make the problem. It wasn't rocket science. I must have been overlooking something. I made this big embouchure and thinking change, and I believe this is where I really started to become the musician that I am today. I developed the ability to figure it all out specifically for me, apart from any method books. I realized that if it wasn't simple, it wasn't correct.



*Martin in the Vancouver Symphony*

**HAI:** I know that you studied with Barry Tuckwell and Roland Berger. Would you tell us about studying with those giants?

**HAC:** I studied with Roland Berger before I left to join the Canadian Brass. I wanted to find out about the horn "family tree" of my teacher, Caesar LaMonaca, with whom I studied at the University of Houston. Caesar LaMonaca studied with James Chambers of the New York Philharmonic, who studied with Anton Horner, one of the most influential early horn players in America. My search through the history led me to Europe, and I decided that Vienna was a logical choice. Through a friend of a friend, I got in contact with Roland Berger, wrote him a letter, borrowed a Vienna Horn from my friend Ronald Schneider, and went to Vienna to study with him. I attended rehearsals and concerts of the Vienna Philharmonic, and I found that it was quite interesting to see how he worked and how he played the horn. It was something that one really had to see and hear in person. Even the fingerings were so different from F horn



*Martin and Roland Berger*



fingerings that double horn players are used to, especially in the high range.

After two years with Calgary, I joined the Vancouver Symphony, and I really wanted to improve. When I heard that Barry Tuckwell was down in California, I went and studied with him. I also studied with him in London a couple of years later. He was tremendous. These were people that you really just had to go meet in person to pick things up from them.

**HAI:** Along those same lines, who would you say were some of your biggest musical influences?

**HAC:** I feel really lucky to have played with so many world-class musicians who I was able to emulate and learn from. I have a great deal of respect for many of the musicians that I have played with over the years. I've learned so much from making music with them, watching them play, and seeing what kind of people they are. I've found that the vast majority of them were really nice people too. Most of what I've learned about playing the horn came from musicians who played other instruments, including Philip Smith, Joseph Alessi, all of the guys in the Canadian Brass and Empire Brass, Tim Morrison, the people in the Berlin Philharmonic when we worked with them, and others. For me, it was all about watching and observing, not to pick anything apart, but rather, to figure out how they did what they did. I wanted to see how it works. For instance, in some ways, trombone is more efficient than horn, and it works better, so I tried to see how the physics of trombone worked and how I could apply that efficiency to the horn.

An early unexpected experience was really the first instance that made me start thinking about the idea of playing smarter and not just harder than everyone else around me. Around 1970, I went to a concert in Houston where the Duke Ellington Band was playing. Duke was still leading the band at the piano. They actually arrived 45 minutes late to the concert. The band strode on stage with their cases, and they sounded incredible. The second or third tune was a piece that featured Cat Anderson. For those who don't know who Cat Anderson was, he was THE high trumpet player of that generation. This is where the unanticipated "Eureka" moment happened. He started playing ridiculously high and powerful lines, holding the trumpet with one hand in a firm physical stance, but with no tension. The sound was large, resonant, and powerful, but had no hint of effort. His playing was the epitome of a "balance of resistance." I did not know this term at the time, and it was many years later that I defined and coined what he was doing for myself. His performance defined what physical brass players should aim for. The aim should be for not necessarily just high notes, but strength and resonance, combined with a great musical line. The performance left me sitting there with my mouth open, even though I did not really understand what I was witnessing at the time. To me it was "Eureka," an unconscious step to a new path of approaching brass playing. It was a subconscious epiphany that took me from brute force desperation in a blow, press, and repeat pattern to witnessing how a player can put air quality, adequate lip firmness, and lower body muscular strength to form a perfectly executed tepee of energy, creating a sonic experience that was unlike anything I had heard before that day and, truthfully, rarely since. The

sum of these three balanced parts was far stronger than any one part could ever accomplish alone. It looked natural and easy, which was the most surprising part. This experience was the basis for my approach to playing, and it has been validated many times in the company of Roland Berger, Barry Tuckwell, and other fine players.

**HAI:** Speaking of the efficiency of the trombone, your approach to lyrical phrasing is one of the hallmarks of your playing. Your legato slurs are beautiful. Would you mind sharing a bit about how you achieve that?

**HAC:** I always tell my students that nobody wants to hear the horn. They want to hear someone sing with the voice of the horn. Even though we have to be brass players sometimes, we have to constantly sing. Initially, I was always told that the big arching line meant to slur everything, but over the years, it didn't ring correctly; it was inefficient, and it got in the way of the music. If one just looks at this practically from a historical perspective, when the horn was a hand horn, that arch was a phrasing marking, not an articulation marking. I have never had someone explain to me why that line suddenly became an indication to slur everything with the invention of the valve, but I felt that it really got in the way. I developed a crossover of legato tonguing with slurred air to assist the physics of the horn. At times, the valves can articulate for you, and at other times, the valves can get in the way. The same is true for the tongue. Articulation is not black and white. I always felt that I had to have the ideas of sound, color, and phrasing in my head clearly come across in what I was playing. So, regardless of what was written, aside from a short note with a rooftop accent, I play with a lot of color change. When you listen to really good string players and vocalists, you notice that they do a lot more with a few notes than we do, mainly because on the horn, if you can play "moo-moo-moo" without screwing up, then you feel like you made music. In my opinion, even if you didn't miss the note, you didn't necessarily make music, and you might have only made noise. I have always tried to go back to singing, and I have always felt that the articulation could be a stumbling block for players who weren't allowed to use the tongue.

Another pedagogical principle that I have found to be true is achieved by breaking a problem down to "How simple can I make it?" We are often looking at a symptom instead of a cause. A classic example is that a person will complain that his or her throat is tight. Having the individual observe that the throat is not tight until they play will help them realize that they are causing the throat to tighten up. A sense of balance of resistance is important to playing efficiently. There should be a balance of strength between the energy flow, the horn itself, and the player's physical makeup. I also found that often the opposite of what one might think is correct is actually correct. For instance, if I feel like I really need to blow through a passage, I try the opposite and find it works easier. Most great players look really effortless when they play. Only tuba players are really huffing and puffing. I found that taking in less air and going for the quality of the air, not the quantity of the air, made it efficient and effortless.





**HAI:** Going back to your career, would you tell us about your transition from the orchestral world to the realm of the brass quintet?

**HAC:** It was a rude awakening, because I practiced really hard all of the time. I was trying to do so many different things, which is why I think that I had such a reputation that I got a call from the Canadian Brass in 1983. What I found very quickly was that I could not practice as much, because we were travelling all the time. I noticed that I had to be so much more efficient, because any heavy duty quintet either makes you stronger or it kills you. It will not leave you alone. In the orchestra, I found that I was practicing inefficiently to the point of performing on a tired lip. In the quintets, I had to become stronger and more efficient about the time I used. It was during this time that I really started to develop a disciplined routine. I felt, and still feel, that the routine is the building block for learning to be efficient. I discovered that it was better to use slightly smaller equipment than I had been using. I had always thought that bigger equipment would mean a bigger sound, but when I would listen to recordings and broadcasts with the Canadian Brass, I heard that when I thought I was making a very pleasant and warm sound on stage, it was actually dull and tubby out in the audience. If I was a little more focused and bright next to my right ear, it translated to a much warmer sound out in the audience. It was quite an eye-opening experience.

**HAI:** Speaking of equipment, for us equipment geeks out there, what were some of the equipment choices that you made over the years?

**HAC:** I believe I have played the vast majority of the horns that have been made, except for some of the newer horns that have come out in the last decade or so. In the Canadian Brass, we received new horns from Yamaha all of the time, and we played good instruments. I played mostly Conn's early on, and then Lawsons and Paxmans in the quintets. Each had its own attributes and efficiencies, and I would use different equipment depending on how I was feeling as a player. Along the way, I also developed a mouthpiece fetish. I was constantly experimenting and buying different mouthpieces. It wasn't as bad as most trumpet players, so I wouldn't change every four bars, but it was interesting and I learned a lot from experimentation. I found that if one can find a moderate sized mouthpiece, one should be able to make it work most efficiently. For a number of years, I was playing Engelbert Schmid double and triple horns, which are great instruments. As part of my relationship with Siegfried's Call, I am now playing the Dieter Otto triple horn, which is a bit bigger and heftier than the Schmid, but just as efficient with even more evenness across the three sides of the horn. The mouthpiece that I have been playing for roughly the last twelve years is a Paxman 4B.

**HAI:** A moment ago, you mentioned your routine. Many people, including myself, have used your routine, and have found it to be incredibly effective. It is very different than most of the other routines that are being used by brass players today. How did you develop your routine?

**HAC:** Some of the basic exercises started with the things that Caesar LaMonaca was given from James Chambers, but it quickly morphed into different exercises. As I became a better player, I felt that I needed a platform from which I could ad-

dress my playing every day. Even though now I feel that I am playing efficiently and effectively, it wasn't that way for most of my career. I had always felt that I had to reinvent the wheel every day. I constantly felt that every morning, instead of going to my garage and getting into a car, I went to my garage to find parts lying around everywhere for me to put together! And that's what the routine did for me. It got me galvanized. In the quintets, it was the sole method for me to keep my focus and my strength. Otherwise, one could really get hurt playing all of the shows without a routine. In fact, I was not a natural player. I had to build myself into a natural player by taking the basic principles that needed to be addressed and hammering them in every day. As time went on, I expanded those elements to the extremes: faster, higher, lower, and louder. That is how it morphed from more than a warm-up to the foundation of one's physical and mental playing. Warming up is a byproduct of what happens early on in the routine. You really want to do more than just warm up to do more good for yourself. When you've done the routine, you've prepared yourself for whatever you have to play, whether that is Mahler Five, a pops concert, or a quintet concert. With the solid foundation of a consistent routine, you can play all of those things without getting hurt, and you can also get a lot more out of the time. Some days you may have hours and hours to practice, and you feel great, but that is what the routine does for you in just an hour every day. You don't have to practice for so many hours to get to that point. The routine helps get rid of any problems that are seeping in, strengthens all of the good qualities in your playing, and layers on more advancement into your playing. Physically and mentally, the routine just makes sense to me.

**HAI:** Let's talk about the shift going back to orchestral playing as well as your decision to leave the orchestra for full-time collegiate teaching.

**HAC:** The quintets were fantastic experience, but that kind of career has its drawbacks. People would ask me, "How could you quit the Canadian or Empire Brass quintets?" I would tell them that one has to understand that it's like being offered a job in the most famous ice cream store in the world. You will be paid a lot of money, and you will be very popular and very famous. You could also eat all of the ice cream you want. Well, of course, you would take the job. But the fine print in the contract that you didn't read said that you could never leave the ice cream store. That is pretty much what those groups are like. It is so busy that you don't have time for anything else. The Canadian Brass didn't want you to do anything else, and they really discouraged it. I honestly felt like I was in a gilded cage. It was exciting to tour the world and perform, but it got old. It was tough on life with a young family, and I got tired of that lifestyle. I felt that if I stayed in those groups that were the best out there at that time, and with whom I enjoyed performing at a high level, that I would not do much more than the same. It was a good same, but just more of the same. I wasn't physically feeling like I was doing everything I wanted to with the horn. I also got tired of the road. You feel like you never unpack. Your place in other people's lives is barely more than a visitor. So, as luck would have it, Erik Ralske, who had taken over the principal horn position in the Vancouver Symphony when I left, joined the New York Philharmonic, so I called the orchestra as



a dual citizen and set up an audition after seven years of being away. As it happened, nobody else showed up to the Canadian citizen-only audition, because I suppose they knew I was this popular guy coming back to audition, and they didn't bother to come compete with me. Americans would have shown up if it had been an international audition. It was one of my best auditions ever, and the committee could tell I was a much better musician. It was a lot of fun to come back, and I couldn't believe they were paying me to have so much fun! There was a lot of change dealing with conductors and changing my equipment back to a less powerful orchestral sound. After my time with the National Symphony, I had been playing in orchestras for forty-three years with seven years "vacation" in the quintets. That's a long time. It was very good, but I got to the point where I could keep doing the same thing, and I wasn't getting excited about it. I was really enjoying teaching the people who would come through and apply my principles to their playing.

When Kelly and I became empty nesters, we decided it was a good time to make the shift to full-time teaching. At the time, I had three job offers, so we got to choose, and Kansas City was by far the standout for us. I love teaching, and I am very excited to be sharing my thoughts and experiences with students. I am doing a lot more solo work, recording, and publishing. I am greatly enjoying having a life that does not mean constantly fighting traffic to go downtown.

**HAI:** We certainly love having you here! You've been a part of something like forty different recordings throughout the years, and you have some exciting projects coming up.

**HAC:** Kelly and I just released a new CD, *Solitary Hotel*, through a new relationship with Scott Bacon and Siegfried's Call. It's a wonderful collaboration for horn and piano with a transcription of seven songs by Samuel Barber. The CD features other works by Jules Massenet, Josef Rheinberger, Emil Hlobil, and Alec Wilder. Siegfried's Call will then reissue my first solo CD, *After a Dream*, as well as *Christmas Favorites with Four Horns* and a new holiday CD of horn and piano music in time for Christmas in 2014. I also just received a contract with the CBC to reissue *Romanza*, my CD of romantic horn concerti. I am planning on recording a horn ensemble in the spring. The Washington Symphonic Brass, with which I have performed as solo horn on six CDs, also just released a fun classic rock CD as well as a Christmas CD. The All-Star Brass, with Jens Lindemann, Ryan Anthony, Keith Dyrda, and Patrick Sheridan has about five CDs that have been released as well, so there's a lot out there!

**HAI:** It is truly inspiring to look at how you've been on the forefront of brass quintet, brass ensemble, solo horn, orchestral, and even film music enterprises.

**HAC:** Jens Lindemann, my good friend, always embarrasses me by introducing me as the overall most accomplished horn player out there. He says that although there are a lot of great horn players, nobody has accumulated so many different experiences in a career as a hornist as I have. It's interesting, because I never set out to do that. I was just bored, and it almost looked like I couldn't hold a job!

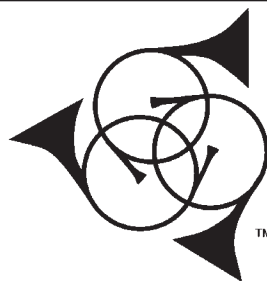
**HAI:** You also have some really intriguing hobbies, Señor Segovia!

**HAC:** Well, I don't know about Segovia, but, before I took up the horn, I picked up the classical guitar from an uncle who played. I really liked the classical guitar, but when I started to focus on the horn in earnest, I realized that I had to put away the guitar. About six years ago, I decided that I pretty well had the horn on the ropes, at least a little bit, so I took up the guitar again. I didn't want to take any lessons. I wanted to approach it like I approach the horn. It has been fascinating! I find music at my level that challenges and stimulates me, and I figure out how to play it. Hypothetically, it would be better to practice more methodically like a young person would do, but the guitar is such a different animal from the horn. It is so much more rewarding, personal, and intimate, and it is not the same sort of visceral feeling as the horn. It is just a delightful part of my life. I love it. I also enjoy cooking, skiing, and snorkeling. I would also like to mention that my wonderful daughter, Allene Hackleman, holds the principal horn position with the Edmonton Symphony Orchestra in Canada. It has been great working next to her every summer in the Summit Brass!

**HAI:** Thank you so much for sharing so much about your life and career with us.

**HAC:** My pleasure! Thank you, Matt.

*Matthew Haislip is pursuing the DMA degree in Horn Performance at the University of Missouri-Kansas City. He is currently on faculty at Calvary Bible College and Blue Lake Fine Arts Camp, and was the horn instructor at Hardin-Simmons University and McMurry University. He has been a member of the Midland-Odessa Symphony, the Abilene Opera, and the Kentucky Symphony, and he holds degrees from the Cincinnati Conservatory of Music and Texas A&M University-Commerce.*



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# Music and Book Reviews

Jeffrey Snedeker, Editor

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**The Dynamic Studio: How to keep students, dazzle parents, and build the music studio everyone wants to get into by Philip Johnston.** [insidemusicteaching.com](http://insidemusicteaching.com); available from Amazon.com. ISBN 978-0-9581905-5-8. 2012, \$28.99.

Through books like *The Practice Revolution* and *Practiceopedia* (reviewed in *The Horn Call* in May 2003 and February 2007, respectively), pianist and teacher Philip Johnston has become one of music teaching's best-selling and best known writers. For more information, see his website at [insidemusicteaching.com](http://insidemusicteaching.com). The Dynamic Studio is not about how to teach, it is a conversation-starter or more accurately, a challenge: "Given the extraordinary changes music teaching finds itself surrounded by, if you had the opportunity to hit 'reset' on how your studio currently operates and build it again from scratch, what might your new job look like?" Or, put another way, "What would the same studio do if it could do anything it liked?"

To begin, he defines a "Dynamic" versus a "Static" Studio in an attempt to show "why we can't use yesterday's lessons to teach today's students." A "Static" studio (or teacher) is bound (i.e., restricted) by tradition; a "Dynamic" studio (or teacher) is free to try any solution imaginable. He examines why we need to shake things up, to take the opportunity to rethink every aspect of studio teaching, from what happens during a lesson to how you equip your studio, including a discussion of why this helps, and suggestions for things to try. For example, he provides 22 ways to re-think the inclusion of music theory in lessons...yes, 22.

Next, he makes the case for diversification; i.e., "what computer game developers understand that music teachers don't." Think of lessons as subscriptions, with basic services and enhancements for added value – like setting up small groups for sight-reading, improvisation, scale achievement; he provides 14 possibilities. This sets the stage for subsequent chapters on creative scheduling, student autonomy, tracking and celebrating achievement, giving students glimpses of what's next to make future lessons more appealing, affirming students as musicians and as people, expanding the ways of making things "fun," establishing meaningful reward systems, equipping

the studio with today's resources, and finally achieving an upgrade...of the teacher.

I found this book inspirational. It is directed primarily at community music teachers, but most of it is applicable in some way to every level. Like most teachers, my own studio teaching has evolved over time, and I admit it was somewhat gratifying to find affirmation in this book of some steps I have taken to move forward. Still, his suggestions are provocative and challenging – can I go farther? How much farther do I need to go to reach my students where *they* are? This book provides way more possibilities than I could ever take on, but that is its purpose – to reach as many teachers with as many ideas to choose from as possible. All that remains is to try them, even just a few, a little. Shake things up – it is exciting to realize you can teach what you want (even at a university!). JS



**Interval Training in 63 Etudes by M. A. Hampf.** Hornmaniac Publishing, 7458 Brighthouse Court, Alexandria VA 22315; Email: [hornman5@msn.com](mailto:hornman5@msn.com). 2013, \$12.

Michael Alan Hampf has written a unique series of etudes (or "drills") that focus on post-tonal harmonies, "traversing melodic lines beyond the context of more traditional tonal structures" without being "overly taxing or intimidating." Although in the forward he states this collection "is intended to introduce and develop ear training and technical facility in younger and intermediate students," in a cover letter, he says, "I wrote these etudes . . . to explore a means of strengthening my own playing." These brief drills really speak to me: I am enthusiastically adding them to my own daily drills and plan to encourage [read "require"] all of my students to give them serious consideration.

One of Hampf's goals was to create "a large enough volume of material in order to maintain the necessary mindfulness of each practice session." I have long appreciated that while some players truly relish a daily routine that seldom varies, others are better served by a rotation of elements offering a little more variety, and to that end, a collection of sixty-three drills presented in groups of three provides (for example) a tidy nine drills (or three pages) for each day of the week with a great supply of mix-and-match combinations! I find the "intentionally homogenous" structure of each set of three appealing. The first is always quarter-note motion in 4/4; the second is always primarily eighth-note motion in 3/4, often including some syncopation; the third is always primarily eighth-note motion in 6/8. Tempos maybe varied, there are some dynamics, articulations, and phrasing marks, and the contours of these melodies allow for limitless interpretive inflections. The reading challenges presented in these drills include enharmonic spellings and the typical post-tonal alternations of sharps and flats, as well as the carrying of accidentals through the bar (or the cancelling of them in the next) in contexts that are less than obvious. This is a unique and creative collection that I believe will prove very useful.



Hampf has dedicated the etudes to the memory of Wayne Barrington, who was his first teacher in Texas. He is an active performer in the Washington DC area, where he is currently a member of the Ceremonial Brass of the US Air Force Band. *Virginia Thompson, West Virginia University (VT)*

***Twenty Brazilian Characteristic Etudes for horn by Fernando Morais.*** ISBN 978-85-415-0254-2. Editora Universitaria UFPE, 2013.

Fernando Morais (b. 1966) is a Brazilian horn player and composer whose training began in São Paulo, and included studies in the US with David Jolley at the University of Hartford. His career has evolved from playing to composing, and he has compiled an impressive collection of works for winds, especially the horn. His *Twenty Brazilian Characteristic Etudes* are based primarily on children's songs and other popular tunes in a variety of Brazilian styles and rhythmic patterns. Each etude is also inspired by and dedicated to horn players with whom the composer studied or worked professionally between 1998 and 2008. The musical styles he uses include *maxixe*, *choro*, *baião*, *frevo*, *valsa paulista*, and *samba*, and the etudes are organized according to progressing difficulty. Harmonically, there is a wonderful mix of tonal, modal, and atonal orientations. In these works, Morais has also created an excellent collection of extended techniques in musical contexts. One important aspect of this edition is the inclusion of brief explanations and helpful tips on style and preparation provided by editor Rinaldo Fonseca, who used this collection of etudes as the basis for his doctoral dissertation.

This is, quite simply, an excellent collection of unique and worthwhile etudes for advanced players. Both composer and editor feel strongly that these etudes are not only good for study but also have potential as solo horn concert pieces, and I agree, for the most part. Morais himself has set at least six of them with piano, which were heard at the IHS symposium in Memphis. *JS*

***Brazilian Short Studies for Brass Instruments by Fernando Morais.*** ISBN 978-85-7092-036-2. MusiMed, 2011.

Like the edition reviewed above, this volume also has 20 etudes based on Brazilian folk songs and style elements. These etudes, however, are designed for younger players and, as such, constitute a terrific introduction to Brazilian musical styles, made even better by the inclusion of duet versions for the teacher to play along. The range for the student is a modest g-f, and the styles represented are similar to the previous volume. The etudes themselves are shorter and technically much easier than the advanced etudes, but they are well-crafted and offer a very good variety of technical and musical challenges. Editions of these etudes for a variety of instruments are also available. *JS*

***15 Low Horn Etudes by Ricardo Matosinhos.*** ISBN 978-90-5552-070-1. Phoenix Music Publications; phoenixmusic.nl. 921005, 2013, €16.95.

***10 Jazzy Etudes for Horn (Book 2) by Ricardo Matosinhos.*** ISBN 978-90-5552-070-1. Phoenix Music Publications; phoenixmusic.nl. 921004, 2013, €14.95.

Dedicated to Sarah Willis, Ricardo Matosinhos' *15 Low Horn Etudes* were also a way for him to confront his "worst

nightmare"—his low range. Matosinhos is a Portuguese horn player and teacher who has produced several interesting pedagogical materials in recent years. These fifteen etudes are of varying difficulty, incorporating both treble and bass clefs, a mix of meters and rhythmic styles, extended techniques (especially multiphonics), and various musical styles including both classical and (mostly) jazz. The focus and structure of each etude is quite satisfying, and the variety of stylistic and technical challenges is really appealing. It is also much appreciated that Matosinhos has recorded these etudes and made the recordings available on his website [ricardomatosinhos.com](http://ricardomatosinhos.com) for reference; very impressive playing! These etudes average about two minutes each, and the overall range is F to f. They are definitely for advanced players, or those who want to be, and are *way* more fun (to me) than any other low horn book I have – and I really like low horn books! I am looking forward to working on these myself with some seriousness...in purpose, not in attitude. I like these etudes a lot.

I also like *10 Jazzy Etudes*, Matosinhos' second collection of jazz-styled exercises, dedicated to Arkady Shilkloper. His first book of jazzy etudes, also dedicated to Arkady, was reviewed favorably in the May 2012 issue of *The Horn Call*, and this second volume is along similar lines, though not as technically complex. His stated purpose for this volume is to "take the jazz style idea a little farther...[using] different scales and modes with some extended techniques, but always in an easy and funny way." Each etude has a preface, explaining the style or techniques involved. Recordings of these etudes are also available on his website.

The etudes last anywhere from 1:00 to 3:30, and I find the range of jazz-oriented styles and techniques to be quite comprehensive. Individually, the etudes are technically and musically quite challenging. As with the first volume, the etudes are about learning to play in various jazz styles, not to learn improvisation or anything along those lines. What we are presented with is exactly as advertised – etudes that are fun to work on. My favorite was the longest, No. 5, which has Far Eastern influence, and is much more improvisatory than the others, with more multiphonics and a harmonically interesting fast section (the "fifth mode of the harmonic minor scale (mixolydian b9 b13)). Okay, I guess his jazzy variations on the famous theme by Paganini are also pretty cool! At first look, the etudes are daunting, but those brave enough to wade in will have a great deal of fun with them. I look forward to getting my feet very wet. *JS*

***Horn Sight-Reading: A fresh approach by John Kember and Tom Bettley.*** ISBN 978-1-84761-275-5; ISMN M-2201-3347-3. Schott; schott-music.com. ED 13479, 2012, €11.99.

All right, I admit it: every time I see a book specifically for sight-reading, I am a bit dubious. I mean, if you play something once, any subsequent time through it is no longer sight-reading, right? Why not use any etude book, solo collection, etc. that you already own for sight-reading instead of buying a separate one claiming to be for that purpose? Thus, I was a bit skeptical as I opened the Horn volume of Schott's new Sight-Reading series, admittedly more so with the subtitle "A fresh approach."

The Preface describes the purpose clearly and efficiently: "This book offers the opportunity to establish the habit [of





practicing sight-reading] from the earliest stages of playing and follows a logical sequence of progression in range of notes, variety of times, keys, and rhythms to cover the whole spectrum of French horn playing, including transposition." The book is divided into 11 sections, beginning with two notes (c' and d'), 4/4 time, and quarter- and half-notes, and ending with a section of styles from Baroque to Atonal "with a range of notes from low F# to high F [f#-f]", together with a range of keys and the use of double sharps and flats." Even stopped notes are included. What falls in between these outer sections is exactly as advertised: a progressive approach, gradually adding new notes, articulations, meters, rhythms, keys (or not), transpositions, and written style/tempo indications (e.g., "legatissimo," "Energetico"). In each section, we are presented with short exercises, duets, and "mini-pieces" with piano accompaniment. Each section also has a very informative Preface in English, German, and French, with explanations of goals, added features, tips for good performance, and glossaries of terms introduced.

By the time I reached the end, and had tried many of the exercises myself, most of my skepticism evaporated, and I can definitely see the practical use of this book. Admittedly, I see more use for the teacher, who would pull this out to test sight-reading in a lesson or perhaps keep it handy for formal sight-reading examinations. The book does state clearly that part of its intent is for students to use it on their own, to help teach themselves to be good sight-readers. In terms of student use, it is still hard for me to get past my initial skepticism, but I can see where this book could be a valuable resource for occasional self-assessment. I heartily support the use of this book by teachers, however. The contents are well thought-out and effectively presented. The edition itself is clean and easy to work with. Since the piano parts are included in the same volume, two copies may be required to make use of these exercises. Still, the use of these "mini-pieces" as well as the duets enhance the value of this book as a pedagogical tool, certainly a stronger argument for using it instead of just picking up any book and diving in. All in all, I'm convinced that Kember and Bettley's approach is fresh and worth using, for its progressive and systematic organization and wide variety of musical elements. JS



**Concerto for Horn and Orchestra "The Gothic" by Kerry Turner.** Paddi's Prints, Nahestrasse 8, 53332 Bornheim, Germany. Horn and piano reduction, 2012.

Anything composed by Kerry Turner these days, especially a major work for horn, is going to get attention, especially from horn players, and deservedly so. Turner has proven himself time and again to be an appealing composer for horn and beyond, and his accessible style and overt expression are primary reasons for his music's appeal. The "Gothic" concerto was commissioned by Karl Pituch, Leonard Slatkin, and the Detroit Symphony Orchestra. It is a major 20-minute work for horn and orchestra, completed in December 2011 and premiered in May 2013. There are four movements, of which the first is the most substantial, and the last three are connected attacca. As a composition, the piece is less about breaking new

ground and more about celebrating what the horn does best, inspired most, Turner says, by the works of Richard Strauss. The term "gothic" has many meanings and interpretations, including historic, geographic, and artistic, and it seems Turner has taken advantage of the many possibilities the term offers.

The first movement is heroic in a Straussian way, yet filled with gestures and figures that are clearly Turner-ian. The first theme is fanfare-like, and the contrasting second theme is lush and lyrical. These two themes take turns until a final push brings us full circle, with the first theme's triumphant return and a gradual fade into the distance. The introduction to the second movement, Lento, is clearly connected thematically to the second theme of first movement, in a freer setting. This opening section gives way to a new theme for the horn, followed by a very unsettled section somewhat reminiscent of Don Quixote's ride on the wind (by Strauss), with the horn floating on top of ebbing and flowing chromatic passages in the strings. After another contrasting lyrical section, this effect is used once more to end the movement. The third movement, Incantation, has a traditional Native American feel to it, with muted horn and hand percussion. Built on a twelve-tone row, the music gradually gets more complicated and the horn gets increasingly dissonant, with stopped notes, glissandi, half-valves, and more extended techniques. After about two minutes, a transition to the fourth movement begins with muted trumpet fanfares over a tremolo. Shortly after, the fourth movement begins with these same fanfares in the solo horn, and we are off into battle again, with the soloist leading the way. We wind our way through several contrasts between fanfares and lyrical passages, with lush orchestration and harmonies. After a variety of mood changes, the final push to the end is exciting and dramatic, ending in a final flourish.

Those who love Kerry's music already will love this piece, too, and its accessibility will make it an audience favorite. The piano reduction is reasonably playable (I'm told), which will allow this work to be heard more frequently. Make no mistake, this piece is for an advanced player, one with the chops to play all over the horn (range: d-c<sup>###</sup>) for 20 minutes and handle the various extended techniques. The technical demands are considerable, but I expect that, just like his quartets, people will balk initially, and then practice sufficiently to play the piece because it just sounds good and is worth the work. In composing this review, I also had the privilege of listening to Karl Pituch's performance with the DSO, and I must say that not only is the piece impressive, but so is Karl – he makes such difficult music sound so easy! I look forward to seeing how this idiomatic horn piece travels. JS



**Romanzen für Horn und Klavier by Camille Saint-Saëns.** ISMN 979-0-2018-1167-3. Urtext edition by G. Henle Verlag, distributed by Hal Leonard. HN 1167, 2013, \$21.95.

It has been heartening to receive an increasing number of Urtext editions of works involving the horn, and I was pleased to receive this wonderful publication of these beloved pieces from Henle. I am especially fond of the op. 36 *Romance* that



many, including me, have recorded commercially. Saint-Saëns' op. 67 *Romance* is more demanding technically, but equally if not more lyrical and expressive. The excellent prefatory information by Dominik Rahmer, provided in German, English, and French, gives us a rich history of these two pieces, filling a previous void. The history includes the horn players to whom they are dedicated, their original conceptions and publications (op. 36 for horn with alternate cello version, and op. 67 borrowed from an earlier cello piece, adapted for horn), additional versions, including orchestrated accompaniments, and some interesting perspectives on the composer's choice of natural horn for these pieces, yet not for the op. 94 *Morceau de concert*. The Comments on the various editions consulted and the choices made for the Urtext are also interesting.

The edition itself is laid out with great care, and the horn part for op. 67 also includes a second version for Horn in F along with the original Horn in E – gracious of Henle to do this. The combination of music and information makes this edition worth the price. Congratulations and many thanks to Henle for its work in presenting useful, authoritative editions of horn music. JS

***Five Songs of Charles Ives, arranged for horn and piano* by Ian Zook.** Brass Arts Unlimited, Lutherville, Maryland; brassarts.com. HN 1005, 2013.

Ian Zook is currently the horn teacher at James Madison University and has performed with a number of orchestras, including the Philadelphia Orchestra. This collection of five songs by Charles Ives comes from the composer's 114 Songs, an eclectic compendium of, as Zook writes, "Victorian parlor songs, art songs, dance-hall tunes, and popular ditties, to belligerent eccentric experiments intended to provoke the listener." Obviously, when transcribing and/or arranging any sort of vocal music, what is lost in meaning and musical expression by not having the text is to be considered carefully, and I believe Zook has chosen well. Since I did not know any of the songs beforehand, I didn't know what was missing, and found that these tunes do work well instrumentally. What is particularly interesting is that the combination of styles just in these five tunes is in itself eclectic, an interesting representation of Ives's musical choices. "Songs My Mother Taught Me" is quite tonal and nostalgic. "The Things Our Fathers Loved" begins as a patriotic ballad but ends rather oddly, still full of emotion but unsettled. "The Housatonic at Stockbridge," inspired by a honeymoon stroll down the Housatonic River, is pleasant but a bit misty, depictive and yet experimental. "Memories: A. Very Pleasant; B. Rather Sad" begins with a jaunty, even humorous mood, suddenly giving way to a more melancholy, flowing tune. This is the earliest tune in this set, very tonal yet with a slightly twisted wit that foresees the composer's future style. "Circus Band" depicts "the pageantry and patriotism of a small town American parade." Ives both celebrates and pokes fun with a flashy march that is rhythmically not always where it should be.

Again, Zook has chosen well. The average length of these tunes is under three minutes. The overall range for the horn is f<sup>#</sup>-c<sup>'''</sup>, with a few sustained phrases in the upper range. Still, the demands on the horn are well-paced, with a mix of high and low registers. These pieces provide nice opportunities to work

on one's lyrical playing in a more harmonically challenging context, without so many wide leaps that the horn frequently encounters in more contemporary settings. I think these pieces will work better in recitals as a set rather than as single movements, and the result is a unique set of tunes that work on the horn. The edition itself is attractive and well-presented, and the prefatory information is much appreciated. JS

***Bay State Sonata for horn and piano* by M. W. Donovan.** Self-published, available from the composer, 165 Silver Leaf Lane, West Yarmouth MA 02673; email: mus4ktd@verizon.net.

M.W. Donovan's *Bay State Sonata* is an accessible and tuneful composition. The three movements provide contrasting moments and could easily be programmed as stand-alone works or as part of the full sonata. The range for the horn player is not too taxing, spanning f-b<sup>'''</sup>. The composer also notes that the performer may play notes down the octave as needed, allowing for a wider range of players to perform this piece. Some notational inconsistencies could present a challenge to the performer: the first movement is designated by an initial metronome marking and then switches to descriptive words to signify tempo changes—this could either be viewed as giving license to the performer, but it also can make it more complicated for the performer to know the intent of the composer. When the first movement switches between duple and triple meters, there is no indication of the relationship between them and whether the subdivision or macro beat is retained. A few type-setting issues with regards to the placement of expression markings continues throughout the piece, most obviously in the third movement, where the systems are quite widely spaced. However, the second movement features a long cadenza for the hornist at the opening, and it is very clear and easy to interpret.

The piano part is fairly accessible, and this work could likely be prepared quickly for performance as needed by a moderately advanced college student. An enterprising high school student would be challenged, but likely not put off by this piece. A fun and melodic read, the *Bay State Sonata* could serve as a lighter programming alternative to several of the standard sonatas in the repertoire. Heidi Lucas, University of Southern Mississippi (HL)

***From Darkness, Hope* by John Dickson.** JOMAR Press, 1002 Wisteria Trail, Austin TX 78753; jomarpress.com. 2012, \$17.50.

According to the published program notes, *From Darkness, Hope* was written at the request of cellist Lynn Harrell for the 2012 Holocaust Memorial Day service at Beth Shir Shalom, a Santa Monica, California, progressive Reform synagogue with an emphasis on music and art. The work was premiered by the composer on piano with Harrell and his wife Helen Nightengale on violin, and we have Thomas Bacon to thank for the current edition in JOMAR Press's new "Modern Hornist" series, which provides all of the alternate parts: violin or viola, cello or horn, and a piano score with violin and cello. Upon hearing the original instrumentation, Bacon had asked Dickson for permission to perform it on horn.

This expressive contemplation is of approximately five-and-a-half minutes duration. The depth of its expression is





artfully achieved through subtle dissonances that resolve and the juxtaposition of pulses made ambiguous through the use of syncopations and ties against more rapid asymmetrical flourishes. In the horn part, the lowest pitch is G<sup>#</sup>, and although it climbs to one a", the tessitura lies in the rich, dark, middle/lower range of those three octaves. This moving piece will be a valued addition in a range of different settings, as a contribution to a full performance program or as a featured pause for reflection in any number of ceremonial settings.

John Dickson is a highly successful, award-winning composer for the film, television, and recording industries, and has worked with many of the greatest jazz and popular artists of our time. Some of his early career endeavors were as a freelance horn and piano player. His most prominent current project is his fifth season of *Burn Notice*, a television show on the USA cable and satellite network. For more information on Dickson, see johndicksonmusic.com. VT



**Quartets for Horn: A collection of Horn Quartets originally compiled by Fr. Gumbert, edited by Edwin K. Shenk.** Available from the editor, 100 Carlisle Road, Westford MA 01886; cadtronix.com. 2012. Prices range from \$22 (single score) to \$268 (scores and parts for Books 1-4, plus alternate euphonium part for Horn 4).

Readers of reviews in *The Horn Call* may remember a pair of volumes of Gumbert/Gumpert quartets, 42 in all, edited by Peter Damm (Bruno Uetz) reviewed in May 2009. Retired engineer and amateur horn player Edwin Shenk has done horn quartet lovers a great service with this new edition of all 136 pieces in four volumes. Gumbert (Friedrich Adolf Gumpert, 1841-1906) compiled four books of quartets, each containing between 33 and 35 works by various composers in a full range of 19th-century styles: chorales, arrangements of songs and dances, and original works of varying lengths and musical depths. Technically, they range from easy to moderately difficult. As Shenk notes, all the fourth horn parts were originally written in "old" bass clef, but he has put them into treble clef and modern bass clef, as appropriate. In the process of playing through them, he and his colleagues discovered that because some of the fourth horn parts were still quite low, it was sometimes hard to find a horn player who wanted to play that part. As a result, he has provided a concert pitch bass clef part for either euphonium (recommended) or trombone. Each Gumbert quartet book is available in score, a set of four horn parts, or a set four horns plus euphonium.

As mentioned in my review in May 2009, these quartets are an important part of the horn's history in both Europe and the United States, giving the horn quartet/section a foundation repertoire of its own. These new editions are very clean and well-designed-spiral-bound for easy page turns, clean score layout, pictures (mostly of horns) inserted as a part of facilitating page turns, plus some decent prefatory material on the quartets, Gumbert/Gumpert, and many of the composers represented in the collection. Shenk's contribution should not be underestimated – this collection has a deceptively wide range of musical styles, and is of value for entertainment, training, and profit – great fun for social occasions, and for teaching/learning blend, balance, and intonation, as well as recital and

background music possibilities. Above all, however, it is fun music. As I said in May 2009, "Anyone who has been a part of a horn club will understand that this is what it is all about – all that are missing are the beverages." JS

*The following four works are new from Pelican Music Publishing, 5952 Moosehorn Lane, Rockford IL 61109*

**Lullaby and Fanfare for six horns by Jeffrey Agrell.** PMP1-JAG-20-002, 2008, \$12.

Another in the seeming never-ending fountain of music and knowledge from Jeff Agrell, horn professor at the University of Iowa, this sextet for horns is a solid piece of music, with an interesting contrast between the two titled sections. As expected, the lullaby is gentle and flowing, and the fanfare is quite aggressive. The fanfare was particularly appealing to my college students – a fun 6/8 vs. 3/4 romp. The piece is harmonically tonal, demanding a full range overall (a<sup>b</sup>-a" with optional c"). The low horns must be solid to the bottom of the bass clef. At about seven minutes total, this piece is worthwhile to build ensemble skills and group contrasts. An ensemble of my university students prepared and performed this piece in relatively short order, and both performers and audience enjoyed it quite a bit. JS

**Procession of the Nobles, from "Mlada," by Nicolai Rimsky-Korsakov, arranged for six horns by Mort Shafer.** PMP1-MMS-20-003, 2005, \$11.

**Song of the Blacksmith by Gustav Holst, arranged for six horns by Mort Shafer.** PMP1-MMS-20-039, 2006, \$7.

**Academic Festival Overture by Johannes Brahms, arranged for six horns by Mort Shafer.** PMP1-MMS-20-077, 2009, \$12.

People "of a certain age" remember *Cliffs Notes*, a series of student study guides designed to present a summary of the salient points of an extended literary work. These resources still exist, and students hail them as saving study time, while critics suggest they discourage the reading of the original work. *Cliffs Notes* argues the contrary, of course – in fact, they maintain their summaries actually encourage the reading of the originals.

I had the pleasure of meeting the late Mort Shafer here in the Pacific Northwest a few years before his passing, and have had the pleasure of playing several of his wonderful arrangements. When Pelican Publishing began publishing and distributing his works, I was relieved and pleased that these well-crafted works would reach a wider audience. In general, his arrangements are effective, both playable and enjoyable. Some are complete pieces, and others are "Cliffs Notes" versions. The three arrangements here include one complete (Holst) and two reduced versions of these works.

Holst's version of the old folk tune *Song of the Blacksmith* is most familiar to instrumentalists through the composer's Second Suite in F for military band. Shafer's arrangement works well, and could be used in performance. The works by Rimsky-Korsakov and Brahms are significantly reduced even though they both contain materials from the major thematic sections. Those who have played the complete works may be a bit disappointed (or relieved!) in terms of what is and is not included from the original horn parts, but I believe these arrangements



will serve as a wonderful introduction to the larger works for younger players. JS

Here are several new works for horn ensembles from RMWilliams Publishing, 417 Collinsford Road, Tallahassee FL 32301; [rmwpublishing.com](http://rmwpublishing.com).

**Habañera, from the opera Carmen by Georges Bizet, arranged for five horns (with optional tuba) by Jeffrey Snedeker.** 2013, \$20.

**Sinfonia from Cantata 156 by J. S. Bach, arranged for solo horn with brass quintet or horn quintet by Jeffrey Snedeker.** 2013, \$12.

**Two Pieces: Adagio and Siciliano, from Sonatas BWV 1030 and 1039 by J. S. Bach, arranged for three horns by Jeffrey Snedeker.** 2013, \$12.

The music from Bizet's *Carmen* is some of the most easily recognizable to the general populace. For that reason, many excerpts and selections from the original opera have been arranged for a variety of orchestrations. Snedeker has offered a version of the famous *Habañera*, arranged either for five horns, or for four horns with tuba. Though none of the parts is overly taxing, they each feature challenges. In particular, the first horn part is quite showy and soloistic. The other parts are less involved, though the fifth horn part is fairly low and repetitive; for those who have students of varying levels or a proclivity for certain ranges of the horn, this would be a great vehicle to give everyone an opportunity to be featured. It may be possible for the fifth horn and tuba to alternate on their parts to give each a chance to play and to rest, if the performers prefer. Snedeker includes a lot of the ornamentation from the original, but gives some leeway to the performers by not overpopulating the parts with articulation and dynamic markings. This arrangement is a fun and engaging read and is well-suited as an encore or recital feature.

Snedeker's new arrangement of the *Sinfonia* from Bach's 156th Cantata is also well-suited and idiomatically presented. Right off the bat one of the most appealing things about this arrangement (from the viewpoint of one who is looking to expand their library of chamber music) is the fact that it includes versions for both horn quintet and brass quintet. In both cases, a solo horn part is challenging and much more difficult than the other parts. The solo part includes a lot of high range playing and technical moments and it has expansive phrases, necessitating careful planning and practice with regards to breathing. The disparity between the parts makes this an obvious choice as a solo feature, and it could easily be programmed on a chamber concert (in a studio with a more advanced student and other less advanced students) or on a recital; the soloist could spend some time working up the solo part and the other four supporting parts would come together quickly. The editing is clean and the parts are easy to read. Snedeker is obviously providing the means for more performers and audiences to experience and appreciate this piece without dictating the finer points thereof; no dynamic or articulation markings are indicated (as was likely the case in the original) which enables the players to make their own decisions about those aspects of their interpretation. A great way to showcase a horn soloist, this appealing arrangement provides double the performance possibilities with its horn quintet and brass quintet versions.

Often it can be difficult to represent the baroque period when programming a horn ensemble or chamber music concert due to the lack of repertoire available. Transcriptions and arrangements of works from this period are always welcome as they add diversity to the repertoire. To this end, Snedeker has arranged two pieces by Bach for horn trio, both intended for more advanced players (the Adagio is the more advanced of the two, though both would challenge advanced collegiate players on all parts), featuring some intricate and challenging technical lines. In addition, Snedeker has stayed true to the original Bach manuscripts by largely leaving the expressive and musical interpretation of these works to the performers. The notation of the Adagio can be a little tricky to decipher; larger note heads and wider spacing between the measures may allow the performers to more easily read the numerous notes in the more rhythmically dense passages. It may also flow a little more easily at a bit faster tempo than is marked in the part. The Siciliano also might be more easily interpreted at a different tempo than marked, and perhaps by feeling the pulse at the dotted quarter. Despite these minor observations, both pieces lie well under the fingers and offer enough of a challenge to each of the players in the trio that there is a feeling of equal distribution as opposed to one player being highlighted. These beautiful pieces would fit just as easily in a church service as a prelude or offertory, or as part of a wedding ceremony or background music to an event, as they would as a featured moment on a recital or concert program. HL

**Three Shades for five horns by James Naigus.** 2013, \$20.

**Halcyon for eight horns by James Naigus.** 2013, \$24.

James Naigus is currently a DMA candidate at the University of Iowa, and a composer who is receiving considerable attention for his horn compositions. More information can be found at [jamesnaigus.com](http://jamesnaigus.com).

In the composer's words, "In my opinion, one of the best abilities of the horn is to express a variety of musical colors and/or timbres. This piece [*Three Shades for five horns*] consists of three contrasting movements that highlight this ability. The titles of each movement are left open [i.e., untitled] for the listener to decide!" *Three Shades* was composed for the 2013 Southeast Horn Workshop in Richmond, Virginia. The first movement is the darkest of the three, dramatic and serious. The second movement is quicker and a bit more optimistic in mood. The last movement is the most upbeat, with aggressive rhythmic figures. Each movement is between one and two minutes, so the three pieces make an efficient set for performance. My college students really liked this piece—accessible, yet challenging, with a reasonable range (B-g" overall) and interesting ensemble interaction.

Halcyon, when used as an adjective, means calm, peaceful, serene. It is also used as a noun, identifying a type of kingfisher, a colorful bird. Naigus's piece was originally conceived for brass septet, recast for eight horns in 2013 and premiered at the IHS symposium in Memphis. My university horn choir performed this piece in the fall and we thoroughly enjoyed it. Cast in three sections, the work begins slowly and peacefully, giving way to a faster middle section that is joyful, then closing with return to slow section. The overall range is F-c", and the eighth horn in particular needs to be comfortable with exten-





sive bass clef reading. Naigus's music has a strong appeal and we look forward to more music from him. JS



*Solitarius Press, solitariuspress.com, is a new independent music publisher based in Norman, Oklahoma. Their catalog includes works for a wide variety of mediums from the soloist to the wind band and brass choir. Here are works arranged for wind quintet by Matthew Evans.*

**Modern Major General, from The Pirates of Penzance by Arthur Sullivan.** WW0005, 2013, \$19.95.

**La donna è mobile, from Rigoletto by Giuseppe Verdi.** WW0002, 2013, \$9.95.

**Au fond du temple saint, from Les pecheurs de perles by Georges Bizet.** 2013, \$14.95.

**Non so più cosa son, from Le nozze di Figaro by W. A. Mozart.** WW0003, 2013, \$12.

**Si, mi chiamano Mimi, from La bohème by Giacomo Puccini.** WW0001, 2013, \$12.

I had the pleasure of hearing the Zephyr Winds (Peggy Moran, horn) from the University of Central Oklahoma perform these five wind quintet arrangements at IHS 45 in Memphis. "Modern Major General" is a famous patter song from Gilbert and Sullivan 1879 operetta *The Pirates of Penzance*. This arrangement includes music from a recitative section sung in the stage work by Mabel, the Major General, Samuel, and Chorus, followed by the well-known song. It captures the comic mood well, with all instruments taking turns on the melody. *La donna è mobile* is a famous canzone for tenor voice from Act III of Verdi's 1851 opera *Rigoletto*. The flute carries most of the melody, though the other winds each get a phrase or two of their own. The horn, however, plays accompaniment the whole time, sometimes off-beats, sometimes as the bass line. *Au fond du temple saint* is a famous duet from Bizet's 1863 opera *The Pearl Fishers*. This arrangement features the horn and bassoon in the solo roles, and is scored well to ensure the balance will be right on this lovely work. *Non so più cosa son* is a beloved tune from *The Marriage of Figaro*, and this arrangement features the horn, a great soloistic opportunity for the horn player. The horn part includes a clever cadenza in which Evans has blended several whimsical quotes from other Mozart works. The arrangement itself works well and the horn range is f'-a". *Si, mi chiamano Mimi* is an arrangement of Mimi's aria from Act I of the 1896 opera *La Bohème* by Puccini. It features the clarinet as soloist, and is a wonderful exercise in personal expression for the soloist, with accompanying ensemble challenges for the rest of the ensemble to follow the soloist.

These editions are clean and presented well, and each well-crafted arrangement presents a great opportunity to the players for musical growth as individuals and as an ensemble. My only quibble is a familiar one to *Horn Call* readers – perhaps future editions could have some prefatory material describing the composer and, more importantly, the piece, including some description of the action and even the text itself so the players can prepare and interpret the music more efficiently. I look forward to more works from this new company. JS

**Jerusalem Fugue for horn and strings (piano reduction) by Stanley Friedman.** Editions BIM CO49a, 1996, CHF 25. Version for horn and string quartet or string orchestra available (CO49b score, CO49c parts).

**Spanish Dances for brass quintet by Stanley Friedman.** Editions BIM ENS 174, 2003, CHF 45.

Editions BIM recently submitted two works by Stanley Friedman. *Jerusalem Fugue* was commissioned in 1996 by Israel Philharmonic Principal Horn James Cox with assistance from the IHS Meir Rimmon Commissioning Assistance Fund. *Spanish Dances (Parodie IX)* for brass quintet was commissioned and recorded by the Louisville Brass, and won first prize in the 2003 International Trumpet Guild Composition Contest.

*Jerusalem Fugue*, according to the program notes, written by Friedman in 2007, features "Hebraically" inflected scales and harmonies in a quasi-cantorial melody and a "shofar-esque" theme. Friedman chose fugal treatment for this fifteen-minute work for its complexity. He writes, "The music reflects the dramatic and conflicted nature of my experiences in Israel [in 1993 Friedman served as Guest Principal Trumpet of the Israel Philharmonic and professor of trumpet at Tel Aviv University], where I was inspired by the noblest of human aspirations and made heartsick by the shattering of dreams."

Editions BIM indicates the difficulty level of the work to be "intermediate/advanced," as compared to "advanced" for Friedman's famous *Solus* for solo trumpet, available on numerous recordings and YouTube renditions. The range of the horn part lies mostly on the treble staff, descends no lower than an e<sup>2</sup>, and climbs to a couple of b's and a c" at loud dramatic moments. Although there are some alternating meters, the rhythmic figures themselves, ensemble challenges, and technical demands do not overshadow the expressive, communicative nature of the composition, which ends quietly and "purposefully inconclusive; there is much more of this story yet to be told."

Although Friedman created the piano reduction and intended it for performance, I suspect that the inevitable loss of the colors and idiomatic string effects is not optimal. The string versions available are for string quartet or string orchestra with optional basses. Generous samples of both the piano reduction and full string score may be viewed at the publisher's website.

*Spanish Dances* (a parody in the medieval sense, referring to borrowed material rather than satirical imitation) is Friedman's most recent work for brass quintet, a twenty-minute piece consisting of three movements "inspired by traditional dances and structured in Classical forms: Habanera/Sonata, Pavane/Variations, Bolero/Rondo." Also rated "intermediate/advanced" by Editions BIM, these colorful character pieces, performed individually or as a suite, are attractive and accessible additions to any brass quintet's repertoire. Each dance is a well-crafted study of textures, colors, dynamics, style, and musical surprises – the dramatic bolero is in 7/8! Every part has interesting things to do and say, balanced with adequate rest, and the tessituras in the high voices are notably humane without sacrificing any of the musical integrity and appeal of the composition.

Stanley Friedman continues to enjoy a long, successful, and varied music career balancing conducting, teaching, and



trumpet performance with composition. For information on the breadth of his experience and contributions, see [stanleyfriedman.com](http://stanleyfriedman.com). Some of his other works for horn include *Fanfare 1985* for horn and trumpet, commissioned and recorded by Greg Hustis; *Alpine Lakes*, a horn quartet commissioned by the American Horn Quartet; and *Topanga Variations* for solo horn, commissioned and recorded by Frøydis Ree Wekre. VT

*The following works are new brass quintets from Potenza Music, 13040 Eastgate Way, Suite 108, Louisville KY 40223; [potenzamusic.com](http://potenzamusic.com).*

***Pomp and Circumstance No. 1* by Edward Elgar, arranged for brass quintet by Andrew Heading.** Order Code: 60020, 2012, \$19.95.

Due to its role as one of the most frequently used pieces of ceremonial music in the brass quintet repertoire, new arrangements of *Pomp and Circumstance* are always welcome. Andrew Heading's take on Elgar's traditional graduation staple provides a nice overview of the work as a whole, including the opening section (which is often excluded in many arrangements) and the familiar "trio" which contains the famous themes used for processions and recessions. In Heading's version, that opening section also contains some tricky moments for the trumpets and horn, including some faster-moving 16th-note licks over larger interval leaps. Heading spreads the melody lines fairly evenly, notably giving a nice section of theme to the tuba; however, the trombone part remains in a supporting role throughout. Despite a few minor editing glitches (measure missing between bars 15-16 in the tuba part, second trumpet part's first measure doesn't show the pickup in the rest of the parts), the notation is easy to read. It should be noted that the first trumpet part is very high at times and the player might, perhaps, benefit from a high E<sup>b</sup> alternate part. Additionally, the lack of rests in the trombone part and infrequent rests in the other parts may make endurance a challenge for the performers. Despite all this, Heading has provided another solid option for those seeking a fresh take on this traditional graduation march. HL

***Passacaglia for brass quintet* by Jack Adler-McKean.** 2013, \$16.95.

Passacaglia is a unique, intense, and haunting five-and-a-half-minute study of color, texture, and dissonance that

... tackles a style of composition rarely explored in brass chamber music repertoire. An ostinato subject is provided initially by the trombone, creating a quasi-minimalist chant-like atmosphere, as other motifs gradually evolve and emerge before disappearing back into the homophonic texture. A central trumpet duet suggests a new direction, yet hints of the original theme never fully subside. Another duet provides even greater agitation, but again fails to materialize as the theme gradually fades into the distance. (Adler-McKean)

The scoring is sparse, the motion quite static, and the dynamics mostly low. There are very few moments when all five voices are speaking, and in fact, there are seldom more than two at a time. The greatest rhythmic motion and most dra-

matic volume (including a fortississimo fluttertongue) occur in a horn and tuba duet in the last minute of the piece. The tessituras of the high voices rest mostly in the middle of the treble staff. I think this piece would have a stunning effect at just the right moment on a recital program, so I look forward to hearing it and performing it.

In addition to his composition, arranging, and orchestration interests, Adler-McKean, from Brighton UK, is a tuba player. For more information on the breadth of his musical activities, see [jackadlermckean.eu](http://jackadlermckean.eu). VT

***Allegro Assai* by Modest Mussorgsky, arranged for brass quintet by J. D. Shaw.** 2013, \$34.95.

The original Allegro Assai is the first movement of Mussorgsky's Sonata in C for piano, four hands; sadly, no information on the original is provided in this edition beyond the subtitle. I listened to a performance of the original piano piece, and was pleasantly surprised to find it an exciting outpouring of energy. Former member of the Boston Brass, J. D. Shaw's arrangement of this 6/8 romp is excellent. The style is reminiscent of the quintets of Victor Ewald. The trumpets top out at written d<sup>'''</sup>, and the workload is evenly distributed. Up to tempo, it might be a bit much technically for good high school players, but college players should have a lot of fun with this four- to five-minute workout, especially if the trombonist has a strong high range. The horn part is reasonable, topping out at g<sup>''</sup>. This is a great option for a late 19th-century contribution to a recital or "wallpaper" gig. JS

***Mon coeur, à ta voix* by Camille Saint-Saëns, arranged for brass quintet by Andrew Heading.** 2013, \$19.95.

Adapted from Saint-Saëns' seductive aria for mezzo-soprano from *Samson et Dalila*, this piece serves as a delightful feature for flugelhorn. Arranger Andrew Heading, an Australian trombonist, left this arrangement in the original key of D<sup>b</sup>, which adds to the warmth of the overall tone and mood. The gentle 16th-note accompaniment in the first section of the piece will be an interesting challenge in terms of balance and ensemble, but the effect will be worth the necessary rehearsal time. As the piece lengthens and deepens in expression in the second section, the soloistic abilities of the flugelhorn player will be tested, especially if one consults the wide range of expressive possibilities in recorded performances available. The aria is shortened a bit from the original in this version, but repetition of the first section is not missed (too much). Despite the feature aspects of the piece, there is plenty for all instruments to enjoy in this beautiful aria and excellent arrangement. JS



*The following are new works for brass and winds from Musikverlag Bruno Uetz; [uetz.de/music](http://uetz.de/music).*

***Christmas Carols: 22 Christmas Carols for Horn Quartet* arranged by Matthais Pflaum.** ISMN M-50146-694-8. BU 1264, 2011.

***Weinachtslieder: 23 Weinachtslieder für Hornquartett*, arranged by Matthais Pflaum.** ISMN M-50146-695-5. BU 1263, 2011.

These two collections are just what we need for next Christmas season. The first set of Christmas carols is a nice collection





of old favorites. The second set of *Weinachtslieder* is a collection of lesser known (to me) German songs of the season. In both volumes, each song is presented in one verse; the implication is that if one were to use this for a performance of some sort, the quartet would decide on a number of verses/repeats. The arrangements themselves are at least one step up from playing out of a hymnal—excellent ranges (overall G-g<sup>♯</sup>) and good keys for horns (four flats to four sharps) in simple, readable settings. These should be playable and enjoyed by hornists with a wide range of abilities. JS

**Intermezzo aus L'Arlesienne by Georges Bizet, arranged for 8-9 horns by Peter Damm.** ISMN M-50146-713-6. Edition Peter Damm, Musikverlag Bruno Uetz; uetz.de/music. BU 1266, 2012.

One of the most challenging aspects of selecting repertoire for horn choir is the fact that the players are often varied in terms of ability level. This remains true whether in academia, community groups, or other settings. Peter Damm's version of Bizet's "Intermezzo" from his *Suite L'Arlesienne* offers a wonderful solution to this problem – the arrangement is largely block scored and divided into two choirs; parts 1-4 would suitably challenge most intermediate level or high school players, while parts 5-9 are a bit more challenging, both in terms of technical demands and notation (the lower parts are in bass clef), and would perhaps be more appropriate for moderately advanced or collegiate level players. The key, range, and writing are very idiomatic. Horn 1 does occasionally play alone, but is not a true solo voice. Despite a few minor editing glitches (random clef change in horn four, some confusing notation in mm. 7-9 in the low horns) and some general vagueness in the expression and tempi markings, Damm's arrangement works well and would be a welcome and versatile addition to any horn choir library. HL

**Gershwin Duets for horn and trombone, arranged by Klaus Dietrich.** ISMN M-50146-757-0. BU 1267, 2012.

In this charming little edition, Klaus Dietrich presents us with 11 popular tunes by George Gershwin (1898-1937). They are arranged simply, with the horn playing the melodies, and the trombone playing harmony and bass line accompaniments. Each arrangement goes once through the melody. The horn part itself is very playable, with a relatively low tessitura of g-d<sup>♯</sup>. Similar techniques are required in both parts, though the lower part does jump around a bit more to cover the harmony. To me, they would work best in background music settings (with multiple repeats/verses), and the horn could easily be paired with any bass clef instrument, trombone, cello, bassoon, euphonium, tuba, and especially string bass. The best aspect of this edition, however, is that it is a great opportunity to introduce young players to these wonderful tunes, especially if it encourages them to seek out the originals. JS

**The Post Horn Gallop by Hermann König, arranged for brass quintet by Robert Vanryne.** ISMN M-50146-688-7. BU 5029, 2013.

For those seeking a short closing piece or cute character work, Robert Vanryne's arrangement of *The Post Horn Gallop* could serve those (and many other) purposes well. A quick and easy read, the notation and editing combine to make the

parts clear and accessible. One small exception to this is the cadenza section in the first trumpet part, which may seem a little confusing in terms of how it is notated. Note-wise, however, it is simple. The range of the work is comfortable for all parts, though the cornet part does occasionally have a few high c<sup>♯</sup>s. The tuba part could easily be performed on an F tuba, euphonium, or bass trombone as it doesn't go below the staff; it may be a bit high for a bass tuba. The tuba part is provided on the back of the posthorn part and an alternate bassoon part is also included as a substitute for the tuba part. A charming and fun arrangement, this is a delightful offering from Robert Vanryne. HL

**Le cornet polka by Jean-Baptiste Arban, edited by Robert Vanryne.** ISMN M-50146-684-9. BU 5007, 2013.

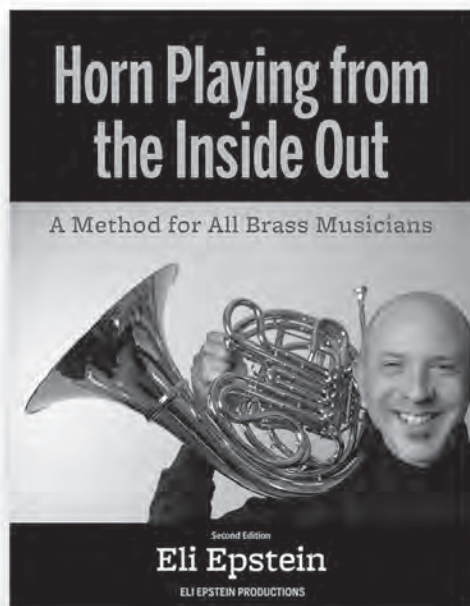
Here is a fun cornet feature in the Arban tradition. The technique and range (topping out at a<sup>♯</sup>) for the soloist in this flashy two- to three-minute piece give the first trumpet/cornet a warm and wonderful opportunity to shine. The second trumpet is somewhat equal, given the melody in the interludes. The horn, trombone, and tuba make occasional melodic appearances, but are accompanimental for the most part. This piece would be great for school presentations and trumpet recitals – very easy to put together (once the soloist is prepared) and fun to play. JS

**Parthia B-Dur for clarinet, two oboes, two horns, and bassoon by Johann Matthias Sperger, edited by P. Damm.** ISMN M-50146-587-3. BU 1254, 2010.

Finding literature to suit instrumental configurations that are outside of the standard woodwind trio, quartet, and quintet settings can be difficult. There are numerous occasions when the grouping of performers who wish to play together cannot find music to fit their orchestration. Peter Damm's edition of this parthia by Johann Matthias Sperger offers a new work to the body of music for less common woodwind chamber groups. Equally useful as both a light concert work or background music at a reception or event, this arrangement gives everyone a chance to shine. Perhaps in deference to the original manuscript, Damm's version is devoid of over-stated musical markings. The tempi given are vague (perhaps suggested metronome markings would help this) and do not seem to indicate much if any contrast between the movements. There are very few dynamic, phrase, and articulation markings, freeing up the performers to make their own musical decisions. This may present a musical or interpretive challenge to less experienced performers, though in terms of the notes and technical demands placed upon each player, an advanced high school player would likely be able to handle the part. This holds true for all of the parts. A few inconsistencies present some difficulties. The notation in some parts is unclear: the "fine" marking is missing in the third movement of some of the parts, there are no courtesy accidentals at key changes in some of the parts, and the horn parts in particular are confusing at times – it is occasionally difficult to discern the difference between a note resting on a line or space. The horn parts are written in B<sup>♭</sup>, which also may present a challenge. Overall, though, this is a pleasant and often effervescent arrangement. HL

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(The Horn Call, February 2013)



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# Recording Reviews

Lydia Van Dreel, Editor

**S**end discs to be reviewed to Lydia Van Dreel, School of Music and Dance, 1225 University of Oregon, Eugene OR 97403-1225 USA. Readers interested in obtaining discs reviewed in this column are urged to place orders with dealers or record stores in their area. If local dealers are unable to assist, contact one of the reputable suppliers such as Tap Music Sales ([tap-music.com](http://tap-music.com)), MusicSource ([prms.org](http://prms.org)), [amazon.com](http://amazon.com), or distributors or artists listed in the reviews.

**Solitary Hotel. Martin Hackleman, horn;** Kelly Ker Hackleman, piano. Siegfried's Call Recordings. [siegfriedscall.com](http://siegfriedscall.com)

Massenet: Meditation from *Thaïs*; Rheinberger: Sonata for Horn and Piano in E<sup>b</sup> Major, Op. 178; Hlobil: Sonata for Horn and Piano in E<sup>b</sup> Major, Op. 21; Barber: Seven Songs; Wilder: Suite for Horn and Piano.

The company Siegfried's Call sponsored this first recording to promote their artists. This disc is a collection of both familiar and unfamiliar selections – the unfamiliar are interesting works.

Twentieth-century composer Emil Hlobil's music is based on major and minor thirds, which create pleasing melodies. This Sonata is a gem and we owe the Hacklemans a debt of gratitude for bringing it back.

Another unique addition is Hackleman's transcription of seven songs by Samuel Barber. These songs are stunning in their elegance and beauty, and the phrasing and ensemble of the Hacklemans is splendid.

The Rheinberger Sonata is a substantial work requiring stamina and a lush, resonant sound, which is done here with little apparent effort. In the second movement, Hackleman solves a curious problem of an abrupt modulation by omitting a trill. This decision softens the transition and eliminates the dilemma of playing the trill with a B<sup>b</sup> or B<sup>♮</sup>.

Suite for Horn and Piano is perhaps Alec Wilder's most successful work for horn and piano – unpretentiously pop-based. Hackleman's leisurely tempi and rubato allow for an aesthetically appropriate approach.

This CD should be a part of any serious hornist's library. Eldon Matlick, University of Oklahoma (EM)

**Amanda Maier meets Johannes Brahms. Philip Myers, horn;** Elmira Darvarova, violin; Bryan Wagorn, piano. Urlicht AudioVisual UAV-5994.

Brahms: Trio for Horn, Violin and Piano in E<sup>b</sup> major, Op. 40; Amanda Maier: Sonata for Violin and Piano in b minor; Brahms: Sonata for Violin and Piano (No. 3) in d minor, Op. 108.

Violinist Elmira Darvarova, former concertmaster of the Metropolitan Opera Orchestra, has teamed up with New York Philharmonic's principal horn, Philip Myers, to record the Brahms horn trio along with other romantic works without horn.

This is a lovely recording showcasing Myers's beautiful tone. The CD pairs two well-known works by Brahms with the relatively unknown Sonata by 19th-century violin vir-

tuoso Amanda Maier. Program notes explain the friendship and collaborative spirit between Brahms, Maier, and Elisabet Herzogenberg, a pianist who had studied with Brahms. Letters from Herzogenberg to Brahms are excerpted in the liner notes, showing the esteem Brahms held for these two women and their opinions about his compositions.

This is a wonderful recording of the Brahms trio and, together with the inclusion of a relatively unknown romantic sonata (even though it isn't a horn piece), well worth the listen. Lydia Van Dreel, University of Oregon (LVD)

**Borrowed & New. Kurt Civilette, horn,** Stephanie Przybylska, bassoon; Sangmi Lim, Maribeth Gunning, piano. No label. Available at [cdbaby.com](http://cdbaby.com), [itunes](http://itunes.com), and [amazon](http://amazon.com).

Franck: Sonata in A major (transcribed for horn by Kurt Civilette); Daniel Davis: *Trio Gran Quivira* for bassoon, horn and piano; Poulenc: *Elegie* for horn and piano; von Weber: Concertino, Op. 45.

Kurt Civilette has recorded a beautiful solo CD of two familiar pieces and two world premieres.

The transcription of Franck's beautiful Sonata in A, originally for violin, deftly negotiates the challenges of setting a piece originally for violin into the range of the horn. He explains that he was inspired to adapt the piece for horn after hearing an arrangement of it for cello. One hopes that Civilette plans to publish his arrangement.

*Trio Gran Quivira* was written for Civilette in 2008 by New Mexico-based composer Daniel Davis. Davis explains in the liner notes that his music is drawn from his spiritual life, personal experiences, and dreams. Indeed, the piece is evocative, and the pairing of bassoon and horn, a wonderful combined sonority too often neglected by composers in chamber music contexts, works beautifully in this new work.

The familiar pieces, Poulenc's *Elegie* and the Weber Concertino are both excellently performed. Civilette has a wonderfully lyrical sound and great ease with the challenges of these works. He makes multiphonics sound beautiful and effortless, and he brings forth great character and emotion in the repetitive phrases.

Bravo to Kurt Civilette on an excellent debut solo recording! LVD

**The Coming of Light. The Chicago Chamber Musicians. Gail Williams, horn;** Joseph Genualdi and Jasmine Lin, violin; Li-Kuo Chang and Rami Solomonow, viola; Clancy Newman, cello; Michael Hensch, oboe; John Michael Moore, baritone; Taimur Sullivan, alto saxophone. Summit Records DCD 613.

Peter Lieberman: *The Coming of Light*; John Harbison: *Twilight Music* for Horn, Violin, and Piano; Ellen Taaffe Zwilich: Quintet for Alto Saxophone and String Quartet; Samuel Barber: *Dover Beach*.

The Chicago Chamber Musicians (CCM) is a versatile ensemble of thirteen world-class virtuosos, comprising resident musicians who tour, record, and perform in addition to their





active careers as international soloists, members of major orchestras, and professors.

Gail Williams is showcased in a recording of John Harbison's *Twilight Music*. Surprisingly few recordings of this seminal 20th-century chamber work exist, even though it was composed in 1984. The trio was commissioned by the Chamber Music Society of Lincoln Center for performances by David Jolley, James Buswell, and Richard Goode. Harbison writes about his piece that the merging of horn and violin, as instruments that create and project sound quite differently, "must be *tromp-l'oreille* and they share material mainly to show how differently they project it." Williams's performance on this recording is warm and beautifully expressive.

The remaining works on the CD, while they don't feature horn, are all written by major 20th-century composers. The entire CD is excellently crafted and well worth the listen. *LVD*

**Voices from the Past. Anneke Scott, horn, with Joseph Walters (horn),** Marcus Barcham-Stevens (violin), Robin Michael (cello), Frances Kelly (harp), Steven Devine (pianos), and James Gilchrist (tenor). Anneke Scott (no release number) [annekescott.com](http://annekescott.com).

Marc-Antoine de Dampierre: *Tons de chasse et fanfare*; Anonymous (after Handel): *From the Forrest Harmony*; Haydn: *Divertimento a tre*; Mozart: *From Duos for two horns*; Heinrich Simrock: *Thema mit sechs variationen*; Ignaz Moscheles: *Introduction et rondeau écossais*; Schubert: *Auf dem Strom*; Saint-Saëns: *Romance*; Strauss: *Andante*; Dukas: *Villanelle*.

The horn has a fascinating and complicated history, which Anneke Scott explores in this music written between 1734 and 1906. Scott is a wonderfully expressive and agile horn player. She goes for, and gets, maximum emotional impact in each piece. Sometimes she is smooth, sometimes raucous, sometimes singing softly, sometimes dancing with bounce, but she is always musically engaged, which makes listening to the CD a real pleasure.

Most of the repertoire on the disc will be familiar, in particular the Mozart Duos, the Dukas *Villanelle*, and the Schubert *Auf dem Strom* (the period instrument Scott plays on this piece, tuned to Classical pitch, makes the piece sound in E<sup>b</sup> to our ears, instead of in E). The pieces by Dampierre are short horn calls, some of them with echoes nicely played by a second hornist (Walters). The *Forrest Harmony* pieces are duo settings of familiar music from Handel's *Water Music*. The Haydn is an extremely difficult (though not, apparently, for Scott) trio with violin and cello. The Simrock is a duo for horn and harp. The Moscheles is a Classical era showpiece. The Saint-Saëns is one of two *Romances* – this is the one in F major. Strauss's *Andante* is a short piece written to celebrate the composer's parents' anniversary.

Scott plays a different period instrument for each piece and handles them with aplomb – the range of sounds is wonderful. Liner notes describe each instrument and made me hungry for photos – I hope she will post pictures of the instruments on her website. The natural horns in the Dampierre, for example, are played without correcting pitch with the right hand and the intonation will surprise you. It adds to the raw, outdoor feeling of these calls. The Dukas is played on an instrument that can accommodate both the valveless opening section and

the fingered remainder of the piece – the valve clicking on the recording reminds us of how far the technology has evolved.

Composers writing for the natural horn had the sound of covered notes in their heads and it is a pleasure to hear these sounds both executed with confidence and incorporated into Scott's wonderful interpretations of these pieces. *Daniel Grabois, University of Wisconsin-Madison (DG)*

**From Baroque to Berkeley.** *New York Philomusica:* Gerard Reuter, oboe; Katrina Russell, bassoon; **Andrew Clark, horn;** Christopher Oldfather, piano & harpsichord; Katharina Grossmann, violin; Leslie Tomkins, viola; Gerald Appleman, cello; Gail Kruvand, contrabass. NYPm 30022: recorded live April 19, 2007; released October 2007.

Zelenka: *Sonata No. 3 in B<sup>b</sup>, ZWV 181,3 (c.1722); Couperin Le Grand: L'Amphibie, from Ordre XXIV; T. Adès: Sonata da caccia; Haydn: Sextet No. 14 in E<sup>b</sup>, Hob. II:40; Berkeley: Fierce Tears I (1983); Berkeley: Fierce Tears II (1983); Haydn: Divertimento a tre.*

Founded in 1971 by Artistic Director (and hornist) A. Robert Johnson, NY Philomusica presents concerts of great music from the past, linked to more contemporary pieces. The cover art of the liner notes is charming: a picture of Haydn next to a picture of a featured contemporary composer, Michael Berkeley, in the costume court dress of 1787. This is a release of a live performance at NYC's Broadway Presbyterian Church. Andrew Clark is the hornist and brings his virtuosity to three works on the program.

The Haydn Divertimento for horn, violin, and cello, written in 1767, a charming theme and variations followed by an Allegro finale, was composed for a virtuoso in the Esterhazy Court Orchestra named Printser. The piece begins with a simple theme for the three instruments, growing in complexity with every variation. Andrew Clark performs the piece with lyricism and simplicity, and the ever more complicated variations with ease and panache.

Similarly, the Haydn Sextet, written in 1871 for oboe, horn, bassoon, violin, viola, cello, and bass has the horn written in the highest tessitura. According to 2007 program notes, this was the American premiere of the sextet. The program notes also point out that the sextet was written for seven, not six instruments. Apparently a manuscript copy is preserved today in the Municipal Library of Dresden as a "Cassation," without its last movement. The work is described by Haydn's cataloger, J. Elssler, as a string quartet, and in Haydn's own catalog listed as "a Sei Stromenti," as well as a quartet. The edition on this CD by Kurt Janetzky relies on C. F. Pohl's thematically listed catalog as Sextet No. 14. Clark's performance on this is bold and exciting, especially in the third movement.

The one contemporary piece on the CD featuring horn is Thomas Adès's *Sonata da caccia*. Inspired by Couperin's *Pièces de clavecin*, this unusual work is scored for oboe, horn, and harpsichord. The baroque instruments are used at first in somewhat idiomatic ways; then the music becomes decidedly "non-baroque" and incredibly interesting.

This CD is a pleasure to listen to, and a rarity in its essential documentation of a live performance – music played live in a chamber room. *LVD*



**Twenty-Two Trios for Horns, Op. 156. Richard O. Burdick, horn** (all three parts). I Ching Music, CD 35

Richard O. Burdick: *Twenty-Two Trios for Horns, Op. 156*

Let's say you want to put together a group to play horn trios. Who would you like to play with? Two people with a similar sound to yours, and a similar musical concept, right? Then, if you want to get someone to write some pieces for you, how about a composer whose music just feels right to you, and whose musical tastes line up perfectly with your own? Richard O. Burdick has solved this problem beautifully in his new CD *Twenty-Two Trios for Horns, Op. 156*. He himself plays all three parts and wrote all the music.

This process solves many problems and creates others, all beautifully navigated by Burdick. Blend is, of course, not an issue, and all the squabbles inherent in chamber music never materialize. Putting the recording together requires patience in the studio, making sure all the parts line up, making sure the final product sounds like real chamber music. I can imagine that Burdick spent many more hours in the editing room than in the recording studio and he has put together a wonderful compilation of trio music.

The playing is excellent. These trios cover a huge range on the instrument – the final piece in the set, for instance, opens and closes with a phrase that soars up to  $e^b$ . There is lots of complex low register playing, lots of rhythmic activity, lots of leaping around. It goes without saying that it is all written well for the instrument and superbly performed. Burdick possesses a snappy articulation, a warm sound, and an enviable agility, all put to great use in these trios.

The music itself is excellent. Burdick is no novice composer – this is his Opus 156, after all. He describes it in his brief liner notes as “highly caffeinated,” with “unusual twists and turns.” Dissonant passages often settle into consonance, and vice versa. Some pieces are reminiscent of music we know well (particularly *Hunters Echo*). Some use convention as a starting point but go their own way (*Waltz*, for instance). The rhythms can lilt, but you'll also hear sheets of sound that make it seem as if there were many more horns than three.

Some of the trios are very short – the shortest is 57 seconds – and some are longer and more developed. I had a few favorites, including a chewy *Fugue* with a theme that goes all over the place and *Naturally Sprightly*, which has funny note bends and a nice rhythmic bounce. The pieces are all fairly difficult, but well worth the work. (DG)

**Natural Horn Music FOUND. Richard O. Burdick, natural horn.** I Ching Music, CD 34

de Champigny: *Polka “le Tonnerre a la Voile”*; Du Puy: Horn Trio; Heuschkel: *Six Pieces for Three Horns*; Javault: *Three Quartets for Four Horns*; Du Puy: *Quartetto for Horns*.

Here is another multi-tracked, self-produced CD of unknown works. This time, Burdick has offered us a collection of ensemble music for natural horn. According to his website, these pieces were found as public domain material on the website IMSLP.

In contrast to the disc of American music reviewed below, the multi-tracking format and close microphone placement does not seem detrimental. To the contrary, the consistency

of articulation, tone, and note length add to the experience. Those of us with even rudimentary experience understand that performing on a natural horn can be a humbling and, at times, infuriating experience. Here, Burdick is completely in control. Certainly the fast passages contain a bit of “approximating,” but that was undoubtedly the case back in the day. His rich sound in his low horn playing bolsters the sonority. Likewise, his extreme upper range offers a controlled brilliance. Of utmost importance is his intonation, especially on heavily stopped and false notes. This is not an easy task and he accomplishes it admirably.

Certainly the composers either were marvelous performers in their own right or were acquainted with brilliantly talented hornists. This is a very impressive disc. To those who are pursuing historical performance, this disc will serve as a good model. EM

**More than 64 Quartets for Horns based on the I Ching, Opus 178. Richard O. Burdick, horn.** I Ching music, CD 33.

Richard Burdick: *Creative, Grown up, Natural flow, Strength, Body Storm, Great Inspiration, Winner, Stifled, Attractive, Teacher, Commitment, Application, Recluse, Socialite, Simplicity, Slow Going, Rejoice, Contestant, Fitting in, Grace, Accomplishment, Productivity, Scattered, Advertising, Being born, New Cycle, God's mirror, Needing Assistance, Great Growth, Mind Power, Mysterious, In Control, Openness, Forgotten Dream, Membership, Dreaming, Brain Storm, Verbal Thoughts, Inspired Writing, Directive, Beholding, Desire, Divine Purpose, Dropping, Determination, Great Actions, Quick Strong, Tired, Idol, Ensemble, Biography, Great Efforts, Preacher, Giving Birth, Team, Worship, Dark Source, Sickness, Cloud burst, Cooking, Promiscuity, Gang, Wrong Place, Addiction, Creative, (Addendum): Grown Up, New Cycle, Commitment.*

Richard Burdick's recording is a collection of quartets based on a compositional process derived from his understanding of the I Ching (*an ancient Chinese text combining mythology and mathematics based on trigrams and hexagrams*) – the bulk of these compositions last between 30 seconds and one minute.

Burdick plays all the tracks and records with microphone placed quite close to the bell and in a relatively “dead” room. The sound of the CD, whether due to the recording technique, the compositions, or both is “mechanical.” The CD liner notes are scattered and failed to facilitate my understanding of the works.

Congratulations are due to Burdick for his innovative compositional ideas and prolific creative output. This is a very unusual CD – perhaps for someone looking for completely different ideas in recording and composition. LVD

**American Horn Music of the 40's and 50's. Richard O. Burdick, horn.** I Ching Music CD 32.

Otey: *Symphonic Sketches for a Quartet of Horns*; Hovhannes: *Psalm and Fugue for Four horns*; Cowell: *Hymn and Fuguing Tunes No. 4 & 12 for Three Unspecified Instruments*; Castelnuovo-Tedesco: *Choral and Variations for Horn Quartet*; Williams: *Twenty-four Duo-Studies*; Schuller: *Five Pieces for Five Horns*.

According to Richard Burdick's website, his impetus for producing this disc was to reintroduce music from 50-60 years ago: “...what may have sounded weird sixty years ago now





sounds normal and often beautiful." This is an interesting disc and, to those of us a certain age, it is a trip down memory lane. Some of this music is no longer available and is a refreshing find; while some, such as Otey's *Symphonic Sketches*, are serviceable but not memorable, being more of an academic interest.

Castelnuovo-Tedesco's *Choral and Variations* is an interesting find. If it is not in print, perhaps someone could resurrect this. Tuneful, with feature spots for both high and low players, it could be enjoyed in a college or other academic settings.

Clifton Williams was a popular wind band composer in the 1950-60s. I was not aware of these Duo-Studies. While a bit on the dry side, they could be used in the horn studio to work on intonation and balance. Currently out of print, it would be nice to see them available again.

Schuller's Five Pieces, in its day, was a cutting edge and austere work. When listening again with fresh ears, I thought it should be a staple in serious hornists' ensemble library.

Burdick has multi-tracked all the parts on this disc, which has pluses and minuses. Certainly, Burdick is familiar with the works and has a passion for returning them to the repertoire. Unfortunately, the music often comes off as automatic or "vertical," which exacerbates the academic flavor of many of the works. Also, the direct microphone-in-bell recording sound is compressed and doesn't allow for a breadth of color and ambience. This is unfortunate – while Burdick's aim was to make these works interesting, the sound of the recording and performance sometimes becomes tedious. EM

**Amp it up!** Genghis Barbie, horn ensemble; **Danielle Kuhlmann, Rachel Drehmann, Alana Vegter, Leelanee Sterrett, Wei Ping Chou, horns.** Special guests: **Julie Landsman and Molly Yeh, horns;** Andy Wilkowske, vocals. Genghis Vinyl Records 002.

Beyoncé/D. Kuhlmann: *Run the World (Girls)*; Madonna/E. Kuhlmann: *Papa Don't Preach*; Heap/E. Kuhlmann: *Hide and Seek*; Heep/D. Marshall: *Aha!*; Bowie/M Drehmann: *Life on Mars*; Gaga/E. Kuhlmann: *Judas*; Madonna/D. Kuhlmann: *Open Your Heart*; Houston/D. Kuhlmann: *I Have Nothing*; Parton/D. Kuhlmann: *Jolene*; Brown/D. Kuhlmann: *It's a Man's, Man's Man's World*; Des'ree/E. Kuhlmann: *Kissing You*; Eurythmics/M. Brown: *Sweet Dreams*; Sibelius/D. Kuhlmann: *Solitude from Belshazzar's Feast, Op. 51*.

Genghis Barbie's continues to push the envelope with popular tune arrangements. Expanding the group to five members, with the addition of two more, most notably former Metropolitan Opera principal Julie Landsman, allows the group to enlarge the color palette of the ensemble. In addition, the vocal stylings of Danielle Kuhlmann and Andy Wilkowske are a surprise.

One problem of performing arrangements of pop tunes is the repetition of form. While some of the arrangements are creative in keeping repetitions of verses interesting, too many fail in this regard. Arrangements, no matter how creative, can elicit only so much interest if the original material is pretty basic.

Make no mistake, the disc has many fine moments and several effective surprises. The ensemble has become more confident individually and collectively. Attention to detail in regards to articulation, phrasing, and transparency is more polished than previous efforts.

Highlights of this release include Imogen Heap's "Hide and Seek," with lush scoring, sensitively performed and showcasing the extreme range of the ensemble and wonderful playing by all members. Heap's "Aha!" is also effective, but would have benefitted with more presence on the vocal track. "I Have Nothing" by Whitney Houston is a beautiful arrangement. Perhaps the most interesting arrangement is of James Brown's "It's a Man's World." Certainly a product of its time and a little uncomfortable in today's more "enlightened" state, both the unusual choice and Danielle Kuhlmann's vocals bring a slight, especially effective, tinge of sarcasm.

While the contents of the disc are uneven, the group is performing more confidently and continues to be an interesting alternative to other professional horn chamber groups. EM

**Paraphrases: Romantic Music for 6 to 28 Horns.** Ensemble Capricorno, arr. Herman Jeurissen. **Jasper de Waal, Laurens Woudenberg, Rob van de Laar, Pieter Hunfeld, Kirsten Jeurissen, Mariëlle van Pruijssen, José Luis Sogorb, Elizabeth Chell, Elske Groen, Margreet Mulder, Jana Suillen, Remon Aarts, Tinne Dehertefeld, Geerd Doomen, Ameli Epp, Hanna Guirten, Jochem van Hoogdalem, Yiru Huang, Lindy Karreman, Eunmi Lee, Hugo Luijstenburg, Lidia Olthoff, Rinske van Oosterhout, Sep Otten, Felix Peijnenborgh, Rolf Verbeek, Mees Vos, Susanna Ten Wolde, horn;** Hilde Kiggen, Marcel van Wensen, field drum; Herman Jeurissen, alphorn. Capricorno 10022.

Liszt: *Leier und Schwert nach Carl Maria von Weber: Héroïde*; Schubert: *Sehnsucht, D. 656*; Schumann: *Jagdlied, op. 82, no. 9*; Wagner: *Tannhäuser: Concert-Paraphrase*; Wagner: *Trauersinfonie nach Motiven aus C.M. von Webers Oper Euryanthe*; Bruckner: *Träumen und Wachen*; Bruckner: *Das hohe Lied*; Bruckner: *Angelusläuten*; Liszt: *Fleurs mélodiques des Alpes, No. 6*; Brahms: *Ich schwing mein Horn ins Jammertal, Op. 41, Nr. 1*; Liszt: *Der Jäger Abschied von Felix Mendelssohn-Bartholdy. Paraphrase*; Mahler: *Nicht wiedersehen!*

Paraphrases is a remarkably nimble and beautiful collection of Romantic music. All the arrangements are done by Herman Jeurissen, professor of horn at the Amsterdam Conservatory, the Royal Conservatoire in the Hague, and the Fontys Conservatory in Tillburg. He has had a long career as an orchestral and chamber musician and soloist and has performed all over the world. He has also been a prolific teacher, coaching and training many talented musicians. Ensemble Capricorno consists of a pool of Jeurissen's current and former students, many who now have illustrious careers of their own.

Jeurissen writes in the liner notes that "[t]he horn is 'the' instrument of the Romantic era par excellence" and that "[i]n this period originality was not considered to be as important as we may assume today. The largest proportion of published music of the time consisted of transcriptions, fantasies, paraphrases and variations on extant pieces." Hence, one gains a deeper understanding of the title and content of this recording.

All of the arrangements are expertly crafted. The depth, range, dynamics, and color on this recording are truly remarkable. For the listener who might find horn ensemble music monotonous, this recording will certainly change that opinion. This CD is top quality and highly recommended. Congratula-



tions to Professor Jeurissen and his incredible cadre of current and former students! *LVD*

**Dallas Symphony Brass Quintet. Gregory Hustis, horn;** Ryan Anthony and Kevin Finamore, trumpets; John Kitzman, trombone; Matt Good, tuba. Crystal Records CD568

Anthony DiLorenzo: *Nexus*; Kevin McKee: *Vuelta del Fuego*; William Brade (ed. Robert King): *Two Pieces*; Vivaldi/Bach (arr. David Baldwin): *Concerto*; William Byrd (arr. Arthur Wise): *Alleluia, Alleluia*; Holst (arr. Jerry Nowak): *Second Suite in F*; Wagner (arr. David Borsvold): *Prelude to Act 3 Die Meistersinger*; Charles Collier Jones: *Four Movements for Five Brass*; Ellington (arr. Robert Elkjer): *Do Nothin' Till You Hear From Me*.

This newest release from Crystal Records features the principal brass players of the Dallas Symphony Orchestra. Recorded in 2011 in Meyerson Symphony Center, this CD includes delightful brass works ranging over many centuries.

The recording opens with the stunning *Nexus* by Anthony DiLorenzo (b. 1967), commissioned by the Dallas Symphony Brass Quintet for this CD. The stated goal of this composer/trumpeter, "to capture an orchestra's sense of color and impact with only five people," was achieved in this 2010 composition. Along with the two other pieces specifically for brass quintet, *Vuelta del Fuego* (Ride of Fire) from 2008 by Kevin McKee (b. 1980) and *Four Movements for Five Brass* (1965) by Charles Collier Jones (b.1928), these three contemporary pieces are especially noteworthy.

Hats off to these fine Dallas musicians on their recording. Horn player Gregory Hustis is featured on many Crystal Records releases, and he continues to amaze and inspire with his artistry. *Paul Austin (PA)*

**Wagner for Brass. NEOS Brass, arr. Herman Jeurissen.** Sven Berkelmans, Jeroen Botma, Frank Braafhart, Jeroen Schippers, Huub Versteegen, trumpet and flugel horn; **Pierre Buizer, Wim van den Haak, Kirsten Jeurissen, Rob van de Laar, Margreet Mulder, Irene Schippers-Kruik, Jose Sogorb, horn and Wagner tuba;** Victor Belmonte Albert, Jaume Gavilan Agullo, Rommert Groenhof, and Frank Kramer, trombone; Robbert Vos, euphonium; Harm Vuijck, tuba; Jelmer Tichelaar and Gerda Tuinstra, percussion. No label. neosbrass.nl.

Wagner: *Lohengrin-Lohengrins Ankunft, Königsgebet, Gottesgericht & Siegesweise; Ankunft bei den schwarzen Schwänen; Eine Sonate für das Album von Frau Mathilde Wesendonck; Die Walkür-Siegmonds Leben und Tod: Paraphrase for Brass; Die Meistersinger von Nürnberg-Einzug der Meistersinger; Parsifal-Weckruf & Morgengebet; Trauermusic zum andanken Richard Wagners – Adagio from the 7th Symphony by Anton Bruckner* (arr. Ferdinand Löwe, reconstruction by Herman Jeurissen).

NEOS Brass, formed in the Netherlands in 2007, performs brass ensemble music with a large range of repertoire ranging from classical to crossover. A joint project between NEOS brass and Herman Jeurissen, the arrangements on Wagner for Brass are all done by Jeurissen and are suitably grandiose. One almost doesn't miss the woodwinds, strings, and singers!

The ensemble performs with great warmth and lyricism, and can swell to bombastic heights of epic proportions. The incorporation of Wagner tuba, euphonium, and flugelhorn into the brass ensemble adds to the depth of the ensemble. The ex-

tensive liner notes by Jeurissen about Wagner and the ways in which innovation in brass instruments affected compositions of the era illuminate his choices in arranging these pieces for a contemporary brass ensemble.

This CD is truly excellent and highly recommended for any listeners interested in virtuosic brass artistry, exemplary brass arranging, or for anyone who just loves Wagner. *LVD*

**The Edge. Washington Symphonic Brass.** Phil Snedecor, Chris Gekker, Matt Harding and Scott Sabo, trumpets; **Martin Hackleman, Teresa Bosch, Amy Horn, and Chandra Cervantes, horns;** Charles Casey, Bryan Bourne, and David Sciannella, trombones; Paul Schultz and Matt Guilford, bass trombones; David Sciannella, euphonium; David Brown, tuba; Bill Richards, timpani; Shari Rak and Joe Connell, percussion; Kelly Hackleman, piano; Richard Westerfield, conductor. Washington Symphonic Brass. wsbrass.com.

Berlioz: *A Witches Sabbath from Symphonie Fantastique*; Shostakovich: *Chamber Symphony from String Quartet No. 8*; Copland: *Appalachian Spring*; Stravinsky: *The Rite of Spring, Part 1*.

The Washington Symphonic Brass consists of the top professional musicians in the Washington/Baltimore area, including some from Washington DC service bands.

All cuts are massive! The shortest selection is a faithful transcription of the "Witches Sabbath," while the longest is a note-for-note transcription of *Appalachian Spring*. Phil Snedecor arranges all the charts.

From faithful reproductions of string tremolos and scoring substitution in the Berlioz, to dazzling articulation displays in the Shostakovich, we are hearing masters at their craft. The Copland works so well that this could be yet another alternative medium for this landmark work. The brass scoring on the Stravinsky does justice to the primitive style of the original.

These are amazingly strenuous arrangements. According to the liner notes, the object was to put the performers at the edge of their abilities. Certainly the arrangements are breathtaking. The musicians give nothing short of miraculous performances. These discs should be in any serious brass player's library. This is big league brass playing at its best! *EM*

**Christmas. Isthmus Brass;** John Stevens, conductor; John Aley, Douglas Lindsey, Dave Cooper, and Jon Schipper, trumpets; **Ricardo Almeida, horn;** Mark Hetzler, Dylan Chmura-Moore, and Mike Dugan, trombones; Mark Helscher, bass trombone; Mike Forbes, tuba; Keith Lienert, percussion; with Demondrae Thruman, euphonium, and Anthony Di Sanza, percussion. Summit Records, DCD 610

Traditional English: *On Christmas Night*; Traditional Spanish: *Fum, Fum, Fum*; Holst: *In the Bleak Midwinter*; Anonymous Spanish: *Riu, Riu Chiu*; Traditional English: *What Child is This (Greensleeves)*; Traditional English: *I Saw Three Ships*; Gruber: *Silent Night*; Traditional: *Fantasy on "Ukrainian Bell Carol"*; Traditional Appalachian: *I Wonder as I Wander*; Tchaikovsky: *Trepak from The Nutcracker*; Weber: *Pie Jesu from Requiem*; Wyle: *It's the Most Wonderful Time of the Year*; Anderson: *Mele Kalikimaka*; Javits/Springer: *Santa Baby*; Harvey (arr.): *Festive Cheer*; Torme: *The Christmas Song*.





The Isthmus Brass has given us another Christmas CD worth putting in our library. From the opening phrase of *On Christmas Night*, I knew I was in for a treat. The ensemble is based on the instrumentation of the now defunct Philip Jones Brass Ensemble. The artistry of these brass players is astounding and the engineering offers transparency and sonic spaciousness.

The mix of traditional and pop music makes for an enjoyable listen. The addition of percussion, including steel drums (*Mele Kalikimaka*), adds to the variety of sonorities. Each brass section has moments to shine, with superb piccolo and E-flat trumpet playing and a rich tuba foundation for a widely dispersed scoring.

Among the surprises is Holst's *The Bleak Midwinter*. This is a lovely and tender work and the subdued colors of the flugel-horn give it a nostalgic mood. The 16th-century Spanish *Riu, Riu* sounds modern with its odd meter. The medley of *Festive Cheer* is a collection of the most iconic secular holiday tunes. One hopes that the group will consider publishing these arrangements.

Sadly, this review will not appear until after this Christmas season. However, the CD would make a great stocking stuffer for any brass player! EM

**Celebration in Brass.** *Gabriel V Brass Ensemble*; Mark Albro, Sr. Rosemary Ingwersen, Joshua Kanaga, Peter McKendree, Paul Tingley, and Br. Jacob Witter, trumpets; **Daniel Pfeiffer, Peter Shannon, Br. Joel Sweet, Sr, and Marianne Wierzbinski, horns**; Matt Andre, Br. Mark Bushnell, Michael Hale, David Minster, James Pfeiffer, Kathryn Shannon, and Br. Benedict Young, trombone/baritone; Br. Abraham Henderson, Stephen Minster, and Br. Christopher Swidrak, tubas; Ian Hale, Br. Philip Macneil, Amy Mitchell, and Br. Stephen Velle, percussion. Assisted by the Winter Percussion Ensemble of the Spirit of America Band. Glorae Dei Arts Foundation, GDCD 058.

Curnow: *Prelude on Finlandia*; Marlatt: *Spring*; Curnow: *Be Thou My Vision*; Davis: *Ceremonial Piece on Cwm Rhondda*; Stamp: *Declamation on a Hymn Tune*; Seagull Seven: *Easter Fanfare*; Stevens: *Benediction*; Seagull Seven: *Fire and Ice*; Curnow: *Meditation: the New Covenant*; Seagull Seven: *Blaze*; Curnow: *Fanfare Prelude on Lobe den Herren*; Seagull Seven: *Pentecost Fanfare*; Sherrill: *Variations on Down Ampney*; Jenkins: *Benedictus*.

The mission of the Gabriel V Brass Ensemble, according to the website of the Gloria Dei Artes Foundation, is to "promote excellence in music worship for all generations." This disc provides a dazzling array of inspirational and meditative music for brass and percussion. There are wonderful contributions by Jack Stamp and James Curnow, household names in arranging circles, yet the other arrangements are equally effective.

It is nice to hear a full brass ensemble play with such finesse, control, and balance. Checking the Gloria Dei Arts Foundation website, it is unclear whether this is a student group, professional, or a mixture of the two. Regardless, the playing is mature. The conductor is not credited. Certainly those that were charged with the preparation of this group did an outstanding job. Publishing information is included in the notes.

Many beautiful moments are found here. The opening *Prelude on Finlandia* sets a regal tone, then offers contrasting treat-

ment of Sibelius's theme. Jenkins' *Benedictus from the Armed Man* showcases the low brass in a poignant setting. *Blaze* is appropriately titled – a highly rhythmic showcase for the ensemble. The concluding *Benediction* by John Stevens is a beautiful and moving work. The showcase, *Fire and Ice*, is a brilliant arrangement, featuring brief moments of glory for each of the sections.

This is an enjoyable and inspirational disc, especially recommended to those involved in music ministry. EM

**Classic Rock for Brass.** *Washington Symphonic Brass*. Phil Snedecor, Matt Harding, Scott Sabo, and Kevin Gebo, trumpets; **Martin Hackleman, Chandra Cervantes, Amy Horn, and Shawn Hagen, horns**; Bryan Bourne, Charles Casey, Jeff Gaylord, and Paul Schultz, trombones; David Brown, tuba; Shari Rak, percussion; Joe Connell, drum set; Bill Richards, timpani; Kelly Hackleman, keyboards. Vince DiMartino, Special guest artist. Scott Wood, conductor. Washington Symphonic Brass, wsbrass.com.

Thomas: *Blood Sweat & Tears Medley*; Perry: *Lights*; Lamm: *Does Anyone Really Know What Time It Is?*; McCartney: *Live and Let Die*; McCartney: *Eleanor Rigby*; Mercury: *Bohemian Rhapsody*; Scholz: *More Than a Feeling*; Various: *Elvis Medley*; White: *Earth, Wind, and Fire Medley*; Livgren: *Carry On My Wayward Son*; Diamond: *I'm a Believer*.

This is one disc full of fun! For any closet rock and roller, these are fine charts, well played. The disc starts out with the iconic brass licks from Lucretia MacEvil, performed with ferocity and impeccable style. Drummer Joe Connell sets a great groove. The agile tuba playing of David Brown makes one not miss the electric bass.

All sections get a chance to shine – the trumpets are spectacular. When Vince DiMartino gets into the action on *Eleanor Rigby* and the *Elvis Medley*, it is easy to understand his reputation as one of the major performers on the instrument. The solo horn work by Martin Hackleman is lyrical. The horn section also has plenty of opportunity to flex their muscles. The fire and blend of the four players is inspiring.

I cannot find any cut that would classify as a filler. Younger players should take note of this repertoire. Not only should you be versed in traditional horn playing, but it is also important to be able to perform music in pop, rock, and jazz styles. Listen to this and get these great sounds in your ear as a model. EM

**Brass Taps: Music for Brass & Percussion Inspired by Water.** *Superbrass*. **Chris Parkes, horn**. superbrass.co.uk.

*Icebreaker; Firewater; Inchcolm; Enormous Pink Jellyfish; High-Force; Wade in the Water; Underground Plumbing Blues; The Healing Stream; Flood Warning; Deep River; The Raft of Medusa.*

This aquatically-themed recording of music for brass ensemble is stunning. Conducted by Douglas Mitchell, this group of London's top symphonic and jazz musicians includes four trumpeters, a lone horn player, four trombone/euphonium performers, a tuba player, and four percussionists. The roster of composers includes Mark Bassey, Terry Johns, Tom Harr-old, Mark Lockheart, Jim Rattigan, David Powell, Mark Nightingale, Gareth Wood, and Andy Baker.



## Recording Reviews

Over an hour in length, this CD of jazz music has it all: wonderful playing, great packaging, and a high-quality recording process. Each movement is described quite well in the liner notes.

Chris Parkes shines on the horn's solo moments, and he truly captures this fun side of brass playing. A visit to the group's website provides more details about Superbrass, as well as a sound clip of this jazz recording. (PA)

**The Unheard Music: New American Music for Wind Ensemble and Brass.** *The Boston Conservatory Wind Ensemble, Triton Brass.* Eric Hewitt, conductor; Stephen Banzaert and Andrew Sorg, trumpet; **Shelagh Abate, horn;** Wesley Hopper, trombone; Jobey Wilson, tuba. Albany Records TROY1442.

Lansing McLoskey: *What We Do Is Secret*; Nico Mulhy: *So to Speak*; Keith Kusterer: *of patina*; Justin Barish: *Machine Music*; Lansing McLoskey: *The Maddening Crowd*.

The *Unheard Music* is a CD of new works for brass and wind ensemble, all of which were written between 2004 and 2011, and the recordings are all live concert performances.

Of particular interest to horn players will be the works by McLoskey, as they feature the excellent Triton Brass Quintet. McLoskey writes in the liner notes of his unorthodox route to composition – his first experiences were as the guitarist and songwriter for punk rock bands in the early 1980s. The title and movement titles from *What We Do Is Secret* are taken from obscure early 1980s punk bands. Lest the reader find this information off-putting, McLoskey explains:

the concerto is an homage to these groundbreaking and influential bands and countless others like them, who despite being lost in oblivion to the mainstream and having never achieved any semblance of commercial success, nevertheless gave voice to the frustrations of a generation and ultimately changed the face of popular music [...] The piece is in no way an attempt at a "punk concerto" and does not quote any of the actual music in a cheap, postmodern pastiche, but rather uses the song titles alone as touchstones and points of inspiration and departure.

The music is interesting, filled with unexpected sonorities and drama. The requirements for both the brass quintet and the wind ensemble are virtuosic, and both ensembles rise to the occasion under Hewitt's baton.

The other McLoskey piece, *The Maddening Crowd*, is a concerto for brass quintet. It is composed in one continuous movement, divided into an introduction and five distinct sections in which each player is featured. The piece is rhythmically driving and intense. In the middle, Shelagh Abate's playing is featured in an unexpectedly wild, angular, and somewhat jazzy movement.

All the works on this CD are innovative and fun to listen to. The pieces for wind ensemble showcase a strong student group with a great horn section and a great conductor. LVD



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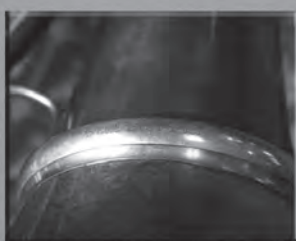
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# The Singing Style of the Bohemians: Part 1 – A 300 Year Tradition of Czech Horn Playing

by Tiffany N. Damicone

You might be saying to yourself, “I’ve heard of Radek Baborák, but what other Czech horn players are out there? Is there actually a Czech horn tradition?” Why, yes – and it has existed for over 300 years!

The Czech tradition began as early as the moment the “French” hunting horn made its way indoors from the muddy fox hunts into the lavish ceremonies of the Austrian Imperial Courts. This is not revelatory news (Horace Fitzpatrick wrote on this topic in his invaluable book, *Horn and Horn-playing and the Austro-Bohemian Tradition, 1680-1830*), but many of us are late to the party or perhaps never come across this out of print gem of a resource. So, a certain lack of Czech representation in our horn conversations and playlists, particularly in the US, persists and often for a simple reason: Czech traditions are labeled as German traditions.

Now, before some of you “more learned folks” fire away with rebuttals, let me admit that early achievements in horn playing are certainly cross-pollinated with German, Austrian, Czech, Slavic, and French nationalities (among others!). Yet I suggest that a predominant trend of our hornistic historical studies is to loosely label all of the early contributions as German innovations. With only a peek under the lid of the German history of the horn, I found a rich history of Czech horn playing that perhaps allows for the jaw-dropping, mind-numbing grace and efficiency of Baborák to seem not like a “freakish alien” gift, but instead a representation of an uninterrupted tradition of exquisite art in the Czech Republic.



*Radek and me backstage at the Philharmonie in 2010*

My curiosity about a possible Czech Horn School was inspired upon attending what will truly go down as one of the most phenomenal concerts in my lifetime. While spending a short residency in April

2010 at the Philharmonie in Berlin studying with Fergus McWilliam (second horn in the Berlin Philharmonic), I attended both performances of the Glière Horn Concerto, featuring Radek Baborák with the Berlin Philharmonic. (One of the two concerts is available in the Digital Concert Hall and includes his triple encore.) The post-concert reactions from the Berliner horns were similar to my own: pure astonishment. And I wondered then — what is being taught in the Czech Republic horn lessons and other music classes? Is Baborák an anomaly or is there a tradition of such fine musicianship on the horn in his home country?

I set out to find these answers and was met with a surprisingly large void of information on horn playing in the Czech Republic. In addition to a general lack of knowledge on the topic from my past and present mentors, the Internet provided little help and the only book covering the topic was published

almost fifty years ago in 1970. Did the Czech horn traditions cease during the last fifty years?

In a pursuit of Czech horn history, I eventually was connected to Professor Zdeněk Divoký, who is an internationally acclaimed soloist and recording artist, second horn in the Czech Philharmonic, professor of horn at the Prague Academy of Performing Arts, and the IHS Representative for the Czech Republic. He generously agreed to host me at the Prague Academy for my research of the current Czech horn pedagogy in addition to kindly fielding my endless questions about the past traditions. It is challenging to research the early Czech contributions to the horn because much of the information was either not recorded or was documented in the Czech language. Prof. Divoký<sup>1</sup> published a dissertation on the subject, but it is not yet translated into English. He has shared information from it before its appearance in English translation.

I present my findings to the horn community in hopes of igniting more conversation and excitement about the Czech Horn School. Additionally, I give examples of many contributions from this region that have been labeled as only “German,” which can be misleading.

In Part 1, I highlight the connections among the Czech origins of some performers and pedagogues from some of the first hunting horn players through the end of the hand horn era – a period labeled as the “First Bohemian Horn School” by Horace Fitzpatrick. However, much of the related biographical information can be found in the afore-mentioned book and in a recently translated article by Vincent Andrieu, published by the British Horn Society in 2012. Therefore, the biographical sketches are abbreviated for lives before the era that Fitzpatrick calls the “Second Bohemian Horn School,” from the end of the hand horn era to the present.

In Part 2, I will provide my observations and analysis of the current pedagogy in Prague, including an interview with Professor Divoký. Part 3 will include Czech influences in American orchestras and a guide to the available Czech etudes and methods.



*Prof. Divoký, myself, and his students enjoying pivo after a recital in November 2012*

Bohemian musicians have long been recognized as solo virtuosi, pedagogues, and orchestral players of the horn. These



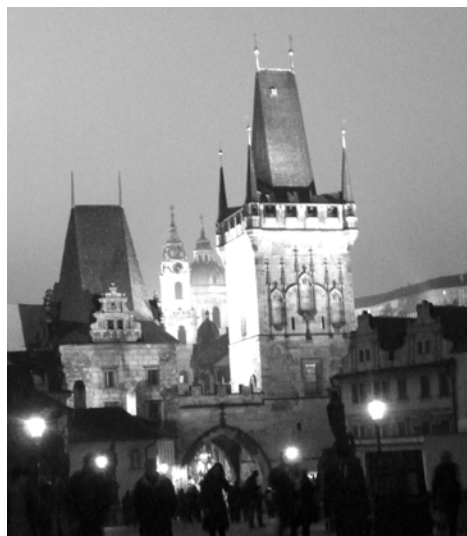


musicians, from the regions that are located in the country known since 1991 as the Czech Republic, were an important part of the history of pedagogy and development of the horn. These Bohemian horn players have been labeled as Germans because for centuries they lived under Austrian Imperial rule, with German as the official language of the kingdom. The Czech and Slavic people were later under Hungarian rule, survived Nazi invasion, and then were governed by the Soviet Nationalist Party until finally establishing the free Czech Republic. The physical borders of the country were redrawn throughout history in reflection of the volatile politics. The redefinition of political borders in Czech lands certainly has had an impact on its recorded history. To this day there are arguments from all sides regarding which countries and ethnicities should be given due credit for this and that!

## First Czech Orchestral Hornists

Our Czech story begins with Count Anton von Špork, an Austrian nobleman and patron of the arts, who introduced the “cornets-de chasse,” or hunting horns,<sup>2</sup> to a couple of Czech<sup>3</sup> trumpet players in his Imperial Court orchestra in c.1680.<sup>4</sup> These musicians, the first documented orchestral players in the history of the horn, were Wenzel Sweda (c.1638-c.1710) and Peter Röllig (1650-1723).<sup>5</sup> Sweda and Röllig performed most of their horn-playing duties on horseback, in the tradition of the foxhunt, but they also performed in traditional processions inside the courts.

The inclusion of the horn in this court orchestra marks the premier appearance of the horn in an orchestra.<sup>6</sup> The horn quickly became popular in Bohemia as word of these court horn players spread throughout the kingdom, creating a demand for horn teachers. The first teacher of the horn was Sweda, the older of the two musicians. According to Fitzpatrick, Sweda’s teaching is a likely cause for the spread of horn playing in areas beyond the Austrian Courts in Bohemia.



*The Prague Castle  
at night*

Sweda and Röllig<sup>7</sup> went with their lord to the Viennese Imperial Courts in 1690, and are thought to have taught horn to Bohemian musicians Wenzel Rossi (c.1685-1740) and Friedrich Otto (1686-1718). Rossi and Otto are the first horn players on record (1712) in the Viennese Courts.

## First Czech Pedagogues

Hermoläus Smeykal (c.1685-1758) is the first teacher of the horn to “codify” the pedagogy and create a formal tradition.<sup>8</sup> Sweda was still alive when Smeykal was teaching horn, though

it is uncertain if Sweda gave lessons to Smeykal. Smeykal was an educated musician from the Jesuit monastery in Kuttenberg. After his studies at the monastery, he began working in the orchestra at the St. Wenceslas seminary in Prague. Among his notable pupils was Joseph Matiegka, the 18th-century pedagogue who is responsible for tutoring, among others, Josef Hampl and Giovanni Punto.

Another early teacher of the horn was Johann Schindelarž (c.1715-c.1770), from Prague.<sup>9</sup> He became known as one of the teachers of Karl Houdek<sup>10</sup> and Giovanni Punto (who had multiple teachers), and as the inventor of the clarino technique. Schindelarž played principal horn from 1742-1756 in the Mannheim orchestra in Germany. His abilities in the clarino technique influenced the style of horn parts written by the conductor there, Johann Stamitz (1717-1757). Stamitz, likewise a Czech musician, included virtuoso clarino horn parts in his orchestrations. His contemporaries, including Franz Joseph Haydn, also used the clarino style in first horn parts, creating unified trends in horn writing in the late 18th century.<sup>11</sup> In addition to the influence on compositional styles, Schindelarž started a tradition of hiring Bohemians into the horn sections of the area known as Saxony, in modern-day Germany.

## Eighteenth Century

Joseph Matiegka (1728-1804) was a gifted pupil in theology and philosophy at the Jesuit seminaries in Teltsch and Prague, but pursued a career in music due to a deformity in his left hand.<sup>12</sup> Matiegka, a student of Smeykal, was considered to be among the best musicians in Prague for his virtuosity and sweet tone in the clarino style; and he taught more than fifty students. Matiegka traveled to Vienna with his patron, Lord Lobkowitz, and influenced Viennese horn players through his performances there. Records suggest that Matiegka enjoyed a long career on the horn, possibly over fifty years.<sup>13</sup>

Joseph Hampl [Hampel] (c. 1710-1771), a student of Matiegka and a teacher of Giovanni Punto, is known in Western horn pedagogy for his association with the invention of the hand-horn,<sup>14</sup> or hand-stopping, technique.<sup>15</sup> The first horn player to write about Hampl’s involvement with this technique was Heinrich Domnich (1767-1844). Domnich, based on the oral history passed down from his mentor, Giovanni Punto, credited Hampl as the inventor of hand-horn technique in his 1808 book, *Méthode de Premier et de Second Cor*. Hampl may have encountered the technique in Bohemia from his mentor, Matiegka, or while experimenting with mutes.<sup>16</sup>

Whether Hampl completely invented hand-stopping or perfected a system for its use, or both, he is linked with its early use during his career as a second horn player in Dresden. Because he worked in Dresden for most of his career, Hampl is often labeled as a German. In Dresden, he became known as a prominent teacher of *cor basse*, and the hand-horn technique was passed down to his pupils. This innovation influenced compositional styles for second horn parts and shaped the trajectory of horn design, as makers began to experiment with the sonic effects of hand-stopping in different sizes of bells.<sup>17</sup>

Karl Houdek (1721-c.1800), a horn player from Prague and student of Schindelarž, was known for his humility and mastery of the clarino horn technique.<sup>18</sup> He had been appointed to several court positions in Bohemia before he went to serve as



principal horn in Dresden in the section with Hampl. Houdek became a respected teacher of *cor alto*, and was even more famous than Hampl. Bohemian horn students were sent to Dresden to learn the highly specified horn techniques of clarino horn from Houdek and hand-horn from Hampl. Houdek is credited with establishing the tradition of clarino style in Dresden high horn players.

Giovanni Punto (1747-1803), born under the name Jan Václav Stich, was a Czech-born horn player who went on to become known as a virtuoso in the horn community worldwide.<sup>19</sup> He was born into the Austrian court at Teschen, now known as Jhusice, under the patronage of Count Thun. Through the accounts that are documented by Fitzpatrick, we see that Stich was sent to Prague for his first horn studies with Matiegka. He later studied clarino style with Schindelarž. He then went to Dresden to perfect his *cor alto* and *cor basse* technique with Houdek and Hampl. Upon completion of his studies in Dresden, Stich briefly returned to his duties to Count Thun at Teschen only to sneak away to Germany under the assumed identity Giovanni Punto.<sup>20</sup>

Little evidence exists that portrays Punto as a pedagogue. He left some duets for *cor alto* and *cor basse* but few written instructions in his published method for horn, *Seule et vraie Méthode pour apprendre facilement les éléments des Premier et Second Cors* (c.1792-1795), which was an adaptation from the work of Hampl.<sup>21</sup> Domnich, however, in the more substantial horn tutor<sup>22</sup> *Méthode de Premier et de Second Cor* (1808), describes his mentor, Punto, as a respected pedagogue.<sup>23</sup> Perhaps Punto's greatest contributions, if not through his printed teachings, were through his performances that inspired new works for horn and further improvements in horn design.

Punto, along with the horn duettists of the Oettingen-Wallerstein court, Carl Türschmiedt (1753-1797), and Johann Palsa (1754-1792), inspired the French horn maker Lucien-Joseph Raoux to make silver horns of Türschmiedt's design in 1781. These horns were designed to play in the horn's most resonant keys for solo playing: D, E, E<sup>b</sup>, and F.<sup>24</sup> Punto played this horn design in his solo performances, influencing future generations of horn players to use the same instrument in England and France, as we shall see later.<sup>25</sup> He also wrote his own horn concerti and chamber music, and upon his final return to Bohemia, programmed them on his final concerts.<sup>26</sup>

Punto's colleague, Carl Türschmiedt, who consulted with Raoux on improvements to horn design, also improved Hampl's mute for the horn by making an adjustment that minimized the difference between opened and stopped tones. Türschmiedt<sup>27</sup> is best known, however, as a virtuoso horn player at the Oettingen-Wallerstein Court<sup>28</sup> in Germany. He played second horn to fellow Bohemian Johann Palsa.<sup>29</sup> This team of horn players became the most noted of the virtuosi duettists of the court, gaining international fame as they toured throughout Europe.<sup>30</sup> The Kapellmeister of the Oettingen-Wallerstein Court at that time was the prolific composer Antonio Rosetti (c.1750-1792), originally known by his Czech-given name, Franz Anton Rösler.<sup>31</sup> Rosetti created many additions to the horn repertoire for his Wallerstein horn players, including the development of the double horn concerto genre.<sup>32</sup> The court at Wallerstein became known for the performances of double

horn concerti, with twenty-six works in this genre by thirteen composers written for the horn players there.<sup>33</sup>

### End of the Hand Horn Era

The hand-horn era began to diminish in 1765 when Archduke Joseph II and Empress Maria-Theresia gained power of Austria and closed the Jesuit monasteries that trained the musicians in Prague, the "Conservatory of Europe."<sup>34</sup> Localized rule was replaced with centralization, which reduced the power of the Austrian courts that once housed eminent orchestras where local talent was cultivated through stable patronage. Drastic political changes, ends of life for famous Bohemian horn virtuosos such as Punto and Matiegka, and the development of the valve were all factors that led to the demise of the hand-horn era. This made way for a new era that Fitzgerald calls The Second Bohemian School, in which the use of the valved horn becomes commonplace.

### Second Bohemian School

Fitzpatrick designates the period from the late nineteenth century into the early twentieth century as the Second Bohemian Horn School, marked by the rise of public music conservatories<sup>35</sup> and the implementation of valves<sup>36</sup> on horns. Conservatories such as the Prague Conservatory were founded<sup>37</sup> in order to elevate the status and quality of Czech musical culture,<sup>38</sup> as is explained in the 1808 founding charter:

Considering that the art of music once flourishing in the Czech Lands has now so much declined that even in Prague a good and complete orchestra can be formed only with difficulty, and that for many instruments there are not sufficient musicians, and sometimes none at all, the signatories of this declaration have joined together to this end, and with this purpose, that they should ennoble and raise up the art of music in the Czech Lands once again. In their judgment, the first and most appropriate means to this end is to find and appoint, for every instrument, an excellent musician who by special contract will undertake not only to play his instrument in the orchestra for several years, but also to teach that instrument and train several pupils assigned to him. For those instruments for which no outstanding performer may be found in Prague, musicians should be invited from abroad, and the same contract and conditions should be negotiated with them. In order that the expenses necessary to this end be covered, the signatories have undertaken to provide certain annual contributions for six successive years, and they appeal to all lovers and friends of the art of music to join with them as founders in this proposed endeavor and, by subscribing contributions of at least 100 silver coins, to help towards the elevation of the art of music in the Czech Lands.

The natural horn and its hand horn technique were still taught at the first Bohemian music conservatories,<sup>39</sup> but these practices faded and were replaced by the newer, more efficient horns which used valves to change pitches.<sup>40</sup> Horn teachers at the conservatories in Brno and Prague were creating new traditions in tonal concepts and equipment while maintaining their





roots in the mastery of harmony and ear training that include the ability to sing musical phrases, thus preserving a “singing style.”<sup>41</sup>

## Political Changes

While the Czechs were rebuilding their musical training centers, drastic political changes affected the Bohemian lands. In 1945, Germany invaded Czechoslovakia and occupied public buildings, including the Prague Conservatory.<sup>42</sup> After World War II, the Soviet Union seized political control of Czechoslovakia from the Nazis. Under the Communist Soviet rule from 1918-1990, strictly enforced censorship was placed on intellectual property, affecting the publication of Czech horn methods.<sup>43</sup> Teachers and performers of the horn remained active in Czechoslovakia during these years of political censorship, but surviving publications about these horn-playing traditions are limited.<sup>44</sup>

Written information about the players and teachers during the era of the Iron Curtain is difficult to find. I could not locate biographical sketches of some of the important Czech horn players through Grove Music Online, textbooks, encyclopedias, Google Scholar, or JSTOR. It is an aim of this article to inspire the publication of more detailed information about these players in English. At this time, dissertations published in the Czech Republic are in the Czech language and also not available through online thesis lending services, such as those provided by World Cat. These intellectual roadblocks are additional factors that contribute to the overarching problem of a lack of information available about the Czech Horn School in general, and especially from the period that Fitzpatrick calls the Second Bohemian Horn School.

## Prague Conservatory

The first horn teacher at the Prague Conservatory was Václav Zalužany (1767-1832). Zalužany was a student of Matiegka and specialized in clarino technique. Zalužany was a member of the brass band in the court of Count Pachtá, the Strahov Monastery, and the National Theater in Prague.<sup>45</sup> He taught from the borrowed methods used at the Paris Conservatory; such as Duvernoy's *Méthode pour le Cor*,<sup>46</sup> which he translated into Czech.<sup>47</sup> Two of Zalužany students facilitated the introduction of the valve horn into the Prague Conservatory: Josef Kail (1782-1829)<sup>48</sup> and Johann Janátka (1800-c.1881).<sup>49</sup>

Kail, born in Gottesgab in Bohemia, began his professional career in 1819 as the principal horn at the Royal Theater at Pest in Hungary. In 1822, he played principal horn alongside Michael Herbst<sup>50</sup> in Vienna at the Imperial Opera. While in Vienna, Kail assisted in the development of the valved horn.<sup>51</sup> He returned to Prague about 1825 as the principal horn at the National Theater and as the teacher of valved trumpet and trombone at the Prague Conservatory. He introduced the valved horn to the Prague Conservatory and presumably was also the first to teach the instrument there, influencing new compositions by the composer-in-residence and director of the conservatory, Bedřich Dionys Weber.<sup>52</sup> At the time that Kail joined the faculty at the conservatory, Zalužany was still teaching the natural horn and its hand-horn technique there.

Janátka succeeded Zalužany as the horn professor at the Prague Conservatory (c.1833-c.1873).<sup>53</sup> Janátka's professional

career began in 1822 at the Imperial Opera in Vienna. In 1828 he took over from Herbst as principal horn. In 1832, upon the death of his teacher Zalužany, Janátka returned to Prague to assume the posts of principal horn at the National Theater and Professor of Horn at the Prague Conservatory. Janátka was the first full Professor of Horn at the Prague Conservatory to teach the valved horn.<sup>54</sup>

Less is known about the twenty years of teaching at the conservatory that follow Janátka's retirement. The next appointed Professor of Horn, Bedřich Sander, left for Dresden after only three years. Julius Behr (1837-1896) replaced Sander in 1876. Behr is best known for his students Franz Schollar, Franz Hain, and Anton Janoušek.<sup>55</sup> Schollar wrote a self-tutor for horn and was employed in Russia for most of his career. Franz Hain (1866-1944) was one of the first known Czech immigrants to play in an American orchestra.

Anton Janoušek (1858-1938),<sup>56</sup> a student of Sander and Behr, taught horn at the Prague Conservatory from 1895 until c.1929<sup>57</sup> and was the first solo horn of the Czech Philharmonic. Before his career began in Prague, Janoušek played in the Ukraine cities of Lviv and Kiev [unknown dates].<sup>58</sup> In 1883, he was appointed as the solo horn of the National Theater in Prague. In 1896, musicians from the National Theater were selected to perform symphony concerts. This group became the Czech Philharmonic Orchestra, with Janoušek serving as solo horn from 1896-1901. It is unknown exactly when he retired from teaching and playing, but a record shows that he was still active as the horn professor at a military academy in Prague in 1935.

Janoušek had many successful students who played in the Czech Philharmonic and other Bohemian orchestras, and also some students who succeeded at international careers, such as Josef Franzl in New York.<sup>59</sup> A story says that Janoušek was offered a position with the Boston Symphony, but that he turned it down out of loyalty to his homeland.<sup>60</sup>

A student of Janoušek, Emanuel Kaucký (1904-1953), was a revered horn pedagogue and the author of etude books for horn: *Etüden für Waldhorn Heft 1*, *Etüden für Waldhorn Heft 2*, and *Heroické etudy: pro lesní roh*, op. 9,<sup>61</sup> which are staples of the horn curriculum in the Czech Republic.<sup>62</sup> Kaucký studied horn with Janoušek at the Prague Conservatory, as well as clarinet, voice, and composition.<sup>63</sup> Upon graduation in 1924, Kaucký taught for two years at the conservatory in Klaipėda before leaving to play solo horn in Orchestra of the Suisse Romande in Geneva, where he is reported to have performed a well-received rendition of Horn Concerto No. 1 by Richard Strauss.<sup>64</sup> In 1930 he left the orchestra to teach at the Prague Conservatory, upon the retirement of his mentor, Janoušek. After taking his post at the Prague Conservatory, Kaucký did not hold a position in an orchestra,<sup>65</sup> such as the Czech Philharmonic [CPO], although he played with them often and continued to perform as a soloist, in a wind quintet, and other chamber ensembles. Kaucký was the first Czech horn player to record solo repertoire for the horn. He can also be heard on recordings with the CPO, and it is thought that it is Kaucký playing the solos on the 1937 recording of Pablo Casals performing the Dvořák Cello Concerto with the CPO under the direction of George Szell.<sup>66</sup>

Kaucký encouraged performances of new music in the conservatory while preserving the historical traditions. As the



valve horn began to take over in fashion from the natural horn, Kaucký adapted his compositions to the new techniques. His student ensembles would premier works for the valved horn by contemporary composers in addition to performing his compositions. As he was an advocate of Czech horn traditions, he revived the works for horn by Punto, Krommer, and Rossetti. He performed and recorded these works with the Prague Chamber Ensemble.<sup>67</sup>

Kaucký also formed a hunting horn ensemble made up of his friends and students, named for the Austrian noblemen who introduced the horn to Bohemia, "The Špork Hunters,"<sup>68</sup> This ensemble honored the courtly traditions of early hunting horn performance, complete with costumes and original hunting calls, and performed Kaucký's compositions written specifically for the ensemble in addition to Kaucký's horn quartets and sextets. Although taking on different names over time, the tradition of the hunting horn ensemble has prevailed, offering historic entertainment for tourists. One can find recordings of these hunting horn traditions in Bohemia by the Prague Trio.<sup>69</sup>

The German Army invaded Prague in 1945, during Kaucký's tenure at the conservatory. They seized the conservatory building for their own use, at which time Kaucký began to teach secretly at his home.<sup>70</sup> At the end of World War II in 1945, all of the upper grade levels of the conservatory were combined to form the Western equivalent of a system of graduate schools called the Czech Academy of Musical Arts.<sup>71</sup> By 1949, Kaucký had officially stepped down as the horn professor at the Prague Conservatory. The horn program weakened as the full professorship remained vacant and adjunct faculty covered teaching duties. The instability in the horn programs in Prague allowed for the next largest city in Czechoslovakia, Brno, to gain traction in its horn program at the Janáček Academy of Performing Arts, creating a rivalry between the two horn programs.<sup>72</sup>

Kaucký's successor at the Prague Conservatory, Miroslav Štefek (1916-1969), is described as "one of the legends of the Czech horn school."<sup>73</sup> Štefek had his first horn lessons in Plzen, Czechoslovakia, with Antonin Hlavacek (1889-?).<sup>74</sup> He began his studies with Kaucký at the Prague Conservatory in 1936. In 1939, he began playing professionally at the State Theatre in Brno. Štefek was appointed as principal horn of CPO in 1942, a post he held for twenty-seven years. He joined the Czech Philharmonic Woodwind Quintet in 1947.<sup>75</sup> Štefek taught at the Prague Conservatory from 1949 to 1957, and continues to influence Czech horn players as well as those from other countries through his historic recordings.

The Czech "old school" sound is associated with the Kruspe horns on which Štefek and the CPO horn section played,<sup>76</sup> and to a blended, introverted tone, with the use of "tongue-stopping" to end and begin articulations. Štefek played on a Kruspe horn most of the time, but he also used horns by horn makers Knopf<sup>77</sup> and Lidl.<sup>78</sup> In his search for the production of the highest quality performance, he would use a variety of equipment: switching mouthpieces during concerts and using multiple horns. Štefek was in demand as a recording artist by Supraphon and Columbia Records, through which he recorded the Reicha horn trios, an album<sup>79</sup> that is coveted by horn players as the "classic Czech horn sound,"<sup>80</sup> Mozart and

Strauss horn concerti, Bach Brandenburg Concerto No.1, concerti of Czech composers Rosetti and Punto/Stich, and many others, including contemporary Czech composers.<sup>81</sup>

Štefek had a reputation among musicians for his musical sensitivity and sensibility with admirable humility, and was known for upholding the highest standards of both artistic and human honesty. His mastery of the musical language was seen as a contradiction to his introverted social personality, though he was regarded as an amiable colleague.<sup>82</sup> He was sought after as a soloist and also for his principal horn playing. His many recordings with CPO demonstrate a highly successful career, but these recordings were all unknown to the West during this time. Recordings of Dennis Brain were readily available, however, and this may in part explain both how the magnitude of Brain's career was unrivalled and why the West has given little attention to the virtuosity of the Czech horn players until the "discovery" of Radek Baborák.

### Brno School

The first significant pedagogue of the Brno school was František Šolc (b.1920-1987+). Šolc was born in Přerov, Czechoslovakia to a musical family. In 1935, at the age of fifteen, he studied horn at the Military School of Music in Prague with Janoušek.<sup>83</sup> In 1939, Šolc was admitted to the Brno Conservatory to study horn with Josef Kohout (1895-1958).<sup>84</sup> While he was a student there, he played principal horn in regional orchestras and founded the Brno Wind Quintet. Upon completion of his studies at the conservatory, he was admitted to the Janáček Academy of Performing Arts, from which he graduated in 1951. He then joined the faculty at Brno Conservatory and in 1964, became the horn professor at the Janáček Academy of Music and Performing Arts [JAMU]. Šolc reportedly had to end his playing career prematurely due to losing his teeth,<sup>85</sup> but as a teacher he brought international acclaim to Brno. In addition to teaching in Brno, Šolc was a visiting faculty member at the Academy of Performing Arts in Prague and in the Slovak capital, Bratislava.<sup>86</sup>

Šolc had a strong influence on Czech horn players, especially Professor Zdeněk Divoký, a twenty-first century Czech pedagogue and member of the Czech Philharmonic. Divoký describes Šolc as a mentor who fostered individual musicality, a deep understanding of music, and careful attention to technique.<sup>87</sup> Eugene Rittich, a Canadian pedagogue and performer with a reputation in the Toronto Symphony as a world-class principal horn, went to Czechoslovakia to study with Šolc in 1971, saying that he wanted to study where horn-playing traditions had begun.<sup>88</sup> Perhaps Šolc had influence on Rittich's students as well: Fergus McWilliam, second horn of the Berlin Philharmonic Orchestra and student of Rittich, mentions the Kaucký etudes and published anonymous etudes "of Czech origin" in his 2011 book, *Blow Your Own Horn!*

### Lifting the Iron Curtain

In the years contemporaneous with the "lifting of the Iron Curtain,"<sup>89</sup> the West began to hear the sounds of Czech horn players, especially the two students of Šolc known as the Tylšar brothers, Bedřich Tylšar (b.1939) from Vrahovice, Czech Republic, and his brother, Zdeněk Tylšar.<sup>90</sup> They recorded and performed many double horn concerti, a genre that was





popular in Austro-Bohemian courts in the 1800s, as mentioned previously. Through the distribution of their recordings, the



Tylšars brought the traditions of Bohemian horn players and double horn concerti to the West.

*A music shop on the Charles River in Prague  
(from my tourist photos)*

Bedřich Tylšar's studied horn from 1953-1958 at Kroměříž Conservatory, Czechoslovakia, and in 1962 began studies with Šolc at the Janáček Academy in Brno.<sup>91</sup> His first orchestral engagement was with the Bohuslav Martinu Philharmonic from 1953 until 1963, and with the Prague Symphony Orchestra from 1963 until 1968. He briefly joined the Munich Philharmonic horn section before becoming a member the CPO, a position he held from 1973-2001. As a soloist, Tylšar has performed with orchestras throughout Bohemia and was featured at the Prague Spring Festival.<sup>92</sup> As a promoter of Czech music, from Reicha to less known contemporary works, he has recorded over twenty solo and chamber music albums.<sup>93</sup>

As a pedagogue and educator, B. Tylšar has been a juror at international solo competitions, and taught at Prague Conservatory from 1972 until his retirement. Students of Tylšar include Radek Baborák; Ondřej Vrabec, current principal horn of Czech Philharmonic; and Milwaukee Symphony associate principal horn, Krystof Pipal.<sup>94</sup> Thus he has mentored some of the highest-ranking horn players that represent the Czech Republic in modern times.

Zdeněk Tylšar (1945-2006), the other half of the "Tylšars," was perhaps the more famous of the pair.<sup>95</sup> He began his horn studies at age twelve in 1958 at the Brno Conservatory, and then continued at the Janáček Academy of Music with Šolc until 1964. In 1965, he became a member of the Czech Philharmonic. Three years later he was appointed as principal horn. His solo career began at the Prague Spring Festival and solo competitions in Munich and Geneva. He was a featured soloist with orchestras across Europe, in which he performed representative works from the complete spectrum of the horn repertoire: works by Hindemith, Rossetti, Mozart, and others.<sup>96</sup>

## Czech Horn Sound

Of notable mention is Tylšar's recording of the Reicha horn trios,<sup>97</sup> which postdates an "old school" recording on LP from his predecessor in the Czech Philharmonic, Miroslav Štefek.<sup>98</sup> In contrast to the former interpretation, Tylšar's recording of the trios (which include his brother and Zdeněk Divoký) uses Alexander horns instead of Kruspe horns, different styles of vibrato, a wider spectrum of dynamics, and less blended expressions of tone color.<sup>99</sup> A comparison of these two recordings delineates a marked evolution of Czech horn sound that may be due in part to Germanic influences.<sup>100</sup>

Z. Tylšar became the associate professor of horn at the Academy of Performing Arts in Prague in 1997, and was a sought-after clinician and adjudicator at international solo competitions throughout his career.<sup>101</sup> His influence on horn

players in the second half of the twentieth century continues through his recordings and the legacy of former students.

## Late 20th Century to Current Day

Zdeněk Divoký (b. 1954), second horn in CPO since 1979, studied at the Brno Conservatory and the Janáček Academy of Music and Performing Arts with Šolc.<sup>102</sup> His first orchestral appointment was in 1973, as principal horn with the Brno State Philharmonic Orchestra. An active chamber musician, Divoký has been a member of the Foerster Wind Quintet, Tres Moravi, Prague Brass, Prague Horn Trio, Czech Philharmonic Octet, and the Czech Wind Harmony. As a soloist and chamber musician, he has recorded many works, especially by Bohemian composers, with international recording labels.<sup>103</sup> Divoký has won international solo competitions and was featured as a guest soloist in Canada and throughout Europe, promoting standards from Bohemian music of the Classical period in addition to works by modern Czech composers.<sup>104</sup> He can be heard in the National Museum of Musical Instruments in Prague in the sound samples recorded on the ancient instruments on display there.<sup>105</sup>

*Exhibit at the  
Czech  
Museum of Music*



Professor Divoký is passionate about the natural horn, and he has written two methods with etudes for the instrument:

40 *Studies for Natural Horn* and 130 *Studies for Natural Horn*, published by Editions Marc Reift, and two volumes of daily exercises intended for use by all brass instruments published by Talacko Editions. He earned his PhD from the Academy of Performing Arts in Prague, with a dissertation specializing in the history of the hand horn in Europe: *The Horn in Bohemia 1680-1830*. Divoký is the International Horn Society representative from the Czech Republic, and has been published in the *The Horn Call*, as well as *British Horn Magazine*, *Music Perspectives*, and *Harmony*.<sup>106</sup> Along with colleagues,<sup>107</sup> Divoký directs a summer horn symposium called Hornclass, an international horn seminar held during summers in Nove Strasceci since 1992.<sup>108</sup> He currently teaches horn at the Prague Conservatory and the Academy of Performing Arts in Prague.<sup>109</sup>

*Natural horn musical  
samples at the Czech  
Museum of Music*





Fellow instructor of horn at the Academy of Performing Arts in Prague, Radek Baborák (b. 1977), is a soloist of international recognition. Former solo horn with the Berlin Philharmonic, Baborák has been compared to the late Dennis Brain (1921-1957)<sup>110</sup> for his technical mastery and convincing musical expression.<sup>111</sup> He began his horn studies at age eight, and four years later he won the Prague Concertino Competition.<sup>112</sup> His horn studies continued at the Prague Conservatory with the previously mentioned Bedřich Tylšar. He has won many solo competitions and has been a featured soloist with European orchestras, performing from the entire repertoire for horn from Baroque to present.<sup>113</sup> As a chamber musician, he has performed and recorded with Berliner Wind Soloists and the Berliner Horn Octet (with members of the Berlin Philharmonic horn section) and his namesake group, the Radek Baborák Ensemble. In 2008, he founded the Czech Horn Chorus in honor of the 300 years of horn traditions in the Czech Republic. In 2010, he founded and is artistic director of the Czech Sinfonietta, a performing ensemble featuring elite soloists and chamber musicians.

Baborák is on faculty at the Academy of Performing Arts in Prague, visiting faculty at the Berlin Academy, and is an international guest lecturer. His students told me that he plays



his horn in every lesson to demonstrate the musical ideas.<sup>114</sup> As an entrepreneur and promoter of talent and new music, he founded a promotion agency, Ampio Music Agency.<sup>115</sup> He is constantly performing in a variety of ensembles, and is a champion of new music and arrangements.

*Horn office at the Prague Academy*

Ondřej Vrabec (b.1979), current principal horn of the Czech Philharmonic, graduated from the Prague Conservatory in 1999 with applied horn studies with Bedřich Tylšar, and in 2001 from the conducting program.<sup>116</sup> In 2007, he graduated from the conducting program at the Academy of Performing Arts in Prague. Vrabec has been an active chamber musician throughout his career, and is a founding member of the Berg Orchestra. As a horn player, he has performed as a clinician, soloist, and orchestra musician in the capacity of master classes, premiers, recitals, festivals, competitions, and professional residencies. At age seventeen, he joined the Czech Philharmonic, and two years later was appointed principal horn. Vrabec is a representative of the new generation of horn players from the Czech Republic who use little vibrato yet still maintain an introspective sound and delicate artistry.

## Conclusion

This is not an exhaustive list of the fantastic artists, past and present, from the Czech Republic, but this representative

sample pays tribute to the tradition of the Czech Horn School. It will be interesting to see how the Czech horn sound continues to develop as the torch is passed to the next generation. Will there be a sense of responsibility to preserve a national identity, or does globalization insist on a universal horn sound?

*Tiffany N. Damicone, an educator, performer, adjudicator, and clinician, is the IHS area representative for Ohio. She teaches brass pedagogy at Ohio Wesleyan University and horn privately. She plays regularly with the Wheeling Symphony and in orchestras throughout Ohio, in jazz bands and a variety of chamber ensembles, has recorded commercial jingles, and is the artistic director of the Horns of Ohio! horn choir. Tiffany holds degrees from Louisiana State University, Ohio State University, and New England Conservatory. This article is adapted from her DMA dissertation "The Singing Style of the Bohemians" – A Study of the Bohemian Contributions to Horn Pedagogy, Including Western Perspectives on Czech Horn Playing and an Analysis of the Teachings of Zdeněk Divoký at the Prague Academy of Performing Arts, available online at OhioLink.*

## Notes

<sup>1</sup>Divoký, personal communication, 2012.

<sup>2</sup>These hunting horns, which are single coiled brass instruments, were originally used in the traditional foxhunts of the French Royal Courts.

<sup>3</sup>The servants of the Austrian Imperial courts, including the musicians, were usually of Czech origin.

<sup>4</sup>Details regarding the introduction of the "hunting horn" into Bohemian courts can be found in Fitzpatrick, 1970, pp. 11-21.

<sup>5</sup>Fitzpatrick, 1970, p. 51.

<sup>6</sup>The horn was utilized off-stage as incidental music for ballets as early as 1639 in the Francesco Cavalli (1602-1676) opera *Le Nozze di Teti e di Peleo*: Fitzpatrick, 1970, p.5.

<sup>7</sup>Fitzpatrick (1970) provides accounts for Sweda and Röllig on p. 59.

<sup>8</sup>A biography for Smeykal is found in: Fitzpatrick, 1970, p. 97.

<sup>9</sup>Fitzpatrick (1970) discusses Schindelarz and clarino style on p. 80.

<sup>10</sup>Houdek is discussed later in this chapter.

<sup>11</sup>Fitzpatrick, 1970, p. 112.

<sup>12</sup>Matiegka biography is found in Fitzpatrick, 1970, p. 121.

<sup>13</sup>Fitzpatrick, 1970, p. 50.

<sup>14</sup>Hand-horn technique involves using the right hand to cover the bell of the horn, changing the sounding pitch. The hand can create different pitches based on the seal within the bell: completely closed, three quarter closed, or half closed. These extra pitches made it possible to play a complete scale in the horn's low register.

<sup>15</sup>Information on Hampl and his inventions are found in Fitzpatrick, 1970, on pp. 109-112. Hampl, a Czech-born horn player, is sometimes referred to as a "Dresden" or "German" horn player, due to his employment in Dresden. As a result of these geographic labels, readers may assume that Hampl is of German descent, which serves as a common example in "muddying the waters" of the Czech contributions to horn pedagogy.

<sup>16</sup>Fitzpatrick, 1970, p. 86.

<sup>17</sup>Fitzpatrick, 1970, p. 110.

<sup>18</sup>Details about Houdek and clarino technique in Dresden can be found in Fitzpatrick, 1970, p. 115.

<sup>19</sup>Details about the life and career of Punto are detailed in Fitzpatrick, 1970, p. 168.

<sup>20</sup>Fitzpatrick, 1970, p. 168.

<sup>21</sup>Punto, 1794.

<sup>22</sup>Fitzpatrick (1970) opines that this is the first "definitive" tutor for horn on p. 208.

<sup>23</sup>This horn method will be discussed in a later article.

<sup>24</sup>Fitzpatrick, 1970, p. 170.

<sup>25</sup>A notable example is Dennis Brain, a British horn soloist of the twentieth century, who played on silver Raoux as well for most of his career. Brain switched to an Alexander B<sup>3</sup> with an F attachment c. 1950. A full biography of Dennis Brain is available as an electronic book: Pettitt, 2012, ebook location 164 [Kindle Edition].

<sup>26</sup>Fitzpatrick, 1970, p. 172.

<sup>27</sup>His father, Johann Türschmiedt, was also a horn player there.

<sup>28</sup>The Oettingen-Wallerstein Court employed generations of virtuoso horn players that were an integral part in the popularity of the double horn concerto: Murray, 1986.

<sup>29</sup>Fitzpatrick (1970) provides details for Türschmiedt and Palsa on pp. 174-177.

<sup>30</sup>Murray, 1986, p. 511.

<sup>31</sup>The Kapellmeister was the music director of a court orchestra. Fitzpatrick wrote an article devoted to Antonio Rosetti that includes detailed information about his career at Wallerstein, and Sterling Murray describes his role in the popularization of the double horn concerto: Fitzpatrick, 1962; Murray, 1986.

<sup>32</sup>Murray, 1986, p. 508.

<sup>33</sup>Murray, 1986, p. 511.

<sup>34</sup>Fitzpatrick, 1970, p. 193.

<sup>35</sup>The power of the Catholic Church was diminished, resulting in the close of Jesuit monasteries. State funded music conservatories replaced the Jesuit monasteries as the primary music schools (Herman, 1975, pp. 269-288).

<sup>36</sup>Montagu, J. (n.d.). "Valve." *Oxford Music Online*. Retrieved from oxfordmusiconline.com.proxy.lib.ohio-state.edu/subscriber/article/opr/t114/e7061?q=valve&search=quick&pos=1&start=1#firsthit.

<sup>37</sup>The first state funded Bohemian conservatory was established in Prague in 1808 (prgcons.cz/history, the official website of the Prague Conservatory).





<sup>38</sup>With the fall of the Hapsburg Empire, the Austrian courts were disempowered, creating the free country known as Czechoslovakia in 1918. The Czechs were no longer under German rule until the Nazi invasion of 1945 (Herman, 1975, pp. 269-288).

<sup>39</sup>Proclamation of the "Society for the Improvement of Music in the Czech Lands," 25th of April, 1808 – located at the bottom of the history section at prgcons.cz/history, the official website of the Prague Conservatory.

<sup>40</sup>Fitzpatrick, 1970, p. 193.

<sup>41</sup>This use of valves began with piston valve system, which we see on modern trumpets, but it was the rotary valve system that took hold in the horn designs that we see in modern valved horns.

<sup>42</sup>History of the School. (n.d.). The Prague Conservatoire. Retrieved from prgcons.cz/history.

<sup>43</sup>The Soviet Communist Party constructed this political and ideological barrier, called the "Iron Curtain," after World War II to isolate itself and its European dominions from any non-communist influences (Hermann, 1975, pp. 289-299).

<sup>44</sup>Divoký, personal communication, 2012.

<sup>45</sup>Fitzpatrick, 1970, p. 211.

<sup>46</sup>Duvernoy, (1802). *Méthode pour le Cor: Mme Le Roi*, Imprimerie du Conservatoire de Musique. The exchange of horn pedagogy between the Paris and Prague Conservatory remains to this day. Prof. Divoký's students can earn the opportunity to study abroad at the Paris Conservatory while enrolled at the Academy of Performing Arts in Prague: Divoký, personal communication, 2012.

<sup>47</sup>See the translation of horn history at lesniruh.cz.

<sup>48</sup>Fitzpatrick, 1970, p. 216. Fitzpatrick and Andrieu list conflicting dates for Vail and Janatka.

<sup>49</sup>Andrieu, 2012.

<sup>50</sup>Herbst was the horn professor at the Vienna Conservatory.

<sup>51</sup>Fitzpatrick, 1970, p. 216.

<sup>52</sup>Andrieu, 2012.

<sup>53</sup>The exact dates differ between Andrieu and Fitzpatrick.

<sup>54</sup>Fitzpatrick, 1970, p. 216.

<sup>55</sup>Andrieu, 2012; Hlavacek 2005.

<sup>56</sup>Andrieu, trans. Larkin, 2013.

<sup>57</sup>Hlavacek, 2005.

<sup>58</sup>Andrieu, trans. Larkin, 2013.

<sup>59</sup>Franzl is discussed in chapter 4.

<sup>60</sup>Details are found at lesniruh.cz.

<sup>61</sup>These études have been published in several editions. He is rumored to have written a method book for horn, but either due to its destruction or to the fact that some pieces have yet to surface from national archives, the work is no longer available.

<sup>62</sup>Kaučský, E., [composer]. (1983). *Etüden für walldhorn: Book 1 for horn solo* [sheet music]. Editio Supraphon Praha (1986). *Etüden für walldhorn: Book 2 for horn solo* [sheet music]. Editio Supraphon Praha. (1947) *Heroické etudy: pro lesní roh, op. 9* (1942/1943) [sheet music]. (1942/43) Praha: Hudební matice.

<sup>63</sup>Hlavacek, 2005.

<sup>64</sup>Hlavacek, 2005.

<sup>65</sup>It was expected that the professors at the conservatory did not create conflicts with their teaching responsibilities by holding full-time orchestra positions according to both Hlavacek and Andrieu.

<sup>66</sup>Andrieu, Larkin, 2012. Also, we will investigate George Szell in more detail in future articles.

<sup>67</sup>Andrieu, 2012.

<sup>68</sup>The ensemble was formed c.1930 and was interrupted 1945 by the Nazi occupation in Prague, according to Hlavacek, 2005.

<sup>69</sup>Hlavacek, 2005.

<sup>70</sup>Oral histories translated from lesniruh.cz have provided a look into his personal life during these times of political and economic hardship, describing him as a father figure and passionate advocate of the horn. It is said that he and his wife would often offer basic provisions for his students in need.

<sup>71</sup>Andrieu 2012.

<sup>72</sup>Divoký, personal communication, 2012.

<sup>73</sup>Divoký provides accounts in his 1995 article of the character and biography of Štefek for *The Horn Call*: Divoký, 1995.

<sup>74</sup>Andrieu 2012.

<sup>75</sup>Divoký, 1995.

<sup>76</sup>Divoký, 1995.

<sup>77</sup>Knopf horns are wrapped in a similar style as the Geyer wrap. The Knopf wrap, which is called "k-wrap" in Europe, inspired the Geyer wrap: McWilliam, personal communication, 2010.

<sup>78</sup>Lidl is a Czech maker of instruments. For more information, see the official website for Lidl instruments: hornguys.com/index.php.

<sup>79</sup>SoTone Music has digitally remastered the album from LP.

<sup>80</sup>Fergus McWilliam; Lowell Greer, personal communications, 2012.

<sup>81</sup>Divoký, 1995.

<sup>82</sup>Divoký, 1995.

<sup>83</sup>Hlavacek, 2005.

<sup>84</sup>Kohout studied in Vienna and was said to be a rigorous teacher: Andrieu, 2012.

<sup>85</sup>Andrieu, 2012.

<sup>86</sup>Hlavacek, 2005.

<sup>87</sup>Divoký, personal communication, 2012.

<sup>88</sup>International Horn Society [IHS], 2009.

<sup>89</sup>The Iron Curtain was "lifted officially in 1991, but the Soviet government had been slowly relinquishing control over censorship of the Czech people since 1989: Hermann, 1975; Clapham, et. al, "Czech Republic" from *Oxford Music Online*.

<sup>90</sup>Zdeněk Týlsar will be discussed in more detail later.

<sup>91</sup>Translated using Google, retrieved from ceskyhudebnislovník.cz/slovník/index.php.

<sup>92</sup>Prague Spring Festival is a music festival held annually: festival.cz/en/about\_competition.

<sup>93</sup>His recordings can be found listed on the Supraphon, Slovak Opus, and Pantan recording labels.

<sup>94</sup>More information on these students is found later and in future articles.

<sup>95</sup>See "Týlsar" in Slonimsky, N. (1997). *Baker's biographical dictionary of twentieth-century classical musicians*. ed. Laura Kuhn, New York: Schirmer Books.

<sup>96</sup>We can find these listed at Supraphon, Pony, Canyon, and Naxos recording labels.

<sup>97</sup>Available for download at amazon.com.

<sup>98</sup>McWilliam, personal communication, 2012.

<sup>99</sup>Divoký, personal communication, 2012.

<sup>100</sup>Lowell Greer, personal communication, 2012.

<sup>101</sup>Slonimsky, 1997.

<sup>102</sup>Divoký, personal communication, p. 2012.

<sup>103</sup>Divoký has recorded with Supraphon, Hänssler, Pony Canyon, and Naxos.

<sup>104</sup>Academy of Performing Arts in Prague, 2012.

<sup>105</sup>These recordings are available for listening as a part of the tour. The author personally experienced them in November 2012.

<sup>106</sup>Academy of Performing Arts in Prague, 2012.

<sup>107</sup>Jindřich Petráš and Jiří Havlík: members of the Czech Philharmonic horn section.

<sup>108</sup>Hornclass focuses on musical and technical enrichment for all ages and levels of ability, featuring faculty from Bohemian lands and abroad.

<sup>109</sup>Horn Music Agency, 2012.

<sup>110</sup>Dennis Brain, a British horn soloist, was one of the most famous horn soloists since Punto. For information on his life and career, see: Pettitt, 2012.

<sup>111</sup>McWilliam, personal communication, 2010.

<sup>112</sup>This biographical sketch comes from his official publicity site: Baborák, 2012.

<sup>113</sup>Record labels such as EMI Classics Octavia Records, Supraphon, EMI Classics, Arte Nova, and Sony Music Classical have underwritten his recordings.

<sup>114</sup>Divoký, personal communication, 2012.

<sup>115</sup>See ampio.cz.

<sup>116</sup>Vrabc's biographical information comes from Horn Music Agency, 2012.

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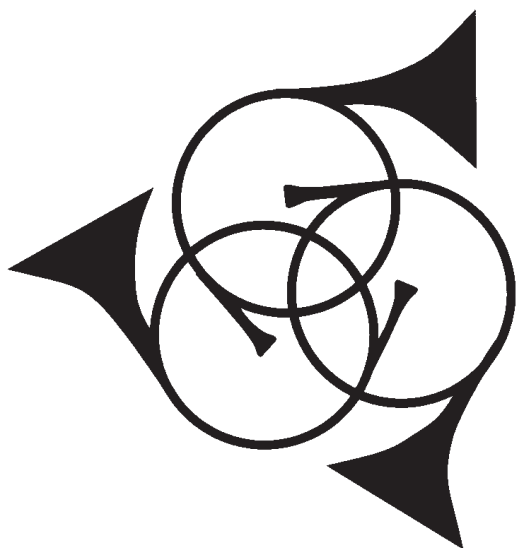
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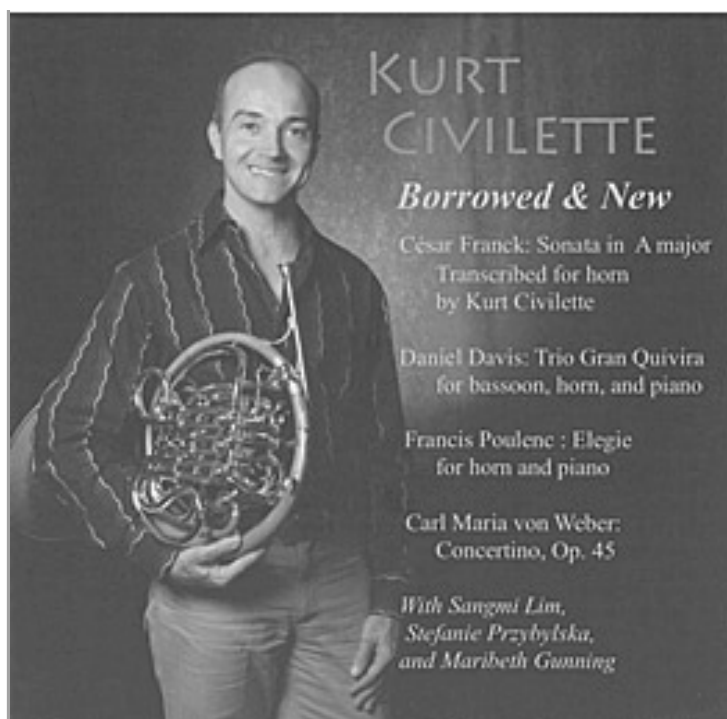
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SEE REVIEW IN THIS ISSUE



# Steel Yourself for Battle: A Military Strategy for Audition Preparation

by Kurt Civilette

During a recent stint teaching at Michigan State University, I developed a class for advanced students beginning to take professional auditions. In addition to having them play mock auditions, I helped students hone their mental preparation techniques. The techniques I taught were originally developed in books advocating competitive strategies in either sports or music, specifically W. Timothy Gallwey's *The Inner Game of Tennis* and Don Greene's *Fight your Fear and Win: Seven Skills for Performing Best Under Pressure*. Drawing from his experience as a collegiate and Olympic diving coach, Greene has worked extensively with musicians, helping many opera singers, actors, and instrumentalists move past previous failures and push to professional success.

Chapter 7 from *Fight your Fear and Win*, titled "Resilience," advocates approaching upcoming auditions like a battle.<sup>1</sup> Greene lists and explains the seven principles of war he learned as a West Point cadet. The final homework assignment for my audition preparation class was to take Greene's seven principles and, consolidating all the information students studied in class over several semesters and my personal experience, develop a list of actions, thoughts, and philosophies to focus on in the face of an upcoming audition.

Recently, during a six-week period when I had four auditions, I returned to this student-generated compilation and was amazed how much this list focused my mind on specific tasks, lessening my own generalized anxiety. Less paralyzed by fear, these concrete actions and renewed attitudes motivated me to push forward.

Hoping that others may feel the same beneficial effect, here are the seven principles of war as related to auditions, with student suggestions on how to attain these goals. This is not a recipe for winning every audition, but rather a tool to push through the tough times by focusing on specific thoughts and actions and alleviating anxiety. I believe this list will aid those preparing for auditions steer through the steps I have found necessary to come out a winner. In addition to the mundane but necessary tasks leading up to audition day (mailing deposits, making travel plans), this list contains ideas to help channel mental energies in beneficial directions.

## The "Seven Principles of War" – An Audition Guide

### 1. Know Your Objective

- Figure out what goals are important in your life and focus on those.
- Clearly define what you want to accomplish, a specific goal, a clear intention. Use confident language – avoid "don't" phrases. Verbalize your goal in words, not a vague goal but something concrete, specific. Define/hone/clarify your goals, such as, "My goal is to remain focused and keep a steady tempo in all excerpts."
- If you want something, set a goal and go for it. Pursuit is the evidence of desire.

- Keep the overall goal of winning the audition in mind, but realize that there are many sub-goals that go into this long-term goal ("My goal is to subdivide accurately"). Stick to a plan.

- Goal map: spell out each step, break down a larger goal into sub-goals and focus on the current step. Break down large goals into smaller goals and set a time frame for each phase.

- Practice being assertive and proactive by setting up easy goals and achieving small successes.

- Focus on the small difficulties and obstacles one at a time. Pare away distractions that do not move you toward your goal.

- For each excerpt, know why the audition committee has asked for it. Your objective is to show them you have that particular skill.

- Focus on the specific process, cue, or aspect of the music as you are playing.

### 2. Economize your resources/energy

- Focus on your objective and devote your time and energy to that endpoint.

- Actively seek out music and recordings.

- Figure out what time of day is your best time. Allocate your best high-energy time to practice. Don't do busy-work during your best time.

- Don't waste mental energy thinking about past auditions or future results. Stay in the moment.

- Follow an exercise and diet plan that makes you feel good and allows you to practice and work your best.

- Make sure you economize with money so you have sufficient funds to take auditions when they occur.

- Start preparing early before the audition. Cut your losses early if you realize there is not enough time to learn the list properly.

- Chop resources – be aware of your limits. Build endurance early, taper down as the audition nears. Consider not accepting gigs in days before an audition.

- Don't reinvent the wheel. Use colleagues, teachers, the internet, and recordings for technical advice and solutions to problems.

- Economize practice time – don't waste time. Focus on the task at hand, minimize distractions, practice smart.

- At the audition, don't overplay or warm-up excessively. Save it.

### 3. Always take the offensive or the initiative

- Approach each audition like a fight against your fears. It won't be easy and you will have to work hard to succeed in spite of the obstacles.

- Record yourself daily. Use the recording process to realistically gauge your readiness.

- Consider taking auditions just for the experience if travel expenses are minimal.

- Go into an audition with confidence, knowing you will do your best.



## An Audition Guide

- Be proactive in setting up mock auditions.
- Apply to the audition, confirm the appointment, and send in a deposit check as soon as possible. Don't procrastinate. Say, "I'm really doing this!"
- Check the International Musician and orchestra websites for audition information.

### 4. Stay flexible and responsive to change.

- Practice excerpts slower, faster, louder, and softer than you usually play it, just in case the committee asks you to do something different.
- Don't fly on audition day. If your flight is late or canceled you may miss the audition.
- Allow extra time when driving in case of a flat tire or traffic jam.
- Roll with audition timing delays by bringing a book.
- Bring along ample supplies for any potential technical problems (screwdriver, extra string, valve oil).
- Don't practice at the exact same time every day. Try different times to be able to play any time. Practice in a variety of conditions and acoustical spaces.
- Sight-read and play a variety of solos and études so that your technique is fluid and flexible.
- Don't get angry about unexpected audition circumstances (temperature problems, poorly run audition). Understand that there will be circumstances beyond your control.
- Anything can happen during a live performance and adversity training can help.
- Play excerpts cold (first try technique) to help prepare for the real thing when they must be placed at any time and on short notice.
- Mix up the order of excerpts – randomize.

### 5. Concentrate your fight against fear on one front at a time.

- Stay in the moment, thinking about what you are playing. Don't think about what is next.
- Centering is the key – focus all your energy on the task at hand and dispel scattered thoughts. Make up a centering routine to do before playing – do it each time you perform.
- Use one or two-word process cues (a technical or tactical self-instruction that has led you to successful performances) to focus your mind on the current challenge.
- Concentrate on your own playing. Don't obsess on other people's playing or the panel's opinion.
- Focus on a small number of excerpts each day and don't play the whole list every day. Concentrate on problem excerpts.
- Multi-tasking is a myth. Do one thing at a time and give it all your concentration.
- Eliminate value judgments about your playing. Put focus on improvement, not the self-pity and frustration created by harsh judgments.

### 6. Synchronize your forces

- Don't ignore the physical being: sleep, drink water, and eat.
- Make sure the different elements of technique are all working together – left hand, right hand, tongue, and fingers – all coordinated.
- Having a neat binder with all your music saves time and energy, allowing better focus during practice.

### 7. Hang in no matter what.

- Know that you will make mistakes. Have a plan to accept errors and get past them.
- Don't let negative self-talk ruin your audition by rehashing mistakes.
- Acoustics, temperature, and timing can be challenging at auditions.
- Technical problems with reeds, instrument, or chops are part of the audition. You will never have perfect conditions. You still have to produce the goods. It's never as bad as you think.
- Don't let setbacks make you give up. Learn something from bad experiences to use for the next battle. Channel anger into a triumphant rebound.
- Persistence will often lead to success.
- Embrace the failure, learn from it, and let it make you stronger.
- Quitters never win.
- Trust that it will get easier.
- The person who wants it most will succeed. It may not be this audition, but over the long haul it's the drive, perseverance, and grit that will determine success.
- Have a mantra that helps you get through tough times, like "it will be over soon," you can do it," "I've come this far," etc.. Whatever works for you.
- Never leave until you are officially dismissed – you never know.

If this list was helpful, consider copying some of your favorite strategies from the student-generated list above and keep them on a music stand for easy reference during the audition process. For those who want to learn more, another interesting self-help book I recently read is *33 Strategies of War* by Robert Greene. Clearly others have noticed that it's helpful to use ideas from armed struggle to overcome everyday challenges. Although you can't kill your audition opponents, other aspects of military strategy aid in mapping out plans for winning audition battles one at a time.

Kurt Civilette is Principal Horn of the South Bend (IN) Symphony and Third Horn in the Ann Arbor, Flint, and Southwest Michigan Symphonies. He is horn instructor at Michigan State University Community Music School and Lansing Community College. He was Third /Associate Principal Horn with the New Mexico Symphony Orchestra from 1995-2010. He currently lives in East Lansing MI and serves as the IHS Area Representative for Michigan. See [msu.edu/~civilett](http://msu.edu/~civilett)

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## Note

<sup>1</sup>Don Greene, *Fight your Fear and Win*, pp. 192-3.



# IHS Competitions and Awards

## Nancy Joy, IHS Competitions and Awards Coordinator

**T**he 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](http://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.

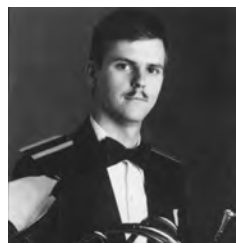
3. Two letters of recommendation, submitted directly to the Executive Secretary by the recommending parties, including an assessment of the applicant's financial need.

• **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.



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## Einstein's Theory of Relativity

