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The
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The Horn Call

Vol. XLIV, No. 3

Journal of the
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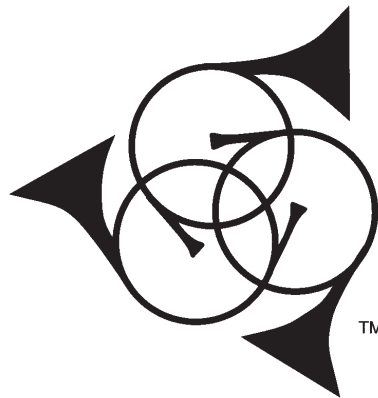
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The Horn Call

Journal of the International Horn Society

Volume XLIV, No. 3, May 2014



William Scharnberg, Editor

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on the cover: hornist Renee Redman sent this photo (taken by Mark Weaver, her partner and a trombonist) of her garden sculpture created by Adele Valovich, a high school orchestra director and violinist.

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

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From the Editor

Bill Scharnberg

Dear Readers,

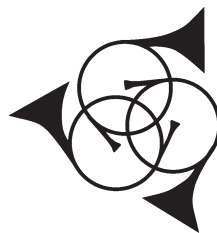
Each issue of *The Horn Call* is unique due to the nature and quality of the articles and advertisements. Traditionally, the May issue is light in advertising with the most advertisements appearing in the October journal. While this journal has more articles than most past journals, they are relatively brief, so this journal is several pages fewer than "normal." There are three rather large articles in the process of being edited by their authors to a reasonable (read non-dissertation) length for the October journal.

In journal news, you will notice on page six-seven the resignation of Peter Iltis as our Medical and Scientific Issues columnist. I believe I have a replacement for him but, if you or someone you know is both interested and qualified, please contact me.

Be sure to check out the Horn Symposium (IHS 46) website. Hosted by Jonathan Stoneman, this August 11-15 event at London, England's Imperial College will feature artists from several countries, emphasizing a "schools of horn playing" theme. The featured ensembles include the American Horn Quartet, Budapest Festival Horn Quartet, New York Philharmonic horns, Berlin Philharmonic horns, Bergen Philharmonic horns (Norway), The Golden Horns (Finland), Trompas Lusas Quartet (Portugal), Queensland Symphony Horns (Australia), the Mengal Ensemble (Belgium), and the Spanish Brass. Individual artists include IHS President Frank Lloyd, AC member Jeff Nelsen, Richard Watkins, Andrew Pelletier, Radengundis Tavares, Jukka Harju, J. Bernardo Silva, and Jeroen Billiet. The evening venue will be the famous BBC Proms Concert Series, only a five-minute walk from the College. Philip Farkas will be remembered in the centennial of his birth, and the host even promises a Horn Olympics! Perhaps paddling the Thames with a Paxman?

Enjoy this journal!

Bill



Guidelines for Contributors

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

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

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

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





President's Message

Frank Lloyd

London Calls

A musician's life is often one involving travelling far and wide, touring the world and spending long periods away from home. As a young horn player, I relished travelling abroad, and looked forward to the next trip to foreign shores. On taking up a post in London in the late 1970s, the travelling became even more of a commitment, owing to the fact that I was working in so many different orchestras and chamber groups that I was often going from one tour to the next with hardly a moment to repack the suitcase – amounting in some years to spending over half of the year abroad!

First experiences in the many cities around the world I visited were fascinating – like the multi-level travelling experiences in Tokyo, with underground railways, overground railways, and a motorway system on several levels weaving its way through the railways and skyscrapers. First time in New York City, Boston, Chicago, San Francisco, Hong Kong, Sydney, Rio, Vancouver – all harbour fond memories of concert tours and the fun you can have touring with musicians.

One city I never saw much of, ironically, was the city I worked in most of the time – London! With travelling to work always a hard grind, it was not surprising that I was intent on getting home to my house just on the green belt outside the city as quickly as possible after work. In recent years however I have returned to London on several occasions with my wife and children primarily as a tourist, and I have found it to be a wonderfully vibrant and fascinating city. The children love it for the shops in Oxford Street, the cinemas in Leicester Square, the Covent Garden market, and eating in Chinatown. I love the architecture and the museums, the open spaces – green parks and spaces every few streets in central London (often tucked away unnoticeable from the main streets) – and a pub culture that just does not exist in Germany, where I live now.

So it is with great excitement that I note the IHS symposium this year is taking place in this very city!

The theme of the symposium is schools of playing, which will give a fascinating insight into the differing schools of playing and teaching that seem to have a direct correlation to the sustained high standard of playing coming from certain countries, like the Czech Republic, Hungary, and UK.

Like all symposiums the coming together of people from around the world is one of the main attractions, meeting and socialising with the great artists, from past and present, and immersing oneself in all things pertaining to the horn and horn playing.

I can only say that I am looking forward to it immensely and encourage all of you who have not yet committed yourselves to a holiday or workshop to get booking now, and do both at the same time.

You can be assured that when you “hit the wall” in getting “horned out” at the symposium you will have any number of alternatives to take “time out” just around the corner – see you there (the pub is called The 99 by the way)!

Frank Lloyd

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continued on page 6



Classified Ad

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

Correspondence

Editor's Note: William Lynch sent the following addendum to his article in the February Horn Call: "Dennis Brain – A Compiled Listing of New-Found Unpublished Holdings." Here is a listing of recently found unpublished holdings of Aubrey Brain recordings:

The following listings for Aubrey Brain were also uncovered in the Arts and Humanities Research Council Concert Programs.

11 May 1939,¹ National Gallery, Trafalgar Square: Griller String Quartet with Frederick Thurston (clarinet), Archie Camden (bassoon), Aubrey Brain (horn) and Victor Watson (double bass), given as part of the Royal Philharmonic Society London Music Festival 1939 (with Analytical Notes). Inserted in this program is various related material, including a ticket for this concert and fliers for other performances given as part of the Festival.

18 August 1925,² Leila Megane and Signor G. Lenghi-Cellini (vocal), Isolde Menges (violin) and Aubrey H. Brain (horn).

24 September 1929,³ Haydn and Mozart Concert with Dora Labbette and Robert Easton (vocal), Arthur Catterall (violin) and Aubrey Brain (horn).

Saturday 29 September⁴ [no year], Gaumont Palace, Taunton: BBC Symphony Orchestra with Aubrey Brain (horn), conducted by Sir Adrian Boult (with Analytical Notes, including a list of the orchestral ensemble).

3 January 1934,⁵ Queen's Hall, BBC Symphony Orchestra, Sir Thomas Beecham, Elsie Suddaby, Stuart Robertson, Jelly D'Aranyi, Aubrey Brain, Philharmonic Choir.

Notes

¹concertprogrammes.org.uk/html/search/verb/GetRecord/4190

²concertprogrammes.org.uk/html/search/verb/GetRecord/4192

³concertprogrammes.org.uk/html/search/verb/GetRecord/4497

⁴concertprogrammes.org.uk/html/search/verb/GetRecord/8151

⁵concertprogrammes.org.uk/html/search/verb/GetRecord/4184William

Dear Friends,

I apologize for not getting to this sooner, but I've been feeling a bit badly about it, and have been avoiding the note. Given my much-accelerated work with Eckart Altenmueller in Germany, I am feeling that I can no longer responsibly fulfill my role as Medical and Scientific Issues editor of *The Horn Call*. The work this past fall while I was on sabbatical was extremely fruitful, and we have much more on the horizon for which I'm the primary investigator. We have one paper ready for publica-

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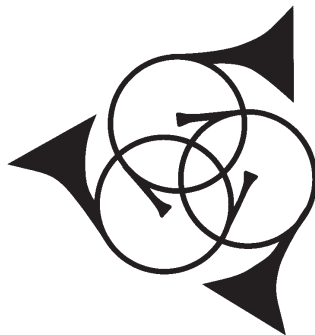
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tion, and another on the way. I return to Germany in about two weeks to carry on with our MRI study on elite horn players. We have Marie-Luise Neunecker, Fergus McWilliam, and none other than Stefan Dohr coming as our main testing subjects. They'll be playing on our MRI-compatible horn (built by Rick Seraphinoff for us!). They are providing "benchmarks" that will play a crucial role for comparison to dystonia sufferers. It is extremely exciting work, but it has taken *all* of my discretionary writing/research time at this point. This is why I've been so under the radar!

I want to thank you both most sincerely for allowing me to fulfill this role for the past few years. It has been an honor, and very rewarding. Marilyn, I think you've made me a better writer too! Again, my apology for waiting so long to tell you this. Thank you both for your faithful and patient support! I wish you and *The Horn Call* the best success.

Sincerely,
Peter

Peter W. Iltis, Ph.D.
Professor of Kinesiology and Horn
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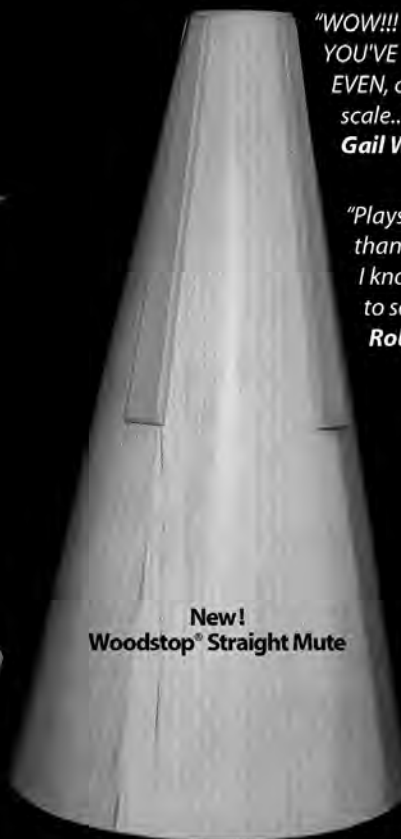
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has been principal horn of the Los Angeles Opera for the last 20 years, and was a member of the Los Angeles Chamber Orchestra

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Kristy Morrell

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

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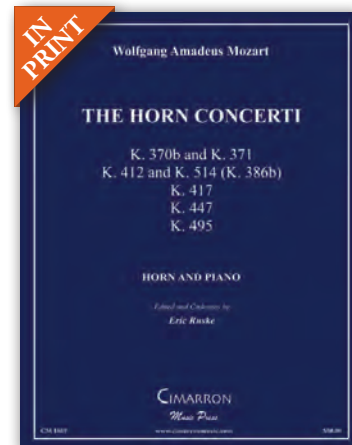
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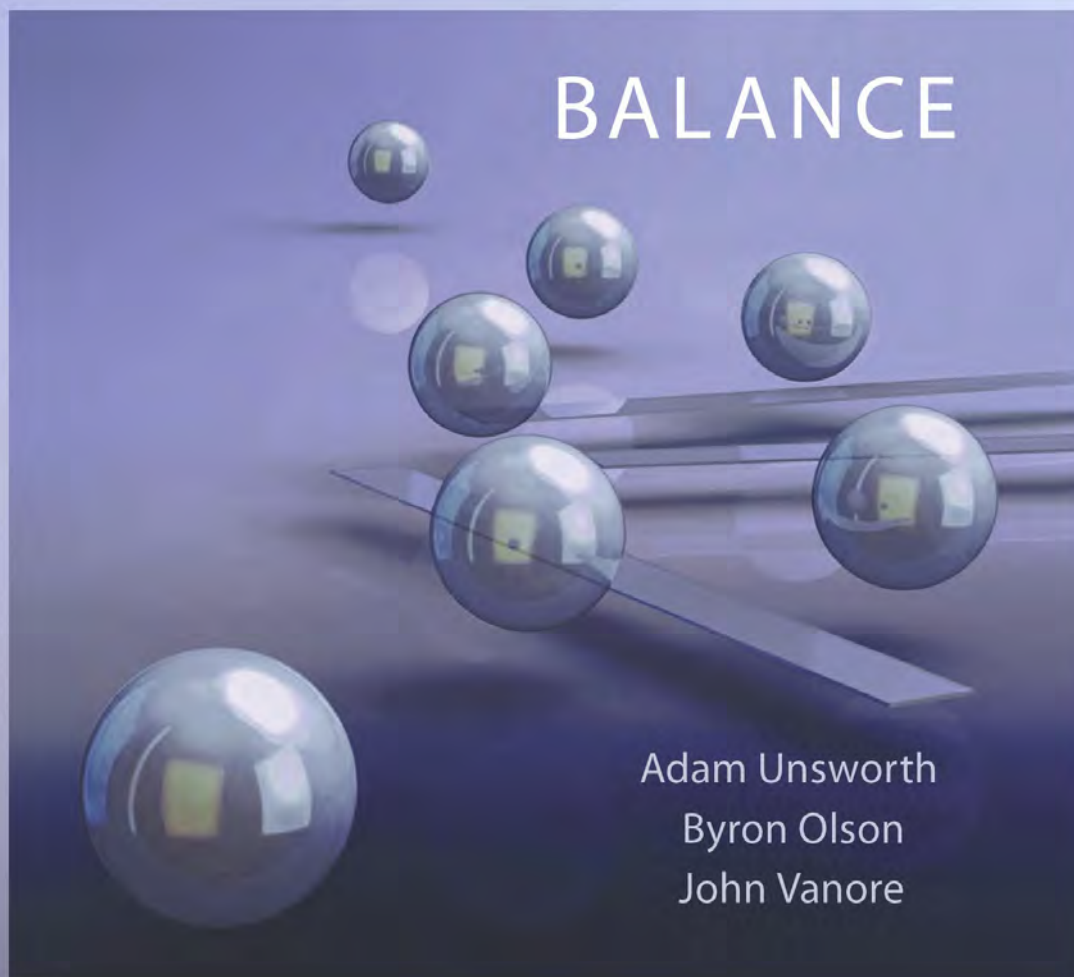
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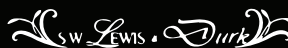
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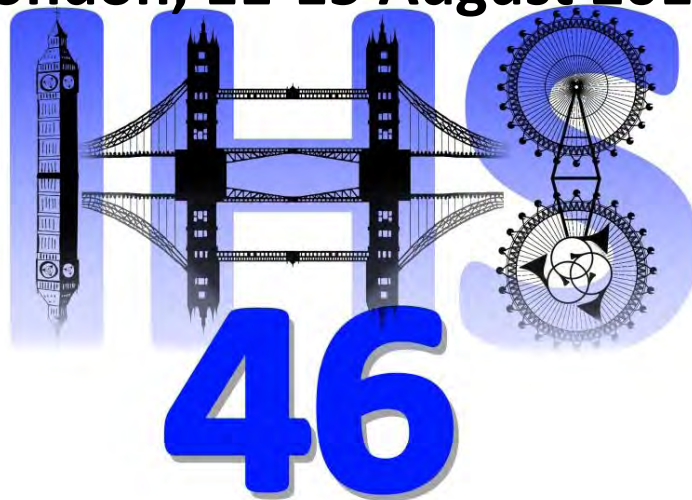


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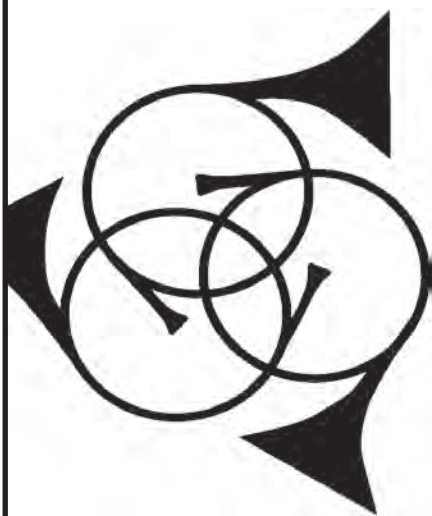
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IHS News and Reports

Kate Pritchett, Editor

From the Office

You can financially support the International Horn Society without spending any money! Just remember to notify us of your new mailing address before you move. This saves the Society a fee from the postal service and the cost of re-mailing, and you get *The Horn Call* on time. To change your address at the IHS web site, hornsociety.org, log on, go to **My Profile**, on the **Edit** menu select **Update Your Profile**, make the changes, then click **Update**. College students, please remember to change your address each year so you don't miss any issues. – **Heidi Vogel**

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, Daniel Atwood, Marc Cerri, Michael Digatono, Andrew Dykes Jr, Allyson Fion, Margaret Gage, Lee Garton, Joanna Grace, Kurtis Henderson, Eric Thomas Johnson, Hervé Joulain, Furuno Jun, Jon-Erik Larsen, Edward Leferink, Eric Lesch, Casey Natale Maltese, Anna Marshall, Robert McSweeney, David Mickus, Cathy Miller, J.G. Miller, Kozo Moriyama, Michiyo Okamoto, Marc Ostertag, Sarah Probst, Irit Rimon, Roberto Rivera, Emma Shaw, Hyun-seok Shin, Bernadette Shonka, A.L. Simon, Alexander Steinitz, Eiko Taba, Karen Sutterer Thornton, Charles Tubbs, Sachiko Ueda, Chih-Ya Yang.**

News Deadline

The next deadline for news submissions is August 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.

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 Commissioning Opportunities

The IHS Advisory Council (AC) has approved \$3500 to encourage new compositions for the horn. The Meir Rimon Commissioning Fund was founded in 1990 in memory of **Meir Rimon** (IHS vice president, principal hornist of the Israel Philharmonic, and respected colleague), and it has assisted in the composition of more than fifty new works for the horn.

All IHS members are invited to submit the name of a specific composer with whom you are collaborating on the creation of a new work featuring horn. Awards are granted by the AC, which has sole discretion in the administration of this fund. The AC reserves the right to offer less or more than the designated amount depending upon the nature and merit of the projects.

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

Job Information Site

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

Graduate Assistantships

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

Coming Events

The Western Illinois University Horn Specialty Camp will take place June 12-15, 2014. Randall Faust hosts the intensive weekend of horn study for high school age players with an emphasis on the "3 Rs" of horn playing, tone production, and literature. Email RE-Faust@wiu.edu or see wiu.edu/cofac/summermusiccamps.

The San Diego Symphony Orchestra horn section hosts the 2014 Southwest Horn Convention May 23-25. The symphony concert that weekend includes Brahms Symphony No. 1 and Weber's Oberon Overture. Featured artists include **Jeff Nelsen, Aaron Brask, Bruce Roberts, Don Greene, Annie Bosler**, and **Adam Wolf**. Participating ensembles include the University of California Santa Barbara horn choir, led by **Steve**



Gross, and San Diego's horn choir Hornswoggle. **John Lorge**, SDSO Principal Horn Emeritus will conduct the convention's mass horn ensemble. Visit southwesthornconvention.com.



SDSO section: Doug Hall, fourth, Tricia Skye, third, Warren Gref, second, Ben Jaber, principal, Darby Hinshaw, assistant principal

The 8th Horncamps! Summer Workshop at Daytona Beach will be held July 6-12. Join **David Johnson**, **Dan Phillips**, **Michelle Stebleton**, **Martin Hackleman**, and **Bill Warnick** for a week of intensive horn study aimed at improving musical skills. Participants will attend master classes and lessons, play in ensembles, and perform in concerts. The workshop is open to hornists of all ages. See horncamps.com or email **Heather Johnson** at hphorn@yahoo.com.

Shelagh Abate and Triton Brass join **Seth Orgel** and the Atlantic Brass in their annual seminar, this year at Northeastern University in Boston, August 3-15. The two brass groups are long-time partners and collaborators in the summer seminars. See atlanticbrassquintet.com.



Shelagh Abate

Seth Orgel



Member News

Shawn Hagen, SFC, US Army Band, "Pershing's Own," and faculty artist, led the Audition Rep Class at Peabody Conservatory, wrapping up their Fall 2013 semester with a gathering of military strength. Throughout the semester the class studied and prepared the list from a recent military band audition. The final exam was a mock audition judged by members of DC's premiere military bands. In addition to the valuable feedback on their auditions, the students had a chance to ask questions and socialize with the panel following the audition. Many thanks to the generosity of these service members. Serving on the panel were SSG **Shane K. Clare** and SSG **Evan J. Geiger** (US Army Band, "Pershing's Own"), GySgt **Hilary**

Harding (US Marine Band, "The President's Own"), MSG **Brett Edward Miller** (US Air Force Band), MUC **Suzanne Rice Tiedeman** (US Navy Band), and MUC (ret) **Anthony Valerio** (US Naval Academy Band).

The Yakima Symphony Orchestra performed Music from Fantasia in November, including Beethoven's Sixth Symphony, Dukas's *Sorcerer's Apprentice*, and Stravinsky's *Rite of Spring*, joined by the Central Washington University Symphony Orchestra.



Central Washington Rite of Spring section (l-r) Front: Harry Bell, Josiah Boothby, Clarissa Brisk, Angela Gilbert; Back: Alex Rowley, Kate Anderson, Jeff Snedeker (principal), Karl Koemmpel

Patrick Smith directed the Virginia Commonwealth University Horn Choir performing inside Luray Caverns in Luray, Virginia in December. The ensemble premiered *Six Christmas Shorts* by **James Naigus** in addition to works by **Paul Basler** and traditional Christmas and Hanukkah songs.

VCU horn choir performing inside Luray Caverns



Abby Mayer, with The Abby Chamber Players, a wind quintet, performed a Vienna Philharmonic-style concert in the Munger Cottage in Cornwall, New York on New Year's Eve. The program is a popular New Year's Eve tradition in Cornwall and was attended by approximately fifty audience members. The program included Strauss waltzes and light operatic selections, including the *Radetzky March*.

Ellen Dinwiddie Smith and **Don Krause** hosted the first Holiday Hornucopia Concert/Hornsapiently Christmas at the Colonial Chamber Concert Series in Edina MN. Nine horn players from all over the country traveled to the Twin Cities at their own expense and donated their honoraria to the Musicians of the Minnesota Orchestra. Dinwiddie Smith says, "The Minnesota Orchestra horn section would like to extend a special thank you to these musicians for their physical show of support to us during the darkest days of the lockout. Many other hornists and musicians around the country also showed the Musicians of the Minnesota Orchestra support by sending donations, hiring us to play with their orchestras, helping spread the word of our plight, and offering us words of



encouragement. These gestures sustained us, and the MoMoOs humbly thank you for reaching out to us."



The Holiday Hornucopia: back (l-r) Randy Gardner (Cincinnati Conservatory, formerly Philadelphia Orchestra), Herbert Winslow (Minnesota Orchestra, St. Olaf College), Paul Straka (Chicago Lyric Opera, formerly St. Paul Chamber Orchestra), front (l-r) Brian Jensen (Minnesota Orchestra), Gail Williams (Northwestern University, formerly Chicago Symphony), Bernhard Scully (Canadian Brass, University of Illinois), Jessica Valeri (San Francisco Symphony), Ellen Dinwiddie Smith (Minnesota Orchestra), and Hans Clebsch (Cleveland Orchestra).

The Hornsaplenty second half of the concert Edina, MN featured 42 hornists, led by Krause.



Don Krause also hosted his first Hornsaplenty Christmas in Bloomington, Indiana. Hornsaplenty in Bloomington

Phil Hooks is not often found to be without words, but on December 28 past and present students surprised him with "Phil Hooks Horn Day," which had been in the making since the IHS symposium in Memphis in August. Organized by **Jeremy Norris**, in collaboration with **Michelle Stebleton**, the Horn Day featured a master class led by Stebleton, a performance by Hooks's friends and students, and a world premiere by all participants of *Reminiscent for Ten Horns* by Jed Gillis, "Commissioned by the students of Phil Hooks to commemorate his devotion to them and to the horn."



Participants at Phil Hooks Horn day (l-r) Alex Wedekind, Dana Hutchinson, Garrett Stair, Scott Taylor, Peggy Brengle (accompanist), Collin David, Michelle Stebleton, Phil Hooks, Derek Jackson, Henry Layton, Andrew Colangelo, Rachel Seibel, Adam Herbstsomer, Shawn Hagen, and Jeremy Norris.

At the Horn Society of the Carolinas' inaugural Student Horn Workshop in January in Charlotte, North Carolina, a mass horn choir conducted by Dr. **Lynda Pickney** performed a special arrangement, for the HSoC, of "The Star Spangled Banner." This was probably a first for the city of Charlotte, as well as for the 46 middle and high school horn players, joined by the HSoC, and an exhilarating way to conclude a day filled with performances, master classes, small ensembles, and practical sessions on warm-up techniques, as well as a session on proper care and maintenance of the horn by **Jacob Medlin** of Medlin Horns. The HSoC anticipates a similar workshop next year. The Horn Society of the Carolinas is based in Charlotte NC and comprises professional, semi-professional, and amateur players from North and South Carolina.



Lynda Pickney conducts the mass horn choir at the Horn Society of the Carolinas' Student Horn Workshop

Anne Howarth and Dana Russian, trumpet, Tufts University Department of Music faculty members, presented "Saint-Saëns, Haydn, and More – An Evening of Music for Trumpet and Horn" in January with guest artists Yukiko Ueno Egozy, piano, and hornist **Jeremy Ronkin**.

Kazimierz Machala's newly composed *Celtic Scents* for wind quintet, guitar, and double bass premiered in January at the Frederic Chopin University of Music by members of the Sinfonia Iuventus in Warsaw, Poland. Machala's *Concerto for Horn, Winds, and Percussion* was performed last November with **Ewa Paciorek**, horn soloist, and the Chopin University Wind Orchestra.

Ricardo Matosinhos, who together with **Waldo Fenker** of Phoenix Music Publications, organized the internet-based Matosinhos' International Etudes Competition, announces the contest winners. In the first round, competitors were asked to record an etude from one of the books written by Matosinhos. Forty videos were submitted from Belgium, Latvia, the Netherlands, Portugal, and the US. A contest, open to all horn players, held the 15 finalists up for votes on Facebook. The winners are: First Prize: **Luís Diz** (Portugal); Second Prize: **Māris Evelons** (Latvia); and Third Prize: **Cleo Simons** (The Netherlands). **Ricardo Menezes**, a 14-year-old from Portugal, was awarded Honorable Mention for his playing and courage. A new competition is scheduled with the release of Matosinhos's next book of etudes. Listen to the videos of this year's competition or subscribe to further updates on the 2015 competition at ricardomatosinhos.com.

Cara Sawyer, Program Director of an El Sistema-inspired orchestra with The People's Music School in Chicago, traveled to Honduras courtesy of the YOA Orchestra of the Americas and the US Embassy. Cara spent ten days in January and February as wind coach of a national youth orchestra. Students



ranged in age from 14 to 28. The wind section, which performed gloriously in the final concert, included a nine-person horn section. The orchestra performed mainly American music; however, the crowning piece was the second and fourth movements of Shostakovich's Fifth symphony.



Cara Sawyer with young Honduran hornists

Andrew Corbett and **Jeanne Beach**, members of the Concert Band of the Osher Institute of Lifelong Learning at the University of Delaware, participated in the Philadelphia Orchestra's PlayIN, performing the Strauss *Serenade* in the performance hall plaza. "To stand and play shoulder-to-shoulder with whole Philadelphia Orchestra horn section (**Jennifer Montone, Jeffrey Lang, Dennis Williams, Denise Tryon, and Shelly Showers!**) is to participate in a truly celestial event. Still on a buzz from this!"

Heather Suchodolski presented a lecture recital based on her DMA dissertation, "Douglas Campbell: American Horn Pedagogue and Performer," in March at the University of North



Douglas Campbell and Heather Suchodolski

Amr Selim, a DMA student at Stony Brook University, performed the Hindemith Horn Concerto with the Stony Brook Symphony Orchestra conducted by Jeffrey Milarsky in February. Amr won the 2012 Northeast Horn Workshop solo competition and the 2013 Stony Brook Concerto Competition and points out that the Hindemith Concerto has been performed only twice in New York State and only seven times in the US since 2000.

Heidi Lucas and the University of Southern Mississippi Horn Studio hosted their 7th annual horn event in February. Featuring guest artists **Joy Hodges Branagan** and the **Bergsma Trio**, the day included master classes and concerts, culminating in performances by the USM London Octet, USM Horn Choir, and the Horn Day Mass Choir, which included nearly 60 horn players. A great time was had by all!

Frøydis Ree Wekre traveled from Oslo to Philadelphia, New York, Boston, and Ottawa in February, meeting with

composer **Andrea Clearfield** and giving master classes and lessons at Curtis, Juilliard, New England Conservatory, and the University of Ottawa.

Erin Futterer, a DMA student at Eastman, is writing a biography of Frøydis Ree Wekre and would like to include a section with stories from people who have known her: "a fundamental aspect of Frøydis's widespread success as a player and teacher is her undeniable ability to connect with others and make a difference." Contact Erin at 438 Maplewood Avenue, Rochester NY 14613, 479-970-0022, efutterer@u.rochester.edu.

Erin Futterer



Metod Tomac and the Slowind Wind Quintet (from Slovenia) toured southern and northern California, Washington DC, and Concord, Massachusetts, performing in the Concord Library rotunda under the watchful eye of Ralph Waldo Emerson (statue by Daniel Chester French).



Metod Tomac (left) with members of Slowind Wind Quintet and the Concord Library Music Committee.

Jen Harrison and the **Northwest Horn Orchestra** of Portland, Oregon held their annual concert in February. The ensemble, which has been in existence for eight years, comprises upwards of 20 professional horn players from northwest Oregon and southwest Washington and has a full library of their own arrangements, commissioning new works for the past five years. The group plays a full range of styles, from rock tunes to pirate songs (in costume!) to Schumann with chorus.



The Northwest Horn Orchestra

Toronto International Horn Day took place in March with a concert and tribute to **Joan Watson**, master class with **Chris Gongs**, Wagner Tuba petting zoo, student ensemble, mock auditions, jazz with **James MacDonald**, vendors, and silent auction. Participants ranged from professional to amateur and student horn players.



Quadre, the horn quartet comprising **Amy Jo Rhine, Daniel Wood, Lydia van Dreel, and Nathan Pawelek**, celebrated their sweet 16th birthday in February with a house concert in their hometown of Mountain View, California, featuring music from their four albums, including works by Pawelek and Wood. They continued the celebration with a performance of Schumann's *Konzertstück* with the San Jose Wind Symphony. They also performed for two schools as well as their local food bank.



Quadre on their 16th birthday

The San Diego Symphony performed Wagner Without Words in February and March. The section of tuben/horns: **Mike McCoy, Wei-Ping Chou, Aaron Brask, Darby Hinshaw** and horns: **Doug Hall, Tricia Skye, Warren Gref, Ben Jaber, and Teag Reaves**.



SDSO Wagner section

William Scharnberg, professor at the University of North Texas, principal horn of the Dallas Opera Orchestra, and editor of *The Horn Call*, presented a recital and master class at Western Illinois University in February, hosted by Randall Faust. He performed works by Telemann, Abbott, L. Mozart, Purcell, Messiaen, Frank, and Nagy. He also shared his knowledge about literature, technique, and performance techniques with the Western Illinois University Horn Seminar. Scharnberg presented master classes and the same recital at the University of Missouri (Marcia Spence, host), and Henderson State University and Ouachita Baptist University, both in Arkadelphia AR (Amy Laursen and Heather Thayer, co-hosts).



(l-r) William Scharnberg, Minjung Seo (WIU collaborative pianist), and Randall Faust (Telemann Suite)

The **American Horn Quartet** (**Kristina Mascher, Kerry Turner, Geoffrey Winter, Charles Putnam**) collaborated with **Quarteto Portugues de Trompas** (**Dora Vig, Pedro Pereira, Miguel Sousa, Dario Ribeiro**) in February for a tour of central Portugal. Each group presented works from their repertoire and then combined forces in octets. The AHQ taught private lessons and coached ensembles at the Conservatorio de Musica de Coimbra, led a workshop and performed a concert at the Ueberlingen Music School on Lake Constance, Germany, and played a recital at the Saint Augustine of Canterbury Church in Wiesbaden. A new American Horn Quartet CD is scheduled in late May called *Encore*. You can catch up the AHQ in Australia, Bangkok, and London this summer.



(l-r) Dora Vig, Geoffrey Winter, Miguel Sousa, Kerry Turner, Darlo Ribeiro, Kristina Mascher, Pedro Pereira, and Charles Putnam on tour in Portugal.

Eric Reed has recently become an IHS life member. He is the newest member of the American Brass Quintet and the first new horn player since 1976. Eric joins the ABQ after three years with the Canadian Brass. As a part of his appointment, he also joins the faculties of Juilliard and the Aspen Music Festival. The ABQ goes on a tour of Australia in May. Eric also joined the orchestra of the Broadway production of *Cinderella* in March, as well as appearing as soloist in Mozart Concerto No. 2 with his hometown orchestra, the Evansville (IN) Philharmonic Orchestra. In May, Eric will perform the Brahms and Ligeti trios at the Bulgarian Consulate in New York City.

James Naigus and **Drew Phillips** made a recital tour of Virginia in early March with stops at Liberty University, James Madison University, Virginia Commonwealth University, and the 2014 Southeast Horn Workshop at the University of North Carolina Greensboro. The recitals featured their original compositions with the performers trading on and off accompanying each other on piano. The duo promotes complete musicianship through creativity, composition, and performance.

James Naigus and Drew Phillips after a recital at James Madison University.





Les Cors de la Louisiane, a professional horn quartet made up of players from the Shreveport Symphony, performed a program of music for horn quartet and choir in March with the Centenary College Camerata under the direction of Cory Wikan. The concert included Stravinsky's *Four Russian Peasant Songs*, Schumann's *Jagdlieder*, Op. 137, and Eugene Bozza's *Suite for Four Horns*.



Les Cors de la Louisiane, (l-r) (back) Kristine Coreil, Craig Pratt; (front) Tom Hundemer and James Boldin

Peter Kurau, professor of horn, and the horn studio at Eastman hosted the Detroit Chamber Winds in the fall; the Detroit hornists, **Bryan Kennedy** and **Corbin Wagner**, held a master class. October brought the return of alumna **Julie Fagan Thayer** (acting fourth horn, Los Angeles Philharmonic) for a recital and "speed lessons." March saw a visit from **Gail Williams** (including a performance of Britten's *The Heart of the Matter*), **Jeff Nelsen** giving a class, a lecture, and the premiere of a new double concerto with Eastman's Musica Nova, and alumna **Maria Harrold Serkin** (Florida Grand Opera, University of Virginia) holding a master class and solo performance with the Eastman Horn Choir. Peter Kurau presented master classes in January at Wright State University (**Jonas Thoms**, horn professor) in conjunction with a residency and concert by Eastman Brass, performed the Britten *Serenade* with the Rochester Chamber Orchestra in March, and in June returns to the Horn Institute at Interlochen Arts Academy (with distinguished colleagues **Bill VerMeulen** and **Gustavo Camacho**) and to the Kendall Betts Horn Camp.

William Vermeulen held residencies at Texas State University and at the Glenn Gould School of Music in Toronto in January, conducting recitals, master classes, and lessons. He also gave a recital at Rice University, including music for horn and mezzo-soprano. Subsequently he had another residency at Colorado University in Boulder and a performance of the world premiere of the Phoenix horn concerto by Anthony DiLorenzo with the Shepherd School Symphony Orchestra at Rice University. This summer he will be teaching at the Texas Music Festival, Interlochen Horn Institute, the National Orchestral Institute, and the Banff Centre for the Masterclass Program, and performing as solo horn with the Sun Valley Summer Symphony.

Douglas Hill, Emeritus Professor at the University of Wisconsin Madison, now retired from the weekly teaching requirements, has published several new works as well as a new teaching video. See reallygoodmusic.com.

David Amram, now 83, gave a program in March with his horn teacher and musical master **Gunther Schuller** at the New England Conservatory, talking about their meeting together 60 years ago when David was playing at the JazzKellar in Frankfurt Germany, and their shared interest in bringing

the horn into the world of jazz. David has also seen the release of a new CD of his classical saxophone compositions for Ken Radnofsky. Ken's colleagues from the Boston Symphony, hornist **James Sommerville** and bassoonist Richard Svoboda, joined him to record *Trio for Tenor Saxophone, French Horn, and Bassoon* (1958). David calls this a composer's dream come true, and worth waiting 56 years to have a great performance! He continues to compose, orchestrate, and write his next book, *David Amram: The Next 80 Years*. Performances of his works will take place this spring. He continues to play horn; he just got a fine used horn for practicing in between all his other activities; he plays with his quartet and as a guest artist at folk, jazz, and Latin festivals, trying to encourage composers to play and players to compose. He says, "I am grateful to have the chance to do what I love to do and try to keep improving."

Randy Gardner unveiled Modular Music Masterclasses at his web site, randygardnerhorn.com. At this site, you can also sample Randy's recital performances, articles, and recordings and publications, view the CCM Horn Studio in action, and stroll through a photo gallery.

Mark Anderson (Ulster Park NY) has found an inexpensive solution to acidic perspiration corroding valve paddles: gel pencil pillows. See ma.hornsociety.org/equipment.

Report

Northeast Horn Workshop reported by Marilyn Bone Kloss

Lyndsie Wilson hosted the 2014 Northeast Horn Workshop at Rowan University in Glassboro, New Jersey in March. Featured artists included **Jennifer Montone**, **Jeffrey Lang**, **John David Smith**, **Douglas Lundeen**, **Philly Freelancers**, **Delphinium Trio**, and **Genghis Barbie**. Horn choirs from the University of Delaware, College of New Jersey, Curtis, and Temple performed. Competition winners **Ian Clarke** (high school) and **Ben Mulholland** (adult) performed their winning solos. The mass horn choir included nearly everyone attending and was led by Lyndsie.



Host Lyndsie Wilson (second from left) with the Delphinium Trio (Elmira Darvarova, Howard Wall, and Tomoko Kanamaru).

Photo by Kathryn Rincker

Obituary: Charles McDonald (1939-2012)

Charles McDonald was born in Arizona in 1939. His early musical training was on the clarinet and he was invited to audition for the Phoenix Symphony while still in high school. In June 1957, following graduation, he joined the US Army, playing clarinet in the 7th Army Band in Europe. While in the Army, he switched to horn, taking lessons with Al Guse, and by October of 1959 he was a member of the horn section of the 7th Army Symphony.

After his discharge in the spring of 1960, he enrolled at Arizona State University and played fourth horn in the Phoenix Symphony. In 1961 he was one of two horn students accepted at Juilliard, where he studied with his idol, James Chambers, for a year.

He played fourth horn in the Buffalo Philharmonic from 1962-64, second horn in the Pittsburgh Symphony 1964-67, third and Wagner tuba in the Cleveland Orchestra 1967-71, and completed his career as third and associate principal in the Minnesota Orchestra 1972-2000. He appeared with the Minnesota Orchestra as soloist, performing Strauss's Second Horn Concerto on several subscription concerts in March 1974.

The fact that he won auditions with four orchestras shows his ability to impress people with his musicianship and his horn playing. He was a firm believer in the Conn 8D, and his warm sound and innate musicality were always obvious in his playing.

He frequently demonstrated on the horn for his students at Akron University and the University of Minnesota, and several of his students went on to hold positions in leading orchestras.

Charles was also a firm believer in the teaching benefits of ensemble playing and was active in horn clubs in each of the cities where he played. He was one of four partners who started The Hornists' Nest in 1964, and was involved in playing and producing two LP's of the HN publications. He was also the conductor of the Twin Cities Horn Club for many years.

Charles was a competitive and direct sort of person. He could be a good friend or a burr under one's saddle. There was little doubt where he stood in any relationship. He loved sports, winning awards in golf, bowling, and tennis, and many trophies in auto racing. He also coached his sons' football teams.

In music and sports, he strived for excellence. He died May 21, 2012.

Lowell Shaw

The following tribute was written by three of his students, to be read at his memorial service:

As young musicians and aspiring hornists in the early 1970's, we were in desperate need of someone who could both teach us the techniques of playing the horn and, more



*Charles McDonald
(1939-2012)*

importantly, a leader who could instill and motivate in us the passion to become excellent "musicians." Charles McDonald (or as he told us to call him, "Charlie"), guided us in directions we never thought possible. Every time we play as hornists we still feel the "soul" that Charlie McDonald transferred to us through the symbiosis of student and teacher.

Charlie gathered together a bunch of rag-tag, horn-player, wanna-bes, and crafted an ensemble of musician hornists. And, most impressively, Charlie was right there playing along with us and treating us as equals in every sense of the word. We thought of him as a friend as well as teacher. There is no

higher honor that we could bestow on him than to say Charlie McDonald lived and loved the horn – the proof was in his incredible horn playing and performances, which often seemed to be too perfect for this world...and now he serenades the stars while all of Heaven welcomes one of the greatest musicians of Earth.

*Ralph D. Wagnitz, former second horn, Cleveland Orchestra
Charles W. Powell, former third horn, Hamilton Philharmonic
Robert B. Green, fourth horn, Missoula Symphony*



*Charles relaxing
during his retirement*



*The Minnesota Orchestra
horn section in the late
1970's: (l-r) Phil Meyers,
David Kamminga, Charles
McDonald, Neville
Marriner, Bruce Rardin, and
Frank Windsor*



*Charles playing Wagner tuba while
reading about cars (true multi-tasking!)*

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A Lost Embouchure Found: A Journey Back from Focal Dystonia

by Ashley Gulbranson

As horn players and musicians, many of us have dreams about what we will accomplish in the future. Some hope to become professional musicians, some hope to become music educators, and others hope to simply keep music in their lives. My dream is to complete a graduate degree, play as much as possible, and enjoy many years of teaching. For me, this dream came to a screeching halt during the summer of 2012 with a diagnosis of Focal Embouchure Dystonia. This was one of life's biggest curve balls, and I never saw it coming.

My unexpected journey began as a junior at the University of Wisconsin-Stevens Point during the fall of 2010. My challenges started after increasing my practicing schedule to an average of eight to ten hours a day. Looking back on this, I realize that this was extremely excessive practicing and I wouldn't recommend it. In addition to the increased practice time, I was also in the process of making some minor adjustments to my embouchure to increase articulation speeds.

After spending several months with this extensive practice routine, air started leaking out of the left side of my embouchure in the upper register. It gradually became more unstable until it completely collapsed in early November of 2011.

After reaching this point, it was a mystery as to what was causing all of this trouble. I tried just about everything to make things work. This included anything from mouthpiece adjustments to using a smiling embouchure in the low register. Nothing seemed to work long term and I started traveling around the Midwest to get opinions from other brass teachers. In the meantime, I had stopped practicing altogether. Finally, I was referred to the Cleveland Clinic in June of 2012, where I was diagnosed with Focal Dystonia.

Before going into depth about returning to the horn, it is necessary to have some background information on Focal Dystonia. It is a neurological movement disorder that is defined by Richard Lederman as an "abnormality of motor control in the facial muscles leading to involuntary postures or movements."¹ It is believed to take place in two parts of the brain – the sensory-motor cortex and the basal ganglia. The sensory-motor cortex involves two parts: the sensory cortex, which picks up messages from the body, and the motor cortex, which activates the muscle movement. The basal ganglia is responsible for voluntary motor functioning and the activation of the motor cortex. Initially, FD can feel like a loss of playing control and can be differentiated from other performance injuries because it is typically painless. Some signs of FD are fatigue, unclear articulation, difficulty with lip slurs, involuntary lip pulling, air leaking from the corners, poor tone quality, wobbliness, or lip lock. It occurs most commonly in males ages 35-45 who are natural players with perfectionist qualities and are highly motivated to practice. The causes of FD are uncertain, however, there are indications that it could be caused by

genetics, injury, overuse, new technique/instrument/job, or an increase in performance or practice.² According to most of the literature, Focal Dystonia means Game Over and goodbye to a career in music.

Prior to driving home from Cleveland, I was given a plan to return to the horn. The plan was simple – create new neural pathways by completely starting over and relearning to play the horn. The steps included breathing drills, free buzzing, mouthpiece buzzing, and a slow return to the instrument.

I took about three weeks off of playing the horn and within that time I had done as much research on the subject as possible. I found that many sources were helpful, and they included a dissertation by Seth Fletcher, *The Effects of Focal Task-Specific Embouchure Dystonia Among Brass Musicians: A Literature Review and Case Study*, a video published by Peter Illtis titled *Mind Over Grey Matter*, and a research study done by Richard Lederman, *Embouchure Problems in Brass Instrumentalists*. This time off was also used to re-conceptualize what it means to be a musician and redefine embouchure function with a focus on sound.

The first step in returning to the horn was breathing and embouchure formation drills. With a new emphasis on sound and air, it was important to create a sturdy foundation and move the air correctly. I also used "block buzzing techniques" from Lucinda Lewis's book *Embouchure Rehabilitation*. Block buzzing helped with the formation of the embouchure, which is great for musicians who don't remember what it is supposed to feel like to play the instrument.

Free buzzing became the next important step in this journey. Building strong fundamentals of playing the horn and keeping the best notes possible through practice logs, spreadsheets, and videotaping was important. While free buzzing, I did simple drills that produced a good sound and stability. I did not proceed on to mouthpiece buzzing until there was a consistent and open sound, which took about three weeks. Below is an example of a drill done by free buzzing a concert b for two beats at quarter note equals 60.

Date	Number of stable repetitions out of ten	Notes
6/23/2012	5 out of 10	Stability came much faster today!!! The buzz is strong and I think the instability occurs when the top lip is not rolled in enough. If I can do that every time, things will be good.
6/24/2012	5 out of 10	I did expect to see better results with a more focused top lip today, but I maintained from yesterday, so I can't complain.
6/25/12	6 out of 10	Better than yesterday, progress! The embouchure works the best with more, focused air flow.
6/26/12	7 out of 10	Yeah!!!! This felt great today! I think it was a combination of pushing air out instead of up, rolling in and pointing down, and forming the embouchure before buzzing. The pieces are coming together!

After free buzzing, I spent about two and a half weeks mouthpiece buzzing. I utilized a technique called *Geste Antagoniste*,



or sensory tricking, by moving the mouthpiece to the center and slightly higher. Prior to Focal Dystonia, my mouthpiece placement was further off to the right from the center. Sensory tricking has proven successful in cases of dystonia because it alters the sensory feedback going to the brain, which makes it easier to create the new neural pathways.

Beginning to play the horn again was very exciting! I had hidden my horn in the attic of an old farmhouse, and had not touched it in a very long time. I knew that I needed to move slowly, so on the first day I focused on playing a first space *f*[#] and a second line *g*['] in the treble clef. I continued to build up and down by half steps and played with as little tension as possible. I didn't read any music and played many simple tunes like "Hot Cross Buns" and "Mary Had a Little Lamb." Gradually my range grew and I began playing excerpts and solos again.

Beyond playing the horn, here are a couple of other helpful hints for those dealing with FD. Although it seems simple, it is essential to get enough sleep, eat well, and remain physically active. Remember to stay positive, build off of success, and most importantly, never give up hope! Everyone facing Focal Dystonia follows a different path and it is important to experiment and see what method works best for each individual.

Although my journey is not complete, I can proudly say that I am making advancements into becoming the best musician that I can become. I had the pleasure of (finally!) performing a senior lecture/recital in December of 2012 on this subject to graduate from UW-Stevens Point with both a Horn Performance and Music Education Degree! I am also extremely proud to be pursuing a graduate degree in Horn Performance from UW-Milwaukee with Greg Flint. I am incredibly thankful that I have had a strong support network and my family and friends have been amazing. I also am deeply grateful to my teachers and mentors, Dr. Patrick Miles and Greg Flint, for their encouragement and continued support. Overall, I think that this experience has helped me develop into a better person, horn player, and teacher, and I am excited to continue to follow my dreams!

For additional information, please feel free to contact me at ashleygulbranson@gmail.com if you would like to learn more or share thoughts regarding Focal Dystonia.

Ashley Gulbranson is currently pursuing a Masters degree in Horn Performance at the University of Wisconsin-Milwaukee. Prior to attending UW-Milwaukee, she earned a Bachelors degree in Horn Performance and Music Education from the University of Wisconsin-Stevens Point.

Notes

¹Lederman, Richard, "Embouchure Problems in Brass Instrumentalists," *Medical Problems of Performing Artists* 16 (2001): 53.

²Fletcher, Seth, *The Effects of Focal Task-Specific Embouchure Dystonia Among Brass Musicians: A Literature Review and Case Study*, (D.M.A. University of North Carolina at Greensboro, 2008).

Don't Confuse Me with Facts by Richard Dunn

Facts about physiology and most other scientific disciplines are usually not useful in musical instruction – the ear of the student is the best programmer for learning to play any musical instrument. Many fine musicians, sincere and dedicated teachers who wish to pass on the "secrets" of fine playing, venture into scientific fields – and err in so doing.

The student doesn't need to know mechanical details, but only the sound intended. His ear needs to hear – or his mind needs to imagine – the desired result. An infant babbles at first, then gradually learns to refine his speech to conform to the words he hears – in whatever language. He doesn't know how he does it. He learns to walk, but he doesn't know how that's done either. If anyone studied the related science industriously, the walking muscles could be directed – and that person would fall on his/her face. Or direct the speaking mechanisms and learn how to babble. The child doesn't know a muscle from a ligament or a fricative from an aspirant – nor do most adults.

The teacher of a horn student can do much good otherwise, but any scientific explanation is not only of questionable value and a waste of time, but may cause confusion or worse. For example the teacher might find that a particular embouchure was good and proper, and so require students to adopt that – with poor results. Some excellent players use unorthodox-looking embouchures. If the teacher says that an attack should be like a "d" instead of a "t," the student might know that the main difference between the two consonants is that one is voiced and the other not, and therefore be confused as to what actually to do. If, however, the teacher supplies the student mind with an image of what is desired by using the words "as if" or "as though," the desired idea will have been conveyed. *Imagery* can be useful in many ways. A phrase might be "like an arabesque" or "dramatic and shocking" or "like the opening of a flower" or "like the bouncing of a beach ball on the floor," etc. If the ear isn't presented with a sampling of the desired result, then the next best method is to suggest an *image*. Rarely is a "scientific" explanation useful.

Certainly the teacher has many functions, like what or how long to practice, what limits to observe, using the singing voice, practicing silently, etc. The two last-mentioned functions are especially valuable: if the student sings a fifth, for example, the interval played won't be a sixth. Silent practice (mental practice) has the advantage of memorizing the work, setting the fingering or alternate fingering, sparing the chops, and "practicing" only perfect versions. No doubt every teacher will find many useful things to pass on to students.

At the Fifth International Horn Workshop, Richard Dunn (then horn teacher at the University of California at Santa Barbara) participated in the development of a study to test pulmonary and cardiovascular function in 75 horn players. The study had no instructional purpose – it was purely to provide scientific data. The results were published as "Some Physiological Observations on French Horn Musicians" in Journal of Occupational Medicine, 1975, Vol. 27, No. 11, pps 696-701.

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The Creative Hornist

Jeffrey Agrell, Series Editor

Paul Basler: Close-Up of a Creative Hornist

Horn players have been blessed with a splendid variety of compositions over the years. If you were forced at gunpoint to pick the top composers that nearly every horn player has played and knows about, you'd no doubt pick from olden days Mozart and Strauss (we're not counting etude collections like Kopprasch). These days, several names spring to mind. We would be astonished if the reader of these pages was not already familiar with some of the works of the focus in this article: Paul Basler.

Paul Basler is, well, just about the busiest and most popular contemporary composer around concerning his compositions for horn. I am willing to take bets that he has long since given up eating and sleeping; I can't find any other way to explain his extraordinary output in both quantity and quality, which includes not only many compositions for horn and horn ensemble, but also instrumental and choral music for large ensembles as well as instructional material for horn. He has garnered more commissions, awards, and grants than can be counted without machinery. The sun never sets on performances of Basler compositions. His pieces have been performed around the world and recent compositions, including (to name just a few) at Carnegie Hall, in Wales (UK), Tanglewood, Spoleto Festival, Kennedy Center, Disney Concert Hall in Los Angeles, Lincoln Center, Sydney Opera House, Aspen Music Festival, Grand Teton Music Festival, and in Europe and Asia as well.

Oh, and besides this colossal creative output, he has also has a long and distinguished performing career on horn, solo, chamber music, and orchestral playing, and of course at his day job as horn professor at the University of Florida. How does one carbon-based life form manage to do all of this and do it so well? Let's talk to the man himself and look for clues.

JA: I'm interested in where all this creative output came from. Did your German/Swiss/Turkish heritage have anything to do getting you involved in music at an early age? Tell us how you got started in music.

PB: From an early age (around three years old) I became fascinated with everything musical, most notably our very large stereo/radio/record player console which I sat in front of for hours watching the glowing lights and listening to music (primarily Muzak!).

I do not think, however, that my ethnic heritage had a specific influence on my musical development. Being of German/Swiss heritage was hardly an unusual thing in Wisconsin, although my Turkish background (my Mom was from Istanbul) was unique. While at Florida State as an undergraduate,



I thought I would capitalize on that "Turkishness" and wrote a huge, reckless band work called *From the Diary of a Mad Turk*. But eventually it became apparent that this gimmicky method would not endure after the initial sensation.

JA: What were your early experiences on piano?

PB: I started piano lessons at the age of five after expressing interest repeatedly to my parents. My Dad's Catholic elementary school in Sheboygan had a piano that they were giving to anyone who would come and take it away. So he rented a small U-Haul trailer for \$5 and carted the instrument back to our home in Menominee Falls (and then to its place of rest in the basement). Lessons were \$5 for 30 minutes each week, a fair amount of money in 1968, so my Mom took the amount from household funds to cover these. Thanks Mom! My teacher, Myrtle Morrill, was very nice and patient with my, shall we say, overabundant energy! After two years of lessons, she died and I was told, perhaps in jest but then again maybe not, that I killed her because I did not practice enough. Talk about a guilt trip! Years later I found out that she was 87 years old at the time and went peacefully in her sleep.

JA: How did you start on horn?

PB: In fourth grade, musicians from the middle school came to demonstrate instruments. The violin and oboe first caught my attention but my mom said, "No way!" At the same time, our on-and-off sitters were the Johnson twins, and they would bring over their horns. I thought these were the coolest looking instruments, so when sixth grade band came along, I got the information for renting a horn from the school and mistakenly told my parents it would be \$30 per month (actually it was \$30 per year). They said no, I cried, they finally found out the correct information and the rest is history.

JA: Tell us about Charles Bart.

PB: Charles Bart was the head of the music department at Hartland Arrowhead High School and one of my best supporters and friends. The first time I met him, I boldly said that I would be writing numerous symphonies before graduating! Needless to say this did not happen. He allowed me to take many of the school's countless albums home to listen to and these included box sets of Copland, Stravinsky, Bernstein, Britten, Prokofiev, and John Barrows's fantastic album of Alec Wilder's music. WOW! I also spent hours in the music file cabinets looking over scores for band, choir, and orchestra.



JA: Is it true that you are a singer, too?

PB: I actually was offered the role of Amahl for a production of *Amahl and the Night Visitors* in Milwaukee at the age of nine, but my mom could not drive at that point. Had a lead role in the elementary school production as a Martian who kidnaps Santa Claus! Then in high school I sang in all of the choral ensembles as well as being a lead actor in the musicals *Where's Charley* (Mr. Spettigue), *Fiddler on the Roof* (Tevye) and *Li'l Abner* (Marryin' Sam).

JA: What were your first compositions? What was your early style like?

PB: Little piano works at the age of seven. Quite frankly I thought everyone wrote music after learning to play piano! These were descriptive (and derivative) pieces about the weather, places, friends, pets, etc.

JA: How did you happen to study at Florida State University? What were your composition studies like? How did your style change?

PB: In 1980 I was principal horn of the Wisconsin All-State Band and our director, James Croft, was then the newly appointed conductor at Florida State University. Three days after our concert at the state music convention, I received a call from him offering me a full, four-year tuition scholarship. Hmmm... Wisconsin, Florida, Wisconsin, Florida? Needless to say, my decision was made in the winter and the palm trees and warm temperatures of Florida beckoned!

At FSU I studied with the incredible John Boda and met with him almost every day for lessons. He was truly the most important person in my growth as a composer and encouraged me to think big. I wrote crazy music at the time. Over the top works with many, many notes! A mixture of tonal and chromatic and always rhythmic and dramatic. Primarily these were for chamber groups and band (surprisingly no choral works, which of course became my primary genre years later). At FSU I was fortunate to have had virtually all of these pieces performed by both faculty and student soloists and ensembles. It was a wonderful place to be at the time.

JA: Tell us about your time studying at SUNY-Stony Brook.

PB: Stony Brook University is a unique institution that places great emphasis on the performance and creation of new music. I loved being there! But I befuddled several of the composition teachers with my preoccupation with all things band. Finally I ended up studying with the renowned Turkish composer Bülent Arel. He was a fantastic musician and focused me on having musical gestures, regardless of style, and telling a story.

Of course I need to mention William Purvis, the most influential horn mentor in my education and one of the finest persons I know.

JA: You taught at Western Carolina University after graduate school for a couple years. How did it come about that you left to go to Africa?

PB: At the very ripe age of 29, and after having taught for four years, I was burned out. For 24 years I had been so involved in music that I was ready to toss in the towel and become a monk! Then one of my dear colleagues, Eve Adcock

(professor of ethnomusicology and education), suggested I apply for a Fulbright. Now remember that in those days (1992) one simply did not go online and search for information. Internet? Don't think so! I received the Fulbright book describing opportunities and saw that Kenyatta University in Nairobi was looking for a brass instructor, composer. It seemed like a perfect match so I actually called the department head, Tim Njooa, and after several conversations (again, no email at that time), applications and interviews I was awarded the Senior Fulbright Lecture position at Kenyatta University.

JA: How did your African experience influence your composing?

PB: Being in Kenya was incredible. It is a fantastic country filled with amazing people, culture, music and nature. My music became more direct, communicative and leaner in terms of material and style.

JA: Please describe your musical language of your current compositions.

PB: I suppose one could describe the recent music as clean, primarily tonal (whatever that means!), always rhythmic, and focused on singing lines.

JA: What is your usual process of creating a new composition?

PB: I sit in front of the piano at home and start improvising. Have always needed to hear the sounds as opposed to sitting at a desk and putting down notes. I always compose at the piano.

JA: What have been your biggest influences in composing?

PB: Kenyan music for its cleanliness and honesty, Copland, Stravinsky, and John Boda (my incredibly influential teacher at FSU).

JA: How has your composition process changed over the years?

PB: I try to not fill pieces with too many ideas all at once. Think of going to a great Vegas buffet (been there, done that) and slopping all of that excellent food onto one plate. The result is a massive glop of goo! I try to pick and choose ideas and then work with these in a lean fashion.

JA: Do you encourage your horn students to try their hand at composition?

PB: Absolutely! They create horn etudes, works for horn and piano as well as chamber music. We always perform their works as often as we can. The one former student who has had the most success is James Naigus. His compositions are incredible and he has already established a growing reputation around the world. Plus he is a marvelous horn player, pianist, and human being.

JA: Any final words to the horn players out there as far as encouraging them to create their own music?

PB: Just start doing it! Find someone (probably their horn instructor or other music teacher) to look over the music. Put notes down on paper and always remember... do NOT love your notes too much! Be receptive to editing and constructive



criticism. Also, do not be afraid to show your music to others as well. Be brave!

JA: Any thoughts on how you may be writing in the future?

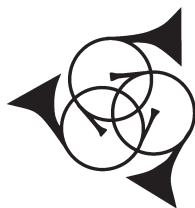
PB: More works for choir, band, horn, chamber music. Of course I need to find time to do this! At the present my teaching load and performance schedule make this difficult. What helps is having a fine Yamaha professional studio upright piano in my home music studio. But often I am so exhausted when coming home that all I want to do is watch DVR recordings of *The Big Bang Theory* and *The Middle*.

JA: Who are your favorite contemporary composers of horn music; i.e., that you enjoy playing?

PB: So many but here are some current favorites: Alec Wilder, James Naigus, Verne Reynolds, Michael Kallstrom, and quite frankly, anything new.

JA: What are you listening to these days?

PB: Disney and Broadway musical soundtracks. Seriously!



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Technique Tips

Jeffrey Agrell, Series Editor

A Metaphorical Approach to Horn Teaching

by Ricardo Matosinhos

As a teacher I use metaphors, comparisons, and analogies with my students on a daily basis. It is my belief that this kind of approach can play a decisive role when explaining a musical idea, even if it is not directly related to the music world. By using a metaphor, comparison, or analogy related to something real and concrete that the student knows, an idea or concept that might be hard to explain becomes clear and easy to understand. This approach is vital and it constitutes an easy way to overcome some hardships in teaching.

So here are some of my favorites. I learned some from my teachers; others were created by me.

Music fundamentals and cooking. Most students, especially beginners, do not usually enjoy practicing scales and exercises. In cooking, you cannot create a delicious meal without learning the fundamentals of cooking. Peeling potatoes can be both tough and boring, and slicing onions will most certainly make you cry, but these ingredients are the basis of both simple and exquisite meals. Therefore it is mandatory to perform the basic tasks, in cooking and in music, no matter how hard it might be.

Music and food. Using the same ingredients it is possible to cook a wide variety of meals. For instance, you can cook potatoes in several ways: boiled, toothpick fries, potato round fries, roasted potatoes, mashed, and so on. The same way, if you change the notes' order, the rhythm, articulation, and dynamics, you can create similar exercises but with small differences, that in the end you will find the exercises less boring and easier to perform day after day.

The importance of balance in meals and in music study. The warm-up, like the appetizer should be light, otherwise you might end up sick and unable to enjoy the whole meal.

Exercises and scales are like having soup: the more you have, the healthier you will be. So the more you practice, the better you will be.

The main dish, like études, is usually the heaviest and most delicious; therefore, you must be careful enough to not eat too much. Otherwise you might suffer adverse consequences.

Dessert should be savored, but again watch out on the quantities.

Last but not least, some meals can go without the appetizer, the dessert, or even the main dish; it all depends on the meal itself. In the context of the music world, it all depends on your needs as a student. Routines only would be the same as having soup only. It is enough to survive, but a richer and more balanced musical diet is more enjoyable and advantageous.

Organic food. A delicious steak that came from an animal raised in the field, which ate grass its whole life, takes the same time to be eaten as a steak, that came from a factory farm. The

difference lies in the flavor, texture and nutritional value. You cannot even compare the taste of the first steak with the taste of the second one. The first animal grew on his own rhythm, quietly, ate grass that was given by nature and therefore grew naturally too. The second animal was given unhealthy grain and chemicals to make it grow faster. In the same way, a music lover takes the same time to listen to two musicians with opposite backgrounds, but his very careful listening will only enjoy the good music provided by the first musician, who can be compared to the steak that came from the first animal. As for the second one, he will surely be put aside as he grew too fast and therefore had to leave behind some crucial aspects of his formation as a musician.

Getting ready in advance is the key to achieve a good performance. Today you have the best meal in the world, but today is the day to prepare tomorrow's meal. The preparation a program that will be performed weeks or months from now should not damage (even slightly) a good performance of the program that you are performing now. The same way the ingredients necessary to prepare a properly cooked meal should be seasoned the day before. A meal, whose ingredients were seasoned at the time of cooking takes as much time to be eaten as one whose ingredients were seasoned the day before. However taste and flavor are absolutely incomparable. The same way a musical banquet requires an early preparation. Experience tells us that practising on the day before only is not enough and usually means failure!

Learning music and agriculture. A teacher is like a farmer in the sense that the farmer can plant a seed, water it, fertilize it with the proper products, remove the weeds, ensure proper sunlight, but it is up to the seed itself to stretch its roots into the soil. Although the farmer might like to see the plant growing in a faster way, he can do nothing to make it happen. If he tries to stretch the plant's branches, they might break...

The student is like a plant; he might be provided with all the necessary conditions to grow and mature as a musician, but the effort/ work of developing strong roots and truly growing up depends entirely on him and no one can do it for him.

Water a garden with the horn. I like to associate the action of playing horn with water flowing from a garden hose. The difference is that in the horn you have air, not water (okay, sometimes you do have water, too). Unlike the air, it is possible to see the water flow. You can increase the water speed by opening the tap and making pressure on the hose's end.

This analogy explains the pressure/air quantity required and the way you can target vibration as well. If you increase the quantity of water, the water jet will be stronger, but if you do not hold the hose tight, you will lose control and water everything except the plants.



In the embouchure, the muscles required are lateral ones, which should antedate the dynamics and support the embouchure. You can direct the hose to water a plant, but if you do not control the hose's end with the increase of the flow, you will miss the target. With the embouchure, it means that the louder you play, the bigger the lip aperture must be. Nonetheless if you open it too much, the sound will come out unfocused and with a lower pitch.

Music and soccer (football). In an orchestra or chamber group, all instruments are equally important and vital to a good concert! A great striker can thrill the whole stadium, but without the help of forwards, defenders, and a good goalkeeper, it is unlikely to score goals and perform a good match.

The same happens in a concert. A good musician alone can thrill the audience, but without the help of all the other musicians, he can hardly perform a good concert. In both cases the key word is teamwork!

The horn and the car The air is the fuel, the abdominal muscles the engine, the lips are the steering wheel and the keys are the gear shifting. Therefore you can change the shifting, even turn the steering wheel, but without the engine or the fuel, the car will not move.

The horn's map. The horn overtone series can be compared to a map. In order to get around a city, it can be helpful to know each and every street so that you can find the shortest and quickest way to your destination. During a concert, the perfect knowledge of each horn overtone series will enable you to find the correct fingerings in the easiest and fastest way.

Music and juggling. Music is just like juggling as both things require the simultaneous control of several aspects at the same time. A juggler starts with one ball, then two, and if all goes well he keeps on increasing the number of balls. However if one of the balls falls down, he must start everything from the beginning.

It is important to control everything during your practice and above all be aware of your own skills at the time, so that you don't demand too much from yourself and don't push too much. It doesn't matter if your skills aren't the best at a given moment; with practice and time everything will become easier and better.

The horn is a wild beast. You must treat your instrument with respect but without fear. Practicing every day is mandatory. Eventually you reach a level where you believe that you have tamed the beast.

Don't fool yourself! That is exactly when the horn will "attack" you again with all its strength and fury only to show you who is the boss.

To go "against the tide." This expression refers to something that is impossible to do or to achieve, because no matter how hard you try, the ocean will always be stronger than you. To play a musical instrument is similar to the act of going against the tide, but the big difference is that in this context it is worth the effort as it pays off in the end.

The moment you go in the water you will feel the tide's force pushing you to go along. But as you study your effort, your strength will slowly match the tide's. You won't be able

to move, but that's the necessary effort to keep you in shape.

With time and work you will be able to go against the flow in a faster way and with more strength.

If you stop practicing – whether you're a professional or an amateur – you will be swallowed by the tide. The only difference is that if you're a professional, you will take less time and effort "to get in shape again."

Preparing a musical flight. In the music world, just as in aviation, you have to get ready for the flight while you have your feet firmly on the ground. Anything you forget can't be fixed during the flight, and if you leave behind something important it might be the end of the flight/concert. The higher you fly the harder you will fall.

New shoes. When you buy a new pair of shoes first you just fall in love with them, then you start wearing them. It's possible that they will hurt your feet at first. However, the more you wear them the less they hurt.

The same thing happens when you buy a new musical instrument. When you come out of the store its shininess blinds you, its beauty dazzles you, but when you start using it daily, difficulties appear and the outcome might not be the one you were expecting. But with time and practice you will get used to the instrument and "break it in."

Being a horn "miner." Studying horn is not much different from working in a mining job. It means that tons of ground and rock must be removed in order to extract a few grams of gold or precious metals.

In the same way, many hours of study are required to achieve a good musical performance. During a good presentation, the public will only see the gold, and the musician will forget all the hard work he put in to it, and it will be seem worth the effort. During a bad performance both the public and performer will see only the detritus, and none of the precious metals.

A concert is an earthquake. Both the construction of a building or house and a musical performance should be built on a solid foundation that should be strong enough to sustain the whole building's structure during all kinds of natural disasters.

A concert is the ultimate test and is thus just like an earthquake. It will test the foundation of the work you did to prepare the concert. If your preparation has a strong foundation, it will survive all kinds of tests without cracking, collapsing, or showing any weakness.

The metaphorical approach should be matched to the kind of student that we, as teachers, are dealing with: the reality they know and live in, their background, their age. All relies on abstract thinking skills; nevertheless, the same way a picture can be worth a thousand words, a musical note or metaphorical approach, when used at the right time, can be more valuable than the best explanation or definition.

Ricardo Matosinhos is a professional hornist currently teaching at several music academies in Portugal. He is the author of 15 Low Horn Etudes, 12 Jazzy Etudes, and 10 Jazzy Etudes, all published by Phoenix Music Publications. See ricardomatosinhos.com.

If They Could Have, They Would Have

by Richard Sohn

While preparing the second horn part of Beethoven's Symphony No. 6, I was struck by the fairly frequent large skips in the part. These could be as much as an octave plus a fifth. I then recalled that there were rather large skips in other orchestral horn parts of the period. The reason for these skips became clear after looking at several scores, and understanding what the problems there were playing and composing for the natural orchestral horns of the period.

An example of this is to be found in the third movement of the Sixth Symphony in measure 47. (fig.1, starts at measure 30) In this measure the second horn, which has been playing in octaves with the first horn, has a large skip, plays two notes in unison with the first horn, then skips down, to resume playing in octaves with the first. The two horns continue playing in octaves and are joined in playing octaves by the winds in the next several measures, until measures 55 and 60, when the second horn again has a large skip, although not quite as large as before, playing a note or two in unison with the first and then returns to playing octaves. Other examples are to be found in other Beethoven symphonies, Schubert symphonies, Mozart symphonies, etc.

Figure 1

Symphony No. 6 in F Major, Op. 68 "Pastoral"

The musical score for Figure 1 shows measures 30 to 60 of the third movement of Beethoven's Symphony No. 6. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The music features large skips in the second horn part, which is highlighted in the original image. Dynamics include p, pp, and cresc. markings.

The problem notes in the Sixth, and often elsewhere, for horn in any key, are d' and f'. It is difficult to play these well on a natural horn, because they do not fall in the harmonic series and require hand stopping, which alters the character of the note. Orchestral horn parts of the period, only rarely included notes requiring hand stopping, thus, making an alteration of the notes in question necessary, to maintain chord structure. The large skips thus allowed chord structure to be maintained. In the example above, d', which was the expected note, is not in the harmonic series of the horn used at the time of composition, and was not written. I substitute d'', thus maintaining the G major chord.

Modern horns have the ability to play the troublesome d', raising the question: Should d' rather than d'' be played in these situations, maintaining the thirds, fifth, or octave structure preceding and following the skip? It isn't what the 18th and 19th century composers wrote but may be what they would have written if they could have. I suspect that if Beethoven et al had modern plumbing they would have used it.

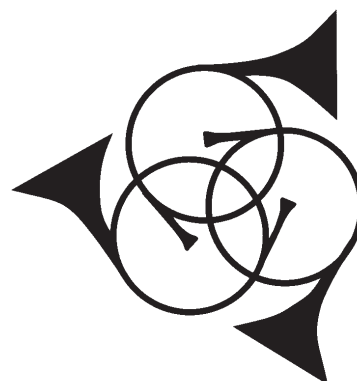
Dr. Richard Sohn serves as Neurologist in the Washington University in St. Louis School of Medicine. An accomplished flute player, Dr. Sohn has served on the Board of Directors of the Flute Society of St. Louis, and performed with the Florissant Valley Symphony Orchestra from 1982-1997. In 2004 he began a new instrument, the horn, and is again playing with the Florissant Valley Symphony Orchestra.

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Editor's Note: Do you agree with Dr. Sohn's second horn solution to play a written d' in classical works where composers avoided that pitch because it was difficult to produce on the natural horn? Or should the second hornist play the written d'', usually in unison with the first horn?



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Doug Hall's "Pay it Forward" Gift to a Young Horn Player

by David Axelson

Coronado resident Doug Hall plays fourth horn in the San Diego Symphony Orchestra, a group he has performed with since 1988. Along the way he has accumulated mentors, friends and collaborators in the tight-knit horn community. Recently eight men, including Hall, combined their talents to produce a like-new horn for student Jackie Fazekas, completing a musical "Pay it Forward" concept. (Pay it Forward, the title of a 2000 film based on a Catherine Ryan Hyde 1999 novel of the same title, is based on a concept that can be traced to the ancient Greeks – the giving of a gift to someone only as an investment in that person's future).

The project started when Fazekas, a student at a local San Diego High School, had to return her loaner horn to her school, prior to beginning her college studies at Arizona State University. "I heard about it and this thing came together," said Hall, who also serves as the Symphony's assistant personnel manager. "You have a little bit of glue and it all starts to come together. In the horn world, instruments come to people. They are kind of like magnets. When someone is ready, an instrument will show up."

The main body of the horn was a classic Knopf horn. It would be an understatement to say the horn was well-traveled. Jim Emerson originally found the horn and performed some repairs on it to make it playable. Then it served time at Coady's School of Music as a student horn.

At about this time George Cable, who played second horn for the San Diego Symphony and the San Diego Opera, and is one of Hall's teachers joined the story. Cable wound up saving the Knopf from being thrown in the trash by Coady's School of Music. It remained in Cable's closet for several years, occasionally being used as a prop at the San Diego State University Theater.

The 78-year-old Cable eventually handed the Knopf, which had a crumpled bell and dents everywhere, to Hall. Another colleague of Hall, Darby Hinshaw, thought the horn had potential for reclamation. Together Hall and Hinshaw, on Hall's front porch, unsoldered the bell section from the body of the horn.

Enter George McCracken, an expert builder of horns, with whom Hall worked 30 years earlier as an apprentice. Hall frequently makes transcontinental trips from California to McCracken's shop in Virginia to repair and service his own horns.

Hanging in McCracken's shop was a spare Yamaha bell, owned by Eric High, which fit the Knopf body. In exchange for some repair work from McCracken, High donated the bell to the horn project. Meanwhile McCracken worked with horn builder Bill Holcombe to repair the valve ports.

Another friend and colleague of Hall's, Bruce Roberts, traveled to meet with McCracken in Virginia to exchange some new horn construction concepts. Roberts, the third horn in the

San Francisco Symphony, was a student of George Cable and is designing his own horn. While in Virginia, Roberts repaired the horn's F branch and tuning slide.

In September, Hall returned to Virginia and, working with McCracken, combined to finish the final repairs to the horn. Including branches, slide tubing, valves, connection branches, screws for the valves linkages and finger levers, there were approximately 50 added parts to the reconditioned horn.

"Once we had all the parts and finished making replacement parts, we cleaned everything," Hall explained. "We were constantly polishing. It looked its best when Jackie and George Cable first put their hands on the horn."

Perhaps the best part of the whole "Pay it Forward" project was the conclusion. Recently Hall invited Cable, along with Fazekas and her family, to a Sunday matinee performance of the San Diego Symphony. Hall remarked, "After the concert, Darby Hinshaw and I met with George, who in turn presented the horn to Jackie. It is pretty cool to have so many horn players combine to help each other."

The replacement value of the re-conditioned horn is approximately \$3,500 according to Hall. But to Fazekas, it's probably worth a great deal more. Fazekas is currently studying computer science at Arizona State and is a horn student of Professor John Erickson. She plays in both the Horn choir and the ASU band.

David Axelson is a weekly columnist and sports editor for the Coronado Eagle and Journal, covering Coronado High School and regional sports. He has been involved with many fundraising organizations for community youth sports. From 2002-2004 he was the Executive Director of the Imperial Beach Chamber of Commerce and prior to that the Editor of the weekly Imperial Beach Eagle and Times.

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The Horn Hanger

by Arthur Schwartz

The inspiration for the Horn Hanger came out of trying to help a friend, and it ended up saving the horn playing careers of both of us – mine as an amateur and his as a professional. I am 81 years old and have had Parkinson's disease for the last 15 years, so playing horn is difficult; not only must I now use the Horn Hanger to play, but also my wife, Elaine, carries all my gear.

Chris Komer lives in New York City but, by arrangement through a mutual friend, stayed with Elaine and me in Sunnyvale, California in 2012 while working on a recording session near our house. We traded stories of our broken backs, my pain from Parkinson's and his from muscle overuse. Chris had been playing the horn many hours a day but due to pain was then down to about two hours. I took him to my machine shop and together we worked out the basis for the Horn Hanger.

After about four months, I sent Chris a prototype. He tested it and immediately returned to full-time playing, sending me an email that said, "You have restored my [musical] life!" We are both now using the fourth version, which is in early production.

My technical career started with bachelor and master's degrees in chemical engineering at the University of Michigan in Ann Arbor. After ten years with GE Plastics, I moved to California and joined Memorex. Then in 1972 I turned to consulting, specializing in solving problems for all types of businesses, and spending summers in Europe or traveling in the US and Canada, attending symphony concerts and opera productions at every opportunity.

My horn playing career started in fourth grade, when I borrowed a single horn from my public school in New Rochelle, New York. A few years later, I bought a King double horn, which I still have. I took lessons with Frank Gorell, retired from the Pittsburgh and Baltimore symphonies, and then William Namen, second horn with the New York Philharmonic. I spent two summers at the National Music Camp at Interlochen, Michigan. While working for GE in western Massachusetts, I played professionally in the Williamstown Symphony. After relocating to California, I discontinued playing horn for about 45 years.

My health took a turn for the worse in 2010 in Vienna, Austria. A serious accident put me in a German hospital with a broken back and five weeks of surgery. After returning home, I suffered an infection that required a further hospital stay and therapy, then a fall, a broken leg, and more surgery, leading to a failure of the German-installed spinal supports and loss of height. Major surgery in 2011 removed the German hardware and inserted two bars and 28 screws. Recovery has been slow because of reduced lung capacity, complicated further by Parkinson's disease.



Arthur Schwartz with his invention

Last year it dawned on me that playing the horn could help restore my lungs and help in the fight against Parkinson's; it has already begun to do so. I joined the TACOSv (Terrible Adult Chamber Orchestra Silicon Valley), playing every Sunday for fun. Given the long hiatus and my advanced age, my horn playing is amazingly good. Wendell Rider (horn professor at San Francisco State) and Scott Hartmann (Santa Clara University) have been helping me. I have taken part in the San Francisco Symphony "Play Out" program for amateurs (hornists under the tutelage of third chair Bruce Roberts) and am soon to do so for the fourth time.

The Horn Hanger allows players to play the horn without any weight involved – and it does so without changing the sound or restricting small adjusting movements. It has a built-in music rack and folds up into a small duffle bag for convenient transportation. Wendell Rider is a partner and my Quality Control expert. "The Horn Hanger is unique in that it completely suspends the horn," Wendell comments. "You can leave the horn hanging on the device if you want. It is a complete neutral feeling to use it to play. You can adjust it to fit your body, sitting or standing."

Chris Komer is now third/acting principal horn of the New Jersey Symphony and principal horn in the Broadway revival of *Les Misérables*, and I am solo horn in the International Space Orchestra at NASA's Moffett Field and third horn in the South Bay Philharmonic (San Jose CA).

Playing would not be possible for me without the device, and the device would not have been possible without the inspiration of Chris Komer, the help of Wendell Rider, and especially the support of Elaine, my wife of 57 years.

For more information, contact Wendell Rider at wrider@earthlink.net or see hornhanger.us.

*Chris Komer
demonstrating the
Horn Hanger*



Tomoko Kanamaru: A Horn Players' Pianist

by Marilyn Bone Kloss

Many pianists collaborate occasionally with horn players; some are married to horn players and therefore often perform horn literature with their spouses; but few are as invested in collaborating with so many horn players over so many years and in so many venues as Tomoko Kanamaru. Tomoko has such affinity for horn literature that she is a proud member of the International Horn Society.

Tomoko was already taking piano lessons when she joined the junior high school band in seventh grade. She was sick when the band started, and by the time she got back to school only horn and percussion were still available. Tomoko enjoyed playing the horn, even though she mostly played off beats in the band. As piano lessons became more intense, she unfortunately had to choose one and afterwards had unresolved feelings about the horn.

Her interest in the horn came back when she became a music major in high school and then at the Musashino Academia Musicae in Tokyo, where she earned BM and MM performance degrees. She started listening to horn recordings and going to concerts and master classes, in addition to playing for many horn students. When one of the horn professors needed a rehearsal pianist in preparation for his annual solo recitals (which were performed with his piano professor colleague), she jumped on the opportunity. All of the four horn professors at the college became influences one way or another.

"First I was totally captivated by the sound of the instrument and varieties of it," she says. "The way the horn sound fills in the space was just so special to me. Then I fell in love with the rich literature as well." When she was a freshman at college, she attended an NHK Symphony's concert when Hermann Baumann and the members of the Symphony played Schumann's *Konzertstück*. "That might have been the moment when I got completely hooked with this 'incurable disease' (in the words of Randy Gardner a decade later)."

Another crucial point was performing the Brahms trio with fellow students, an occasion that sparked her interest in chamber music, which remains a passion today. "At that point," she says, "I had no idea that the piece would become such an important part of my life or that I would ever play the piece with legendary players like Phil Myers and Lars Michael Stransky, among others." The horn student at the conservatory then is now a member of the Sendai Philharmonic (in the area most affected by the earthquake and tsunami), and Tomoko got to see and hear him for the first time in many years when she attended the Philharmonic's concert during a recent trip to Japan. "I felt grateful that I had gotten to work with such great players before I even started my career; it definitely became a foundation for the future."



Tomoko - photo by Richard Blinkoff

As she was learning about the instrument and the repertoire, she was also learning about the people. "Horn players are just terrific bunch of people, and this seems to be the case universally," she says.

Tomoko came to the US to study at Eastman School of Music in Rochester, New York. "When I first arrived at Eastman, even before finding an apartment, I went to the Reynolds studio, bravely knocked on the door, and offered my services with my repertoire list," she relates. "Actually, it may have been Mr. Reynolds who was brave: he ended up letting me play for all of his freshmen that year. And that was the time when I knew little English." This was the start of

Tomoko's horn collaboration in the US and luckily Eastman was an exciting place, with many talented students who are now leaders in the musical world.

Eastman was also the start of Tomoko's involvement with the IHS. Peter Kurau, also a horn professor there, got her involved in the 29th IHS Symposium for the first time six years later, in 1997 at Eastman, even though in the meantime she had moved away.

Also at the Rochester symposium, in addition to performing on artist recitals, Tomoko was assigned to play for the students at Frøydis Ree Wekre's master class. Since it was her first IHS symposium, she was a bit nervous, "while also having a blast." The first student played one of the Mozart concertos. "After we ran through the first movement, to my surprise, Frøydis started her class with a comment, 'I just have to say something first: there is also great piano playing going on here at the horn symposium!' It was so rewarding and also a relief for the first-time collaborative pianist. And Frøydis invited me to the Banff Symposium the following year! We have never played together, but I always love attending her master classes, even when I am not playing." Frøydis recently remembered this incident and commented that the pianists who collaborate in performances and master classes are important and deserve recognition.

After attending Eastman, Tomoko went on to New York to earn an advanced certificate at Juilliard and then to the Cincinnati College-Conservatory of Music for a DMA as a piano performance major. She became more active in teaching while also holding staff accompanist positions including in a string program and an opera company education/outreach program. At the same time she continued to seek potential horn collaboration opportunities.

Randy Gardner, second horn in the Philadelphia Orchestra, became the horn professor at the Cincinnati College-Conservatory while Tomoko was studying for her DMA. She played for his students, then also for Randy, who writes, "I have had the pleasure of collaborating with Tomoko in solo recitals and in



chamber music performances of wide-ranging repertoire for the last 15 years. Tomoko is a marvelous musician who possesses that mystical sixth sense that collaborators of the first rank have, anticipating every move of her colleagues. She is also an impressively fast learner. As one example, at the 2008 IHS Symposium in Denver, composer Douglas Lowry was busy making changes and additions to his composition *Good to Go* for oboe, horn, and piano around midnight of the night before our premiere of his captivating new work. In the recital, Tomoko performed all of the challenging last-minute piano edits flawlessly and with ease."



Good to Go collaborators: Randy Gardner, Douglas Lowry (composer), Tomoko Kanamaru, Mark Ostoich (oboe)

Even after leaving the school, Tomoko continued her varied approach, with horn collaboration always being part of it. "Working with horn players always occupies a special place in my career and in my heart," she says. "It was never planned that way, I was just doing what I love. I am so grateful for all of the horn players who have allowed me to pursue my passion together."



Tomoko in a sound check with Annamia Larsson - photo by Kathryn Rincker.

As a result, Tomoko has participated in nine IHS symposiums in addition to regional workshops, summer programs, and competitions. "I enjoy running into the same people over the course of many years, while also thrilled to meet and work with new people," she says. "I was honored to be included as one of the founding members of the Barry Tuckwell Institute, which The College of New Jersey (where I currently teach piano) had the privilege of hosting in recent years."

Before taking the position at The College of New Jersey, Tomoko spent a year on the faculty at the Cincinnati College-Conservatory as a sabbatical replacement and comments that she and Randy Gardner "have known each other quite a while." Randy adds, "An excellent piano soloist and professor, Tomoko's vast knowledge of the horn repertoire is unique for a

non-hornist, as is her familiarity with stylistic nuances of various schools of horn playing. Tomoko has such a deep passion for our instrument that she even carries a mouthpiece in her purse. On top of all that, it's always fun to hang out and work with her. She is one of a kind."

"I feel privileged to get to know so many great horn players," Tomoko says. "After having numerous great experiences over the course of years, I also developed a special interest in introducing some of those players and their works to Japanese audiences. For example, when the Japan Horn Society hosts guest artist recitals and master classes in Tokyo, I occasionally assist them in various aspects, musically as well as with communication. Every time, I find it quite remarkable: when people gather over the common passion, horn, there really is no sense of boundaries."

Tomoko writes interview articles for Japanese magazines. Her article about the "Texas Horns" was initially intended to be an objective introduction of the newly released CD along with some behind the scene stories of its production. "However, once I heard the actual recording, I was completely blown away by the playing, the sound, as well as the pieces and arrangements. As a result, my writing ended up being a full of enthusiasm!"

"Few collaborative pianists, if any, have more experience with or knowledge of the horn and piano literature," says Greg Hustis, Principal Horn Emeritus of the Dallas Symphony and one of the "Texas Horns." "Besides being a wonderful player, Tomoko is well acquainted with the best ways of balancing the piano with the horn in various acoustical settings. At this point, she also understands the unique psyches of horn players!"

Another project involves editing piano parts, especially orchestra reductions. Early studies in composition aid this effort. "My general goal is to come up with something that sounds good pianistically rather than just following the original almost to the point of being impractical," she explains. "This way, the pieces will have more chance of being performed while still sounding effective." A recent project was the Trumpet Concerto by Lauren Bernofsky, published by Balquhiddy Music. "I have several horn pieces piled up on my desk," she hastens to add. "I will get to them eventually!"

Recordings have included *MirrorImage at the Opera* with the horn duo MirrorImage (Michelle Stebleton and Lisa Bontrager); another CD with the duo will be recorded this summer. Most of the music for the new CD, including a work by Michael Daugherty, was commissioned with the central theme *Safari*. "I am particularly excited about playing a small part in expanding the great horn/piano literature," says Tomoko. "Some non-horn people had questioned if I would keep playing the same stuff over and over, but as we all know, a wonderful life exists beyond Mozart, Strauss, and the Dukas *Villanelle*!" With performing, editing, and recording, "To say the least, I never get bored."

Tomoko enjoys various forms of collaboration, not limited to horn and piano. In recent years, for example, she performed Liszt's First Concerto with the Middletown Symphony Orchestra in Ohio, Tchaikovsky's First Concerto with the Symphony of Southeast Texas, and *Petrushka* with the Annapolis Symphony. In chamber settings, she performed Glinka's Grand



Tomoko Kanamaru

Sextet for the New York Philharmonic's chamber music series at Merkin Hall and has appeared in several concerts of the New York Chamber Music Festival, including a program with works by woman composers.

Tomoko is preparing a program for the Northeast Horn Workshop with the Delphinium Trio, with New York Philharmonic fourth horn Howard Wall and his wife, Elmira Darvarova, violinist and former concertmaster of the Metropolitan Opera Orchestra. The trio is performing Eric Ewazen's Trio for the first time, and the program includes Dan Powers's *Prelude and Bacchanal*, "an effective piece that keeps all of the players on their toes."

Tomoko actually owns a horn with a good-luck charm mouthpiece attached, but it functions as a room decoration. She also has a horn-shaped wall clock (photo on page 44 of the May 2005 issue of *The Horn Call*). It was from a horn player in the NHK Symphony and his wife and was shipped from Japan as a surprise holiday gift.

Tomoko became a member of the IHS by means of a gift. "After one of my doctorate solo piano recitals, a prominent pre-college level horn teacher in the area, Karen Schneider, gave me a one- year membership in lieu of flowers," she says. "What a marvelous idea! I just keep renewing now."

Marilyn Bone Kloss is assistant editor of The Horn Call.



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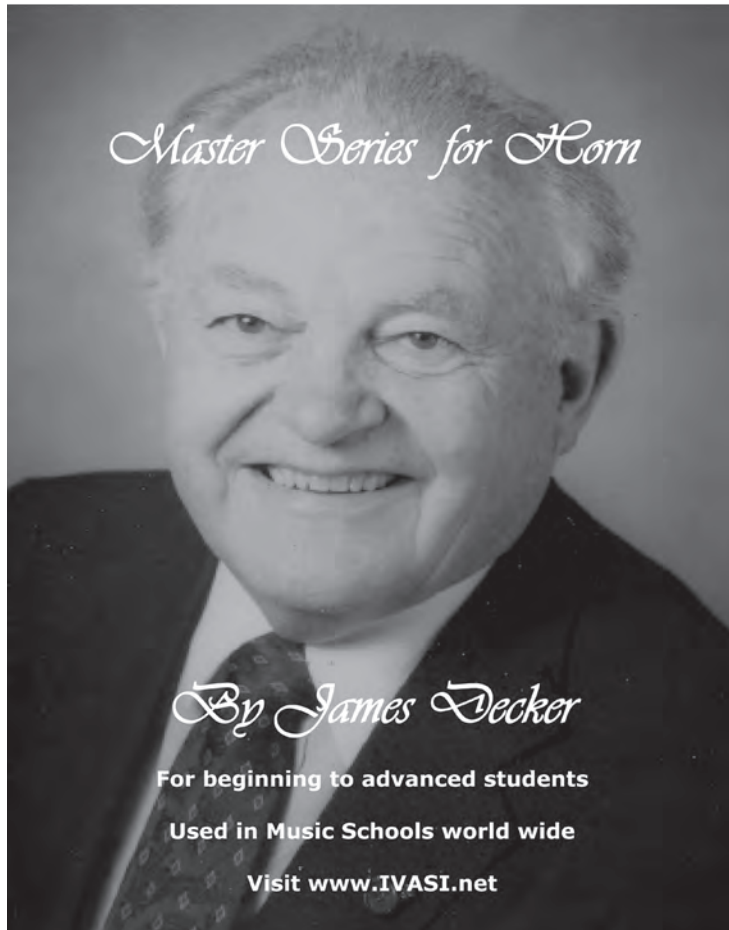
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The Sinfonia from Tre Pezzi in forma di Sonata by Karl Pilss

by Kristen Hansen

Perhaps the sensation is familiar: to read a book that you feel is one of the greatest of its kind, only to realize that not many of your friends have read the masterpiece, so are indifferent to it. So it is for me with the *Tre Pezzi in forma di Sonata* by Karl Pilss. This ultra-Romantic masterpiece has been one of my favorites since I first heard it and then performed it years ago. While recently working on a detailed theoretical analysis of the piece, I noted that it is still relatively untouched in the horn repertoire. Likewise, I also found that the work is sometimes considered on the verge of being too complex to program in a recital. While I grant that the entire work is perhaps too long to share space on a recital with other hefty solo works, I'd like to wave the banner for this lovely, truly effective Romantic gem and, in this article, to focus on the first movement, titled Sinfonia.

Karl Pilss (1902-1979) was a successful Austrian composer, rehearsal pianist, vocal coach, and conductor in much the same manner as Richard Strauss and Gustav Mahler had been. As an assistant conductor, he held several positions early in his career and rose to the post of director of studies (apparently an academic appointment) at the Salzburg Festival from 1934 to 1966 (through the *Anschluss*, the war years, and beyond). He also served as the principal vocal coach at the Vienna State Opera for a large part of his career.¹ His works for solo trumpet are among the standard repertoire for trumpet players, as is a wind quintet and the *Serenade in G*.

I admit to wanting all the composers of beautiful music to be flawless heroes rather than ordinary humans, so it was something of a shock to realize that Pilss was a working musician during the Second World War within the Austrian state musical organizations under the National Socialist party's auspices. It is a puzzle that we musicians can choose to face or to ignore, whether to consider a piece of music in the socio-political context from which it came, or not. It has been suggested that Pilss's involvement in "state music" after the *Anschluss* has contributed to the dearth of biographical information and the relative inattention paid to his works today. Others might point out that musical attention tends to focus on those forging new territories rather than those who are skillful at writing in styles of past eras. However, the horn solo repertoire frequently and frankly celebrates the gestalt of post- and hyper-Romanticism, so in this case, the work should be welcome to our repertoire.

Doblinger published the sonata's three movements separately in 1969.² Admittedly, buying three movements makes the investment significantly greater than, say, an edition of Franz Strauss's *Nocturno*, but it is well worth the price! A practical reason to have published the movements separately is that, if published as one unit, both the piano and horn parts would be quite bulky. It is also possible that the movements were published separately because of their self-sufficiency.

Each movement accomplishes its formal and musical purpose wholeheartedly and completely. A brief tour of the movements may be useful to performers new to the work and may assist in overcoming the initial challenges of interpretation.³ The work follows the usual disposition of movements in a solo sonata, beginning with a sonata allegro movement, a second movement in ternary or song form, and a closing rondo. It will be seen how over-abundantly Pilss fulfills those Romantic expectations.

The first movement, the Sinfonia, is cast in a sonata-allegro form common to the late nineteenth century – there is no classical repeat of the exposition, but we find the usual harmonic motion from tonic (E^b) to dominant, an area of modulation and motivic transformation in the development, and a recapitulation that is more than a mere copy of material from the exposition but returning to E^b major. In fact, sonata forms in the post-Beethoven world of Romanticism might also be expected to incorporate a more dramatic narrative, and this work is no exception.

The principal theme is first hinted at in the piano's introduction and then expanded in the horn's first entrance (Example 1). The two main characteristics of this principal theme are its triplet rhythms and its tendency to modulate rapidly. One might view this theme in the character of a hero, eager to achieve a quest. It is tempting to go all out and begin writing a mental story complete with Hollywood-style special effects, but in fact, there is no need. Pilss has composed a purely musical protagonist that is able to convey all the elements of the heroic drama without an external storyline.



Example 1: First movement, principal theme, horn in F, mm. 10-14

The drama of sonata form may be expressed as a hero quest as described by Joseph Campbell.⁴ Thus one would expect to find a heroic character, a companion character, a struggle with an anti-hero, and a resolution that returns the victorious hero to his own place, usually bringing beneficent results the world, via the struggle with darkness.

Having found the eager principal theme as the horn-hero, one may then identify the second theme in m. 35, with an interesting modulation to the seemingly remote key of B major.⁵ This theme complements the main characteristics of the principal theme: it is centered and stable in its key center, and its rhythmic character is slow and tranquil (Example 2). Where the principal theme strives upward with vigor, the second theme makes only a modest ascent, and then seems content to descend slowly, coming apparently to a final resting point at the end of the exposition in mm. 69-71.



Example 2: First movement, second theme, horn in F, mm. 34-40

The complexity of this movement is encapsulated within the second theme and with the various roles the piano plays in this sonata-drama. The complexity is only hinted at in the exposition, and the performers drive relatively straight to the end of the exposition and its final cadence in the wrong key of B major. The development introduces the anti-hero and the life-or-death struggle the horn-hero must face.

The development opens in m. 73 with the upward, chromatic triplets associated with the principal theme, here presented in the piano. The horn languishes on a sad, nostalgic motive left over from the second theme and seems to have trouble anticipating the coming crisis. In m. 91, a new theme appears (Example 3) in the key of B^b major. This sweet, voluptuous theme seems to dispel the previous dispirited motive, and its key of B^b suggests the anticipated return to E^b major.



Example 3: First movement, development theme, horn in F, mm 91-97

The theme is an inversion of the second theme, and it soon proves to be the seductive, destructive antagonist as malicious as any Disney “evil queen” could be. The roles of hero and antagonist, at first thrown back and forth between horn and piano, become clearly marked as horn versus piano. This is where one might find the greatest challenges in ensemble, as the piano tends to mimic satirically the horn’s triplet motive, even transmuting it to quarter note triplets. The rhythmic texture is dense at the subdivision level, serving to intensify the urgency of the struggle, as in mm. 113-114 (Example 4). One might rely on the half-note beat to keep a semblance of control, but Pilss sacrifices even this larger metrical crutch with instances of 3/4 meters in mm. 104 and 106. These measures don’t conform to the hypermeter established in the rest of the movement – they seem bizarre and out of place.



Example 4: First movement, meter change in mm. 103-105

These measures are actually written-out rubatos, or slow motion frames within the action of this struggle. The evil development theme has captivated the horn-hero, who attempts finally to throw off the mesmerizing nostalgia motive. The struggle is so intense that Pilss has no choice but to show us the conflict in slow motion at mm. 104 and 106 (not shown) – or we might not experience the full impact of the tragic struggle.

Indeed, by m. 109 it may be feared that the evil development theme has triumphed, with a cadence in D major (another “wrong” key), and a flourish of victorious arpeggios in the piano, while the horn enters five bars later with a reminiscence of the innocent second theme. The struggle renews and the complex rhythmic layering increases, to the most crucial moment of the sonata form, the moment when the development must resolve – the re-transition. The re-transition may be officially noted in m. 131, where the horn reaches its highest pitch and volume in an expanded version of the nostalgia-motive. Meanwhile the piano mocks the original principal theme in a descending triplet. In fact, the horn and piano are scored in two different meters in mm. 131 and 132 (Example 5).



Example 5: First movement, climax and chaos in mm. 130-135

The metrical character of the work is completely overloaded in these two bars – a moment of total rhythmic chaos as all motives collide. Fortunately this chaos coincides with a strong B^b in the bass, signaling the coming victory of E^b with the cadence at the downbeat of m. 135.



The recapitulation in a sonata form should be marked by the return of the principal theme, but Pilss moves past mere formal requirements. The tonic key of E^b does return, with material from the exposition's bridge and then the second theme, yet the heroic principal theme is oddly absent. One might suggest that the theme was worn out in the struggle, victorious but unable to return.⁶ In fact, Pilss is even cleverer with his thematic material. Like actors making their bows at the end of a play, the "true hero" will appear last in a final recapitulation of all the characters in this musical hero quest. The piano introduces in m. 172 a diatonic, simple theme that had first appeared in the exposition as closing material, hardly worth remarking. But here it acquires grandeur as the coda progresses, while the nostalgia motive takes its bow in m. 174. The horn then reaches its lowest pitches, a fundamental resolution to E^b, while the piano curtsies with a quick recollection of the development theme in m. 183. Even the original principal theme at last seems to appear in the piano rhythms in m. 191, as the coda begins.

In fact, the piano has taken the triplet motive and turned it into a triumphant chiming of bells, while the horn enters in m. 193 with what rapidly becomes the true, glorified hero theme (Example 6). This theme is the worked-out version of the unremarkable snippet from m. 172.



Example 6: First movement, apotheosis of horn-hero, horn in F, mm. 196-198

The old restless characteristics of the horn-hero have been worn away in the struggle, and what remains is a stable, mature, diatonic theme that rises gradually to the triumphant high e^b in m. 200, then falls for the final resolution in m. 204. E^b and diatonicism have triumphed!

The first movement of Pilss's sonata is the weightiest, the one with the most dramatic import and arguably the thorniest musical problems to solve for the performer. It can be likened to the musical working out of a Strauss tone poem, compressed into two musicians' worth of effort. Yet this movement is completely satisfying from the dramatic and musical points of view, and with a little careful positioning, these points can be audible to listeners as well. The musical hero quest, the legacy of Beethoven, scripted on the grand scale by Mahler and Strauss, is here recalled as an extravagant post-Romantic symphonic movement for horn and piano.

Kristen S. Hansen is Associate Professor of Music at the Schwob School of Music, Columbus State University (Georgia). She holds DMA and MM degrees from Eastman and a BM degree from St. Olaf College. Her teachers include Peter Kurau, Kendall Betts, and Verne Reynolds. Hansen was the director of bands in the Fonda-Fultonville school district in central New York and assistant and then principal horn in the Schenectady Symphony Orchestra. She has been on the faculty at the Kendall Betts Horn Camp, has appeared at IHS symposiums and Southeast Horn Workshops, and was a founding member of the Barry Tuckwell Institute. She was second horn with

the Columbus Symphony Orchestra for ten years. She has hosted the Southeast Horn Workshop and the International Horn Competition of America. Her current project is to catalog the historic horns housed in the Bate Collection at Oxford University.

Notes

¹Robert Suggs, "Brilliant Music for a Dark Era: Karl Pilss, Helmut Wobisch, and the Trompetchor der Stadt Wien," *International Trumpet Guild Journal*, January 2004, p. 12.

²I've found two "rumors" on non-scholarly webpages that suggest the movements were completed by 1924 or 1927, but I cannot yet verify that. Pilss studied composition with the Austrian composer Franz Schmidt from 1924 to 1927, and there is evidence that Schmidt's harmonic language exerted a great influence on his student. The Straussian tonal language of the first two movements supports an early date, perhaps, as the young Pilss sought to encapsulate the styles of Schmidt and Strauss. Jonathan Wacker, in his 2007 dissertation on Schmidt and Pilss, gives a date of composition for the horn concerto as 1969, following Pilss's retirement from the Vienna State Opera. The date of publication of the horn sonata is also 1969, plausibly as though Pilss had time to recall this older composition's existence and bring it forward for publication along with the more recent concerto. Further research is warranted!

³For a more complete analysis relating to the performance, the reader is invited to contact me for a copy of the in-depth analyses.

⁴Joseph Campbell, *The Hero With a Thousand Faces*, 2nd ed. (Princeton: Princeton UP, 1968), p. 245.

⁵The more esoteric rationales of key and motivic development are omitted here for the sake of brevity and clarity. There are additional motives involved and an extensive elaboration of Schenkerian harmonies.

⁶Fans of *The Matrix* will see a parallel with Neo's final self-sacrifice and dissolution (apotheosis), while Tolkien fans will understand this to equate to Frodo's final departure across the sea in *The Return of the King*. Since this work is a music hero quest in epic terms, there are many places where the musical drama can be found to parallel the dramatic turning points in other fictional works.

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Twisted Metal

by Daniel Grabois

The University of Wisconsin-Madison School of Music has had a horn choir since the dawn of time, relatively speaking. The UW Horn Choir has been playing a traditional holiday concert for nearly thirty years, an event which is well attended by the general public and is quite satisfying to prepare. Many wonderful arrangements of beautiful pieces for horn choirs of various sizes are available, and the sound of the ensemble is so lush and rich that practically any piece, and especially any piece of early music, can find a place on a traditional concert. Any choral work will translate beautifully for horn choir, and you can make your own arrangements or buy published works. Students in the choir learn about blend, balance, section playing, and many other important topics.

But what about doing something different with the horn choir?

When I arrived at UW almost three years ago, I was thrilled at the ready-made opportunity to play for a large audience, but I also wanted to use the horn choir to introduce my students to new experiences. In my previous life as a New York City freelancer, I had played jazz, rock, all kinds of new music. I recorded a piece with rock singer Natalie Merchant and another with a Nicaraguan pop singer. I improvised. I played Broadway shows in all kinds of styles – the first show I subbed in was *City of Angels*, with a big-band score and fellow musicians who knew how to deliver that style (unlike me).

My musical training had prepared me for none of this. When I played jazz, I was consistently ahead of the band, since I had no idea how to lay back. My sense of swing was nonexistent. When I played rock, my inflection was all wrong. Improvising in public was terrifying. All this music was incredibly fun to play, and was helping to pay the bills, but I didn't know how to do it very well.

I had to learn on the job. Which is why I wanted my students at UW to begin learning these styles in school. So, last spring, we turned the UW Horn Choir into Twisted Metal, Wisconsin's only horn rock band (I think), for the semester. Students arranged most of the songs for the group, which gave them a big stake in the band. We spent time improvising. We wrote a funk tune together in rehearsal, and it became a kind of signature song for us. We found a percussion student to drum with us.

At our first concert, all of the fun stuff about playing rock music came into play. Am I referring to clothing, hair gel, and makeup? Yes, I am. And playing with tremendous energy, often quite loudly, with an unrestricted feeling of emotional expression. In other words, playing this music was a blast. Students from other instrumental studios wanted to get involved.

This is the second year of Twisted Metal's existence. And this year, all the students were required to do at least one arrangement for the band. This was not really a problem, since everyone was highly motivated to contribute. As I write this, our concert is coming up in a month. We're preparing an hour long set list, and we have a drummer lined up to come in for

the last few rehearsals. *Madison Magazine* (a general-audience magazine for the greater Madison community) published a full page story on Twisted Metal. New arrangements are continuing to come in from the students.

For anyone who wants to try this (yes, *do* try this at home!), here is some of what we have learned.

Style matters. The way rock rhythms look when you notate them is deceiving. Most of this music was written by ear, not with pencil and paper, and if you want to play it, you have to listen and imitate (not a bad plan when you are playing classical music, by the way). Accents fall in places we're not used to, like the last sixteenth note of the fourth beat of the bar. This doesn't usually happen in Mozart, but it happens all the time in Queen. When you start listening in depth, you will notice that most of the music that has become popular is extremely well performed, but that does not mean that it is performed cleanly. We horn players spend years learning how to neaten our playing, but if you try to play *Barracuda* neatly, it won't sound like *Barracuda* any more. You might know the style of the piece you arranged very well, but making it happen on your horn takes work, open ears, and a willingness to experiment and play your horn in a different way.

Rhythm matters. Most popular music relies on a well-developed feeling of groove. What is that? I would define it as "the way the tempo feels." If you stop thinking about the speed of the tempo, and start thinking about the feel of the tempo, you will not only get your rock tunes sounding better, you will also find your solos and excerpts taking on a new life and sparkle. I listen over and over to the original version of every song my students arrange, trying to get to the core of how it should feel.

Experiment with sound. When you put ten, twelve, fifteen horns together and have them play a major chord, it's going to sound big and beautiful. That may be right for the song you are working on, but it may be wrong. Rock musicians use a huge number of effects pedals to change their sounds. What can you do if you don't have effects pedals? You have two options, both of them great choices. The first is to experiment with the sounds you are making. Can it be dirtier? Grittier? Punchier? There's no audition committee rating you here, so experiment. Option two: go buy some effects pedals and a microphone, or borrow them from school or from your guitar playing friend. Playing the horn with a wah-wah pedal is a very satisfying experience, and if you add a little distortion, you are off and running.

"Sell" your songs. There can be no apologizing for the music you are playing. A rock singer is up on stage telling a story, and you have to do that on the horn. Convince the audience that this version of *Burning Down the House* is the best one they will ever hear. Once you get used to committing your entire self to the style of the song you are playing, translate that skill to your Brahms Horn Trio or your Strauss Second Concerto. You won't believe the results.



Improvise. The only way to start is to dive right in. We began by having the band play drones. Have half the group play a low d, the other half play an a below middle c', and then take turns improvising over it. Play in Dorian (all white notes, with D as the root note) and you can't go wrong. Will you play a brilliant solo your first time? You will not. Don't worry – it takes time, but the time to start is now. When you listen to your favorite guitar solos, notice how almost every single note is bent, scooped, fallen from, or otherwise slopped up. That's why you have your right hand in the bell! This is your chance to forget about accuracy and try to create a mood. Push the valves down half way and skid around. Find a fingering that's flat and slowly scoop the pitch up. Pour on the vibrato. Anything goes.

Arrange. What songs do you love? Sit down with the CD and figure out what all the chords are and how the melody goes, and start writing it down. It's usually not that hard, and if you can't make any progress on the song you chose, find an easier one. If it's a song by a popular band, you might even be able to find some printed music, and arrange off of that, but ultimately you'll want to do the whole process from the recording, because you will get more information and be able to make your own choices. You will also really know the song by the end of the process! Be creative in your arranging – don't just have the first horn play the melody and the eighth horn play the bass line. Move things around, give everyone something to do, and make sure you aren't exhausting any one player. Then, the first time your horn choir plays your arrangement, get ready for a massive feeling of pride: you did that! Make sure your bandmates listen to the original version of your song. You know exactly what you want it to sound like, but they may read it off the page and play it like it's a Mendelssohn symphony. That won't work! Teach the band how the song goes. Take control and don't be afraid to make stylistic suggestions.

Have fun. Play the arrangements with abandon – rock music is not careful. Dress up. Go crazy. This year, one of our players arranged *September*, an Earth Wind and Fire tune. He'll be singing it with us. I think he's at the thrift shop right now looking for a tight white suit. I'm thinking about eye liner and hair gel for myself. I'm expecting to see some outrageous outfits, some very high heels. This is rock and roll, after all.

You have spent a long time learning how to control your instrument. Now is your chance to play with abandon, with no rules, and let it all hang out.

Daniel Grabo is professor of horn at the University of Wisconsin-Madison.



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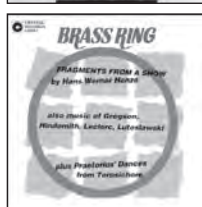
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Orchestral Notes

Richard Chenoweth, Series Editor

An Interview with Terry Johns

From Richard Chenoweth's January 2012 *Amazon* review of Terry John's book *Letters from Lines and Spaces*:

Musicians live a life of contrasts: on one hand, while they spend hours in self-imposed isolation, practicing and perfecting their craft, their performances are then exposed to the harsh scrutiny of public opinion and on-going evaluation by their colleagues. Through his understated and witty prose, Mr. Johns sheds light on the life of a professional musician: the long hours, the frustrations of working in an orchestra, the close contact with prominent artists and the loneliness in what many in the public feel is a glamorous profession. Musicians who read this book will immediately feel a kinship with Mr. Johns, especially regarding his topical comments about the unstable future of the profession and on-going concerns about funding and public support for the arts. Readers might also be surprised by the wide-ranging scope of his musical interests and the variety of musical experiences that he has enjoyed, especially those who have a concept of the classically-trained musician as a 'long-haired artiste.' His witty and trenchant observations about the free-lance musical scene in London are especially fascinating and reveal how musicians are often unnoticed observers of historically significant events. To have enjoyed a career as notable as Terry Johns is a testament to his talent, and his book of letters is an important journal of a remarkable time in musical history. It is a must-read for the aspiring musician, the established professional musician, and the music-lover.

I wrote the above review after reading Terry Johns's book *Letters from Lines and Spaces*, with the understanding that many horn-players had already been influenced and fascinated by the collections of Terry's letters in his blog (terryjohns.net). Along with many of my colleagues, I followed Terry's postings with great interest and enjoyment, eagerly awaiting the next installment. I eventually contacted him via Facebook, where we struck up a correspondence and then a friendship – now possible these days on social media. When I asked him if he would be interested in being the subject of a *Horn Call* interview, he willingly agreed, although he did so with what I have learned to be his characteristic modesty.



Since the IHS Symposium will be held in London this year, it seems very appropriate to include his interview in this issue of *The Horn Call*. Readers will find his comments about significant musical events, conductors, colleagues, and the challenges of establishing a career in the midst of the issues facing the arts to be frank and realistic.

Richard Chenoweth (RC): Terry, you have enjoyed an extraordinary career, with positions in two major full-time London orchestras and numerous recordings, tours, and collaborations with great artists and conductors. How did you get started in the busy London performance scene?

Terry Johns (TJ): In the sixties, London was recognized as the "musical capital of the world." The Beatles had provoked hysteria on both sides of the Atlantic, there were five symphony orchestras in the capital, and the Royal Opera House productions attracted audiences from all over Europe. Audiences flocked to the West End theatres to see *Hair*, *Oh What a Lovely War*, and *Oliver*, and there was a phenomenal British jazz scene, led by John Dankworth, Ronnie Scott, and Tubby Hayes, centered around Ronnie Scott's club in Gerrard Street. I came to London from the South Wales valleys in 1962 to study the horn at the Royal Academy of Music but I had always loved playing jazz more than anything, so it wasn't long before I found the jazz clubs and I sat in with a few people. Joe Harriot and Shake Keane used to play down at the "Hundred" club and I played with them a few times. They always liked to try new things and the horn in jazz was still an unusual thing.

Anyway Tubby Hayes heard me play one night and he asked me to join his "Afro Cuban Big Band" that he was about to form with Freddie Logan. Shortly after that I got my first regular job which was playing in the theatre orchestra for *Oliver* in the New Theatre, and I used to play jazz in the clubs after the show whenever I got the chance. These were great days and great fun, but eventually I started to work with orchestras and I needed to make some choices.

RC: Could you mention some of the music, musical artists, mentors, and other influences that have shaped your career?

TJ: Barry Tuckwell was my professor at the Royal Academy and he had a huge influence on horn players worldwide through his performances and recordings with the London Symphony Orchestra (LSO). We've been friends for fifty-something years now, and he will probably not like me saying these things, but his playing, especially against the backdrop of the sixties and seventies, was a phenomenon that influenced composers world-wide, and just about every horn player who heard him. You can imagine how stimulating and inspiring it was to be taught by him, to sit next to him in the orchestra, and most especially to play in his horn quartet. And on a personal level he was never anything but helpful and encouraging. He took me into the LSO when I was just nineteen and then mostly



left me to my own devices. Consequently, I had played for Stokowski, Leonard Bernstein, and Benjamin Britten before I was 21, I think, but a little later on I played with Andre Previn for the first time. As a boy and an avid jazz listener, I had heard his LP of *My Fair Lady* with Shelley Manne and Leroy Vinnegar, but of course I had no idea of the extent of his talents as a classical pianist, as a composer, arranger, and conductor, and his very special ability as a presenter and communicator. I spent a lot of time during the following thirty years talking to him, watching, listening, and trying to learn how he did it. One of his great qualities as a person is his “ordinariness” and his general aversion to publicity. He would happily do interviews and things that would help the orchestra but when the press pursued him because of his private life he would dive into the pub next door with the brass players.

In my jazz performances I was lucky enough to have played with John Dankworth, who liked to use a horn sometimes, as well as Richard Rodney Bennett (1936-2012) who had written a “jazz” ballet called *Jazz Calendar*. [In 1977, Bennett also wrote a concerto for Horn and Orchestra, Actaeon-Metamorphosis I, for Barry Tuckwell, as well as the arrangements for Barry Tuckwell’s album of Jerome Kern songs, “A Sure Thing.” – RC]

I was asked to go in to Covent Garden to perform Bennett’s ballet a few times. I was in Graham Collier’s group too in his early days. The BBC used to broadcast a programme called “Jazz in Britain” at midnight, I think it was, and I did a few of those with Kenny Wheeler’s octet and Herman Wilson. Those bands were filled with great, mostly British jazz players like Pete King, Tony Coe, and Ronnie Ross. I always wanted to be a jazz player from the first time I heard Chet Baker and Gerry Mulligan.

RC: Your book, *Letters from Lines and Spaces*, contains fascinating glimpses and insights into the life of a working musician, going behind the scenes to discuss the realities of touring, recording, and making a living as a performer. Could you discuss the inspiration for that series?

TJ: There were several things that brought this project to life. At school I wasn’t very interested in anything except for music and English. My English teacher loved music, and he helped and encouraged me to set some poetry to music for voice and piano, and to write some things for the school magazine.

When we owned the Bull’s Head Hotel in Brecon, I had a customer, John Green, who was well known in Wales as a novelist and playwright. His books and short stories were mostly about his experiences in the navy as a young man, and the war in the Atlantic. We became good friends and we used to drink together on Friday afternoons when the pubs in the town were full of soldiers from the South Wales borderers and paratroops stationed in Brecon, and farmers in town for market day. Many of the soldiers told stories from the Falklands and Alexandria, and my friend John Green told many tales both tragic and comic, mostly from the war at sea. Eventually I got bold enough to contribute one or two tales of my own to the afternoon entertainment and I was a little surprised that people seemed to enjoy them and were surprised too that playing in an orchestra could be so interesting and amusing! John Green

made a lot of effort to get me to write things down, so I eventually made a start.

Also, I had friends who saved some of my letters because they liked the content and enjoyed reading them. From those saved letters, I developed the idea that if one recounts their experiences in a letter format and then adds headings, this can become an autobiography. I had always liked to write letters. I thought too that letters are very personal things that are not so much used now that we have e-mail and texts, so I wrote the whole thing in letter form from my memory and reconstruction of what I had written.

From curiosity, I picked up a couple of books about orchestral life written by orchestral players, and as interesting as they were from a musician’s point of view with regard to history and events, personnel, etc., I could find very little that was personal to the writer.

During all this I had the thought that perhaps orchestral players – as natural and comfortable as they are with music as a means to self-expression – are perhaps reluctant to express their feelings in other ways, at least in public or in writing. I found later, in my book readings to audiences, that a lot of people are very interested in our lives on this personal level; they like to know that musicians are just people with everyday feelings and difficulties. I think sometimes we are not very comfortable with people outside our own field.

I’m now halfway through writing the second volume of *Letters from Lines and Spaces*, which begins where volume one ended: it contains my thoughts on contemporary issues and musical experiences.

RC: In much of your writing, the reader is made aware of your deeply felt attitudes regarding important social issues. Can you discuss your opinions about the relationship between the arts and some of the critical issues facing our society?

TJ: We live in difficult days for the arts, but a quick look backwards shows that we always have! What is more important, I feel at present, is that the economic system is disempowering people more and more, and every time there’s a malfunction things get harder for the poor and for the young. I do feel that one’s youth should be a time of life to be care-free, and even a little irresponsible. I think we owe this to our children. Young people who want to go into further education now in Britain have to pay their own tuition fees and are forced onto the treadmill of debt. Women are forced, by the high cost of living, to work and to pay for child care while being subject to all kinds of restrictions as to their own advancement in the workplace. The financial and media pressures that prevail now in music and the other arts (and this is just a personal view) have the effect that the mavericks and eccentrics, who have been the life blood of change in art and literature from Rimbaud to Charlie Parker, seem to be thin on the ground today, and the huge media influence and the “awards” culture prevails. I don’t want to be a doom monger though. The well-spring of young talent shows no sign of running dry and orchestras are better today in many ways than ever they were. That’s exactly as it should be.

These are difficult days, yes, but the ingenuity and single-mindedness that orchestral players have shown through hard



times in the past is truly amazing. I'm positive about the future of our profession, if only for that reason.

RC: Readers of *The Horn Call* will be interested in knowing about the breadth and variety of musical groups and performers with whom you have worked. In addition to the Royal Philharmonic Orchestra and the London Symphony Orchestra, could you mention some of the other artists with whom you have worked, scores and sessions you recorded, and concert experiences in which you have played?

TJ: Sidney Sax formed the National Philharmonic Orchestra in 1964 for Charles Gerhardt and RCA, for recording purposes. Sid was very rich, influential, and persuasive, and he spent a lot of time trying to lure players away from orchestras onto the freelance circuit. I succumbed finally and left the Royal Philharmonic Orchestra (RPO) in 1974 to do the first recordings of Hollywood film music by Eric Korngold. Charles Gerhardt conducted the sessions and George Korngold (the composer's son) was the producer. We recorded *The Sea Hawk*, *Robin Hood*, *Juarez*, and *Elizabeth and Essex*, reading from the original Warner Bros. orchestral parts. Later on, we recorded music by Alfred Newman, Franz Waxman, and Max Steiner; operas with Joan Sutherland and Pavarotti; and lots of other film scores including *The Exorcist*, *The Omen*, and *The Boys from Brazil*.

Some of my other session work included numerous dates with musicians such as Frank Zappa, Pink Floyd, Jimi Helms, Simon and Garfunkle, and Paul McCartney.

One of the films we did was *The Man Who Would Be King* with Michael Caine and Sean Connery in 1975. It was based on a Rudyard Kipling story with music by Maurice Jarre. Not all of the music was written down and we were asked to play conches of different sizes for special effect. There were three sistrars too, and I remember one of the players was Ravi Shankar.

RC: Can you talk about some of your experiences playing the musical soundtracks for some of the most iconic movies of our time? And, when you were playing these movie scores, did you know that they would become embedded in our popular culture as cinematic icons?

TJ: The first film I ever played on was *Oliver*, which was conducted by the great Johnny Green (composer of the popular standard, "Body and Soul"). I didn't know many people then and I got surprise after surprise as I found out that all the boyhood idols I had listened to on the radio were in that studio at Denham – Kenny Baker, Don Lusher, Al Newman, and loads more. It was there that I met Nat Peck for the first time. Nat had been in the Glenn Miller band and after the war he lived in Paris before settling in England. Nat met and played with a lot of great musicians when he lived in Paris and as an orchestral contractor he brought a lot of them to London in the eighties for recordings. It was an impressive list that included Michel Legrand, Barbara Streisand, Lalo Schiffrin, Phil Woods, Clark Terry, and Stan Getz. They were great days for music in London. Everyone wanted to work there and the studios were busy all the time, sometimes all night.

The next film I did was *Fiddler on the Roof*. That was when I first met John Williams, and a little later we made *Goodbye Mr. Chips*. I didn't see him again until that day at Denham in '76 when the LSO recorded *Star Wars*.

That session was really momentous. I'm certain the people there sensed that this was going to be something very special. There was an electric atmosphere in the studio and the music was sensational. I still think that when I hear it now. John Williams had taken a massive leap forward with that score and the LSO relished it. The orchestra had reached a new level of confidence I think with that film.

With conductor Andre Previn's arrival, the orchestra experienced something they hadn't known before – the admiration he had for them, and his advocacy completely changed things. It gave the musicians a real spring in their step. After that of course we did the *Superman* films, *Indiana Jones*, and many more. I must say I'm amazed that they still are such a force, as you say, in "popular culture."

RC: You toured a lot during your career. Are there any experiences that you had while on tour that stand out as unique, or any locations that you found to be especially memorable?

TJ: I remember my first tour of the US in the sixties with the Royal Philharmonic Orchestra when Philip Farkas came to our concert in Chicago. He invited the horn section to his home and drove us all out there after the concert. We had a great evening and wonderful hospitality. The table was groaning under the weight of lobsters and roast beef. He told some great stories about his Chicago days and George Szell too. In the old days of course there were no jumbo jets so all our flights were charters with first class facilities and there was not much security at airports so travelling was a pleasure for the most part. Younger players will find this hard to imagine I'm sure.

RC: As a professional horn-player, what were your preferences for specific types of equipment (horns, mouthpieces, descants, etc.)?

TJ: I always played on an Alexander in the RPO because, I felt, you could always get the sound across without working too hard, and most other people used that instrument then. But when I started to do studio recording full time, I started looking for ways to foil the sound engineers who would often insist, especially in small studios, on placing a microphone six inches from the bell of the horn, that often reproduced a sound too close to a trombone to me. This, I think, was partly because I had always tried not to make too thick or heavy a sound because I felt it didn't carry too well. But then, when recorded too closely it lost a lot.

It was often impossible to get engineers to experiment because often there wasn't time and, as we all know, many people find it difficult to grasp the concept of reflected sound. So I tried various instruments, including Paxmans and Holtons, but I settled eventually on a Conn 8D, and I did a lot of recording on it including the *Return of the Jedi*.

RC: What advice do you have for young players who aspire to have a career as a professional musician? Do you feel the profession is changing and, if so, what are some strategies for the young player who wishes to continue in a successful career trajectory?

TJ: I felt, towards the end of my playing time, that orchestras were maybe becoming too institutionalized. There seemed to be an awful lot of paper, rules regulations, dress codes, and very few people seemed to be confident enough to express an



opinion or an objection to a conductor or manager. I know of course that the orchestra and the music it plays will always be the source of the staple diet for the horn player, but it is maybe more difficult now for some people to get into one than it was in my time, and I'm sure there are a lot more good players around now than there were then. But there are things you can do. If I were starting again, I feel I would try to be as free as possible from this. I would like to be a part of something smaller maybe, like a wind quintet or a chamber group that had some control over its own affairs. It is much more possible now with the internet than it was to set up one's own recording company and to handle one's own publicity for a new group, even to find new venues. You can't always expect to make money from chamber music and sometimes you can put on concerts just for the sake of the music and the audience, if it's your choice to do so, but when you are hired, have some clear guidelines about fees, making sure that if people want your services they must expect to pay properly. You have to eat now and then! I'm involved with one or two things like that as a composer. It's very liberating.

RC: Could you discuss some of your current work as an arranger, composer and conductor?

TJ: I love to write music for brass, and recently I've been working with Superbrass, a group of London-based studio and orchestral players that play in the familiar ten-piece formation with percussion. Roger Argente, the organizer and bass trombonist, asked me to write a feature for Chris Parkes who is the solo horn in the group. Chris is a sensational player and the band really enjoys what they are doing, being able to play new music and in a relaxed atmosphere. This was great fun to do and I went down to London for the recording, had a lovely day with a few old friends, and made a few new ones too. They recorded a piece I wrote called *Inchcolm*, which is a musical portrait of an island – a beautiful place with ever-changing appearances – that is visible from my balcony. It features the horn and is on the Superbrass CD called *Brass Taps* (see superbrass.co.uk/music/superbrass-cds/brass-taps.html). This is their 2013 CD, centered on the theme of water, and Roger asked me to write a piece for the recording. The Firth of Forth, which lies below my balcony, stretches across to the island of Inchcolm and beyond to the coast of Fife. I'm writing another piece for them just now. This is what it's all about for me and has been most of my life: music and good companions. The group doesn't have a conductor or a manager or rules and regulations. They do have a mantra however Roger tells me: "No egos."

I'll be seventy in a few weeks and there will be a concert of my (mostly brass) music at the Younger Hall in St Andrew's University as part of their annual brass festival. It has been organized without my knowledge, but I discovered that it will involve some Scottish players and brass bands and a few young people too from the university and elsewhere, so I feel really honored and grateful to be so involved in the musical community still.

RC: Did you have much opportunity to play chamber music, and if so, are there any particular performances and repertoire that you enjoyed playing?

TJ: I played in the Jack Brymer Wind Soloists a few times. I can't remember there being much rehearsal. The group only got together once every two or three years so people thought of it as a sort of reunion and just sat around drinking tea for ages and catching up with each other's lives. The concerts were good though. Playing in the Tuckwell horn quartet was stimulating to say the least. I played in Alan Civil's quartet too and it was interesting to compare the two. One of the people Barry introduced me to in my early days was Neville Mariner when he was a violinist in the LSO, and I had a great time playing with St. Martin in the Fields and being around when it all started. Finally, I played in the wind bands of both the RPO and LSO, as well as in the London Wind Soloists.

RC: What is your opinion on the future of music, orchestral performance, and the arts?

TJ: I think it is very encouraging to see so many different peoples in Britain now. I have heard quite a few Romanian gypsy players in Edinburgh in the fringe festival, and in the streets too. One of the influences on my writing that I forgot to mention earlier was a book of short stories, *Looking for a Bluebird*, by Joseph Wechsberg who was, among other things, a violinist on the Cunard liners. In his book he says that in the thirties in Paris every single restaurant had live music. I wonder if we could ever return to that? Wouldn't it be a wonderful thing!

RC: Any concluding thoughts for this article about horn-playing, music, and your career?

TJ: I'm very keen on the idea of young players knowing something about the heritage of their instrument. Unfortunately, young players sometimes are not interested in this and get bored hearing about it, but it is amazing when we establish connections through time and space: I recall meeting a gentleman who was the fourth horn in the Queen's Hall Orchestra [*the house orchestra in the original home also of the BBC Symphony and LSO that served as host for the Proms Concerts* – RC] who played with Rachmaninoff and many other famous musicians. These kinds of connections are invaluable and provide an important link to the past.

RC: It is appropriate to end this article with an excerpt from the written works by Terry Johns. The musical cadence and flow of his words exemplify his thoughtfulness, keen perceptions, and incisive wit. *The Horn Call* has been given permission to include an excerpt from his as-yet unpublished Volume Two of *Letters from Lines and Spaces*.

This letter is a reflection on the interview that Terry gave when he was invited to speak at the annual festival of the British Horn Society at the Royal Welsh College of Music and Drama in Cardiff. He was asked to take part in an interview with Tony Catterick, the British Horn Society's historian and archivist, in front of an audience of mostly younger players.

Dear Roger,

I awoke on this lovely morning, enjoying an unusual calm and composure that allowed me to lie for a while in the warm bed, and to summon gratitude for not being in an hotel or guesthouse with the breakfast prospect of budget sausages and instant coffee. These memories come less frequently to



me now, and are not nearly as troubling as they used to be. Though it has taken a long time, for the spectre of the eternal solo to leave me in peace.

We have all trudged the streets of an unfamiliar town, aware and weary of this ominous presence, like some distant relative you had come across unexpectedly and were not too sure about. Frightened to take him anywhere lest he embarrass you, but anxious to keep him entertained in case he were to spoil the party in the evening. He doesn't follow me any more. I'm almost sorry for that. I feel as if we would perhaps be on better terms now. I feel a certain pity for him too, when I think of his habitual loitering at stage doors or lurking in a hotel lobby as you arrive after a long journey, but I feel at the same time, a huge gratitude that his dubious attentions have been directed elsewhere.

My old friend Pat Vermont, a West Indian violist, who enriched the lives of all who knew him, and was blessed with a glorious, glamorous androgyny, would often entertain the LSO on its world travels with his pre-concert monologues, referring theatrically to our labours and peregrinations as – "all this." "When 'all this' is over," he would declare to the little band-room theatre, "I'm going back to Jamaica to live with my auntie!" It is 'all over' for me now, that is to say my days of playing the horn for money and touring are behind me, and the chicanery of management, mendacity of critics, and the shameless public and pecuniary auto-eroticism of conductors are all but distant memories.

Tony's thoughtful interview was a world away from any of those irritations, and was a unique experience, conducted in such a calm and collected way, enabled, I suspect, by years of practice and bolstered by the comforting fact of our more than forty years of friendship.

The memories of past events returned with ease, but although of course familiar, they seemed in these circumstances, to assume a mysterious separation from reality.

I thought later, that the interview had resembled one of those "out of body" experiences one reads about, that is to say, it seemed to be completely detached from any worldly feelings of anxiety or sense of time, seen from a neutral place of safety, and bathed in ethereal white light, rather than stumbling over electric cables in a dingy theatre pit. My only moment of discomfort in an otherwise perfect day came from the sudden thought that "The Catterick Interview" is of course reserved only for the few, and it was this disquieting circumstance that provoked a strong and unfamiliar feeling of solemnity inside me that seemed quite inappropriate when in the company of a room full of horn players!

When I released my certificate of honorary membership of the British Horn Society from its purple ribbon, not in Cardiff where it was "conferred," but here beside the waters of the Forth, I saw that it made reference to "The world of horn playing," to which I felt my own contribution had been made the more insignificant and humbling by the profusion and greatness of its distinguished population. Have there been so many unsung heroes in other "worlds"?

Where would Beethoven, Strauss, Wagner, Mahler, and John Williams have been without the likes of us? Would Siegfried, Don Juan, Robin Hood, Indiana Jones, or Luke Skywalker have lived so vividly in the human imagination without such

noble accompaniment to their exploits? And where would our British orchestral life be today without the real life heroes from our ranks such as Barry Tuckwell, Keith Whitmore, Jim Brown, Nick Busch, and John Bimson who chaired the boards and steered the London orchestras through their never ending difficulties, while peering at times into the abyss of bankruptcy and annihilation, but always leading the cavalry charge on the concert platform against the critics, who at that time almost to a man, supported the Arts Council view that there were too many orchestras in London.

"The world of horn playing" has given a great many gifts to a lot of people and for my own part it has given me a rich and meaningful life that has been endowed with countless good companions and many lifelong friends, the labours and achievements of whom amplify this honour beyond measure to me.

Thank you all
Yours Ever
Drac

Terry Johns has enjoyed a distinguished career as a horn player in symphony and chamber orchestras, chamber groups light music and jazz, and as a composer of music for the studio, television, instrumental groups, and brass bands, and a long experience of conducting that began for him at age fifteen, when he composed the opening fanfare for the youth in his hometown in Wales.

Before he was twenty-one he had been invited by Harry Blech, founder and conductor of the London Mozart Players, to join the orchestra. He soon left that orchestra for the Royal Philharmonic orchestra and also was a founder member of the Nash Ensemble. Concerts with the London Symphony under Leopold Stokowski, Benjamin Britten and Leonard Bernstein marked the beginning of a long association with that orchestra. With the L.S.O., he played on the sound tracks of *Star Wars*, *The Empire Strikes Back*, and *Superman*, and with television appearances on Andre Previn's music night, with jazz through the B.B.C.'s "Jazz in Britain" broadcasts.

He wrote the theme and incidental music for Harlech TV's *The Pretenders*.

He later joined The National Philharmonic, an orchestra "of the highest quality," put together for recording purposes and undertook the huge task of the recording of the film music of Wolfgang Korngold. The huge success of this project was followed very quickly by recordings of the film music of Max Steiner, Alfred Newman, and Bernard Hermann. With this orchestra, he played for many opera recordings with Richard Bonyngé, Joan Sutherland, and Luciano Pavarotti and film sound tracks by Jerry Goldsmith, Jerry Fielding, Elmer Bernstein, Lalo Schiffrin, and Henry Mancini.

London's pop music industry was thriving also at this time and demand for a horn player with ability to improvise and phrase along with jazz players seemed endless. Terry played on many records with Paul Simon, Paul McCartney, Chicago, and Gilbert O'Sullivan, and toured Britain with Barry White and his "Love Unlimited" Orchestra. He was specially recruited to play the high horn solo in Jimi Helms' hit, "Gonna make you an offer you can't refuse," and the jazz albums *Clark after Dark* with Clark Terry, *Images* with Phil Woods, and *Peggy*



An Interview with Terry Johns

Lee Entertains for London Weekend TV. Terry backed the singers Tony Bennet, Vic Damone, Burl Ives, Glenn Campbell, and Barbara Dickson and recorded the theme and incidental music for *The Rise and Fall of Reginald Perrin*, *To the Manor Born*, *Last of the Summer Wine*, *Yes Minister*, *The Two Ronnies*, and for *Eurovision 77*.

With the L.S.O., he played for the opening of the Barbican Centre, a Russian tour with Sir Colin Davis, a world tour with Claudio Abbado, Aaron Copland's eightieth birthday concert at the Royal Festival Hall, and the recording of the sound tracks for *Indiana Jones* and *The Temple of Doom*, *Raiders of the Lost Ark*, and the *Return of the Jedi*, on which he played the famous horn solo at the funeral of Darth Vader.

Terry now lives with his wife Karin in Edinburgh, where she was born. His autobiographical, *Letters from Lines and Spaces*, was published in 2011. Volume 2 of the letters is in progress for publication in 2014. He spends his time teaching, composing, and giving book-readings and lectures to schools and music colleges.

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Our Year in Sarajevo

by Erin A. Paul and Rebecca Fathman

Rebecca Fathman and Erin Paul (second and fourth horns) played in the Sarajevo Philharmonic during the 2012-2013 season as part of the Bosnian-Herzegovinian American Academy of Arts and Sciences Cultural Exchange Program for Classical Musicians. The BHAAAS sponsored the airfare for each of the musicians, and the Sarajevska Filharmonija awarded one-year contracts and provided housing. Artistic Director Diane Wittry (of the Allentown Symphony in Pennsylvania) chose five American musicians for the program: two horns, trombone, bassoon, and oboe.



Erin and Rebecca traveling in Dubrovnik, Croatia

Arriving in Sarajevo

It's hard to describe the feeling of boarding a plane bound for a country you know nothing about, with a return ticket booked for ten months later. You've packed your life in two 50 lb. suitcases, bought a year's worth of valve oil, and are desperately hoping the four other Americans are nice people. Upon landing, you're picked up in the symphony car, greeted with harsh new accents you can't quite understand, and taken to an apartment building with shell marks on the exterior and gypsy children running in the streets. The apartments are spacious and comfortable, but you're told to lock the door and hide your valuables when you leave. People are staring at you with your bright luggage and American English, and suddenly naturally blonde hair and blue eyes are unusual. You wonder what you've gotten yourself into.

Bosnia-Herzegovina is a complex and beautiful place, nestled in the nook of Croatia to the west and bordered by Serbia and Montenegro to the east. Most Americans know little to nothing about Bosnia. They may recall Sarajevo as the site of Franz Ferdinand's assassination in 1914 sparking the beginning of World War I, or the Balkan Wars of the 1990's and the four-year siege of Sarajevo from 1992-1996. What they generally don't know is that Bosnians speak Bosnian, in Europe it's unusual to have a mosque, a cathedral, and a synagogue in the same neighborhood, or the level of grace and dignity a city can show despite a bloody history.

War in the Balkans

As Americans, it is impossible for us to understand what it feels like to be attacked, unless we were living in Manhattan in 2001. War is a distant concept, something that goes on overseas but not in our backyard. For Sarajevans, war is something tangible that separated their family members, left scars both visible and invisible, and lasted for a long time. War is why they ran to their basement schoolroom in zig-zag patterns, why they have cavities from four years of no dental care, why they have dual citizenship with Croatia, and why their teen years weren't spent at the movies or hanging with their friends by the seaside but fighting in the mountains or hiding from snipers.

During the siege, the orchestra continued to meet and play. When we tell people this we're often met with surprise. But to us, it only makes sense. Each of us plays music for a variety of reasons, but in the midst of a terrifying war we can imagine that maintaining any sense of normalcy was important to the mental health of everyone involved.

We believe the implementation of communism in the previous generation also influences the work attitude of modern Bosnians. Communist society offers little inducement to go beyond the requirements, so the concept of only doing what is necessary is present in the city's mentality. During rehearsals, breaks were more frequent and longer than we had experienced when working with American orchestras. After 50 minutes, the second trumpet would often start muttering about needing a *pauza*, and when a guest conductor exceeded an hour with no sign of stopping, it caused quite a stir among members.

We were able to hear a few personal accounts of the war from our colleagues in the orchestra. The principal flute told us when he walked to school in the mornings during the siege, he had to make sure he was never with more than one fellow student. If there were three or more, he said, the snipers would have the opportunity to spot them, aim, and fire. Running in zig-zags alone or in pairs greatly reduced the chance of being hit by sniper fire. He also told us how the Bosnians would siphon off natural gas and electricity from the Red Cross tents, since no one in the city had utilities. He knew how to light a single bulb with almost MacGuyver-like ability. Other colleagues in our orchestra had served in the army, and some had managed to escape the violence by fleeing to Croatia and beyond. One colleague mentioned that when he was born (in 1991, one year before the war) his parents had given him and his sister neutral, non-ethnic names. His father was Serbian and his mother was Bosnian, and they did not want their children to have names that immediately identified them as either.

The effects of the war are visible everywhere in the city, even 20 years later. When playing a concert for the music academy, we asked Asim (our principal horn) why there was a hole in the wall with glass encasing it. Asim said it was where the first bomb hit in the academy, and they wanted to keep it as a reminder. There are large blots of red resin on the sidewalks all over the city called the Roses of Sarajevo. Each "bloom" indicates a hole in the concrete caused by mortar shell explosions. They serve as a daily reminder of war, and how it has left scars of all kinds. If you didn't speak to a local, you would never realize what these spots mean. Americans have a tendency to be extroverted with public grief over a national tragedy. Sarajevans aren't extravagant with their monuments to the dead, so the small symbols are sometimes lost on foreigners.



Working Conditions

The working conditions for the orchestra are determined by national labor policies, as orchestra members are considered government employees. The purpose of the orchestra is somewhat political; ambassadors regularly attend concerts, and the minister of cultural affairs, who is also an accomplished basso, often performs in aria concerts and other vocal programs. As Americans, we had a specific “guest artist” contract through the Bosnian-Herzegovinian American Academy of Arts and Sciences, the organization that sponsors the Exchange for Classical Musicians. The BHAAAS, in addition to paying for each American’s airfare, facilitates the contract with the orchestra. The organization was short on money when we were chosen in June, so Erin actually raised \$500 of her plane ticket herself. By July, with Erin’s extra funds, all five plane tickets were secured.

The orchestra hires the musicians and pays their salary, but through a different account than “regular” orchestra members. This detail was the source of many administrative problems during our time in Sarajevo, because the account our salaries came from was always short on funds. The longest period we went without our monthly salary was two and a half months, from late December until mid-March. It was then we learned how things are accomplished: Erin had planned a trip to visit family in March, and told the office she would not return to Bosnia unless we all received both missing paychecks before her departure. Our plight suddenly became “serious,” the minister of finance was informed, and the paychecks materialized a few days later.

Many issues the orchestra faces are because there is no musicians’ union. A “syndicate” holds meetings on improving the orchestra, but it has no real legal power. The horns were often seated in front of the trumpets, and it did not occur to anyone that we should have shields to protect us from the bells in our ears. The administration was disorganized, and schedules were constantly changed at the last minute. According to the contracts, management has the right to change rehearsals and performances up to 24 hours in advance. We were given schedules for each month, but it was often a struggle to see the official agenda more than a few days before the next month started. This made planning outside activities next to impossible, like taking auditions or lessons in other parts of Europe. Booking travel in advance was also impossible; Erin’s trip home was challenging to coordinate and only given some leniency because her father was ill. Finding a substitute horn player was very difficult, as a player had to be brought in from Serbia and all travel and accommodation would be paid by the orchestra. The biggest motivation for the orchestra to have the BHAAAS program continue is that our monthly full-time salary is equal to the price of having a foreign player for one concert.

Members of the orchestra are also expected to perform in small ensembles for schools, attend press conferences, and any other outside work the management wants them to do. The Bosnian trumpet player living in our building was often called upon by management to administer bills, fix broken heaters, and other landlord tasks without compensation or the option to say no. The attitude of management seemed to be that we

were each bought and paid for, and therefore could be expected to do whatever was deemed necessary to support the orchestra’s mission.

During the season, some orchestra members participated in a government protest to raise the salaries of public workers. With the Bosnian unemployment rate at 48%, some employed people feel they shouldn’t complain because they were lucky. The upside of Bosnian labor law, however, was that regular members were compensated for providing their own “tools” to perform their job. They were paid a fee for instrument maintenance and repair, including strings, rosin, valve oil, etc. This changed when the Japanese embassy presented the orchestra with a generous donation.

Donated Instruments

The Japanese embassy donated 73 new Yamaha instruments to the orchestra in April, including three Yamaha 667-VS horns and one Yamaha 891 triple for our principal, Asim. Japan has been an important donor for the Bosnian economy since the war ended in 1995. The acquisition of these instruments was a huge boost for the orchestra financially, since they no longer needed to pay members for using their own instruments. The management was more interested in this aspect of the donation, rather than the improved sound quality and range of timbre. We were not given a choice whether or not we would use the new instruments; we were assigned a Yamaha horn and had to play it. The uniform equipment did help the section achieve a more cohesive and unified sound.

The Sarajevska Filharmonija tunes to A=442, and with Yamahas tending to be sharp, we had a much easier time tuning with the ensemble and within the section. Prior to the donation, our section’s instruments included a Paxman 20X, Conn 8D Elkhart, Schmid F-alto triple and a Kuhn 393X triple. The differences in equipment and training made it more difficult to achieve a unified section sound. We managed to listen well and fit together, but the equipment change made this part of our jobs much easier. Our section was internationally diverse; Asim Gadzo, the principal horn, is Bosnian and studied horn in Vienna. Mattia Bussi is from Italy, and studied at the Giuseppe Verdi Conservatory in Torino.



Horn section after our last concert together – Asim Gadžo, Rebecca Fathman, Erin Paul, and Mattia Bussi

Rehearsals

The orchestra in Sarajevo had an incredible grasp of standard repertoire, and the brass sections were particularly fond of singing along when we rehearsed for aria concerts. The standard preparation for an opera already in the orchestra’s repertoire was to have a dress rehearsal the night before a performance. It was a crash course for the Americans, as we had not all played the same operas previously. Lindsey, the oboist, was the only one of us who performed in a principal chair,



so she especially had to prepare and be ready to play an entire opera full of soloistic moments on one rehearsal. We had frequent guest conductors; although Samra Gulamović is the music director of the orchestra, she seldom conducted performances.

Depending on the conductor, rehearsals were generally conducted in Bosnian. (The Bosnian language is essentially the same as “Serbo-Croatian,” a label that includes the Serbian, Croatian, and Montenegrin languages. Each country prefers to call this Slavic language by its own name. Vocabulary differences are similar to British versus American English, but the structure and fundamentals are the same. Bosnia has three official languages, Bosnian, Serbian, and Croatian, but it’s more of a political distinction than anything.) Bosnian is a complicated language, with seven grammatical cases and a distinct lack of vowels in some words (the word for “square”, for example, is Trg). Many Bosnians were of the opinion that we shouldn’t bother to learn much of the language, given that it’s so difficult and so many Bosnians speak English. We learned the numbers, letters, and words for “before” and “after” so we could function in rehearsal, but when a Slovenian conductor came and used a few different words, we were lost. The three section horns did not speak Bosnian, so Asim was our translator for more complex instructions. Asim is a practical guy, and often told us “Not important, just play.” One conductor spent three or four minutes talking to Rebecca (in Bosnian, despite the concertmistress’s attempts to tell him she didn’t understand), she turned to Asim for a translation and he simply pointed to a note and said, “Accent.”

The best part of our orchestra experience was the people we were able to work with. The orchestra went above cultural norms to make us feel welcome. We were greeted in English upon our arrival, and later on one of the violinists who spoke no English made an effort to wish us a “Happy Fourth of July.” They were patient with our attempts to learn Bosnian words. We never felt judgment for being unable to speak the language of our temporarily adopted country, in great contrast to common American sentiment.

Living Arrangements

We lived near a small town outside of the city center called Ilidza, in an area known as Otes. The orchestra was given five apartments in the building to house foreign musicians, and the Americans occupied two. The girls lived on the fourth floor, and the “boys” (Kent and Erin) lived directly below them on the third. Within our building, seven other orchestra members lived in three apartments. Our ages ranged from 21-32, so it was a fun group to be living with. We often organized dinners and outings together, and when the trams weren’t running, the other musicians made an effort to fit as many of us as possible in their cars so we didn’t have to pay for cabs into the city.

Each month we bought a pass for the public transit system in Sarajevo for 55KM (about \$40). To get from our apartment in Otes to the theater, we took a 10-minute bus ride or walked 15 minutes to the main station in Ilidza, then rode the train for 40 minutes and got off in front of the theater. The commute was long, especially when the train was crowded and we couldn’t find seats. The transit workers went on strike twice while we were in Sarajevo; at one point the trains didn’t run for almost

a week. The attitude towards basic services is much different in Bosnia; people lived without so much for so long that losing power for a few hours isn’t a big deal. The water in our building shut off for hours a few times, and the other musicians recommended keeping some two-liter bottles filled with water in the kitchen for those times. We also had to pay our utility bills at the post office, which was mind-boggling for a generation used to online auto-pay.



One of many Otes Family dinners held in our apartments. (l to r) Morena Kalziqi, violin (Durrës, Albania); Arvida Kullolli, violin (Shkodër, Albania); Kent Klarer, trombone (Sedalia KY); Flobens Zyma, viola (Tirana, Albania); Mattia Bussi, horn (Novara, Italy); Ingrid Zhegu, violin (Tirana, Albania); Boris Bomostar, oboe student at Music Academy Sarajevo (Sarajevo, Bosnia); Meho Radoović, clarinet student at Music Academy Sarajevo (Sarajevo, Bosnia); Erin Paul, horn (Waterford CT); Rebecca Fathman, horn (Falcon CO); Chihiro Kashiwakura, bassoon (Buffalo Grove IL). (Photographer Admir Vračo, principal trumpet (Sarajevo, Bosnia))

Culture

The culture shock of living in Sarajevo took a few weeks to adjust to, and even after ten months, we still weren’t quite used to some aspects of life. Compared to the relatively clean and suburban parts of the US we were all from, the visual shock of bombed out buildings, litter, and general disarray was hard to get used to. It’s culturally acceptable to throw a soda bottle in the river. There are no emissions tests for cars, so anything that runs can be registered regardless of the black soot spewing from the exhaust pipe. Speaking of black soot, everyone in the country smoked the incredibly cheap cigarettes that were widely available. When the orchestra was given a *pauza*, the balcony outside our rehearsal room would fill up with wind and string players alike. The ballerinas and opera singers were also heavy smokers, and often someone would be smoking right next to the “no smoking indoors” signs all over the theater. It was an unspoken rule that no one followed that rule.

In American culture, lawsuits new and old dictate the way many things are done. In Bosnia, it is very difficult to sue someone for damages, so people are generally more responsible for their own safety. The train doors, for example, will not automatically detect an umbrella between them and open again. The train will just keep on going, with or without the umbrella’s owner! When we visited Plitvice National Park in Croatia, the paths running by large lakes and huge rock cliff drop offs had no safety rails, and someone could have easily fallen in



Our Year in Sarajevo

if they weren't paying attention. We joked about living in the "lawless Balkans," but it was actually refreshing to be in a culture where people are responsible for their choices.

Travel

Transportation out of the country was fairly difficult, largely because the rail lines were destroyed during the war and have not been rebuilt. The highway system is underdeveloped, and the winding roads make it difficult to achieve any significant speeds. There is little to no signage to tell you where you are, and one highway we were driving on just ended in a pile of dirt with little warning. As soon as we crossed the border into Croatia, there were streetlights, signs, and modern toll booths on the well-paved roads, reflecting their booming tourist industry. On most maps outlining high speed rail on the continent, Bosnia is one of few European countries that is not part of the network. Trains run, but the service is so slow it's usually faster and cheaper to take a bus. We spent 11 hours on a train to Budapest, when we could have taken the bus and been there in 9.5 hours.

We were able to do a lot of traveling despite the difficulties with the logistics. Whenever we knew we had some time off, we would go to the bus station and find out where we could go with the money we had. It was all spontaneous, and made for great adventures! Between the two of us, we visited: Split, Dubrovnik, Makarska, Zagreb, and Plitvice Lakes, Croatia; Venice, Italy; Dublin, Ireland; London, England; Munich, Germany; Vienna and Salzburg, Austria; Budapest, Hungary; Istanbul, Turkey; and a couple smaller cities in Bosnia for run-out concerts. We stayed in hostels or with friends, and would often arrive in a city with no reservations or plans. We met some wonderful people along the way, and certainly learned a lot about different cultures and their often complicated history.

We can't tell the story of Sarajevo without mentioning our favorite place in the city. Franz and Sophie is a small tea shop next to the music academy, and the owner Adnan is the nicest man you'll ever meet. We loved going to Franz and Sophie on breaks, for great tea and delicious tea cookies. Adnan always asked us about the orchestra, and told us stories about living in Vienna. We would often go with our good friend Ivana, the principal cellist, and pass many a lazy afternoon using the shop's free Wi-Fi, drinking lots of tea and eating tea cookies.



Enjoying afternoon tea and cookies at Franz and Sophie. (l to r) Morena Kalziqi, Kent Klarer, Rebecca Fathman, Erin Paul, Ivana Peranić, principal cello (Sarajevo, Bosnia)

Conclusion

It was an unforgettable year, and a once-in-a-lifetime experience for both of us. We learned to be flexible, adaptable, and most importantly, how to get along with just about anyone. Spending time living in another country is an incredible learning experience that informs one's perspective for the better. Despite the issues we had here and there, we would highly recommend this program.

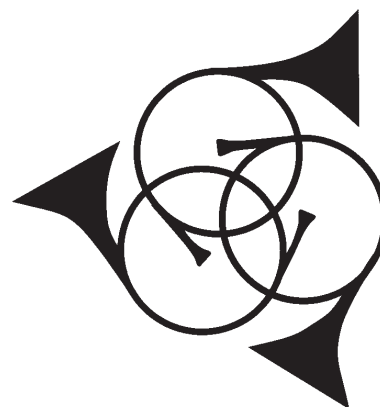
If you are interested in applying for the 2014-2015 season, see the International Exchange Program for Classical Musicians at bhaaas.org or email Diane Wittry at CulturalExchangeProgram@gmail.com.



*"The Americans"
(l-r) Lindsey Kleiser, principal oboe;
Erin A. Paul, horn;
Kent Klarer, trombone; Rebecca Fathman, horn;
Chihiro Kashiwakura, bassoon*

Erin A. Paul now plays with the Florida Grand Opera and Palm Beach Symphony and freelances in Miami and New York City. Previously she freelanced in Las Vegas. She studied at the Hartt School with Dan Grabois and Peter Reit, and at the University of Nevada, Las Vegas with Bill Bernatis. She has also performed at summer festivals such as Ash Lawn Opera, Franco-American Vocal Academy (Périgueux, France), Sewanee Summer Music Festival, and Lake Tahoe Orchestral Academy. See erinapaul.com/blog.

Rebecca Fathman, a native of Falcon, Colorado, toured regionally in Bosnia, playing in Mostar, Banja Luka, and Zenica alongside soloists such as violinists Ning Feng and Alena Baeva. Previously she performed with the Colorado Springs Philharmonic and participated in the Colorado College Summer Music Festival while studying horn at the University of Colorado at Boulder. She is currently completing her Bachelor of Music degree, studying with Michael Thornton.



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On Staff: A Practical Guide to Starting Your Career in a University Music Department by Donald L. Hamann. ISBN 978-0-19-994704-1. Oxford University Press; oup.com. 2013, \$24.95.

On Staff, available as a hardback, paperback, and eBook, is the first book totally devoted to providing detailed advice on successfully pursuing a university music position in the US. It is thorough – over 200 pages of fine print – and Dr. Hamann, Professor of Music Education at the University of Arizona, has studied many of the recent publications on higher education careers and has drawn on many of the fine, new resources on academic mentoring. Although in recent years a few resources have emerged (e.g., the last couple of chapters of the 2008 book *Teaching Music in Higher Education* by Conway and Hodgman, free online reference materials from the Eastman School of Music Office of Careers and Professional Development, and free mentoring services available to members of the College Music Society), most musicians aspiring to academic careers have had to rely upon the experience, initiative, and dedication of their own studio teachers or other academic mentors within their own higher education communities.

Because the US has the National Association of Schools of Music as an accrediting agency, it is easy to assume that the day-to-day operations of all accredited schools are similar. However, as one travels any academic career path, from the beginning as a student applicant to different undergraduate degrees at different institutions, and on through graduate schools and any number of different types of teaching positions at different types of schools (e.g., adjunct or tenure-track positions; large, small, private, or state schools), one discovers that the seemingly rigid and clearly defined standards are actually implemented in a surprisingly broad range of realities! The great strength of this book is that it serves to codify the immense amount of information one really does need to know (i.e., buzzwords and common practices in academia), while constantly reminding the reader that different music schools operate in different ways. Hamann provides the reminders in

the form of excellent lists of the questions that one should always be asking in order to stay “on track” at any institution.

The titles of the seven chapters are: “Position Announcement Descriptions,” “Preparing Your Application Materials: Applying for the Job,” “Applying for the Job: The Process,” “Preparing for the Campus Interview,” “The Interview,” “The Offer and the Negotiation,” and “Your First Days on Campus and Beyond,” which includes information on tenure. In addition to the book, a password protected companion website provides an example of a search committee checklist, an example of a teaching statement, and a broad variety of examples of cover letters and CVs for both academic and performance oriented teaching careers.

One might think that much of the advice provided is merely common sense, but anyone who has served on search committees can confirm that some applicants have an obvious need for this information. I suppose that the people who most need to read this book will not, but anyone who does will come away with a wealth of good, detailed information and a significantly broadened perspective.

While I was working on this review, I happened to discover that an impressive number of my own colleagues were already using it for themselves or to mentor their students, or were at least aware of it! [Wouldn't it be great to find the time to “talk shop” with colleagues on a regular basis? ...but I digress...and I guess that's why we go to IHS Symposiums!] Certainly, graduate students and new faculty should value this book, but if you are now a member of the “old guard,” you too will want to read this book to enhance the mentoring of your students and young colleagues, and also to revitalize your own teaching. After many years, having given literally thousands of lessons, it may be entertaining to ask yourself to “describe one of the most creative lessons you presented and explain why you felt that lesson was creative,” or to contemplate this interview question, “What is success?” Virginia Thompson, *West Virginia University (VT)*

Modernity, Complex Societies, and the Alphon by Charlotte Vignau. Lexington Books/The Rowman and Littlefield Publishing Group, 4501 Forbes Boulevard, Suite 200, Lanham MD 20706; rowman.com. ISBN 978-0-7391-6797-7/978-0-7391-6798-4. 2013, \$80 (hardback/eBook).

As a graduate student, I took a few courses in ethnomusicology to expand my musical horizons and, as one who is more “historically-inclined,” I was fascinated in both the common ground and the distinct, unique aspects of these two ways of studying music. Studying an instrument, style, or person from a historical perspective means one is inevitably detached from the previous reality, and the researcher must look for ways to arrive at conclusions that reflect that previous reality on its own terms, resisting or at least separating contemporary influences or biases. Ethnomusicologists, I believe, have a trickier path in their research because, while understanding the past is important, conclusions about the music have to be about what is happening now, somehow examining and describing activities and events while still managing to separate personal



influences or biases. Thus, the challenges are similar, but, in the case of ethnomusicology and ongoing musical traditions, generally more difficult. The inkling of understanding these challenges is what makes Charlotte Vignau's cultural study of the alphorn impressive and fascinating. The publisher's summary of Vignau's book, the result of her doctoral dissertation at the University of Amsterdam, says:

Modernity, Complex Societies, and the Alphorn provides a fascinating examination of the musical instrument the alphorn, alphorn music and its performance. Indeed, it is the first book about this extraordinary instrument to appear in English. It analyses the alphorn phenomenon as a symbol of the Swiss nation, going back to the Swiss nation building process in the nineteenth century and the "invention of tradition" which began in the second half of the nineteenth century, before arriving at important issues of contemporary alphorn practice such as: what is tradition? How is it being negotiated? The insightful and valuable comments from key Swiss alphorn players add to the extensive ethnographic and archival material.

Departing from this analysis, the case studies of Bavaria, the Netherlands, and Japan shed a light on the issues of worldwide migration of alphorn practice in the modern world, as well as on the diverse concepts of a Swiss imagery. Intellectually sophisticated yet easily accessible, the book ends with an exploration of how to use video and film for musical ethnography, considering the practical issues of filmmaking as well as the theoretical implications of shooting and editing for an ethnomusicological film. Drawing from the alphorn film as a sample, this book covers the entire filmmaking process, from the conception of the film to the feedback-sessions with the protagonists, providing fundamental insights into this technique for ethnomusicologists. (rowman.com/ISBN/978-0-7391-6798-4)

Vignau's introduction offers a brief history, including early accounts of the instrument itself and the appearance and application of the term alphorn, followed by some technical details on construction and playing technique. The first chapter, "The Alphorn, Alphorn Performance and Alphorn Music: A National Symbol of Switzerland?" is, for me, the most interesting and impressive aspect of this book. Vignau deftly handles the challenges of "traditional music," thoroughly examining the roots of the alphorn's symbolism in Swiss culture, and tracing the curious, occasionally maddening myths, events, imagery, and subjectivity that contribute to the instrument's inclusion as a symbol of culture. Of particular interest are the sections on the role of the Swiss Federal Yodel Association, and then how more recent composers and performers have approached the instrument and been accepted or rejected by those who are tasked (or have tasked themselves) with maintaining traditions. I found it fascinating to learn that for all of its romantic associations with the past and rural life, the majority of the traditional repertoire has appeared in the last 50 years.

Chapter 2, "On Video and Film in Ethnomusicology," looks at the process and value of recording performances especially for ethnographic study, particularly the use of filmed

examples and their representation of truth. Her interest in this chapter is to explain the forces at work, in general and then applied to producing a DVD of supporting evidence to the traditions and then migration (described in Chapter 3) of alphorn playing and musical performance. Anyone curious about ethical and practical aspects of film/video representation of music and performance will find this chapter instructive.

Chapter 3, "The Migration of the Alphorn Phenomenon: Three Case Studies: Allgäu, the Netherlands, and Japan," is as advertised, with information on how alphorn playing began and then "the compositions, instruments, concepts, teaching methods, performances, and styles" (p. 15) in three geographical areas where alphorn playing has appeared. Of particular interest is the connection between how these three areas visualize the traditional "Swiss" style, compared with the "true" Swiss self-imaging described in Chapter 1. The final three sections of the book include a detailed "shot sheet" for the DVD, with content, soundtrack, and additional information, a summary/description of the fieldwork involved in her dissertation, and an extensive, comprehensive bibliography.

Born in Zurich, Switzerland, Charlotte Vignau has lectured at the University of Bamberg, Germany, and is most recently interested in the various ways music, (video) film, and representation intersect. She plays the violin and is also a beginner alphorn player. Her book is a wonderful model for those interested in research of music in culture, not only for the instructive framing of important issues and questions, but also in the descriptions of her fieldwork and means by which she reaches her conclusions. Further, anyone interested in the alphorn beyond its romance and image will find this study quite interesting, and yet those interested in its romance and image may enjoy learning more about how each formed and propagated. Congratulations to Charlotte Vignau for her wonderful and inspiring work. JS



I Used to Play Horn: An Innovative Method for Adults Returning to Play by Larry Clark. Carl Fischer, 65 Bleecker Street, New York NY 10012; carlfischer.com. ISBN 978-0-8258-8999-8. WF140, 2013, \$19.99.

Larry Clark has been prolific lately for Carl Fischer. On the heels of several books of duets and trios reviewed in previous issues of *The Horn Call*, this volume takes a little turn, presenting us with a book designed "to get you re-acquainted with your instrument by providing you with the type of music you want to play."

I Used to Play Horn is not a book for beginners, but one for adults who want to start playing again. The contents make a lot of sense: a fingering chart, refreshers on pitch, rhythm, dynamics, articulation, and other basic notations, long tone exercises and other warm-ups, major scales, chromatic scales, brief "Technique Exercises" based on major scales, and then a collection of well-known tunes arranged by Clark for solo instrument and piano. A CD is also included with a printable PDF of sheet music for the piano and two sets of play-along tracks, with and without a horn (performed by Marie Lickwar). Some recorded accompaniments also include a rhythm section. The overall range of the songs is very manageable (g-g",



with a couple of a"s) and they cover a wide variety of musical tastes and styles – hymns, folk and patriotic songs, pop tunes (from several decades), even classical favorites. I can see where adults would like to play this stuff...because I did, too! Tunes like "Amazing Grace," "Auld Lang Syne," "America the Beautiful," and "Londonderry Air" are no surprise, but what about "American Patrol," "National Emblem March," and "Tuxedo Junction"? And, when was the last time you got to rock out on "La Bamba," "Mr. Tambourine Man," "Two Tickets to Paradise," and "Woody Bully"? I like the concept, and I like the book – as Clark says "Take it slowly at first; don't get frustrated if it doesn't come easily. It will take time to relearn and to retrain the muscles to do what you once did...." It is good advice, with the promise of good fun. JS



Konzert für Horn und Orchester Es-dur, KV 447, by W. A. Mozart. Breitkopf & Härtel, Walkmühlstrasse 52, D-65195 Wiesbaden; breitkopf.com. ISMN 979-0-004-21431-2. Full score completed and edited by Henrik Wiese PB 15130. 2013, €18 (score), €14.50 (reduction, not sent).

Konzert für Horn und Orchester D-dur, KV 412, by W. A. Mozart. Breitkopf & Härtel, Walkmühlstrasse 52, D-65195 Wiesbaden; breitkopf.com. ISMN 979-0-004-21367-4. Full score completed and edited by Robert Levin PB 5557; ISMN 979-0-004-18481-3 Horn and piano reduction created by Christian Rudolf Riedel EB 8698. 2013, €22 (score), €14.80 (reduction).

The ten-year collaboration between Henle and Breitkopf to produce Urtext editions of wind concertos continues to bear fruit, this time with two horn concertos by Mozart. The first edition to be released is probably the best-known, K. 447, edited by the series editor, Henrik Wiese. Only the full score of this piece was sent for review, but a piano reduction is also available (EB 10703). This concerto's history is less controversial than others, but Wiese does offer some clarity to its date (1787), and other details involved in the preparation of the score.

Both the orchestral score and piano reduction editions were sent for K. 412, which, along with K. 370/371, is one of the more problematic works in terms of sources and versions. Robert Levin is the editor for this edition, and he has prepared an extensive preface that explains thoroughly all of the problems involved, and provides clear rationale for the choices made in compiling both editions. As many will remember, there are multiple versions of the second movement Rondo, but Levin also undertakes reconciling some variations in previous editions of the first movement, and clarifies convincingly that this concerto was never Mozart's first, but definitely his last. One of the more intriguing aspects of the orchestral edition is an appendix with a synopsis of the different versions of the horn part of each movement, scored in parallel in order to see the differences. The editions, however, are based on Levin's completion of Mozart's original drafts of the movements, not on any subsequent revisions or new editions by Mozart, Sussmayr, or others. There are differences!

As one who really enjoys knowing these types of details, I think these editions are wonderful. The attention to detail and the critical thinking involved are inspiring, and the research is

exemplary. With so many Mozart concerto editions available at a range of prices, it can be difficult to sort through them all, but these are my new favorites, and I can't wait to work through the different versions of K. 412 to see how they work in performance. JS

Romance für Horn und Klavier by Alexander Skrjabin. ISMN 979-0-2018-0576-4. Urtext edition by G. Henle Verlag, distributed by Hal Leonard. HN 576, 2013, \$11.95.

Likewise, an authoritative edition of this quirky lyrical tune by Skrjabin is welcome. In the preface, we learn more about the piece than was previously known, including a likely dedicatee, Louis Savart (1871-1923), a fine Moravian hornist who spent most of his career in Vienna. The two may have met in 1897 at a concert in Odessa which featured the premiere of Skrjabin's first piano concerto and Savart performing a Mozart horn concerto. Whether this was the inspiration for the Romance is not clear, but it does provide more clues to the piece's creation.

The work itself is interesting for its two-against-three rhythms and its somewhat unsettled melody, making it a unique albeit short contribution to a recital. The overall range of the horn part is b-e", a relatively playable range, yet the rhythmic details and expressive pacing make it harder than it looks (especially for the pianist), at least for a satisfying performance. This edition is beautifully constructed and presented. JS



Concerto para Trompa e Orquestra by Fernando Morais. Available from the composer, Email rfmorais@terra.com.br. 2009.

Readers can consult our February issue or fernandomorais.net/ for more information about the composer of this tour-de-force concerto. At 25+ minutes, this is a major work for horn and orchestra, and appears to be the first by a Brazilian composer. I was provided a score and DVD of the premiere, masterfully performed by Luis Garcia and the Orquestra Sinfonica do Teatro Nacional Claudio Santoro, conducted by Christian Lindberg.

The first movement is in three large sections separated by short horn cadenzas. The first and last sections are somewhat free and pensive or brooding in character. The middle section is a dramatic, energetic, almost martial dance. The pensive character lends an unsettled feeling to the end of this movement. Throughout, the horn plays numerous dramatic gestures, contrasted with longer melodic phrases and frequent dialogues with various instruments or sections.

The second movement (*Acalanto*, or Lullaby) begins gently with harp and strings, a calming, reassuring feeling after the drama and disquiet of the previous movement. Gradually, passionate arching melodic lines cause the movement to "heat up" and dramatic lines given to the soloist push that feeling even farther. As the movement continues, it becomes more rhythmically active and dissonant, but this finally peaks and resolves, giving way to a final, gentle statement from the opening section.

The third movement explodes into a dance in *baião* rhythm, with the horn sounding as much like an improvising soloist



as the primary thematic vehicle. A slower middle section provides some lyrical contrast, but then the final section explodes again with rhythmic energy. After a short cadenza, a final *batuque* takes us to an exciting and satisfying ending.

This concerto requires a virtuoso soloist with considerable endurance and technical skill. The orchestra must be prepared for its own wide range of expressive and technical challenges. I hear occasional influences of works by Rodrigo, Ginastera, and Bartok, whether intentional or not, and the overall effect of the concerto is impressive, passionate, and frequently moving. The harmonic language is tonal but definitely extended, and the horn part, as mentioned earlier, seems to have both improvisational and thematic aspects – sometimes it presents clear melodic ideas, other times it seems to proceed freely over the orchestral texture. I definitely hear what I interpret as a Brazilian flavoring to the music, but there are no clichés; this is serious music. I wish I could predict its popularity (who can?), but I will be interested to see how the performance life of this major work proceeds. *JS*

Concertino for Horn and Orchestra by Glen Morgan.

Available from the composer, 1606 Braemar Creek, Williamsburg, VA 23188-1493.

Glen Morgan's *Concertino* is a romantic work of approximately fifteen minutes duration. The chamber orchestra consists of two flutes, oboe, two clarinets, bassoon, timpani, and strings. The score was submitted for review with a recording of an exciting live performance by Michael Thompson, with the chamber orchestra of the Trinity College of Music in London, conducted by Peter Stark.

The first movement is titled "Fantasia" and features many rising heroic horn call flourishes that often climb to aⁿ, b^m, or bⁿ, contrasted with another playful theme that also evokes horn calls. This movement is a little over five minutes long and ends with a fortissimo concluding declamation made with a surprising descent to E.

The second movement, titled "The Flight of Eagles," begins in a wonderfully dramatic way, with a timpani roll accompanied by new and dissonant upward flourishes throughout the winds and strings. The fortissimo drama quickly subsides to an expressive, quiet dialogue amongst the woodwind voices. When the horn enters with a plaintive motif that had been introduced by a flute, it is muted. This movement is an intense study of texture and color in a striking arch shape, contrasting the simple majestic horn statements at different dynamic levels against busy "soaring" rhythmic figures and other static ones – an apt musical depiction of "soaring," which (almost a contronym) means both to climb swiftly or powerfully, and also to glide with little effort.

The charming, short, and energetic final movement, labeled "Giovale," is a rondo form with the character of the *ländler* style that many people believe defines the scherzo of Mahler's fifth symphony. The score gives the tempo marking of the 3/8 in three, but unlike a *ländler*, a few 2/8 bars are interspersed throughout this theme. There are references to melodic material from the previous movements in the contrasting themes. The piece ends with what can only be described as a swashbuckling codetta. In a review of the premiere performance published in *The HORN Magazine*, hornist/composer

Gordon Carr reported, "The first performance ended with a smile; the audience really did enjoy it."

While Glen Morgan enjoyed a lengthy career composing and teaching at the Trinity College of Music from 1980 to 1996, he is a native of the US, where he played horn in the Kansas City Philharmonic Orchestra as well as a US Navy band and earned a PhD in composition at Indiana University, studying with Bernhard Heiden. VT

From Solitarius Press, solitariuspress.com.

Concerto No. 1 for the First Horn by Heinrich Domnich;

horn and piano reduction edited and arranged by Evan Chancellor. 2013, \$14.95.

Concerto No. 2 for the Second Horn by Heinrich Domnich;

horn and piano reduction edited and arranged by Evan Chancellor. 2013, \$19.95.

I was curious about these pieces when they were handed to me in Memphis last summer. Heinrich Domnich (1767-1844) was the horn teacher at the Paris Conservatoire between Frédéric Duvernoy and Louis-François Dauprat. He published a method in 1808 that shows even then that the horn was considered a chromatic instrument, foreshadowing the sophisticated hand-stopping technique of Dauprat and later Galla. The two concertos are the first compositions of Domnich I had ever seen, so I couldn't wait to try them.

The First Horn concerto is in three continuous movements, estimated at between 10 and 11 minutes long. As expected, the range is generally high, dipping below g' only once in the entire piece and venturing as high as c^m several times. The first movement has a long orchestral introduction. The horn comes in about halfway through and plays a nice melody that is then extended and elaborated upon with some flashy passages. The second movement also has a nice melody, which is repeated and then modulates to minor to set up the upbeat third movement. The finale is a quasi-rondo, with a bouncy opening theme, a longer contrasting theme, and a flashy coda. The ideas fit the style of the time, but they are a bit quaint.

The Second Horn concerto, on the other hand, has a bit more substance and variety. It is also set in three continuous movements, with similar formal structures to the previous concerto. There are, however, more acrobatics, as might be expected from a second horn at the time, and some fancy hand technique required, especially in the finale. The range is wider than expected (c-aⁿ), and the intervals in some of the quicker passages require advanced flexibility. The music is a little more inspired, though, so this one is more interesting because it is as expressive as it is technically challenging.

Both pieces create interesting snapshots of the two horn ranges in the early 19th century. Think Galla, only a bit simpler. My only quibble is the lack of prefatory material, especially the source for these works, but hopefully this can be added in future printings. Congratulations to Evan Chancellor for bringing these pieces to light. *JS*





Horn Concerto #3, K. 447 by W. A. Mozart, arranged for two horns/horn in F and instrument in C by Peter Jirousek. ZephyrHorn Publications, ChicagoHornTeacher.com. 2013, \$15. First in series of Mozart Horn Concerti Pedagogical Duets.

According to his website listed above, Peter Jirousek began teaching at the VanderCook College of Music in 2009. He received his Bachelor of Music Performance degree from the University of Illinois and a Master of Music Performance degree from Northwestern University. His teachers include Roger Rocco, Norman Schweikert, and Richard Oldberg. Peter served as principal horn of the South Bend Symphony for 14 seasons and of the Chicago Chamber Orchestra for 8 seasons. He has also been a member of the Northwest Indiana Symphony and the Shreveport Symphony Orchestra, and performed with the Ravinia Festival Orchestra, the Grant Park Orchestra, and the Lyric Opera of Chicago. Recently, Jirousek played for Broadway in Chicago productions of *Wicked*, *Billy Elliot*, *Mary Poppins*, *Les Misérables*, and *Phantom of the Opera*. He currently performs with the Chicago Philharmonic Orchestra and the Joffrey Ballet Orchestra.

The Preface of this volume reads as follows:

These pedagogical duets were developed to assist in the preparation of performances of the Mozart horn concertos. My piano skills being what they are, I have invariably found myself singing along with students as they perform the solo in lessons...singing the accompaniment in the rests and, in a more deadly fashion, singing along during the solo passages. For those of us that are better horn players than singers or pianists, these duets may prove helpful. They should, with the guidance of the instructor, do the following:

- Inspire more lyrical performing
- Promote a clearer understanding of the accompaniment
- Improve awareness of intonation
- Offer new ideas for cadenzas
- Give students a new method for performing the concertos without a piano accompanist

Horn students oftentimes do not meet with an accompanist until a few weeks before a recital, yet students *will* meet with you, the teacher, on a weekly basis. This opportunity of getting hornists engaged early on with the concerto as a whole, not just the solo line, is the key to greater musical success. While not originally intended for concert performance, the duets should work very well for master classes and audition preparation. The C duet score and part were created for high-brass teacher and are especially great for trumpet players. The version in C is also handy to use on the piano as a single-line accompaniment.

You should feel free to change octaves, articulations, and notes, and to simplify any part of the accompaniment. The goal is to give the overall impression of the orchestra. Remember...just have fun!

I have found this edition much more useful than I originally thought I would. The accompanying part is pretty well crafted, with generally good note choices. I expect the C part will also be quite handy. Scores and individual Second parts

are included in this edition, but First players will need to supply their own solo horn parts; fortunately, this edition uses a standard version of this concerto, just be sure to compare the part with the score before you begin! The only drawback, if it really is one, is that the accompanying part plays all the time (just like the actual accompaniment!), so the person on that part needs to be ready for a long blow. I remember fondly (still!) the Thunderlip editions of the Mozart concertos for three horns arranged by Keith Campbell, and this edition is definitely just as much fun. My students enjoyed watching me huff and puff through the non-stop accompanying part, and I admit I enjoyed it, too (it sure makes the solo part pretty easy!). I do agree that this arrangement may not be suitable for live performance, but it does have use in the teaching studio. I look forward to more numbers in this series. JS



The Horn Call received several new publications from Pelican Music Publishing, 5952 Moosehorn Lane, Rockford, IL 61109.

Horizons for tenor, clarinet, horn, violoncello, and piano by Douglas Hill. PMP1-DDH-20-001, 2009, \$50.

Horizons, a beautiful composition of elegant simplicity, is one of Doug Hill's newest publications. This nineteen-minute work consists of six movements based on texts from *Open Horizons*, an autobiography of Sigurd F. Olson, who, according to his biographer David Backes, was "one of America's most beloved nature writers and most influential conservationists of the 20th century," noted for his "way of writing and speaking about the natural world that touched deep emotions in his audience." The pairing of Olson's words with Hill's music is inspired and inspiring. In his program notes, Hill says, "Sigurd Olson's language is simple, clear, communicative. He uses nature and music as metaphors in a most graceful and meaningful way. The music I have added, which parallels and supports Olson's thought-filled words, is meant to enhance that profound sense of joy and wonder which he projects in all of his writings."

The unique instrumentation of this chamber piece resulted from the reworking of an unpublished composition for large ensemble (narrator/singer, chorus, and chamber orchestra) written in 2000. Here, as in many of Hill's chamber works, his use of contrasting colors and textures is masterful. For the first and last movements, the tenor speaks instead of singing. Throughout, all of the rhythmic figures are complicated only by the honest representation of the rhythm of the text, so although occasionally notated as polyrhythms (such as four against three), they all feel very natural. The overall technical and interpretive demands are such that passionate musicians of many proficiency levels will be able to polish this work for performance in a reasonable amount of time while thoroughly enjoying the rehearsal process.

The movement titles are as follows: "In traveling great rivers...", "The Pipes of Pan," "The Song of the North," "Joys Come," "I Am Not Alone," and "What one finally becomes..." The work was premiered by Hill and his University of Wisconsin-Madison colleagues at "Ecotones: A Musical Ecology of Wisconsin," a special concert on April 20, 2010, celebrating the



40th Earth Day and the 40th anniversary of the Nelson Institute for Environmental Studies.

This review is a good opportunity to recommend a valuable new resource on Hill's music: "Thoughtful Wanderings: A Study of the Collected Compositions of Douglas Hill," a University of Wisconsin-Madison 2012 DMA dissertation written by Katie Johnson, who became the horn professor at the University of Tennessee in Fall 2013. In the introduction to her paper, Johnson writes, "After studying Hill's music, I recall being particularly taken by his intimate, reflective sounds and the vocal quality of his melodic writing. As a composer, Hill conveys human emotion through the use of various timbres and colors on the horn. The way he is able to capture these feelings reflects his creativity and ability to utilize the horn as a tool of expression while writing melodically compelling piece." As of this writing, Johnson's paper includes the most comprehensive catalogue of Hill's collected works for horn (or at least one that is more complete than the "Books, Compositions, Recordings, and Videos" list linked to his official biography on the University of Wisconsin School of Music website) and is available online as a PDF from ProQuest Dissertations and Theses as well as the University of Wisconsin-Madison Libraries. VT

Ten Horn Duets by George Chaltas. PMP1-GJC-20-001, 2008, \$15.

Hornpipe Stomp for six horns by George Chaltas. PMP1-GJC-20-002, 2008, \$11.

George Chaltas received a Bachelor's degree in Horn Performance (1980) from the University of New Hampshire, and Master of Music in Music Theory (1982) and Master of Computer Science (1985) degrees from the University of Illinois at Urbana-Champaign. He resides in Portland, Oregon, works for a microprocessor manufacturer and composes "as the mood takes him." He has composed for small and large ensembles. With charming titles like "Swingin'," "Borrowed Brahms," "Caduceus," "Popping," "Rummy," "Perpetuum Mobile," and "Lake Shore Limited," Chaltas's *Ten Horn Duets* are a fun collection of intermediate to advanced duos. The overall range is c-a", and there are plenty of moods, keys, meters, and ensemble challenges to keep two hornists busy and entertained.

"The Sailor's Hornpipe" (ca. 1770) is probably best known by horn players as "Frippery No. 2" by Lowell Shaw. Chaltas's arrangement, "Hornpipe Stomp," is in a fast swing style, with jazzy riffs, walking bass lines, and glisses to challenge and entertain. The overall range for the six parts is c to c", and two of the six must have strong low ranges for walking. Only the top part goes to high c", but all the parts require reasonable flexibility and range. My students had fun reading this piece and it came together quite quickly. This arrangement really works! JS



Two Pieces for horn and piano by Sofia Gubaidulina. ISMN 979-0-003-03933-6. Edition Sikorski, distributed by Hal Leonard. HS 8714, 1991.

I admit to being surprised when this particular edition arrived. Sofia Gubaidulina (b. 1931) is a well-known Russian

composer, a leader of the generation of composers following Shostakovich and a member of the notorious "Khrennikov Seven" who were blacklisted by the Communist Party in 1979 for music deemed "pointless" and "noisy mud" not worthy of state support. Her music shows influences of deep spirituality, improvisation, and non-traditional combinations of sounds, among others, and her works span large-scale orchestral pieces to chamber compositions, especially with percussion.

The *Two Pieces* in this edition are subtitled *In der Ferne* (Far Away) and *Die Jagd* (The Hunt). *In der Ferne* is slow and meditative, with a somewhat static tonal feel. The structure is basically a parallel binary with some harmonic variety in the second presentation of the thematic idea. *Die Jagd* is, not surprisingly, more aggressive, beginning mysteriously in concert C minor, and gradually increasing in intensity as it progresses. The horn has rising hunting call figures (lots of fourths), and the piano part becomes more rhythmically elaborate as the hunt intensifies. Still, the overall expressive range is understated, never really loud or violent. The result is a nice contrast to *In der Ferne* but one that is a bit restrained. The range for the horn is relatively narrow (g-c") making this small collection a nice introduction to contemporary music for younger players, yet presenting interesting expressive choices for more advanced players to capture the musical intentions. There is something intriguing about these two pieces that could make them an interesting source of variety in a recital. Considering the composer's reputation, it is tempting to read more into the music than may be intended, but I remain intrigued by these short, technically simple yet musically curious pieces. JS



New from Potenza Music, 13040 Eastgate Way, Suite 108, Louisville KY 40223; potenzamusic.com.

Why/Because for horn and piano by James Grant. 2013, \$24.95.

Award-winning composer James Grant has compiled an impressive list of commissions in all genres. His music has been praised for its accessibility and expression, and his works have been consistently performed and recorded all over the world. More information on his career and compositions can be found at JamesGrantMusic.com. *Why/Because* is part of a Songs Without Words Project sponsored by Potenza Music, where Grant will compose 50 university-level recital pieces over five years (2013-2018). According to the preface, the series will include works for each brass and woodwind instrument that may also be fashioned into versions for the others. *Why/Because* is the second installment in the series, supported by 17 hornists; the composer's description says "As two 'songs without words,' the two movements *Why* and *Because* feature lyrical melodies and recognizable song structures. *Why* is introspective and tender, suggesting a kind of gentle longing and questioning, while *Because* is extroverted and assertive, confident and secure, and has all the answers."

I find this work appealing, and am sure audiences will enjoy it, too. *Why* is built in two sections, each repeated with elaboration/variation and unified thematically. *Because* is also as advertised, with a 3/4 versus 6/8 feel and hints of jazzy licks. It begins with a free introduction, and then the main the-



matic idea is presented three times, the final time with a flashy ending. The horn range fits the composer's intentions, covering b^b to a^b , with a few ossia measures that descend to B^b . Each movement lasts about four minutes. All in all, this is pleasant, tonal music. JS

Fanfare for the Forgotten Empire for brass ensemble and percussion by Alice Gomez. 2013, \$39.95.

According to her website alicegomez.com, Alice Gomez has become internationally recognized for her Latino and Native American influenced compositions. She grew up in San Antonio, Texas, playing the drums in her father's Latin dance band. In her music, she strives to preserve and promote the traditions of her own Latin culture, as well as those of the many other cultures that she have embraced. She has served as Composer-in-Residence with the San Antonio Symphony, and has composed and arranged works for various professional orchestras, bands, and soloists throughout the United States. She is Associate Professor of Music at San Antonio Community College where she teaches the history of American music, composition, improvisation, and percussion, and directs and arranges music for the Latin jazz ensemble.

Fanfare for the Forgotten Empire pays homage to the ancient civilizations of Mexico, using brass and drums inspired by indigenous instruments of the Aztecs and Mayans. Scored for four trumpets, four horns, three trombones, tuba, timpani, and percussion, the piece is driven forward with a simple melody and 3/4 versus 6/8 Latin rhythm. My college group enjoyed this piece, taking to it quite readily. We agreed that this three-minute piece would make a unique contribution to a program, a wonderful opener and contrast to the typical brass choir repertoire. JS



New from Musikverlag Bruno Uetz; uetz.de/music.

Jägerhochzeit: Musik für vier Waldhörner by Stiegler, Haydn, Gruyer compiled and edited by Peter Damm. ISMN M-50146-776-1. BU 1268, 2012.

Franz Strauss und seine Zeitgenossen: pieces for horn and piano, in two volumes, edited by Peter Damm. ISMN M-50146-793-8. BU 1270, 2013, and ISMN M-50146-793-8/M-50146-794-5. BU 1270/1271, 2013.

Jägerhochzeit (Hunter's Wedding) is a collection of hunting pieces inspired by a traditional celebration called a quadrille, which sometimes involves horse ballets. With that in mind, this compilation by Peter Damm includes a *Sanktus Hubertus Fanfare* by Karl Stiegler (announcing the event), *Coburger Marsch* by Michael Haydn (for the procession of dancers), and then a five-movement quadrille called *La Noce du Picqueur* (Hunter's Wedding) by Tyndare Gryer (1850-1936) with titles: *Le Pantalon* (a folk song), *L'Été* (a contradance celebrating Summer), *La Poule* (in which the cackling of chickens is heard), *Le Pastourelle* (a shepherd song), and a upbeat Finale (in three sections). My students and I enjoyed reading this collection; the short movements and hunting styles are easy to grasp, and the tunes are relatively easy to play – all open harmonics c-g" (b " in the Haydn) and simple duple and triple rhythms. The Gryer set also makes a nice self-contained hunting suite on its own.

Under the subtitle "Romantic Salon Music for Horn and Piano," Peter Damm's newest offerings are a delight in several ways. In Volume 1, we have the original version of Franz Strauss's *Nocturno* (1864) and C. D. Lorenz's *Der Abschied* (Parting, 1855). Volume 2 contains *Das Wiederseh'n* (Goodbye) by Carl Klotz (1824-1871), *Am Kamin* (By the Fireplace) by Carl Lataan (1840-1888), and *Gondellied* (Gondolier Song) by Karl Matys (1835-1908). Damm provides us with short but helpful bios and descriptions of the pieces' publication histories. All of these pieces are part of the "new" valved horn repertoire that appeared in salon concerts during the 19th century. The original version of the Strauss is interesting, though not too different from the later edition that is more familiar today. The piece by Lorenz is slow and sentimental, yet filled with figures ornamenting the melody. While the range is not extreme (b to g "), it is still fairly tiring. The muted ending adds a very nice programmatic touch. The second volume contains pieces written a decade or so later, but of the same expressive style. The range is a bit more for each of these, but the sentiment is equally potent.

We really enjoyed all of these pieces for their warmth and lyricism. The editions are clean and easy to read. These pieces were a wonderful, charming surprise, and I heartily recommend them. JS



Here are some new works from RM Williams Publishing, 417 Collinsford Road, Tallahassee FL 32301; rmwpublishing.com.

Ostinato Suite for two horns by Jeffrey Agrell. 2005, \$16.

Songs of Sorrow for horn and piano by James Naigus. 2013, \$16.

Long-time readers of this column may remember Jeff Agrell's *Ostinato Suite* in its previous iteration for horn and trombone, reviewed in the May 2008 issue of *The Horn Call*. I won't repeat everything I said previously, but the appeal of the four-movement piece has not changed for me. The transcription of the trombone part puts the overall range for Horn 2 at B^b to e^b , so it is quite playable, though easier for those with a stronger low range and good flexibility into and out of the middle register. The top part is still the only part that includes opportunities to improvise, but this version offers the chance to trade parts easily, so players can take turns on the "fun" stuff. This suite is really worth it!

Composed for the 45th International Horn Symposium in Memphis, *Songs of Sorrow* is a set of three tragically-themed pieces for horn and piano. They are designed to be played either as a set, or individually, with movements titled *Chanson*, *Valse Triste*, and "Elegy." As described in previous reviews, some of James Naigus's music shows an influence of his former teacher Paul Basler, and these pieces are no exception. *Chanson* is slow and expressive, built in a grand arch. *Valse Triste* (Sad Waltz) is as advertised, with a little more momentum. "Elegy" is slow again, and built similarly to *Chanson*, an ABA form with a quicker middle section contrasting the outer sections built on the same musical idea. Naigus's music is hot right now, and this set of pieces is worth checking out. The individual pieces



are just varied enough to work as a set, but, at about five minutes each, I agree they could work individually in recital. JS



3 Dances for solo horn by Roger Steptoe. Editions BIM, P. O. Box 300, CH-1674 Vuamarens, Switzerland; editions-bim.com. CO91, 2013, CHF 15.

3 Dances for solo horn is a four-minute atonal composition dedicated to Bruno Schneider. All three movements feature large leaps and expressive rhythmic gestures, articulations, and dynamic contrasts. "Ritual," the first dance, has constant changes between many eighth- and quarter-based meters. The Sarabande is a slow and graceful movement marked *moderato* and *lirico* in a conventional 3/4 meter with iambic rhythm. The sparkling Gigue is almost entirely in 6/8 with a couple of rhythmic surprises and a motif based on fifths that evoke horn calls. The range covers three octaves, c to c^{'''}.

Roger Steptoe has had a long and lustrous career as a pianist as well as a composer and also served as a professor of composition, harmony, and orchestration at London's Royal Academy of Music for fifteen years. He is currently the Artist Director for the Festival de Musique Classique d'Uzerche, a chamber music festival, and won a 2013 Beyond Borders award from the UK's PRS [formerly the Performing Right Society] for Music. His other horn solo, *Ballade* for horn and chamber orchestra, was reviewed by Heidi Lucas in the October 2013 edition of *The Horn Call*, and he has written a number of brass chamber works with horn parts. Spring Music 1 for brass quartet, written for the New York Chamber Brass (Peter Reit, horn), is to be premiered this year. VT

Kendor Master Repertoire for horn in F with piano accompaniment, arranged by A. Bradford DeMilo, edited by Carl Strommen. Kendor Music, 21 Grove Street, PO Box 278, Del-egan NY 14042-0278; kendormusic.com. 10325, 2013, \$19.95.

A. Bradford DeMilo was a band director for 38 years in the Farmingdale (NY) Public Schools, and is now on the faculty of Adelphi University, among other teaching positions. He is a free-lance performer on Long Island (NY) playing in a number of local orchestras and bands. DeMilo is the editor and arranger for this volume of solos, subtitled "8 Grade 4 Works for Horn in F." The contents include some pleasant melodic works by mostly Baroque composers Corelli, Marcello, J. S. Bach, Bréval, C. P. E. Bach, Vivaldi, as well as a slightly later piece by Bernhard Romberg (1767-1841), and an original composition by DeMilo, *Lament and Jubilation* for unaccompanied horn.

Readers of this column know that one of my pet peeves is not knowing where original pieces used for arrangements or transcriptions come from, and only minimal information about each is provided—at most, a short subtitle naming a "Sonata in G" or "from Magnificat," which is not much help, but better than nothing. There is plenty of room in the edition for at least some basic information about the composers and works chosen, so players would have some sort of clue regarding style. Some works are recognizable as movements from violin or cello pieces, but others will require research to understand more about where they come from and any relevant style

traits. Still, I really enjoyed playing through these pieces with piano. Each work is two to three minutes in length, and some are quite sophisticated in musical and technical demands, but not overly difficult. The average horn tessitura is c'-g", with a few extra notes on either end overall. DeMilo's *Lament and Jubilation* fits the description, with slow and fast sections, with the latter containing many tricky rhythms and meter changes. I can see where I could use this collection with students. JS

Gold Coast Harmony by Eric Ewazen for two horns and piano. ISBN 1-59806-532-7. Theodore Presser Company; presser.com. 114-41471, 2012/2013, \$12.99.

The description of the piece on the publisher's website reads as follows:

As a guest composer of the Brisbane (Australia) Conservatory and the Brisbane Philharmonic, Ewazen was captivated by the churning waves and the sheer grandeur of the Gold Coast landscape, writing bold music filled with lifting and cascading arpeggios for the pair of horns. *Gold Coast Harmony* is dedicated to hornists Lisa Bontrager and Michelle Stebleton, and pianist Tomoko Kanamaru, who premiered the work at the 2005 convention of the International Horn Society. The work is recorded by these artists on the CD *Mirror Image at the Opera - Duets and Songs*, available on MSR Classics.

As with much of Ewazen's music, this piece seems to be in a constant state of evolution, even as repeated figures are the dominant feature. The opening thematic idea in the horns returns a few times in different guises, and the intervening material is pure Ewazen – rising and cascading arpeggios that gradually morph through different harmonies, yet still unifying the piece as they create a sense of progression. *Gold Coast Harmony* is very expressive and, at five minutes, would contribute nicely to a recital shared by two hornists as a way to end or even begin the program. The overall range is g-b", and the workload follows tradition, with the first generally in the upper role. If you know Ewazen's music, you will recognize his style immediately, and if you don't, this would be a nice introduction to it. And be sure to consult *MirrorImage's* excellent recording *MirrorImage at the Opera* (MSR Classics MS 1234) to hear how it goes. JS

Two's Company: Sixteen little duets for two equal instruments, op. 157B by C. D. Wiggins. Available from the composer, Tilsdown Lodge, Dursley GL11 5QQ, England; cd-wigginsmusic.com. ISMN 979-0-57055-175-0. 2013.

Christopher Wiggins's style has been described in this column many times, most recently in our October 2013 issue. This recent collection of "little duets for two equal instruments" contains short pieces all within the range of one octave (c'-c"). Both parts share the melodies equally, and they are short enough to avoid page turns, so young players have even less to worry about. With descriptive titles like "Steppin' Out," "Summertime," "Moving Along," "On the Seashore," "Sword Dance," "Clouds," and "Slumber Song," the tunes cover a nice range of styles, from slow and dreamy to upbeat and jazzy. These pieces are very fun and well written, especially considering the self-imposed constraints. The collection also comes in 18



different versions for two instruments, from strings to winds.
JS

***Passacaglia und Fuge for two horns* by Michael Hölzel.**
Edition Schott; schott-music.com. ISMN 979-0-001-19585-0.
COR 26, 2013.

Initially composed separately during his student years, the two parts of Michael Hölzel's *Passacaglia und Fuge* were recently revised and combined for publication. The melody used as the basis for the *Passacaglia* is attractive, and the seven variations that follow get increasingly active. The interaction of the two horns is primarily conversational, each playing off the other. The movement ends with a "Modulation," a transition to set up the arrival of the *Fuge*. The *Fuge* follows a similar pattern, starting simply and gradually getting more active. In all, the two movements last a total of about six minutes, and have some interesting aspects to them. I like the *Passacaglia* a little better than the *Fuge*, but both are somewhat appealing as old forms with new vocabulary. JS

***Prelude to Te Deum* by Marc-Antoine Charpentier, transcribed for brass choir by Michael Stewart.** Wehr's Music House WM #444, 2013, \$13.

A lack of information in the score required some quick research on Marc-Antoine Charpentier (1643-1704), a French Baroque composer who wrote this particular *Te Deum* motet sometime between 1688 and 1698 in Paris. The Prelude, subtitled "*Marche en rondeau*," is ideally suited to brass transcription, and here Michael Stewart has produced an effective arrangement that can be comfortably performed by high school or college students. Cast for four trumpets, two horns, two trombones, euphonium, tuba, and timpani, the A section of the rondo format always uses the full brass choir, while the intervening phrases use smaller forces to emphasize the contrasts. The final statement has an embellished top line in the first trumpet. This uplifting piece lasts just over two minutes, and makes a great concert opener. I heartily recommend this arrangement. JS

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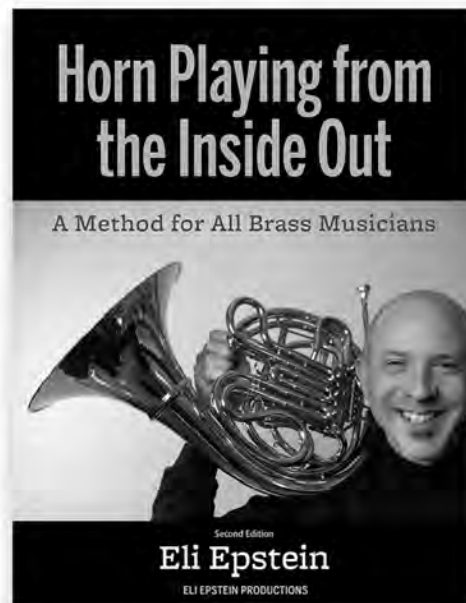
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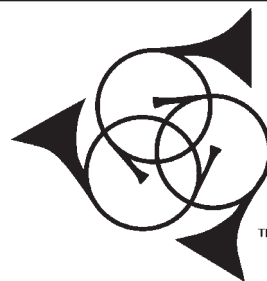
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Recording Reviews

Lydia Van Dreel, Editor

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

Works for horn, piano & violin. Trio Quelque Chose. Robert Garcia, horn; Greg Kostraba, piano; Rico McNeela, violin. Kickshaw Records CD-1001.

Johann Martin Friedrich Nisle: Sonata in F Minor, Op. 15; Brahms: Horn Trio in E^b Major, Op. 40; Charles Kœchlin: *Quatre Petites Pièces*, Op. 32; Harry T. Bulow: *Indiana Dunes*; Astor Piazzolla, arr. Jose Bragato & Robert Garcia: *Oblivion*.

Trio Quelque Chose is distinctive – an ensemble dedicated to performing familiar and unfamiliar compositions and arrangements for violin, horn, and piano. Founded by public radio personality Greg Kostraba in 2007, the trio presents its debut recording, encompassing a wonderful range of repertoire including the familiar, the obscure, and one premiere.

Little is known about Johann Nisle, a late 18th-century composer. He was the son of a famous horn player, toured Europe as a pianist and hornist, and eventually settled in Sicily, where he founded a concert series and taught music for twenty years. According to the program notes, Nisle's Sonata is one of just a handful of works for horn trio that predate Brahms's seminal work.

In the famous Brahms Trio, Garcia pays tribute to the Waldhorn called for by Brahms by incorporating colorful stopped horn effects in the third movement.

Kœchlin's *Four Short Pieces*, composed between 1896 and 1906, are written in an Impressionistic style, requiring subtle attention to balance between the three instruments and calling for the colors of stopped and echo horn.

Pianist Greg Kostraba commissioned *Indiana Dunes* and Trio Quelque Chose premiered the work in December 2011 in Lafayette, Indiana. The eponymous dunes are sand dunes that appear along the southeastern portion of Lake Michigan and northwestern coastline of Indiana. According to the liner notes, the piece is an attempt to reflect the unique character of the dunes and the busy population that frequents its coastline. This eight-minute work begins with a beautiful air of mystery and atonal expansiveness, interrupted by a bold mid-range horn fanfare. Rippling tonal "water" sounds take over, morphing the piece into a beautiful sort of impressionistic waterscape. The work culminates in a tonal and rhythmically robust presto.

Oblivion, one of Piazzolla's most popular works, has been transcribed for many combinations of instruments. In this arrangement, based on Bragato's transcription for piano trio, Garcia has the horn perform the cello part.

This CD has a wonderful variety of works for this trio combination, many of which might be new to you. The packaging

and liner notes are well done. The commissioning and world premiere of Bulow's *Indiana Dunes* is particularly worth hearing. Congratulations to Trio Quelque Chose on their debut album and their successful recording project. *Lydia Van Dreel, University of Oregon (LVD)*

Slowind Wind Quintet. Aleš Kacjan, flute; Matej Šarc, oboe; Jurij Jenko, clarinet; Paolo Calligaris, bassoon; **Metod Tomac, horn;** Igor Uryash, piano; Rocco Carbonara, bass clarinet. Officina della Musica, 2009. slowind.org.

Janáček: *Mládí/Youth* (1925); Poulenc: Sextet for piano and wind quintet, Op. 100 (1933, rev. 1939); Hindemith: *Kleine Kammermusik*, Op. 24, No. 2 (1922); Albert Roussel: *Divertissement*, Op. 6 (1906); Ruth Crawford-Seeger: *Suite* (1927/1929) for five wind instruments and piano.

The members of Slowind are the soloists of the Slovene Philharmonic. They recently toured the United States and appeared on the Library concert series in Concord, Massachusetts. Although I didn't hear them in 2014, I remember being enthralled by their skillful and musical performance in Concord several years ago.

For this eponymous 2009 CD, they have, for the most part, chosen music that is bigger than the usual woodwind quintet, adding bass clarinet for the Janáček and piano for the Poulenc, Roussel, and Crawford-Seeger. Only the Hindemith is unexpanded woodwind quintet.

Everything about the CD is beautifully crafted, from the colorful cover art to the well-blended sound quality. The recording is pleasantly reverberant, occasionally seeming a bit dense in the heavily scored sections. The upper winds blend as well as I've ever heard in woodwind quintet playing, never seeming shrill. The bass clarinet in *Mladi* is a sonic bonus, giving the disparate timbres of the woodwind quintet a blended richness.

The horn playing of Metod Tomac is clearly heard in the mix, and he plays some difficult parts with expressive agility. For that matter, all the performers deliver focused, musical performances. I was particularly struck by the lyrical expressiveness of the Hindemith. The interwoven contrapuntal lines of the Crawford-Seeger are the most challenging musically and are expertly rendered.

I remember that Slowind had a great sense of humor on-stage. In the CD, you can sense that when you look at the sly smiles in the group picture. The program notes, too, are light and good-natured, not deep, with a focus on the composers' early influences and what led them to their unique musical styles. The note about Ruth Crawford-Seeger's masterful but small output, curtailed by marriage, was touchingly regretful.

Most horn players who dabble in wind quintet playing will probably be familiar with at least a couple pieces on this CD. Even if you already know most of them, I highly recommend this CD for its sensitive and spirited performances and its excellent sound. *Pamela J. Marshall, Lexington MA, spindrift.com.*



Crossover. Atlantic Brass Quintet. Louis Hanzlik, Andrew Sorg, trumpets; **Seth Orgel, horn;** Tim Albright, trombone; John Manning, Tuba; John Wikan, Percussion. Summit Records DCD 625.

Alan Ferber: *Kopi Luwak*; Shostakovich/arr. Johannes C. Schott: *Jazz Suite No. 1*; Lato/Kukurba: *Sat(Time)*; Patrice Caratini: *Passages pour quintette de cuivres*; Trad. Balkan/arr. Ryan Howard: *Bubamara*; Dave Douglas: *Private Music*; Boban Markovic/arr. Jacob Garchik: *Zvonce Kolo*; Ben Monder/arr. Alan Ferber: *Luteous Pangolin*; Trad. Balkan/arr. Jeff Luke: *Doise*.

Founded in 1985, the Atlantic Brass Quintet has an impressive history of concert performances at prestigious venues throughout the United States, chamber music competition victories and accolades, and a number of excellent CD recordings. With the addition of their two newest members, Tim Albright on trombone and Andrew Sorg on trumpet, the ABQ has recorded *Crossover*, a recording that not only crosses genres, showcasing the incredible flexibility and multidimensionality of the musicians, but also crosses the Atlantic (get it?) to embrace the music of the Balkans.

Kopi Luwak was commissioned by the ABQ from jazz composer, arranger, and bandleader Alan Ferber. The group requested an up-tempo piece as a companion to (also on the CD and arranged by Ferber). Jon Wikan, percussionist, plays the "cajon," an instrument from Peru often associated with Tango music. After the initial ostinato introduction, the piece enters a deep Balkan groove rhythm with (presumably) improvised trumpet lines soaring above.

A fantastic arrangement of Shostakovich's *Jazz Suite No. 1*, originally scored for three saxophones, two trumpets, violin, and rhythm section, works incredibly well arranged for the quintet. The liberal use of mutes provides for variety of sound color, and the musicians perform with a diverse palette of sound and expression, bringing the work into vibrant life.

The recording has three traditional Balkan works and one Romani folk song interspersed with the longer works. Professor Carol Silverman from the University of Oregon Department of Anthropology writes illuminating liner notes describing the modern culture of the Roma in Europe, from whence this brass band tradition comes.

Passages by French composer, jazz bassist, and big-band leader Patrice Caratini is an original work in five movements. Written in 1983, it uses jazz sonorities, but only the fifth movement draws on the traditional jazz style and features a walking bass and solos from the trombone, horn, and trumpets.

Trumpeter and composer Dave Douglas wrote *Private Music* in 2001. Douglas writes in the liner notes that he calls the piece *Private Music* "because it merges the two worlds of composed and improvised music in a subtle way." In a similar fashion, the Atlantic Brass Quintet merges so many diverse styles, from traditional classical, to early jazz via the lens of Dmitri Shostakovich, to Balkan traditional music with a Peruvian twist, to original commissioned works by highly regarded contemporary jazz composers in a seamless collection of truly great music. The playing on this recording is fantastic. All of these musicians are masters of their craft, and cutting edge in their flexibility and virtuosity.

This is a great recording and highly recommended for anyone who wants to hear the best of contemporary brass chamber music. Bravi, Atlantic Brass Quintet! *LVD*

Chamber Music for Natural Horn Ensemble. Les Chevaliers de Sainte Hubert. Anneke Scott, Joseph Walters, Jorge Renteria-Campos, Martin Lawrence, natural horns. Resonus Classics ASCD02.

Jacques-François Gallay: *Trois grands trios pour trois cors en Mi, Op. 24*; *Grand Quatour pour quatre cors en différents tons, Op. 26*.

Les Chevaliers de Saint Hubert, formed in 2011, comprise four of the leading period horn players in Europe today. The four frequently work together in early music ensembles and specialize in performing on historical horns. On this recording, early 19th-century horns built by Lucien-Joseph Raoux and his son Marcel-Auguste Raoux are joined by copies of Lausmann horns (c. 1790) built by Andreas Jungwirth.

Gallay, the hornist, composer, and pedagogue, is central to the development of the instrument through the 19th century. At the time, soloists on wind instruments in Paris had to compose much of their own repertoire. Gallay was a prolific composer, writing over sixty works from the solo caprices and preludes to large works for horn and orchestra. This collection embodies some of Gallay's finest works for horn, performed here on instruments of the era and in a historically informed style.

The playing on this recording is spectacular! These musicians are masters of their craft – they make the natural horn sound easy. Their intonation and accuracy is spot on, and their phrasing and interpretations are stirring. Anyone interested in natural horn and historical horn performance should buy this CD. Given the importance of Gallay's contribution to the horn's development and pedagogy, every horn player should listen to this recording. Congratulations to Les Chevaliers de Saint Hubert on an excellent and thrilling CD! *LVD*

Live in Concert 2011. All-Star Brass; Jens Lindemann, Ryan Anthony, trumpets; **Martin Hackleman, horn;** Keith Dyrda, trombone; Patrick Sheriden, tuba; with special guests Mark Gould, trumpet; Wycliffe Gordon, trombone; Kristian Alexandrov, percussion/piano. allstarbrass.com

Kerry Turner: *The Casbah of Tetouan*; Doug Morton: *Fond Du Lac*; Allan Gilliland: *Krista Marie*; Pixinguinha: *Ingénue*; Allan Gilliland: *Waltz for Mr. Evans*; Celso Guscon/arr. R. Mendez: *The Brave Matador*; Ralph Carmichael/arr. D. Morton: *A Quiet Place*; Sam Pilafian & Patrick Sheriden: *Variations on Paul Simon*; Peter Meehan: *In Memory (FM)*; Pablo Beltran Ruiz/arr. S. Pilafian: *Sway*; Rafael Hernandez/arr. P. Sheridan and S. Pilafian: *El Cumanchero*.

Trumpeter Jens Lindemann assembled this all-star brass quintet and superlative supporting musicians during a summer residency at the Banff Centre. The quintet is essentially a dream team of brass artistry.

The program offered on this disc is breathtaking. Superb artistry and perfection in blend is evidenced in every track. The recording, while "live," has fidelity and spaciousness – the sound engineers got this right. The microphone pickup is close and personal without being overly hot or harsh, and the



audience ambience is there but very distant. A mix of the serious and a bit of good-humored cheekiness will delight the listener.

The use of additional instruments increases the musical interest of the program, as does the battery of trumpets and flugelhorns used by Lindemann and Anthony. Each of the five principals gets their moment to shine in a feature. Marty Hackleman is offered his spot on Sway. This brilliant Latin-inspired number illustrates Hackleman's superior upper register and soaring cantabile. *Eldon Matlick, University of Oklahoma.*

Balance. Adam Unsworth, horn, John Vanore, trumpet and flugelhorn, Bob Mallach, tenor saxophone, Bill Mays, piano, Mike Richmond, bass, and Danny Gottlieb, drums. Acoustical Concepts Records, AC-48

Adam Unsworth: *Balance, Flow, Tilt, Find Your Way*; Byron Olson: *Bittersweet, Blues Nocturne, Michele, One Last Fling.*

Adam Unsworth is the horn professor at the University of Michigan and, before that, he played fourth horn in the Philadelphia Orchestra. You would not expect his pedigree listening to his new CD, *Balance*. He sounds like a player who has spent his entire life in jazz clubs, improvising, writing, and collaborating.

The horn, with its narrow margins of error and its treacherous high register, would not seem to be natural fit for jazz, which calls for bending and scooping and tremendous dexterity. However, a few players have made a specialty of jazz, and Unsworth is among the best of them. His playing combines a

clear sound, an ability to jump all over the horn, a soulful sense of expression, a great rhythmic feel, and an amazing high register – he also has great compositional talent.

So, how do you play jazz on the horn? Unsworth has developed a lexicon of gestures that includes an array of vibratos, glissandi, grace notes, dips, bends, and scoops. He improvises beautifully, moving from singing lines to jaunty leaping fast passages. He plays entire solo sections on the stopped horn, sounding something like Miles Davis with the harmon mute.

Four of the songs on the album are by Unsworth and the other four by Byron Olson, who conducted the recording and created all but one of the arrangements. John Vanore, who plays trumpet and flugelhorn on three tracks, is the third collaborator. They are joined by a lush group of extra strings, woodwinds, and percussion, in addition to piano, sax, and drums. This makes for some interesting orchestrations, with some of the songs beginning in an almost classical mode – the song Michele, for example, opens like a romantic string orchestra piece, until Unsworth enters with a ripping horn solo. The songs cover a nice range of styles, so the CD has a good flow and balance.

If you are interested in jazz horn, or want to learn how to take the horn into the world of jazz, this CD is an absolute must. *Daniel Grabois, University of Wisconsin-Madison.*



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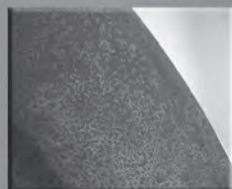
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The Singing Style of the Bohemians:

Part 2 – The Modern Czech Horn School

by Tiffany N. Damicone

This analysis of modern Czech Republic horn pedagogy is based on my observations during a week of study in November 2012 at the Prague Academy of Performing Arts (HAMU), which is host to an elite training program for horn players. As a part of the intensive study, I had four interviews with Professor Zdeněk Divoký, including a recorded interview with prescribed questions about the Czech Horn School. I observed the pedagogy of Divoký in three private lessons with his students at HAMU and in his evaluation of my own playing. I observed the style of playing of the students in a HAMU orchestra rehearsal, in which they were practicing music by Czech composers Suk and Smetana. Finally, I joined Divoký in attendance at a HAMU brass student solo recital, featuring four HAMU horn students performing solos from the standard repertoire.¹ Following the recital, the students and Divoký, along with members of the local music community, went out for conversation and libation. At the reception, I gained “off the cuff” perspectives from the students about the Czech Horn School, individual reflections of their experiences at HAMU, and their opinions about other schools of playing.



Sign of the Prague Academy of the Arts

Individual differences among horn players exist within the country and within the city – a point that was stressed by Divoký and observed at HAMU. Despite these differences, however, an over-arching style is instilled from the early years of horn education that connects these horn players in their approach to sound and musicality. While the horn students can come to HAMU from conservatories at different Czech cities, some of them have studied with Divoký from the beginning of their applied studies at the Prague Conservatory, reinforcing a unified concept of style and physical approach. Divoký describes this style of the Czech Horn School as “introverted, subtle, and fine – like the music of Dvořák or Janáček.”²

The Czech Horn School in the 20th century³

Depicting Czech horn pedagogy in the 20th century is challenging in part because the primary horn teachers of the two major music schools in Czechoslovakia (in Brno and Prague) were rivals. Prague was once the epicenter of horn pedagogy. In middle of the 20th century, administrative changes at the Prague Conservatory weakened the horn program, which led to a strengthening of the horn program in Brno. Further creating instability in the horn program, horn teachers were reduced to part-time status in Prague. According to Divoký, the horn professor at each school protected his own methods out of fear that his rival would become more famous, thus attracting the most talented students. Thankfully, the current horn profes-

sors from competing schools are amiable colleagues, putting to rest the hoarding of horn secrets. Full-time professors have been reinstated – Divoký is the professor of horn at the Prague Conservatory and HAMU and oversees the brass program at HAMU. He teaches the horn students at HAMU along with adjunct faculty of the highest rank, including Radek Baborák and Petra Čermáková.⁴ The improved status of the horn professors in Prague may have facilitated a peaceful resolution between the horn teachers at music schools due to the return of a state of equilibrium among them. Even so, the recruitment numbers in Prague have not fully recovered, and Brno currently has a larger horn program. Divoký feels that a reason may be the difficulty for a horn player to gain entry into the Prague schools. The woodwind and string faculty there weigh equally all of the auditions among the instrumentalists, putting the horn players at an accuracy disadvantage of which we can all surely empathize.

The Czech Horn School in the 20th century faced the challenges of Nazi and Soviet occupations from 1938-c.1989.⁵ The Nazis seized the conservatory building temporarily, halting music education at the Prague Conservatory.⁶



Recital space inside the old palace (Academy)

A greater debilitating factor in the growth of the Czech Horn School, perhaps, was the imposition of the Iron Curtain, which resulted in the blocking of the exchange of published horn methods between Czechoslovakia and the West.⁷ Without printed horn methods, the Czech horn traditions had to be passed on by oral transmission. The only study materials available from other countries were the methods and études that were used in the Paris Conservatory, such as the Dauprat *Méthode*. These were available in Czechoslovakia as a result of the cultural exchanges that took place during the era of Punto's pedagogical activities between these two cultural centers.⁸

In 1989, the Soviet government ceased to control Czechoslovakia, and by 1993, the Czech Republic was an independent country.⁹ Czech and German publishers translated horn methods and études by Czech horn players such as Emanuel Kaucký and Professor Divoký into German and distributed them to German speaking countries.¹⁰ Czech publishers translated horn methods written by horn players such as Philip Farkas and Frøydis Ree Wekre into the Czech language, introducing techniques and ideas long established in the West.¹²



The modern Czech Horn School

Some of the characteristics commonly associated with the Czech Horn School, such as tongue-stopping, overly pronounced vibrato, or, as an anonymous colleague has said, “a muffled sound,” may be less of a national style and more of a by-product of isolation from advancements in horn technique. Despite any “oddities” that Western listeners may find, the Czech horn players have preserved a tradition of virtuosic ability on the horn that stems in part from rigorous ear training. As the Czech players gained access to innovations in physical approaches to horn playing, these were integrated into their pedagogical methods. The modern Czech school, as I observed, is up-to-date with articulation methods, equipment, right-hand

position, and tonal concepts. The “singing style” is preserved in sophisticated techniques that go beyond the mere application of vibrato to the horn sound. It is expressed



Martinu Recital Hall at the Academy

with an understanding of melodic leading and harmonic progressions that informs the structural interpretation. If one tries to emulate the Czech horn sound only by adding vibrato to his sound, playing softly, and tongue-stopping, he will find that he sounds no more like Baborák, Tylšar, or Divoký than he did before the experiment.

The “singing sound” can be traced to pedagogic origins in Jesuit monasteries about 300 years ago, where singing in choirs was a fundamental element of music education. Horn students at the monasteries mastered the prerequisite principles of intonation and harmony necessary to sing in the choirs. The musical effects of singing combined with mastery of aural training have become a foundation of horn playing in the Czech tradition; creating a natural vibrato from imitating the voice, an economy of breath, and melodic phrasing that is reminiscent of a refined vocal performance.¹³

A clear tone, elegant phrasing, and impeccable intonation are highly desired qualities in horn players, but vibrato and variations in tone color are not universally admired. In some US horn circles, the Czechs have received some notoriety for using much vibrato and a “covered,” or dampened, sound but this is a more accurate description of the Russian style of horn playing.¹⁴ While it is out of the scope of my research, I think that there are probably some pockets of this style within the Czech Republic, given the historical connections with the previous Soviet occupation. Remnants of the Russian culture are still present – artifact-inspired trinkets appear in seemingly every gift shop in Prague.

Regardless of its origins and variations with interpretation, many horn players discourage the use of vibrato because they have concluded that it does not sound “natural” and interferes with quality tone. I propose that if they focused on the quality of phrasing that can be gained through singing and then imitated this on the horn, then the vibrato would not feel forced.¹⁵ The prescribed use of vibrato, without a clear point of reference to its role in melodic and harmonic phrasing, will sound contrived. A human’s natural ability to phrase through singing is nothing short of a miracle, however, and is sadly missing from many horn players’ daily practice. It is a mystery to me how we could become separated from the act of singing when learning the horn which requires such clear intent from its master to sound the correct notes, much less with perfect intonation.

Instruments

The Czech horn sound can be described as a “darker” or “fruitier Alex 103 sound.”¹⁶ The Alexander 103 is widely used in the Czech Republic, but the first double horns used by a key player of the Czech Philharmonic, initially Miroslav Štefek, were Kruspe horns. Kruspe horns produced a dramatically different timbre than the Alex 103 and can be heard in the recordings from this era.¹⁷ As German influences infiltrated Czech horn styles, the Alexander 103 became the popular instrument and remains so today within the CPO horn section.¹⁸ The Alex 103 is a popular horn in Europe, due to both Germanic influences and its promotion as a solo instrument by many horn celebrities, including Baborák. It is my understanding that Engelbert Schmid horns are also used in many European horn sections, and this is also the case in the Czech Philharmonic. These are the two most popular makes of horns used in Czech orchestras, with the Alex 103 traditionally favored. At HAMU, the students mostly followed this standard, using the following makes of horn: Alex 103, Schmid, and Ricco Kuhn.

Auditions

Of course it is what one does with the equipment that is the basis for winning auditions and trials in an orchestra. In order to establish some of the indicators of Czech horn pedagogy, the processes one must endure to secure gainful employment in the Czech Republic were taken into consideration. Divoký explains the horn audition processes for the Czech Philharmonic, first noting that being a Czech citizen is not a prerequisite. Currently, however, the entire horn section is Czech. Horn players from other nations have been invited to the auditions and were not selected in the final rounds.

A typical horn audition for the CPO in a screened first round consists of one movement from two predetermined solo works from the standard repertoire and two contrasting orchestral excerpts. The recent third horn audition, for example, required the first movements from the Richard Strauss Concerto No. 1 and Mozart Concerto No. 3 (performed with piano reduction of the accompaniment), the opening of Mahler Symphony No. 3 (third horn part), and excerpts from the first horn part of Beethoven Symphony No. 7.

The second round is not anonymous, and includes the same solos with a longer list of orchestral excerpts. In order to declare a winner, a candidate must have secured a predetermined minimum number of votes from a committee of mixed



instruments (similar to the HAMU audition process). The recent third audition resulted in no winner due to a failure for any candidate to reach the minimum number of votes required. The votes from all instrumentalists are equally weighted, with no additional discussion to prioritize the opinions of the horn section. (The third horn position has now been filled by a previous finalist, Divoký's former student Kateřina Javůrková, who is also the winner of the 2013 Prague Spring Competition.)

Pedagogy

Before the horn players become advanced, expressive interpreters, they must develop fundamental skills. Divoký has a specific plan when teaching horn students from beginning to advanced levels. The three main categories of his pedagogy are instrument ability, musical education, and stage "resistance."

Instrument ability. The first category involves playing the instrument to the level of control that allows for the musical concepts to be realized accurately. The skills include tone quality, breathing, embouchure, range, dynamics, variegated articulations, and natural horn studies. Natural horn studies are particularly important to Divoký, who mentioned that students do not need to own a natural horn, but can instead use the modern horn without the aid of the valves. Natural playing, according to Divoký, is the best way to develop smooth airflow and legato playing, and it helps with accuracy. He promotes natural horn playing at all levels, adding that when he practices, it is only on natural horn. Additionally, the concept of a "singing style" begins at this stage of development at the conservatory. As students are learning instrument-specific fundamentals, they are also learning aural training. As students learn to sing pitches correctly, they learn to control these pitches on the horn.

Music Education. The second category of development begins only after students have developed the fundamentals of controlling the instrument and involves solos, études, and orchestral horn excerpts. More advanced concepts of phrasing and historical context are a part of learning the standard repertoire, which includes works by Czech composers. From these selections, the students work on breathing efficiency, expression, rhythm, tempo, articulations, pitch recognition, intonation, and when to use vibrato. Divoký uses the following études in the Prague Conservatory and the Academy of Performing Arts.

Étude books for conservatory (medium level)

Emil Wipperich: 6 books of *Etudes*
 G. Von Freiberg: *Naturhornschule*
 J. B. Arban: *Etudes* (transcription from Trumpet book)
 R. W. Getchell: Two books of *Practical Studies for Horn*
 J. F. Gallay: *Etudes*, Daily exercises
 Maxime-Alphonse: First 3 books of *Etudes*
 O. Franz: *Etüden*
 K. Kopprasch: Book 1
 E. Kaucký: *Malé Etudy* (Czech)
 J. Kofroň: *Etudy*
 Z. Divoký: *Daily embouchure exercises* Nr.1 and Nr.2
 Z. Divoký: *130 Natural Horn Studies*

Étude books for academy (high level)

J. F. Gallay: *Etudes* (later books)
 Maxime-Alphonse: *Etudes* (later books)
 F. Müller: *Etudes*
 K. Kopprasch: Book 2
 H. Kling: *40 Studies*
 V. Reynolds: *48 Etudes*
 J. Brahms: *12 Etüden*
 D. Ceccarossi: *10 Studies*
 F. Strauss: *Naturhornetüden*
 H. Liebert: *Etüden* (low register)
 H. Neuling: *Etudes* (low register)
 E. Kaucký: Books 1 and 2
 Z. Divoký: *40 Natural Horn Studies*

As the students learn to play many varieties of horn solos at the highest level, benefits transfer to orchestral playing. Players become more in control of the instrument at the extreme levels of dynamics. An accurate sense of time becomes innate. A flexible tone, combined with knowledge of the styles of each period, translates to the demands of the variety of orchestral repertoire as well as conductors' interpretations. Divoký explains, "When we play very fine, good articulations for Mozart concertos, then we can play [them] in [the] orchestra for Mozart symphonies." As the student learns solos and concerti from earlier periods in history, such as Mozart horn concerti, the Urtext editions must be used because the printed articulations and dynamic markings are closer to the original manuscripts.

A typical student at the Academy of the Performing Arts in Prague learns both unaccompanied solos and those with accompaniment, the latter of which are aimed at developing the ability to adjust to outside stimuli with expert control and having a precisely informed plan for each moment in the music. The horn students spend hours preparing for solo competitions. They also participate in orchestra rehearsals to develop the skills of blending within a section and responding to the conductor, resulting in refined interpretative skills. These interpretative skills lead to more confident playing, incorporating a deep command of the styles from the composer and time period.

Stage resistance. The third category of development is what Divoký calls stage "resistance," which involves the ability to manage psychological stress in a performance or audition, and is reinforced in all students beginning with the first year of study. Horn players commonly perform well in a private practice room or in a lesson, without the presence of an audience but often experience a steep drop in the performance level when on stage, in front of audiences or an audition committee, due to psychological stress, or "stage fright." Divoký teaches his students to strengthen their concentration at the beginning of performances in order to control stage fright to prevent errors that are caused by distractions. In order to build this skill, the students are required to perform in front of audiences often and in a variety of settings: seminars, workshops, performance courses, concerts, recitals, and solo competitions. He also consults *The Horn Call* for articles about managing stage fright and other topics relating to pedagogy.



Lessons. Divoký teaches individual lessons according to a pattern. At the conservatory level, the lesson begins with playing scale patterns from memory at different dynamics and articulations. These activities are designed to warm up the mind and body while identifying information about the student's breathing efficiency and legato control, which he says is necessary for playing horn concerti. At the Academy level, the students no longer play these exercises because they have passed the scale and chord [arpeggio] exams required to graduate the conservatory, including all major and minor scales and arpeggios through the 1-3-5-7-9-11-13 patterns.

Next in the lesson, or if at the Academy, at the beginning of the lesson, is the performance of three or four prepared natural horn études that may be from his published études or those of other composers. After these études, at the conservatory level, the student would perform easy technical études for double horn from the previously listed composers, such as Gallaay or Arban, and then a movement of a solo at the end of a lesson, sometimes with a piano accompanist. At the Academy level the student would perform a more difficult étude from the previously listed composers, such as Kopprasch, Kling, Kaucký, or Kofroň; a movement of a solo (with an accompanist once per week); or orchestral excerpts, depending on the upcoming priorities.

In addition to a weekly lesson with Divoký, the students at the Academy receive a regular lesson on solo literature from Radek Baborák and another lesson with Petra Čermáková.¹⁹

Interview with Zdeněk Divoký

Zdeněk Divoký (ZD): I have different positions for levels of study because in [the] Czech system we [have] two schools for study. One is probably from fourteen or fifteen [years old]. It is six years of conservatory study. And six years [of] conservatory study means from the beginning to medium level. [The] Academy is like [the] university system: [it] is three years [of] baccalaureate study and two years [of] master's study, so together the Academy is five years of study: both together are eleven years – unbelievable!

I have three “heads” for preparing, developing, and establishing the students as good horn players for solo or orchestra players, and also for teaching. One important thing is instrument ability. Instrument ability means that the student is completely prepared from [the] instrument of [one's self]. It is sound, breathing, embouchure, range (low/high register), then dynamic range (embouchure holding this area [the] strongest),



Professor Zdeněk Divoký

differences of articulation; and very important emphasis for me, personally, is natural horn study. Not [everyone] has a natural horn, but [the student can play] on natural horn parts without valves on regular horn. This study on basic natural horn I find is very good for beginner playing.

The second “head” is music education. [This] is in the conservatory when students are technically [at a] relatively good level in playing, then we also play solos and Divoký études, or orchestra parts, excerpts, and so on later in second half of study. Each is different. Somebody is good in second year; somebody is good in fifth or sixth year, or later. These are very individual things. This is when the student is able to play concertos and technically is good, range is good – everything is there: then we can make music. It is phrasing, origin of composition in historic context. This is very important for baroque solos, concertos, or classical music. It is good to view into Urtext, the original, not Kling for Mozart but Urtext for Mozart. This is the same for each teacher; it is not new from me. It is normal – also, phrasing, dynamics, agogic, and right breathing with context in phrasing. It is important economy of breathing in phrasing, expression, rhythm, tempo, vibrato using, when [to use] vibrato, when not [to use] vibrato, articulation, [and] of course, pitch, intonation.

The third important “head,” which goes through all eleven years of study, is psychological stage resistance. It is for me very important to give the students stage resistance. When I play at home or in room or in school in a lesson, I play fantastic or very good, but I must play on the stage or in an audition very good. This is a problem sometimes for students because, when they play alone, they play very well or perfect, but when they become, like you saw yesterday, not quite focused from the beginning, they don't play as well. You must be thinking before you play, not when you play – before – concentration from the beginning. They were not [concentrating], and then the beginning was ... [not good]. And after that it was better and better, but especially [important is] the beginning. So this development of stage resistance I find very important for students. For these reasons I prefer very much [to] play before [an] audience: seminars, workshops, courses, concerts, everything everywhere – play, play, play!

Tiffany Damicone (TD): So, solo competitions as well are to help with audition processes?

ZD: Yes, because it is stressful. You must manage the stress. In the US you have very good research about this. I know from *The Horn Call*. Many people have this problem and there are many articles. This is very important.

So, these three “heads”: instrument ability, music education, and stage resistance – are the “legs” of my teaching.

TD: Are they equally weighted?

ZD: No. Especially [important is] the instrument ability, for the conservatory study, because we are preparing basic things: sound quality, breathing, [and] embouchure – sometimes it is a very long way to find the optimal embouchure, good mouthpiece, good position. It is a lot of things.

TD: Do they learn music in the meantime, even when they are playing the instrument poorly – or is that put off until they can control the instrument?



ZD: Music things come after the basic things, because sometimes it is very problematic to clearly express the music when they cannot play. Step by step. When it is good, we go up and then we can play music.

TD: What are the advantages for an orchestral player to deeply learn the solos, concertos, sonatas, etc., instead of only learning excerpts?

ZD: I think it is connected because a lot of things, phrasing, dynamics, ranges, pitch, and articulation, – especially articulation, are for both things – orchestra and solos. When we play very fine, good articulations for Mozart concertos, then we can play very good in orchestra for Mozart symphonies.

TD: Can you comment on if you think that playing a lot of solos develops too individual of a character or if it contributes to playing as a team?

ZD: Sometimes people have very strong egos, like I remember [name omitted] when he was in school, he had a very strong ego, and sometimes my student has a strong ego. He said he wanted to play his way. “Thank you, I respect you, teacher, but I want to play it my way.” These men are very good as principal players, but can sometimes in practices [be] problematic inside sections because they are soloists. I am here and you are there. It is good preparation for [dealing with] conductors to have a strong ego, because sometimes they push you down and [you will be] very stable. But it can sometimes be not so good for inside section members, like second, third, and fourth. I remember this from my practices – it was so. For example, another student is [the] opposite. He is very much afraid [of] himself and from stress because he came from a small village in Praha [Prague]. He was absolutely destroyed on the stage with playing. After two years he was a little bit better but the beginnings of the academy was very hard for him. He was afraid of everything.

TD: So the solo “building” does not create the ego: it is already in the person. The solo works on the technique.

ZD: Yes and when it is a good ego and good technique, then it is a good principal player. It is easy.

TD: If there was to be a new Czech method book, what do you think must be in the book?

ZD: I must say [that it is] from Emmanuel Kaucký’s time [that] the last horn method of this school of horn playing (text and études together) [was written]. And [since] this time we have not had a similar method book. We translated many books from the US like Farkas[’s] book, Frøydis’s, and now the new book from Fergus – I want to make a Czech language translation of his book! So we take from methods from other countries, not from Czechs. Unfortunately nobody makes it. We teach individually. Each teacher has individual ways. More is in personal contact between teacher and student; not so much written exactly in a system in a book.

TD: Do you think a Czech method book should have some natural horn studies and technique, sound, musicality?

ZD: When we have lessons in [the] conservatory, it depends on the level of playing of students. First we play scales

[and] chords in the beginning of lessons, then we play natural horn exercises from me or from [the] Freiburg Austrian natural horn études, then we play easy études from Gallaay or Arban, then Kopprasch, Kling, Kaucký, Kofroň (a composer from second half of 20th century, taught harmony and intonation, and wrote a sonatina for horn and études).

TD: So that ideal lesson could be written out as a method and duplicated, theoretically?

ZD: Yes, and at the end of lessons we play the solos, sometimes with piano: concertos, sonatas, orchestral excerpts, and so on. This is the lesson at the high level in the conservatory, not beginners. This is the system.

Kaucký published a School for Horn – holding horn, pictures, position, embouchure, and basic things. But it is short – not like Dauprat, Domnich. The French is the biggest tradition of methods. It is fantastic.

TD: What do you see as the future of Czech horn playing, job outlook, style, outside influences?

ZD: Outlook is not very optimistic [enthusiastically laughs!], especially in this economic crisis. I hope that the typical Czech expression of horn playing stays because it is our feelings and musical language. We see for example Radek today representing our playing. I hope that these very nice playing preferences stay: nice subtle tone, deep expressions, great musicality and phrasing. It is of course not the Czechs only, but maybe it is specifically more in the Czech sound. Somebody from Italy and Germany who is a real musician also has great musicality. There is no question of their musicality. Typically, Czech musical expression in the sound is very gentle articulation. For example in the music of Dvořák and Janáček, something is very intimate in the music from these composers. Something very intimate is also in the expression of playing in Czech players. This may be a small difference in Czech players from other schools of playing in Europe or American also. Maybe, this may just be a feeling.

Tiffany N. Damicone, an educator, performer, adjudicator, and clinician, is the IHS area representative for Ohio. She 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,” available online at OhioLink.

Tiffany Damicone



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Notes

¹The horn repertoire at the recital could be found at a typical horn recital at a music school in the United States: Dukas *Villanelle*, Bach *Gigue* from Cello Suite No.3, F. Strauss *Nocturne*, and Bozza *Sur Les Cimes*. The performances were recorded for my personal observations.

²Antonín Dvořák (1841-1904) and Leos Janáček (1854-1928) were Czech Nationalist composers whose music depicts Czech National style.

³The anecdotal evidence is from my interviews Prof. Divoký, unless otherwise noted.

⁴Petra Čermáková is currently the fourth horn in the Czech Philharmonic, and the first woman to be appointed to the brass section.

⁵See "The Velvet Revolution," 1997.

⁶See History of the School, n.d., for an account of the appropriation of the Prague Conservatory.

⁷See Herman, 1975, for more information about the political history of the Czech regions.

⁸Hlavacek, 2005.

⁹See "The Velvet Revolution," 1997.

¹⁰One can follow the publishing activities for these books on World Cat.

¹¹Wekre, F. (1994). *Thoughts on Playing the Horn Well*. Oslo, Norway: Reistad Offset.

¹²Divoký, personal communication, 2012.

¹³Fitzpatrick, 1970, p. 179.

¹⁴Greer, personal communication, 2012.

¹⁵This is based on anonymous anecdotal evidence in my personal experiences.

¹⁶McWilliam, personal communication, November 2012.

¹⁷Divoký, 1995

¹⁸Divoký, personal communication, November 2012.

¹⁹Divoký, personal communication, 2012.



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Freelancing 101

by Shelagh Abate

Freelancing Defined

A freelancer (or freelance worker) is a self-employed person working in a profession or trade in which full time employment is also common. He or she is not committed to one employer over the long term. Instead, it's usually several employers over the short term. In some cases, workers are represented by a company or agency that resells their labor. In other instances, workers are what is known as independent contractors, and represent themselves.

Categories of musical freelance gigs

- **Symphonic.** Orchestral, ballet, opera
- **Commercial.** Broadway shows, rock/pop/jazz live-shows, studio recording sessions, TV, movies, commercial jingles, record dates
- **Chamber Music.** Chamber recitals, religious jobs (church & temple services, weddings, funerals), ceremonies, functions, (graduation, background music, cocktail hours)
- **Teaching.** Private lessons, orchestral coaching (youth orchestras), chamber music coaching (youth organizations, associates), seminars, clinics, master classes

Pros and Cons of freelancing

Pros

1. You are your own boss.
2. Travel.
3. No matter how lousy one gig is, chances are, it will be over soon.
4. Variety, with the endless benefits of variety.
5. Meeting people. By working many short-term gigs, you meet more people (meeting people leads to more gigs...unless you blow it. If you blow it, see #3).
6. Stories. You will have endless stories to share with your friends and family. Some seriously crazy stuff happens on gigs. With crazy people. In crazy places.

Cons

1. Cash flow.
2. Travel.
3. Multitasking and organizational skills are required for success. In other words, you have to have your poop in a group.
4. Unpredictable scenarios: people, logistics, performance conditions, etc.
5. Being your own boss means you have to get your own gigs a lot of the time (cold calls, hustling, etc.).
6. Freelance musicians live like Vampires. Working weekends, late at night, and almost every holiday. Difficult on relationships and family, and it is literally impossible to plan a vacation. The second you book your flight to Hawaii is the second "that call" comes in that you've been making weekly sacrifices to the Gods in order to receive. Oh, well.
7. Tax Day.
8. DIY health benefits. This is quite possibly the single biggest drawback of freelancing in this country.

Early Steps to Getting Started

Résumé. Put together a résumé, or update your existing résumé. Make it a habit to update this every six to eight months. You will thank yourself for it, and you will get more gigs out of it. I promise. Before you print and send your résumé to anyone, edit it 100 million times. And then ask a (smart) friend to edit it for you again.

Business card. Create a business card. Keep the design professional, simple & clean. Spend the \$20 it costs for a nice one. Vistaprint (and others) do them for free, but they tend to look like they were free. Also, clean up your email address, if necessary. For example, if at one point it was funny to have: Beerpong_kegstand@hotmail.com, now might be a good time to establish a new one like johnsmith@gmail.com. Just saying.

Chamber group. Form a chamber group. Start hustling up some gigs.

Library. Begin amassing your library. Invest in music, utilize the resources of your school's library while you can, and start building a Gig Book. Quite a bit of free downloadable music can be found on the internet. The sooner you have a Gig Book, the easier your gigs will be to play. Bear in mind copyright laws, and don't become a total mooch off of your teachers/faculty. Remember that any money you spend on your library will pay itself back quickly. And then some.

Network. Contact your school's Gig Office/Career Center, or just scour Google for your area/region's orchestras, churches, schools. This can be time-consuming, but essential, and well worth your time. Then start mailing out cover letters, résumés, and emails. Address your letters and résumés and emails to the Personnel Manager. Do not discount snail mail to transport your cover letters and résumés. Lots of old school folks are in this business.

Union. Investigate your area's local AFM union. Would it be worth it to join? Ask around.

Local news. In a new city? Start reading the paper and showing up to concerts. It's amazing what you'll learn, and whom you'll meet, let alone what you'll hear.

Gigalicious: The Commandments

Great, you got called for a gig! Go you. Here are some guidelines to help you keep the gig and get called again. And again.

Be early.

Warm up before you arrive at the gig. If at all possible, try not to do your entire routine sitting there while everyone also warms up. This is not always doable, but is a good way to go especially in cities that are über-crowded, where space is limited. If you have no opportunity to play before the gig, bring a practice mute.

Come prepared. If possible, *know* the piece before you get there. This is not always possible, especially with new music. But if it is, listen to a recording. If you can, do this with a score. If you want to really be awesome, play/practice along with that recording.



Check with your principal before asking your conductor anything. If you have a question for the conductor and you are playing third trumpet (aka not principal anything), ask your principal first. Addressing the conductor directly from the section can be a serious no-no, depending upon whom you are dealing with.

Do not overblow your principal. Ever. Easy, killer. Even if your principal is 103 years old and can barely hold the trombone. You really need to be careful. Common sense (and musical training) tells us that this is sound reasoning, if difficult to remember in the middle of Mahler 1. Try. Also, try not to let yourself get cocky. Grandpa might have some lessons to teach you after all. Keep your eyes and ears open, and don't piss him off.

When you are the principal player, keep your ego in check. You're finally in charge! Sweet. Learn how to comment to your section tactfully and respectfully. You will occasionally need to tell others what to do, and how to play together if you are a section leader. Pick your moments and your words with discretion. You can be a leader without being an ass. If you are an ass, you will alienate people.

Do not practice excerpts on a gig. Ever. Save the Short Call, *Petrushka*, Mahler 3, and *Bydlo* for the audition. If you break this commandment, you will make enemies instantly. Playing excerpts on a gig is lethal. Especially if you play them well. It *should* go without saying that practicing someone else's part in your section on a gig (during a break or before rehearsal) is grounds for execution... but I am going to say it anyway because I've witnessed it.

Agree with everything the conductor says. If El Maestro asks you to do something, smile, nod, and say "Absolutely!" Even if you are lying. Extra points for a wink and a thumbs-up.

Pay it forward. Karma is real. If you get a ride from someone, give them *ga\$ m\$ney*. Even if they say "No, it's ok, thanks, don't worry about it!" (which they *won't* say – have you *seen* gas prices these days?!), they will remember that you were thoughtful. And recommend you for more gigs. And let's be honest, it's just the right thing to do.

Be grateful. Always thank the person who hired you. Even if it was the worst gig you've ever played. Just do it. Want to poke your own eyes out and run screaming from rehearsal? Yes, thank them anyway. For example: "Oh, wow! Thanks! I had *such* a great time!!!!" (then smile, wink, go to your car, shut the door, scream at the top of your lungs and blast Korn on the radio all the way home). What you do on your own time is *your* business, but being gracious and grateful is *good* business.

Show up and shut up. Nobody likes a whiner. Complain to your boyfriend-girlfriend-cat-shrink-mom-spiritual guide later.

Don't act like a jerk. I'm not being sarcastic. Sure, you may laugh, but you wouldn't believe some of the things/people/general BS you will see/hear/have to deal with over time. Not always easy. Dues are a part of the deal. All gigs lead to more gigs, though, and usually better ones. Dues, baby, dues. I don't care how great you are. We all pay them.

Hygiene. Do you smell? Yeah, go ahead and fix that. Shower daily. Dress appropriately. It matters. On the other hand, go light on the cologne. Save your Coco Chanel for the disco. I have witnessed firsthand (and more than once) the ejection of players from a gig because their perfume was distract-

ing. For real. Guys: has your tux been rolled up into a ball in the trunk of your car for five weeks? Hm. Might be time to spend the \$8 on dry cleaning. If you can smell yourself, the peeps next to you can smell you too. I promise. In a pinch, try some Febreze.

Girl Talk. Ladies: the gig is not Prom. Learn the difference between looking good/hot/dressed-up/pretty/trendy and looking professional. There is a fine line. This is important. Start your professional life with good habits and lasting good impressions – dress the part. Do you look like a baby calf walking in those heels? Then don't wear them to a gig. If people are going to worry about you falling between the door and your chair as you walk into your recital before playing a note, it's just not worth it. Please trust me on this one, I like shoes more than most. I've learned this rule the hard way.

Here's another one: Do you sit when you play? Great! Wear pants. The end. Skirts are only a good idea if they go to your ankles. If you have to give a *single* thought to the arrangement of your skirt while sitting in orchestra or the quintet, you have selected a skirt that is *too short*. And if you think that others have not noticed, you're wrong. Don't be fooled into thinking that this is a good thing. Attract attention because you are a *badass*, not because you're leggy.

Invest in a decent GPS. Do not rely on your phone. Google Maps is incredibly flawed and you are at the mercy of a decent signal. Just get a GPS, and don't get a crappy one. Get a good one. With the amazing technological resources at our disposal these days, age old excuses like "flat tire" and "I didn't get that email" will not cut it.

Make like an Eagle Scout: The 911 Gig Rig. Mouthpiece. Mute. Music stand. Bow tie. A few pencils. A decent eraser. Metronome. Valve oil. String and screwdrivers. Always. Always. If you don't drive, you'll have a heavier gig bag. Oh well, at least you'll be prepared, and when your valve string breaks, you won't have a heart attack. Or better yet, you'll save someone else.

Dealing with contractors

Keep an accurate calendar. I cannot stress enough how important this is.

Respond. Respond quickly to messages at all times – even (especially) if it is just to say, "I got your message; thank you for the call; may I take a day to try and work out the schedule?" This is much better than waiting a day to call the contractor back while you figure out if it will fit in your calendar or what other gig you need to sub out to do it. Contractors hate waiting, and it makes them not want to call again. Ninety percent of the time, contractors couldn't care less about how you play – it's the other people in your section that care about that – the contractor wants you to make their job *easier*. And that's how you keep getting called.

Canceling. You *will* have to cancel gigs because something *will* come up. A better gig. A family emergency. You might get sick. Don't lie. You also don't necessarily need to explain fully and tell them your life story, but you need to be respectful. Contractors work hard, and have dozens and dozens of people to worry about other than you. Canceling is inconvenient for everyone: you, the contractor, and the person who replaces you. If you have to cancel, ask the contractor if you should find



your own sub, and if they say yes, *find someone*. And then make sure that person has the music, directions, and everything they need as soon as possible. And finally, make sure that person is up to the challenge of the gig.

The reality of replacement. We are all replaceable. Hire the *best* player you know if you need to get out of a gig. Get over yourself. This is essential for longevity. Are you worried that they might play better than you? That you won't get called because you bailed? Join the club. That is always a risk. You can only control so much. *But*, if you send a lousy sub, you are guaranteed to bum everyone out. Everyone. If it's that stressful for you, then you should not get out of the gig in the first place.

The power of yes. Saying *yes* opens doors. Creates opportunities. Brings unexpected luck. The list goes on and on. Yes is amazing.

The power of no. Tired of getting called for the same terrible \$35 gigs? Then stop taking them. Sometimes you need to create a standard for yourself and then live up to it.

Possibly Impossible: Double-dipping. Watch out for busy days that work out on paper, but in reality are a complete disaster and logistical nightmare. The possibility of making another \$150 is *not* worth it in the end if you run the risk of being late, or not making it there. And the bridge you will burn when it all goes up in flames is very real.

Topics for future discussion

The difference between Classical and Commercial music/playing.

Cold Calls: when to make them, and when *not* to make them. How to make them. Asking players for lessons, versus "duets," versus "Hi, can I play for you?" ... hustling work, etc. This one is sticky....

The difference between *good* playing and *smart* playing. A freelance skill, to be sure. Find the sweet spot between following others and being late to the beat.

Social Media. Becoming a Facebooker and a Tweeter can be extremely helpful. Or not. For all intents and purposes, you are developing a brand. That brand is you.

Private teaching: pros and cons. Try and remain consistent, but communicate your needs for schedule changes with your student and/or their parents.

How Broadway works: no auditions in the conventional sense. How to prepare a book and be a good sub. Repetition is not for everyone. Taking off for mental hygiene and to keep others in the loop when it's your gig.

Freelancing as glorified popularity contest. Playing well in and of itself does not cut it. Sad but true.

More on karma. Be nice. Say hi to the janitor. Hold the door for the person behind you. Say *Gesundheit* when someone sneezes. This is all about habits. Start forming some great habits and your quality of life will improve dramatically. Be nice. Music is fun. Have fun.

Shelagh Abate is a freelancer in New York City and a member of Triton Brass. shelaghabate@gmail.com



Original Arrangements for 6 Horns

Bizet: Carmen Suite No.1 and No.2
Berlioz: Rakoczy March
Chabrier: Espana
Dvorak: Carnival Overture
Mahler: Adagietto
Mussorgsky: Pictures at an Exhibition Suite
R-Korsakov: Flight of the Bumble-Bee
Ravel: Bolero
Rossini: William Tell Overture
Sibelius: Finlandia
Strauss: Tritsch-Tratsch Polka
Saint-Saens: The Carnival of the Animals
Weber: Freischutz Overture
Wagner: Meistersinger Prelude
Wagner: Rienzi Overture
Wagner: Flying Dutchman Overture

Brahms: Sym. No.1
Beethoven: Sym.No.3
Beethoven: Sym.No.5
Beethoven: Sym.No.6 "Pastoral"
Beethoven: Sym.No.7
Beethoven: Sym.No.9 "Choral"
Tchaikovsky: Sym. No.4
Tchaikovsky: Sym. No.6 "Pathetique"
Tchaikovsky: The Nutcracker Suite
Tchaikovsky: The Sleeping Beauty Suite
Tchaikovsky: Swan Lake Suite
Tchaikovsky: Piano Concerto No.1
Tchaikovsky: Slavonic March
Respighi: Fountains of Rome Suite
Respighi: Pines of Rome Suite
Respighi: Roman Festivals Suite

Available from Corniworld Publications

www.corniworld.com

Hear audio clips from Kumamoto Horn Ensemble web page.

IHS Competitions and Awards

Nancy Joy, IHS Competitions and Awards Coordinator

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

Applications for all IHS awards and contests are available at 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 that include IHS memberships will extend membership 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, 4th horn, 3rd mvt., mm. 82-99
3. Shostakovich Symphony No. 5, 1st horn, 1st mvt, No. 17 - 21
4. Strauss, R. *Don Quixote*, 2nd horn, Variations 7 & 8
5. Strauss, R. *Ein Heldenleben*, 2nd horn, 4 m. after 3 to 1 m. after 5
6. Wagner, R. *Prelude to Das Rheingold*, 8th horn, mm. 17 - downbeat of 59



• **Judging:** All participants will receive written evaluations of their performances by the judges. Details concerning the location and time of the contest will be listed in the Symposium program.

Barry Tuckwell Award

The Barry Tuckwell Award was established in 1997 to honor the IHS Founding President and is designed to encourage and support worthy horn students as they pursue education and performance opportunities by attending and participating in horn master classes or workshops throughout the world.

• **Award:** One award of up to \$500 will be used to help pay the registration, room and board, and travel costs to attend any master class or symposium in which the applicant will study with master hornists and perform. The winner will also receive a one-year IHS membership.

• **Age Requirements:** Applicants must be age 18-24 on January 1, 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.

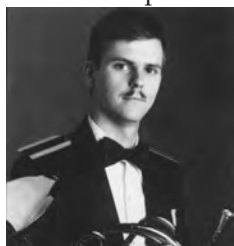
3. Two letters of recommendation, submitted directly to the Executive Secretary by the recommending parties, including an assessment of the applicant's financial need.

• **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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Out the Bell: Dueling Cigars

Alan Civil and Ib Lansky-Otto
at an International Horn Workshop

