

Why is everybody searching for
the famous Alexander-sound,
if it can be found so easily?

Brass wind instruments from Gebr. Alexander
Legendary sound – hand made since 1782



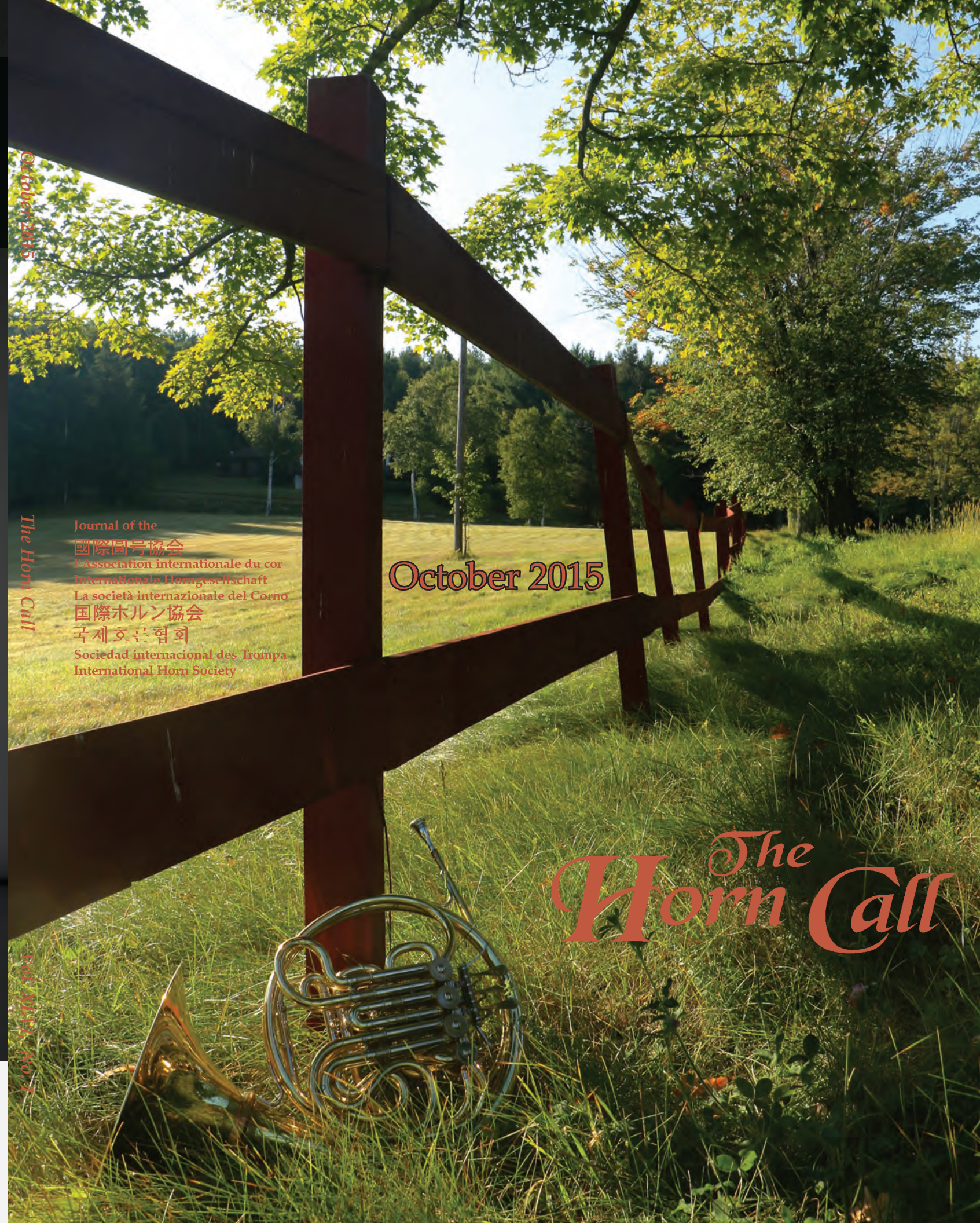
The new album of the Berlin
Philharmonic Horn Quartet.
Now available on iTunes and
at Gebr. Alexander.



F/Bb double horn, model 103
Here shown: limited special
edition model to the centenary
of the patented instrument



GEBR. ALEXANDER · Rhein. Musikinstrumentenfabrik GmbH
Bahnhofstrasse 9 · 55116 Mainz · Germany · www.Gebr-Alexander.de



October 2015

The Horn Call

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

October 2015

The
Horn Call

October 2015

*The world-class horn section
of a world-class orchestra selects
the finest handcrafted custom horn.*



**Chicago Symphony
Orchestra
Horn Section**

Susanna Drake,
Dale Clevenger,
David Griffin,
Oto Carrillo,
Daniel Gingrich,
and James Smelser
with their
Lewis Horns

S.W. LEWIS®

Orchestral Horns • Chicago

Maker of the finest handcrafted
custom horns since 1977

930 Pitner Avenue
Evanston, Illinois 60202 U.S.A.

773-348-1112 telephone
773-966-2735 fax
swl@swlewis.net e-mail

www.swlewis.net



HAND CRAFTED MUTES
for the discerning professional



Patterned after the famous "DePolis" mute, the #5 sounds especially good in the upper register. The #4, made for narrow bore horns, is a slightly smaller version of the #5.



**#4 & #5
\$105**

Simply the best practice mute available, the Stealth is a must for hotel rooms and late night practicing. Pitch and articulation are excellent. The Stealth comes in two sizes: the #5 and the slightly smaller #4.



**Stealth #4 & #5
\$105**

While having a shape and feel similar to a "Rittich" style mute, the #45 retains the warm sound associated with a TrumCor mute. **The #45T is a tunable mute with an adjustable chimney.**



**#45 & #45T
\$105/\$130**

With a relatively open muted sound, the #44 is capable of tremendous dynamic contrasts. Exceptionally responsive in all registers, the #44 comes with two differently sized wooden "donuts" for aperture control.



**#44
\$105**

Designed and shaped for large bore horns, especially the Conn 8-D, the #24 is in essence an elongated #5.



**#24
\$105**

A remarkably versatile stopping mute that plays well in tune with a great sound, the Tri-Stop comes with three interchangeable bell flares, each uniquely sized to accommodate tone color, register and volume needs.



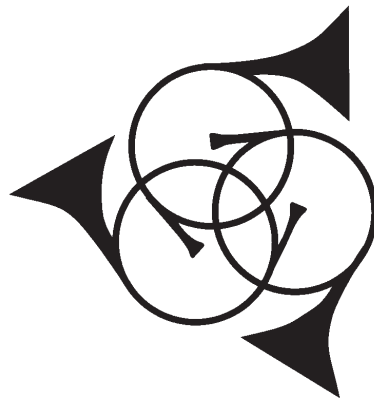
**Tri-Stop
\$175**

available online at
<http://www.trumcor.com>
e-mail: trumcor@sbcglobal.net
phone/fax: 214-321-0606

The Horn Call

Journal of the International Horn Society

Volume XLVI, No. 1, October 2015



William Scharnberg, Editor

ISSN 0046-7928

©2015 by The International Horn Society. All rights reserved.

Printed by Impact Printing and Graphics

Dallas, Texas, USA

On the cover: a photo sent by Karel J. Raska of his Yamaha horn in Upstate New York

The International Horn Society

Officers

President

Jeff Nelsen
Indiana U. Jacobs School of Music
1201 East 3rd Street
Bloomington IN 47405 USA
president@hornsociety.org

Vice President

Peter Luff
148 Dunbar St.
Mt. Gravatt East
Queensland 4122, Australia
p.luff@griffith.edu.au

Secretary-Treasurer

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

Executive Director

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

Past Presidents

Paul Anderson
Nancy Cochran
Randall Faust
Douglas Hill
Mason Jones*
Frank Lloyd
Johnny Pherigo
William Scharnberg
Jeffrey Snedeker
Virginia Thompson*
Barry Tuckwell
Frøydys Ree Wekre
James Winter*

Honorary Members

Paul Anderson, USA
Jerome Ashby, USA*
Georges Barboteu, France*
John Barrows, USA*
Hermann Baumann, Germany
Myron Bloom, USA
Daniel Bourgue, France
Bernhard Bruechle, Germany*
Vitaliy Buyanovskiy, Russia*
Domenico Ceccarossi, Italy*
James Chambers, USA*
Kaoru Chiba, Japan*
Alan Civil, England*
Dale Clevenger, USA
Peter Damm, Germany
James Decker, USA*
Vincent DeRosa, USA
Philip F. Farkas, USA*
Holger Fransman, Finland*
Michel Garcin-Marrou, France
Carl Geyer, USA*
Lowell Greer, USA
Anthony Halsted, UK
Michael Hatfield, USA
Max Hess, USA*
Douglas Hill, USA
Herbert Holtz, USA*
Michael Hölzel, Germany
Anton Horner, USA*
Wendell Hoss, USA*
Marvin Howe, USA*
Fritz Huth, Germany*
Antonio Iervolino, Argentina*

2015-2016 IHS Advisory Council

Marcus Bonna, Brazil, Craftsman
Elaine Braun, US Area Representative Coordinator
Elizabeth Freimuth, Cincinnati Symphony
Nobuaki Fukukawa, NHK Symphony Orchestra Tokyo
Marion Hesse, University of Northern Colorado,
Chestnut Brass Company
Patrick Hughes, University of Texas-Austin
Young-Yul Kim, Seoul National University
Ab Koster, soloist, Hochschule für Musik und Theater
Hamburg, Germany
Frank Lloyd, soloist, Folkwang-Hochschule Essen,
Germany
Peter Luff, Queensland Symphony Orchestra and
Queensland Conservatorium Griffith University
Andrew Pelletier, Bowling Green State University, Ohio
Louis-Philippe Marsolais, Orchestre symphonique de
Québec, Orchestre symphonique de Montréal,
Université de Montréal
Kristina Mascher, Luxembourg Philharmonic Orchestra
Jeff Nelsen, Indiana University
Jose Zarzo, Orquesta Filarmónica de Gran Canaria

Honorary Members (continued)

Ifor James, UK*
Kurt Janetzky, Germany*
Mason Jones, USA*
Charles Kavalovski, USA
A. David Krehbiel, USA
Jule Landsman, USA
Ib Lanzky-Otto, Sweden
Wilhelm Lanzky-Otto, Sweden*
Walter Lawson, USA*
Edmond Leloir, Switzerland*
Christopher Leuba, USA
Frank Lloyd, UK and Germany
Paul Mansur, USA*
Harold Meek, USA*
K. Ethel Merker, USA*
Ingbert Michelsen, Denmark*
Richard Moore, USA*
Reginald Morley-Pegge, UK*
Philip Myers, USA
Robert Paxman, UK*
Erich Penzel, Germany
Hans Pizka, Austria
Valeriy Polekh, Russia*
Max Pottag, USA*
Verne Reynolds, USA*
William C. Robinson, USA
Willie Ruff, USA
Lorenzo Sansone, USA*
Gunther Schuller, USA*
Norman Schweikert, USA
Lowell E. Shaw, USA
James Stagliano, USA*
Louis Stout, USA*
Lucien Thévet, France*
Barry Tuckwell, Australia/USA
Willem A. Valkenier, USA*
Radovan Vlatković, Croatia
Frøydys Ree Wekre, Norway
Gail Williams, USA
James Winter, USA*
Adriaan Van Woudenberg, Netherlands

*Deceased

IHS Service Medal

2011 Robert Marsh
2012 Nancy Jordan Fako
2013 Marilyn Bone Kloss
2014 Douglas Campbell
2015 Virginia Thompson*

IHS Project/Program Coordinators

Nancy Joy, International Symposium Coordinator
Rose French, International Symposium Exhibits Coordinator
Brent Shires, Regional Workshop Coordinator
Peter Luff, Awards and Performance Contests Coordinator
Randall Faust, IHS Composition Contest
Kristin Thelander Coordinator, IHS Thesis Lending Library

IHS Regional Coordinators and Area Representatives

Austria	Lars Stransky
Belgium	Jeroen Billiet
Brazil	Radegundis Aranha Tavares Feitos
Costa Rica	Juan Carlos Porras Castro
Czech Republic	Zdenek Divoký
Finland	Jukka Harju
Hungary	Szabolcs Zempléni
Iceland	Joseph Ognibene
Israel	Yoel Abadi
Japan	Mami Abe
Malaysia	Li Zhi Yeoh
Netherlands	Hans Dullaert
Norway	Kristin Haug
Poland	Tadeusz Tomaszewski
Portugal	Bohdan Sebestik
Russia	Vladimir Mokshin
Slovenia	Tomaz Bizajl
South Africa	Erik Albertyn
Spain	Javier Bonet
Thailand	Daren Robbins
United Kingdom	British Horn Society
Venezuela	Joel Arias
Canada:	Canadian Horn Association, Wendy Limbertie, President
Ontario:	John Kowalchuk
Western Canada:	John Brisbin
Atlantic Canada:	Kjellrun Hestekin
USA	Elaine Braun, Coordinator

USA Regional Teams

Northeast Team		Midsouth Team	
CT	Jaime Thorne	AR	Brent Shires
DC	Tobi Cisin	KS	Terrisa Ziek
DE	John David Smith	KY	David Elliot
MA	Marilyn Bone Kloss	LA	James Boldin
MD	Shawn Hagen	MO	Gary Moege
NJ	Erin Paul	NE	Jacqueline Mattingly
OH	Tiffany Damicone	OK	Eldon Matlick
PA	Rebecca Dodson-Webster	TN	Jeremy Hansen
RI	Jaime Thorne	TX	Jennifer Sholtis
VT	Alan Parshley		
Southeast Team		Northwest Team	
AL	Brenda Luchsinger	AK	Dan Heynen
DC	Tobi Cisin	CAn	Daniel Wood
FL	Carolyn Blice	CAs	Annie Bosler
GA	Jean Martin-Williams	CO	Michael Robert Thornton
KY	David Elliot	MT	Bob Green
LA	James Boldin	OR	Lydia Van Dreel
MD	Shawn Hagen	WA	Gina Gillie
NC	Leland Bartholomew	WY	Jason Johnston
TN	Jeremy Hansen		
Midnorth Team		Southwest Team	
IA	Joshua Johnson	AZ	Barbara Chinworth
IL	Katherine Carothers McBain	CAs	Annie Bosler
IN	Gene Berger	NM	Nancy Joy
MI	Kurt Civilette	TX	Jennifer Sholtis
MN	Greg Beckwith		
ND	Kayla Nelson		
NE	Jacqueline Mattingly		
OH	Tiffany Damicone		
SD	Gary Reeves		
WI	Patrick Miles		

States not listed are "Open."
Contact Elaine Braun if you
wish to be considered for a
representative position.

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

©2015 The International Horn Society. All rights reserved. Nothing in this publication may be duplicated or reprinted without advance written permission from the Editor. Statements or opinions expressed on these pages are not necessarily those of the IHS or The Horn Call staff.

Contents

The International Horn Society	2
<i>The Horn Call Staff and From the Editor – Bill Scharnberg</i>	4
President's Message – Jeff Nelsen	5
IHS News and Reports, Kate Pritchett, Editor	26
Articles	
Obituaries	
James Horner (1953-2015)	31
George Hyde (1921-2014)	31
Stephen John Pettitt (1945-2015) by <i>Tony Catterick</i>	32
Gunther Schuller (1925-2015)	32
Mark Schultz (1957-2015)	34
Symposium Reports	35
Tom Witte's 42 Years With the Atlanta Symphony by <i>Peter Witte</i>	36
The Call of Nature: Why Do We Respond When a Composer Uses an Alphorn Motif? by <i>Frances Jones</i>	58
Auditions in North America Today by <i>Ashley Cumming</i>	64
Brahms Horn Trio by <i>Gunther Schuller</i>	74
Alfred Edwin Brain Jnr (1885-1966), Prince of Horn Players: The Forgotten British Horn Virtuoso, Part I by <i>Leighton Jones</i>	99
Columns	
The Creative Hornist, <i>Jeffrey Agrell</i> , Series Editor: Foulk Music: Reinventing Horn Teaching and Performance with Creative Music	42
Technique Tips, <i>Jeffrey Agrell</i> , Series Editor: Continuosity	47
Medicine and Science: Recovery from Lip Surgery: A Cautionary Tale by <i>Bruce Atwell</i>	77
Reviews	
Music and Book Reviews, <i>Jeffrey Snedeker</i> , Editor	83
Recording Reviews, <i>Lydia Van Dreel</i> , Editor	92
IHS Business	
Recent Donors	5
Minutes of the Annual General Meeting of the IHS by <i>Marian Hesse</i>	6
IHS Awards and Performance Contests, <i>Peter Luff</i> , Coordinator	49
2015 IHS Honorees, compiled by <i>Marilyn Bone Kloss</i>	51
Report (2 of 2) of the 2014 IHS Composition Contest by <i>Randall E. Faust</i>	79
An Index to <i>The Horn Call</i> Volume XLV (October, 2014 – May, 2015), compiled by <i>Harriet Fierman</i>	106
The Thesis Lending Library by <i>Kristin Thelander</i>	107
List of Advertisers	108



The Horn Call

Editor

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

Assistant Editor and Website Editor

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

Proofreader

Ed Glick

Website Manager (hornsociety.org)

Dan Phillips
manager@hornsociety.org

Contributing Editors

News Editor

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

Music and Book Reviews

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

Recording Reviews

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

Column Editors

Jeffrey Agrell, *The Creative Hornist*
and *Technique Tips*
jeffrey-agrell@uiowa.edu
Gregory Hustis, *Orchestrating Success*
ghustis@att.net
Kris Chesky, *Medicine and Science*
Kris.Chesky@unt.edu

Advertising Agent

Paul Austin
P.O. Box 6371
Grand Rapids MI 49516-6371 USA
HornCallAd@gmail.com

From the Editor

Bill Scharnberg

Dear Readers,

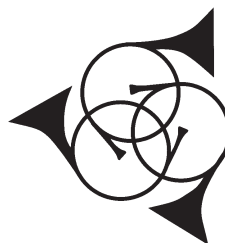
For those of you were able to attend the LA Horn Symposium, you are undoubtedly still reeling from all the sounds and activities. Thanks to Annie Bosler and Sarah Willis, the internet coverage was amazing. We have included a few Symposium Reports – through IHS President Jeff Nelsen, members of the IHS Advisory Council were invited to write informal reports of their experiences. Only a few photos were sent (by Heather Johnson) but there are many photos of the events to be seen online.

As many of you already know, the 48th Horn Symposium will take place in Ithaca, New York, at Ithaca College School of Music, hosted by Alex Shuhan, June 13-18. Ithaca, founded on the south end of Cayuga Lake, is one of the most scenic areas of the Finger Lakes region in central New York, with a number of waterfalls in the area. It should be the perfect setting for another magical Symposium.

We have a record number of colored ads in this journal, so many that we needed to expand to 24 colored pages, enabling photos in the News column to remain in color. Those of you who subscribe to the electronic version of *The Horn Call* know that it includes all the colored images sent. The cost restrictions on colored pages in the hard copy version remain, so those images outside the 24 colored pages are converted to black and white just before the journal is taken to the printer. In the May issue we tried splitting the colored ads with some at the beginning and some in the middle of the journal. Due to the fact that so many advertisers preferred “forward placement” of their ad, all were moved back to the front of the journal.

I hope you enjoy this journal and please email me comments if you see something that could be improved – I am always looking for IHS members who would like to help proof read!

Bill



Guidelines for Contributors

The Horn Call is published tri-annually, with mailings as close as possible to October 1, May 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

Jeff Nelsen

It has been a couple months and most of us are still basking in our memories of the fantastic experience that was IHSLA. The week was a truly incredible result of three years of superb planning and brilliant execution by hosts Annie Bosler, Andrew Bain, and their tireless team. A huge congratulations and a deep thank you to you. Way to explode Los Angeles and the Colburn School into a week long Horn Heaven experience we'll never forget!

Thank you to the members of the IHS Advisory Council and especially to our behind-the-scenes indefatigable irreplaceable Executive Director Heidi Vogel. The amount of time, effort, and details Heidi invests into our International Horn Society is immeasurable, and she does it all with that beautiful smile. Thank you Heidi.

Most importantly, thank you to everyone who was there – performers, teachers, students, and amateurs of all ages and levels, vendors, composers, arrangers, and our horn enthusiasts who just wanted to hear some beautiful music. To all of you, we say thank you for the great times, and for the inspiration to do it all again next year in Ithaca, New York, June 13-18, 2017!

We all come away from horn events more thrilled, motivated, and educated to steer things into our initiatives for the coming year. Your IHS has exciting things planned! Our website already has a new look. Dan Phillips and our website committee are busy discussing more of the redesign. We are making things more accessible while adding to the value we offer to current and new IHS members. We're working to expand our membership, amplify our international voice and connections, create more online platforms for international associations, and develop the online *Horn Call* archive. Each of these is an important step in broadening our IHS and bringing expanded benefits to our global constituencies.

In Los Angeles we all *Found our Horns* with Jasper Rees. In 2016 let's blow our horns more loudly, softly, lyrically, majestically, and beautifully than ever! Thanks to every one of you for your incredible work and dedication to our IHS. I'm excited about what is coming in 2016 and ready to work crazy hard to help all of us take the spirit of LA to Ithaca...and beyond! Bells up everyone!

Jeff

Recent IHS Donors

Hampel Club (\$25-49)

William Adam
David J. Borsheim
Daniel Carter
Lesla Carter
Tobi Cisin
Christopher Cooper
Peter L. Dahlstrom
Marlene A. Ford
Richard T. Hagen

William Harwood
Thomas N. Hiebert
Richard Ilomaki
Douglas Johnson
Joel Kotin
Tina Larson
Jacques Munnecom
Cynthia J. Nunes
Dan Phillips
David Schaaf
James F. Whipple

Punto Club (\$50-99)

Timothy Allport
Prof. John Berry
Anthony Norman Brittin
Pete Exline
Michael Herzlin
Fred Hines
Robert Kohler
Guy Lefebvre
Georgia Maliborski
Johnny Pherigo
John C. Pierce
Daryl Ponder
Richard Sachs
Andrew W. Seacord, II
Jennifer Sholtis
Dorothy J. Stehl
Larry O. Sundholm
Bill L. Tyler

Leitgeb Club (\$100-249)

Virginia Hazen
Mary Helander
Howard T. Howard
Debbie Hunsberger
Joseph Lovinsky
Stanley D. Van Egmond
Anne and Paul Maliborski
John Edwin Mason
Brian O'Connor
William J. Pervin
Jean M. Rife
Janis South

Duvernoy Club (\$250-499)

Robert Borchert
Harriet Fierman
Members of Hardcore Horn (Facebook group)
Home Depot Matching Funds
Daniel and Sarah Hrdy
William Klingelhoffer

Gallay Club (\$1000+)

Ron and Leslie Boerger
Runa M. Hawkins
Marilyn Bone Kloss

Minutes of the Annual IHS General Meeting

August 7, 2015 – Colburn School, Thayer Hall

submitted by Marian Hesse, Secretary

President Jeff Nelsen called the meeting to order at 9:05 a.m. He thanked those Advisory Council (AC) members in attendance: Peter Luff (Vice President), Marian Hesse (Secretary/Treasurer), Leighton Jones, Young-yul Kim, Frank Lloyd, Louis-Philippe Marsolais, Kristina Mascher-Turner, Ken Pope, and IHS Staff Dan Phillips (Webmaster), Nancy Joy (Symposium Coordinator), Elaine Braun (US Area Rep Coordinator), Heidi Vogel (Executive Director). Not present were AC members Lisa Bontrager, Liz Freimuth, Nobuaki Fukukawa, Ab Koster, Bill Scharnberg (Publications), Bruno Schneider, and Jose Zarzo.

President Nelsen asked for a motion to approve minutes from 2014 published in the October 2014 *The Horn Call*. Marilyn Bone Kloss moved and Dan Phillips seconded that the minutes be approved.

Reports

Executive Director Heidi Vogel reported that the Horn Society Membership is at 3000 members, up over 7%. We have 2195 from the US and 593 individual members from 49 other countries. There are 176 library memberships and 36 “lost sheep” (members for whom we don’t have valid mailing addresses). Membership fees are used to fund all IHS activities. Although there was a net loss from the London Symposium, the Horn Society remains financially sound. Audited financial statements are provided by a certified public accountant and will be published in the October 2015 issue of *The Horn Call*. (Ed. – these statements will appear in the February 2016 journal).

Please participate in the smile.amazon.com program and choose the IHS as your charity to direct an automatic donation from Amazon.

Publications reported a 15% advertising increase in online advertising revenue for 2014-2015.

Marilyn Bone Kloss Website Editor/HC Assistant Editor requested that hornists continue to submit articles and suggestions to *The Horn Call*.

Rose French (Exhibits) stated that there were nine new exhibitors and eight new advertisers at IHSLA.

Sound and Paper Archives report (Ab Koster): the IHS archive is currently housed at the Eastman School of Music; it includes written materials and recordings from past Symposia. Some of the older recordings had suffered damage before they were sent to Eastman and many are recorded on outdated media formats. We have contracted with a professional in Rochester, New York to transfer these recordings to DVD and a backup system. It is our intention to continue funding this project into the future so that all damaged recordings are restored and, as the current media formats become outdated, they too can be transferred. Written archives have been organized by Ted Honea who is now retiring and training Peggy Moran to serve as the IHS Archivist.

Webmaster Dan Phillips reported that, thanks to Darren Robbins, hornexcerpts.org is now part of the IHS website on the multi-media section. In addition, videos are being added for members-only access, including some by Dale Clevenger and Randy Gardner. Six months ago a free email IHS newsletter was initiated for which you can sign up on the IHS website.

Jeff Nelsen reported for Social Media that Facebook is growing as are the regional pages. We had an 18,000% increase during IHSLA, up to 53,000 visits and views. We are nearly at 10,000 “Likes” – invite your friends to “Like” us. In addition, we are working on more live streaming and are focusing on the potential of archive streaming. Live streaming is complicated due to copyright restrictions for the artists and composers.

Major Commission Initiative (Frank Lloyd): the MCI was set up in 2012 in response to a request by Richard Watkins (London, UK), who asked if the IHS would help commission a new piece by James Horner. Horner was enthusiastic about being asked and agreed to write it for no personal fee. The cost of production of the piece was \$20,000 – we must realize that commissioning works from well-known composers does not come cheaply, even if the composer doesn’t take a fee! The Horner concerto for four horns was completed, performed, and recorded by the London Philharmonic in April 2015. The soloists included three of James Horner’s favorite horn players: James Thatcher, David Pyatt and Richard Watkins. The fourth player was the second principal of the London Philharmonic Orchestra, John Ryan. The Houston Symphony also partially funded this work and, in doing so, secured the rights to the US Premier, which will be on March 31 2016, with subsequent performances on the 2nd and 3rd of April in the subscription concert series in Houston.

A second commissioning request came soon after this work had been budgeted by the Advisory Council, that being from the hosts of IHSLA, Andrew Bain and Annie Bosler for the work we heard on Tuesday night at the Hollywood Bowl – *Fanfare for 16 Horns* by Bruce Broughton.

We would like to be able to help and support other works in the future and are working to replenish the fund. Please donate through the IHS website to this very important fund.

Brent Shires reported that Regional Workshops had great events this year and abroad. There has been an uptick in international workshops this year. Brent would like to help people as they begin planning their workshops. The Regional Workshop Handbook is being updated to make hosting easier. Please send digital documentation of Workshop Events to Brent.

Elaine Braun (US Area Representatives) reported that there are Facebook pages for six different geographical areas of the US – please look at your regional page and see what activities are taking place.

Peter Luff reported for International Area Representatives that thanks should be given to John Kowalchuk for serving as the IHS representative for Canada. Canada’s Area Representa-



tive program will now be co-ordinated by the Canadian Horn Association, Wendy Limbertie, President. We have our first representative from Costa Rica, Juan Carlos Porras Castro.

For the On Line Music Sales Report, Darren Robbins stated that the site has music from a variety of genres and composers; each work has a score sample and many have a sound sample. If you are a composer and would like your work to be more accessible, send it to Darren Robbins (*Ed. – see the advertisement in this journal*), and a review committee will contact you. The mission is to keep the prices low and the royalties high, with the IHS making a small profit.

Young-Yul Kim reported that the Thesis Lending Library has increased to a collection of 204 horn-related theses. These theses are available for loan to members free of charge. There is a small refundable fee and the member must pay return postage. More than 250 theses have been borrowed by members over the past 21 years. The Lending Library costs very little to maintain and expand, with a budget of only \$75 per year. Kristin Thelander is the Lending Library Coordinator and the Thesis Loan Request Form is available on our web site.

Randall Faust reported that the Composition Contest was facilitated by the assistance of Dan Phillips and Heidi Vogel. There were 60 entries this year. David Stanhope, Andrew Boysen, and Jeff Snedecker were the judges. All works were heard anonymously in two divisions: "Virtuoso" and "General." Several of the pieces were performed at IHSLA. An advanced work for horn choir was performed by a combination of members from the service bands. The tab on the website projects area has more information on the Composition Contest. (*Ed. – see the full report on page 79*)

Leighton Jones reported that the Meir Rimon Commissioning Assistance Fund is a 26-year-old source of funds for members of the IHS to encourage composers to write for the horn. Seven works were commissioned in 2014-2015 including works for horn, trombone, and piano; horn and piano; horn and field drum; horn and harp; Woodwind quintet; horn ensemble; and horn and orchestra with a piano reduction. The application form and process is on the IHS website. Thanks to Chair John Ericsson and committee members Doug Hill and Patrick Hughes for the excellent work on this project.

Peter Luff reported the winners of the Contest and Competition awards for 2015:

- Premiere Soloist Competition
 - First Place: Natsuki Mukai
 - Second Place: Gillian Williams
 - Third Place: Yudai Shoji
 - Finalists: Keishi Kamada and Ami Okada
- Barry Tuckwell Scholarship Award: Alex Witt
- Jon Hawkins Memorial Scholarship: Yuta Igawa
- Paul Mansur Scholarship Award: Valerie Ankeney
- Dorothy Frizelle High Horn Contest: Valerie Ankeney
- Dorothy Frizelle LowHorn Contest: Gillian Williams

The Advisory Council made the following important recognition awards this year:

- Punto Award: David Duke and Alan Robinson
- Medal of Honor (posthumously): Virginia Thompson
- Honorary Membership: Julie Landsman and Michel Garcin-Morrow (*Ed. – see page 51 for biographies*)

Nancy Joy announced that the next International Symposium will be at Ithaca College School of Music, Ithaca, New York, June 13-18, 2016. The website is live already, with information being added almost daily.

New Business

Randall Faust announced that Kazimierz Machala, retired horn professor of the University of Illinois suffered a stroke a month ago and there is a card to sign.

Motion to adjourn:

Brent Shires moved (seconded by Jeff Snedecker) to adjourn. Approved unanimously.

The meeting adjourned at: 9:52 a.m.



Classified Ad

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

IHS T-Shirt Design Contest!



More details available at:
www.hornsociety.org



Entry Deadline:
December 1, 2015

1. All t-shirt designs must be original designs created by the entrant.
2. T-shirt designs should have a horn or music theme.
3. Do not include a date or a location in the design.
4. Your design may include from one to four colors, including black (the color of the t-shirt does not count as a color).
5. The maximum size for designs is 8" by 10" (20.3 cm by 25.5 cm). Designs may be submitted as electronic files (see IHS web site for details on formats) or as original artwork. Designs that are mailed should not be folded.
6. The International Horn Society receives all rights to the winning design, including, but not limited to, complete exclusive ownership of the design, the right to use and display the design in any media and any format, and the right to modify the design as needed to adapt to various printing formats. IHS will not retain rights to designs which do not win.
7. You may enter more than one design, but no more than three.
8. Deadline: T-shirt designs must be received by the Executive Director before December 1, 2015. Entries must include your name, address, phone number and email address. Mail entries to: Heidi Vogel, Executive Director, International Horn Society, PO Box 630158, Lanai City, HI 96763 USA.
9. The winning entrant will receive a three year IHS membership (in any name) and a free T-shirt.

Woodstop® Mutes

Handcrafted,
100%
Wood Mutes

Join leading horn players
worldwide who have discovered
the difference wood makes.

"Kevin Warren's woodstop and straight mutes are superior to what else is on the market because ALL ranges are easily produced with a warm, even, clear sound. No more blaming it on the mute! These things work!"

Haley Hoops

"It is an excellent aid to performing stopped horn by its ease of production, and by allowing the performer to achieve more flexibility and variety in colors and dynamics. That it also works well on descants is invaluable."

Paul Navarro



The Original
Woodstop® Mute



New!
Woodstop® Straight Mute

*"WOW!!!
YOU'VE done it again!
EVEN, colorful, dynamics,
scale...pure tone...wow."
Gail Williams*

*"Plays exceptionally—
thanks so much—
I know you are going
to sell a lot of these."
Robert Ward*

Contact **Kevin Warren** • www.woodstopmutes.com



C.G. Conn®



HOLTON

Try All The Best Brands of Pro Horns At Our Location.

2525 E. Douglas • Wichita, KS 67211
Orders: (800) 835-3006 • Info: (316) 684-0291
Fax: (316) 684-6858
E-Mail: wbic@wichitaband.com

Visit our website: www.wichitaband.com

Since 1953!



England's Finest



Don't Miss!

Ideas, concepts, and
exercises designed to
increase accuracy on an
inaccurate instrument.



Nicholas Smith, DMA

Illustrations by Gary Gakstatter

*"This collection of ideas and reminders for
improving accuracy are great—having them all
in one place is really inspiring."*

Jeffrey Snedeker, Editor
Horn Call Music and Book Reviews.

Available at www.hornsmith.net

A black and white photograph of a man with glasses playing a triple horn. The horn is highly reflective and has three distinct lead pipes. The man is shown in profile, focused on playing.

Ricco Kühn

**HÖRNER
HORNS**

www.ricco-kuehn.de
info@ricco-kuehn.de

Triple horn W 393X

AT LONGY, IT'S PERSONAL.

Discover Longy's campuses
in Boston and Los Angeles

admission@longy.edu
longy.edu

Longy
School of Music
of Bard College



A man in a black tuxedo with a white shirt and black bow tie stands in a dark, industrial workshop. He is looking upwards towards a large, polished brass French horn that is hanging from the ceiling. The workshop is filled with various tools, equipment, and a forklift on the left. A large industrial fan is visible on the right. The scene is dramatically lit, with strong highlights and deep shadows.

Dieter Otto

Dieter Otto horns want to be played and demand to be heard.



www.siegfriedscall.com

Official importer and distributor in the USA

845.765.2275

In another league?

*Sound winner
behind the screen!*



Engelbert Schmid Horns

Engelbert Schmid GmbH
Bellerweg 3, D-86513 Mindelzell
Tel. 0049-8282-890412

engelbert-office@schmid-horns.com

www.engelbert-schmid-horns.com

Workshop with Concert-Hall and
Amphitheater: www.mindelsaal.de

(Technically, ergonomically
and in craftsmanship already
known to be far in front)

Inform yourself and take part
in the discussion at the horn forum:
www.horn-forum.com



CREATE

William Caballero

Principal Horn,
Pittsburgh Symphony Orchestra

Stephen Kostyniak

Associate Principal Horn,
Pittsburgh Symphony Orchestra

HORN

WHERE ARTISTRY + INNOVATION SHARE CENTER STAGE

music.cmu.edu | Application Deadline: December 1

Carnegie Mellon University
School of Music

Safe and Sound



Your horn is your most valued, and probably most valuable, possession. It deserves the best protection you can give it.

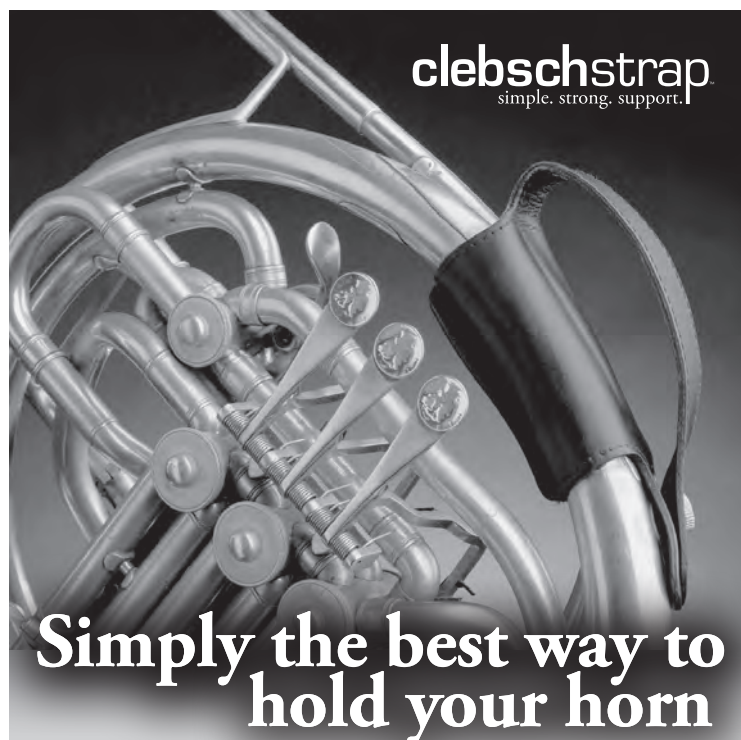
Cardo cases are designed to offer your instrument maximum protection against whatever life (and the airlines) throw at it. Dense foam protects the body and immobilizes the valve cluster. Covers and linings are user-replaceable, so your case will stay new-looking for years. Four sizes fit most horns and custom interiors are available. Call or email (sales@osmun.com) for details.

- ✓ Fine German Horns
- ✓ Stock and Custom Mouthpieces
- ✓ Repairs and Accessories

Osmun Music

978 823-0580

www.osmun.com



clebschstrap
simple. strong. support.

Simply the best way to hold your horn

Clebsch Industries, LLC
P.O. Box 20603
Cleveland, OH 44120
USA
(216) 295-0504

\$50
plus shipping
[\$5 domestic or
\$10 international]

► www.hornstrap.com



Siegfried's Call

Sound advice.

Your talent matters.

With an intimate understanding of how horns produce sound, we provide trustworthy advice to help you find the right fit.

P: 845.765.2275

E: info@siegfriedscall.com

www.siegfriedscall.com

Outfitting artists
since 2006

© Siegfrieds Call Inc., Beacon, NY USA

Northwestern

BIENEN SCHOOL OF MUSIC



Brass Faculty

Horn

Gail Williams
Jonathan Boen

Trumpet

Robert Sullivan

Tuba

Rex Martin

Trombone

Michael Mulcahy
Christopher Davis
Randall Hawes
Timothy Higgins
R. Douglas Wright

The Bienen School of Music offers

- A new 152,000-square-foot state-of-the-art facility overlooking Lake Michigan
- Conservatory-level training combined with the academic flexibility of an elite research institution
- Traditional BM, BA, MM, PhD, and DMA degrees as well as innovative dual-degree, self-designed, and double-major programs
- Close proximity to downtown Chicago's vibrant cultural landscape

847/491-3141

www.music.northwestern.edu

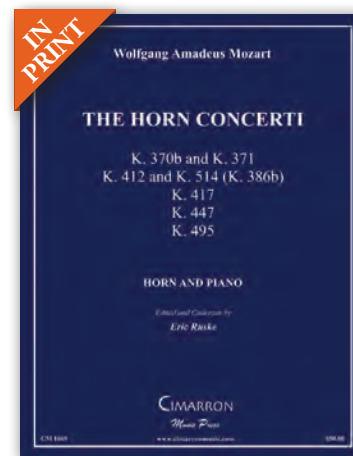
ERIC RUSKE



The Horn of Eric Ruske: 7 CD Box Set

Newly Released on Albany Records

Just Me & My Horn ♦ Music by Three
Night Poems ♦ Romantic Horn Concerti
The Classic Horn ♦ Mozart Concerti
Virtuoso Music for Horn and Piano



Complete Mozart Concerti

Monti's *Csárdás*, Czerny's *Fantasia*
and more than 20 other titles available
from Cimarron Music Press



Thomas Bacon Depends on Yamaha.

"I can scream and cry, I can whisper and soothe,
I can rant and rave and be as crazy or calm as
I want. And I can do it all by blowing into my Yamaha
horn. My Yamaha horn makes everything easier."

International Horn Soloist

Thomas
Bacon
Thomas Bacon



YamahaCorpUS



www.4wrd.it/tbhorn10

©2015 Yamaha Corporation of America. All rights reserved.

The Time Has Come

Ken Pope and Ion Balu have come together to introduce an extraordinary horn. By merging our talent, knowledge, enthusiasm, and influence, we are offering a horn which rivals anything currently on the market.



A perfectly bent, one piece F branch, a technical detail so hard to achieve that only select custom makers are able to offer it.



Adjustable thumb and pinky plus string action for a fast and long lasting performance.



Flight case included.

www.poperepair.com
1.617.522.0532

www.balumusik.com
1.855.426.8745

DEPAUL UNIVERSITY

SCHOOL OF MUSIC



*Learn from
the world's most
prominent
musicians.*

Oto Carrillo

› Chicago Symphony Orchestra

Neil Kimel

› Chicago Lyric Opera Orchestra

› Grant Park Symphony

James Smelser

› Chicago Symphony Orchestra

GO TO [MUSIC.DEPAUL.EDU/FACULTY-STAFF](https://music.depaul.edu/faculty-staff)

TO DISCOVER WHO WILL HELP YOU BUILD
YOUR FUTURE.

📞 773-325-7444 | 1-800-433-7285, ext. 57444 | 🌐 music.depaul.edu | ✉ musicadmissions@depaul.edu

📘 depaulschoolofmusic | 🐦 [@DePaulSOM](https://twitter.com/DePaulSOM)



Celebrating **30 YEARS** of Providing Quality Products and Services!



houghton**horns**

In May of 1985 Dennis and Karen Houghton founded "Dennis' Horn Shop" in the garage of their home in Watauga, Texas. That tiny business grew and thrived to become Houghton Horns. Today, we're a proud distributor of ten unique makes of finely-crafted new instruments, over fifty regularly stocked pre-owned horns, and the best cases, mutes and accessories available. The roots of our business are in repair, restoration and customization. These are skills that Dennis began honing thirty years ago in that modest garage workshop. Houghton Horns has always been a family-owned, customer-centered business and we aim to keep it that way.



**HORN
REGISTRATIONS**
ACADEMIC YEAR 2016-2017

**UNIVERSITY OF MUSIC
LAUSANNE
FRIBOURG SITE**

**CLASSES OF
PHILIP MYERS &
OLIVIER DARBELLAY**

**ADMISSION AUDITIONS
MAY 2016**

REGISTRATION DEADLINE : MARCH 1ST, 2016

CONTACT & INFORMATION :
LAURENCE.JEANNINGROS@HEMU-CL.CH
T. +41 79 687 54 27

WWW.HEMU.CH

Brass@RUTGERS

GOLDEN OPPORTUNITY FOR BRASS STUDENTS, ALL LEVELS

» **PERFORM** in professional-level student ensembles that rival the finest university ensembles in the nation.

» **STUDY** in a professional atmosphere that fosters the best in brass performance training.

» **SCHOLARSHIPS** available for incoming DMA, MM, and BM brass students.

BRASS FACULTY:

Trumpet

Robert Earley - Philadelphia Orchestra
David Krauss - Metropolitan Opera Orchestra
Matthew Muckey - New York Philharmonic

Horn

Jerry Peel - Solo recording and orchestral artist

Trombone

Michael Powell - American Brass Quintet
Weston Sprott - Metropolitan Opera Orchestra

Bass Trombone

John Rojak - American Brass Quintet

Euphonium

Stephen Allen - President, North American Brass Band Association
Aaron VanderWeele - Solo artist, New York Brass Quintet

Tuba

Alan Baer - New York Philharmonic

WWW.MASONGROSS.RUTGERS.EDU/MUSIC/HORN2014
ADMISSIONS@MASONGROSS.RUTGERS.EDU

RUTGERS
Mason Gross School
of the Arts

Rimskys-Horns

*The most reliable address for
your new or used French horn:
Alexander, Jungwirth, Paxman,
Yamaha a.o.*

- First-class service
- Ample, continuous exchanging offers
- Skilled service engineers
- Advice by measure
- Excellent price-quality rate



Eric Borninkhof
Diependaalselaan 133
1214 KA Hilversum
The Netherlands
Tel.: +31 35 6220221
+31 6 51278301

www.rimskys-horns.com

Solid Wood

PUBLISHING

SHEET MUSIC FOR HORN ENSEMBLE

THE SHEPHERD'S CALL for Horn Trio <i>by Mark Adam Watkins</i>	\$10.00
REASON TO RHYME for Horn Quartet <i>by Daniel Wood</i>	\$35.00
QUARTET #1 for Horn Quartet <i>by Nathan Pawelek</i>	\$35.00
SHENANDOAH for Horn Quartet <i>arr. Don Abernathy</i>	\$8.00
TIME FOR FIVE, OP. 141B for Horn Quintet <i>by Christopher D. Wiggins</i>	\$18.00
FOR UNTO US for Horn Octet <i>Handel, arr. Christopher Jones</i>	\$15.00
TOCCATA FOR TWELVE for 12 Horns <i>by Christopher D. Wiggins</i>	\$15.00

CD RECORDINGS

CITRUS \$15.00



Quadre performs original music by David Garner, Christopher Wiggins, Mark Adam Watkins, Daniel Wood & Nathan Pawelek.

"There are moments of inspiration, sorrow, silliness, love, virtuosic display, but above all: just plain fun."
John Dressler, Horn Call May 2006

SHEET MUSIC PURVEYORS FOR


Emerson Horn Editions

QUADRE
THE VOICE OF FOUR HORNS



OVER 120 TITLES, FOR COMPLETE CATALOGUE, VISIT SOLIDWOODMUSIC.COM

570 BUSH STREET, MOUNTAIN VIEW, CA 94041, USA 650-969-4242

WWW.SOLIDWOODMUSIC.COM

School of MUSIC

Karen Beres, *Interim Dean*



CONCENTRATIONS

Brass, Collaborative Piano, Composition, Guitar, Harp, Opera, Organ, Percussion, Piano, Strings, Voice, Woodwind

BRASS FACULTY

Maria Serkin, horn; Judith Saxton, trumpet; John Ilika, trombone; Mark Norman, tuba/euphonium

2015-16 AUDITION DATES

Instrumental: January 22*; February 5*, 19*; April 1

**Scholarship priority auditions*



UNIVERSITY OF NORTH CAROLINA
SCHOOL of the ARTS

Your passion today.
Your profession tomorrow.

WWW.UNCSA.EDU

■ admissions@uncsa.edu

■ 336-770-3290

■ Winston-Salem, NC

Frost School of Music



Stamps Music Scholarship Auditions

for trumpet, horn, trombone, and tuba

The Frost School of Music invites outstanding high school seniors to its undergraduate auditions for five prestigious Stamps Music Scholarships: trumpet (2), horn, trombone, and tuba/euphonium.

Scholarships include

Private study with world-renowned faculty
Full tuition, room and board for four years
Groundbreaking Frost Experiential Music Curriculum
Extraordinary performances as a member of the Stamps Brass Quintet

Faculty

Craig Morris, *trumpet*
Richard Todd, *horn*
Timothy Conner, *trombone*
Aaron Tindall, *tuba/euphonium*

Exclusive Stamps Music Scholarships for Brass are made possible through the generosity of the Stamps Family Charitable Foundation Music Scholarship Fund at the Frost School of Music.

Inquire Today! E-mail: admission.music@miami.edu

www.music.miami.edu

FROST | SCHOOL OF MUSIC
UNIVERSITY OF MIAMI

The University of Miami Frost School of Music has been an institutional member of the National Association of Schools of Music since 1939

Why trust your lips to a trumpet player?



Gosling's
ChopSaver
Lip Care



Find out at
chopsaver.com!

Get 15% off with code HORN

CHICAGO PERFORMS. SO WILL YOU.



Faculty:

Jon Boen (Lyric Opera Orchestra)

Gregory Flint (Milwaukee Symphony Orchestra)

David Griffin (Chicago Symphony Orchestra)

Masterclasses with **Dale Clevenger** (retired Chicago Symphony Orchestra)

Study with accomplished faculty, who include Chicago Symphony and Lyric Opera orchestra members, Metropolitan and Lyric opera sensations, renowned soloists, Grammy-winning jazz musicians, and award-winning composers. Enjoy opportunities to perform in professional venues. **Live, learn, and perform in downtown Chicago.**



ROOSEVELT UNIVERSITY
CHICAGO COLLEGE
OF PERFORMING ARTS

roosevelt.edu/CCPA
(312) 341-6735
music@roosevelt.edu

CHOP-STICKS™



Use of these lip weights & exercises for only 15 minutes per day resulted in reported increases in range, endurance and control! Also great to use when injured or traveling. See our outstanding comments online from teachers and pros since 2001.

"Musician's Lip Butter Beats All The Others Out There!"

Jeffrey Work, Principal Trumpet, Oregon Symphony.

Low Wax, All Natural 8-hour

Formula Created for Pros. Wipe Off when Ready to Play. No Sticky or Waxy Residue. Safe for Kids & Longterm Use. Made in the USA in Tins and Tubes.



**MUSICIAN'S
LIP BUTTER**



**Maximizing Your Studio's
Potential™ Advanced Book Series**

Evaluate skills, manage progress, motivate practice, and increase productivity in the high school through college-level studio! See the great reviews from The Horn Call and others, plus see sample pages online! All materials tested at the University of Arizona.

Liemar Technologies, LLC PO BOX 68883
Tucson, AZ 85737 520-575-6660
WWW.LIEMARTECH.COM

48TH ANNUAL

International Horn Symposium

HOSTED BY

Ithaca College

June 13-18, 2016

COME CELEBRATE THE NATURAL BEAUTY OF THE HORN

EVENTS INCLUDE:

WARM-UPS | MASTER CLASSES | LECTURES
LARGE ENSEMBLE PLAYING | FEATURED ARTIST CONCERTS
LATE NIGHT READING SESSIONS | EXHIBITORS

Learn more & register at ithaca.edu/ihs2016



ITHACA COLLEGE

School of Music

We set out to create a Horn that is lightweight without losing power, fast articulating, with non-restrictive hollow valves, and has a brilliant sound.

In every endeavor comes an **EPIC** moment... one that is like no other.

Introducing the **NEW**
ATKINSON AG3K



The first of its kind with **UNI-BODY** construction.
Newly designed aerodynamic **HOLLOW VALVES** with ergonomic action.
Marvelously light and well-balanced with instant gratification

facebook.com/atkinsonhornworkshop • atkinsonhorns.com

IHS News and Reports

Kate Pritchett, Editor

From the Office

The International Horn Society began to publish a free E-Newsletter last winter. This newsletter covers many subjects and addresses members of every age and ability. We've had articles on programming performances, choosing a horn, warm-ups and tuning exercises, and interviews with professional hornists. We are covering subjects of great interest to our members, so we are concerned that many of you are not receiving this publication! We urge you to check out the back issues of the E-Newsletter archived on our website at www.hornsociety.org/publications/e-newsletter. At the same site, you can sign up to receive the E-Newsletter directly to your email address. You must sign up for email delivery – we do not send this publication unless you request it!

The annual audited financial statements for 2014 will appear in the February issue of *The Horn Call*.

Call for Nominations to the IHS Advisory Council

Nominations for election to the Advisory Council three-year term of office (beginning after the 2016 Symposium and ending after the 2019 symposium) must be received by Executive Director **Heidi Vogel** before December 1, 2015. Nominees must be members of the IHS and willing to accept the responsibilities of the position. Nominations must include the nominee's name, address, telephone number, email address, written consent, and a biographical sketch of not more than 150 words. Nominations by fax and email are acceptable; consent must originate from the nominee.

Terms of the following AC members expire in July 2016: **Peter Luff** is completing his second term and is therefore ineligible for reelection this year. **Elizabeth Freimuth**, **Nobuaki Fukukawa**, **Ab Koster**, and **Jose Zarzo** are completing their first terms and are eligible for nomination.

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

New Advisory Council Members

Advisory Council members elected by the general membership were **Elaine Braun** (third term, following two terms from 1982–1988), **Patrick Hughes**, and **Andrew Pelletier**. Elected to a three-year term by the AC was **Marcus Bonna**.

Address Corrections and Lost Sheep

Send address corrections directly to IHS Executive Director Heidi Vogel. Mailing lists are updated from the Executive Director'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, Dr. Jeanne Bonar, Chih-Ya Yang, Virginia Cupples, Lee Garton, Joanna Grace, Eric Thomas Johnson, Hervé Joulain, Furuno Jun, Jennifer Kempe, Jon-Erik Larsen, Edward Leferink, Eric Lesch, Cathy Miller, Kozo Moriyama, Hannah Morrison, Ethan Nueva, Yoshikatsu Ohkawa, Michiyo Okamoto, Marc Ostertag, Robert Reynolds, Irit Rimon, Roberto Rivera, Leslie Schlusell, Hyun-seok Shin, Wayne Shoaf, A. L. Simon, Faith Skinner, Alexander Steinitz, Kumiko Takenouchi, Karen Sutterer Thornton, Charles Tubbs, Sachiko Ueda, Jill Wilson, Kestrel Wright.

News Deadline

The next deadline for news submissions is December 1, 2015. 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 to Executive Director Heidi Vogel.

IHS Commissioning Opportunities

The IHS Advisory Council (AC) has approved \$7000 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. For information, see: www.hornsociety.org/en/about-the-ihs/compositionprojects/commissions.

IHS Website

The IHS website has had a facelift and is now responsive, making it easier to use on a mobile device. In addition, all



audio and video players are now html5 priority, making them iOS friendly.

The Teachers Database is once again fully functional, so that listings can be added or edited. The European Style Surveys have been completely reconfigured, again with html5 audio and video instead of Flash.

We have begun adding older issues of *The Horn Call* for IHS members to download as PDF files. As of this writing, all issues from 1971 to 1994 are available, and we hope to have the entire 45 year archive available by the end of the year.

We have also added some videos to the horn excerpts section, with prominent players giving hints on preparation and interpretation of the excerpts. These are available only to IHS members.

–Dan Phillips, Website Manager

Job Information and Assistantships

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 Network -> Performance Jobs.

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

Area Representative News

The Los Angeles Symposium offered so many things to hear and do that it was not possible to catch everything. But help me congratulate the following Area Representatives for their performances: **Gene Berger**, IN; **James Boldin**, LA; **Kurt Civilette**, MI; **Gina Gillie**, WA; **Nancy Joy**, NM; **Gary Reeves**, SD; **Brent Shires**, AR; and **Lydia Van Dreel**, OR.

Our meeting of Representatives at the symposium included: **Carolyn Blice**, FL; **James Boldin**, LA; **Barbara Chinworth**, AZ; **Tobi Cisin**, DC; **Marilyn Bone Kloss**, MA; **Tonya Propst**, SC; **Brent Shires**, AR; and prospective members from Hawaii and Nevada.

We need to encourage new membership, so if you teach in a university, college, high school, or music school, or if you play in a community ensemble, contact your representative for a colorful flyer to post or hand out to those who are not yet IHS members.

We have Representative openings for Virginia and Illinois due to people moving out of state, so if you could help us, contact me at usa-coordinator@hornsociety.org. Thanks!

–Elaine Braun, Coordinator

Coming Events

Ricardo Matosinhos and Phoenix Music Publications are planning a new Youtube competition for 2016. The competition is centered on 13 (un)Lucky Etudes. The premise of the competition, as well as the new etude book, is that good horn playing is based on good preparation and practicing and not on

good luck. The competition will begin on November 13, 2015 (naturally a Friday!) and run until May 13, 2016 (again Friday the 13th!). The competition is free and open to everyone. There is no limit to the number of entries, but only one etude should be played on each video. Prizes will be awarded not only for the best performance, but also for the most imaginative and fun entry! See ricardomatosinhos.com and phoenixmusic.nl.

The **2016 Northeast Horn Workshop** will be hosted by **Heidi Lucas** and **Jonas Thoms** at Indiana University of Pennsylvania in Indiana, Pennsylvania on January 22-24, 2016. Featured artists: **Frøydis Ree Wekre**, the **Pittsburgh Symphony Horn Section**, **Tom Varner**, and **Genghis Barbie**. See more information and register at northeasthornworks.wix.com/nehw2016.

The **2016 Mid-South Horn Workshop**, hosted by **Eldon Matlick** at the University of Oklahoma, will be held February 26-28, 2016. Guest artists include **Gail Williams** and **Julie Landsman**, with the focus of the workshop being iconic woman hornists. Email ematlick@ou.edu.

Brent Shires and the University of Central Arkansas will host composer **Eric Ewazen** for a residency March 7-10, 2016. Faculty and student performances will celebrate Eric's works. The UCA College of Fine Arts and Communications has funded a commission for a new brass trio by Eric, which will be premiered during the residency. Email bshires@uca.edu.

The **2016 Northwest Horn Symposium** will be held at Central Washington University April 15-17, 2016, with guests **Gail Williams**, **Paul Basler**, and **Lowell Shaw**. Look for more details at nwhornsociety.weebly.com.

The **10th Horncamps! Workshop** at Daytona Beach will be held in July 2016. The workshop will feature the same programs as in the past, but will expand to meet participant needs. Check horncamps.com for current news.

Member News

Hans Pizka, an IHS Honorary Member who served six terms on the Advisory Council, retired from professional orchestra playing at the mandatory age of 65. In the eight years since, he has traveled around the world, edited music, prepared new publications, and played in a "retired symphony" nicknamed "Muppets Symphony." He reports, "My ears are a bit damaged by playing in the pit too much and sitting near the timpani too many times."

The Juneau (AK) Symphony Orchestra horn section enjoyed playing Tchaikovsky's Fourth Symphony in their Spring concert. The JSO is Executive Director **Heidi Vogel's** old "home" orchestra!



Juneau horn section (l-r): Amy Bibb, George Koenig, Kristina Paulick, and Bill Paulick.

Eldon Matlick and his studio (Hornsemble) at the University of Oklahoma gave a Fall Concert and were part of a large brass choir Christmas/Winter Concert. In January, the Hornsemble played for the Oklahoma Music Educator's Conference in Tulsa with music by Ronald Lo Presti, Florian

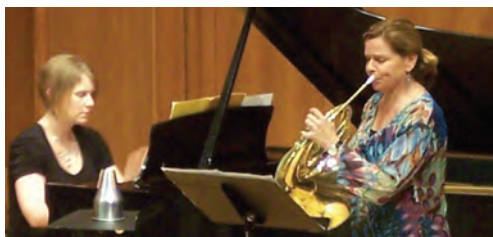


Janezic, Alan Menken, Dieter Angerer, Steven Mahpar, Florian Dzierla, and **James DeCorsey**. In April, the studio hosted its annual Oklahoma Horn Day with **Marty Hackleman** and **Natalie Higgins**. Students from Oklahoma State University, the University of Central Oklahoma, Oklahoma City University, East Central Oklahoma University, and the University of Oklahoma participated. In May, Eldon and his students attended the Hornswoggle Horn Camp in Jemez Springs NM with guest artist **Bernhard Scully**. Eldon retired in May after 26 years as principal horn of the Oklahoma City Philharmonic. He will continue to teach at the University of Oklahoma, where he is hosting the Mid-South Conference in February.

Don Krause tells us that 45 years of horn concerts is “enough” and that he has hosted his final spring horn concert. The concert featured **Lisa Bontrager** and the Fox Valley horns at Lawrence University Concert Hall. Krause will continue Hornsaplentchristmas, however.



Don Krause with mass horn choir at his final spring concert.



Lisa Bontrager at Lawrence University in a spring horn concert

Phil Hooks’s horn studio held its spring recital on May 15 in Westminster, Maryland. The program included the premiere of the First Movement of Sonata No. 1 for Horn and Piano, composed and performed by studio member **Collin David**. A performance of Buyanovsky’s *España* by **Garrett Stair**, an alumnus, was streamed from Virginia Tech University.



Hooks Studio Spring Recital (l-r) Row 1: Peggy Brengle (accompanist), Phil Hooks, Alex Teacu, Pierce Neubert, and Collin David. Row 2: Jason Brodbeck, Shannon Lilly, Roslyn Heald, Rachel Seibel, and Henry Layton. Not pictured – Garrett Stair

Eric Reed joined the orchestra of *Les Misérables* on Broadway in March. The American Brass Quintet, of which Eric is the horn player, premiered *Fantasia* for brass quintet and organ by William Bolcom in April in Evansville IN, Eric’s hometown. The Evansville chapter of the American Guild of Organists commissioned the work for organist Douglas Reed, Eric’s father. On April 25 at the Cathedral of St. Joseph in Hartford,

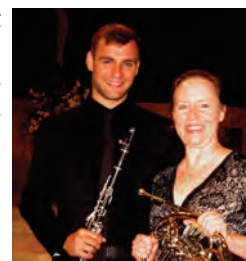
Connecticut, the ABQ premiered *Alma Iluminda* by Argentinian composer Daniel Binelli for quintet, organ, percussion, and bandoneon, with the composer on bandoneon and Ezequiel Menendez on organ. Eric performed with Burning River Brass at the International Trumpet Guild Convention in Columbus and other venues in Ohio. The ABQ was in residence at the Aspen Music Festival, where the ensemble gave the premiere of Robert Paterson’s *SHINE* for brass quintet.



ABQ trumpeters Louis Hanzlik and Kevin Cobb, trombonist Michael Powell, composer William Bolcom, bass trombonist John Rojak, organist Douglas Reed, and hornist Eric Reed

Susan LaFever performed the first movement of Mozart’s Horn Concerto No. 1 with the Ars Musica Chorale and Orchestra in New Jersey at the Ridgewood United Methodist Church and Hillsdale St. John the Baptist Catholic Church at the end of May. Susan participated in preconcert lectures with Music Director Dusty Francis and clarinetist Eric Umble, who also performed.

Susan LaFever and Eric Umble at their Mozart performance.



The Yakima Symphony and Central Washington University Symphony orchestras and choruses combined forces for a season-ending collaboration featuring Mahler’s Symphony No. 2 in in May.



Yakima Symphony and Central Washington Mahler Section (l-r) Front row: Jeff Snedeker (YSO/CWU), Clarissa Brisk (CWU), Hayley Stephenson (CWU) Middle row: Naomi Smith (CWU), Madeline Osborne (CWU), Sierra Hawthorne (CWU), Logan Moss (CWU) Back row: Harry Bell (YSO), Angela Gilbert (YSO), Josiah Boothby (YSO)

Sad news: the Pine Bluff Symphony Orchestra performed its final concerts in March before closing its doors permanently. Performing in Pine Bluff and Monticello AR, the orchestra closed out the concerts with *Scheherazade*.



(l-r) Jason Grisham, Greg Osborne, Ashley Veatch, and Brent Shires at the final Pine Bluff Symphony performance



Brent Shires has been appointed third horn of the Texarkana Symphony Orchestra. Brent visited Shanghai, China in December. He gave solo performances with the East China Normal University Symphony Orchestra, and taught horn and brass classes and horn lessons at the Shanghai Conservatory of Music. In April 2015 he was guest artist at Indiana University of Pennsylvania and West Virginia University, giving recitals and teaching. Brent was soloist with the Festival Band of Blue Lake Fine Arts Camp in July, performing two movements of the Concerto for Horn by Serge Lancen.

The Peabody Conservatory Horn studio (**Denise Tryon** and **Shawn Hagen**, faculty) ended the Spring 2015 semester with a guest panel of judges for The Audition Rep Class mock audition. **Geoff Pilkington** and **John Peiffer** of the Kennedy Center Opera House Orchestra and **Lisa Bergman** of the Baltimore Symphony shared their time and expertise on what they listen for in auditions. Each student received a real-world audition experience plus written comments from each member of the panel.

John Peiffer, Lisa Bergman, and Geoff Pilkington judge Peabody's mock audition



Peter Kurau, Professor of Horn at Eastman, participated in five events at the Los Angeles symposium, taught at the Kendall Betts Horn Camp, and joined forces with **William VerMeulen** at the Horn Master Class program at the Banff Centre, Alberta, Canada. The Eastman horn studio enjoyed a residency by Bill VerMeulen in April, and looks forward to his return during the 2015/16 academic year. Peter has been practicing his long tones on "top C" (quoting **Barry Tuckwell**) for a performance of the Britten Serenade with the Rochester Philharmonic Orchestra in October. He notes that no fewer than 16 Eastman alumni performed and/or presented at the symposium in LA: **Peter Kurau** (BM), **Sarah Bach** (BM), **Allen Fogle** (BM), **Dan Nebel** (BM), **Young Yul Kim** (DMA), **Nicholas Smith** (DMA), **Yu Ting "Tina" Su** (BM), **Marie Lickwar** (MM), **Laurence Lowe** (MM), **JG Miller** (BM), **Heidi Lucas** (MM), **Kristy Morrell** (BM), **Katelyn Benedict** (BM), **Amy Jo Rhine** (BM), **Alex Shuhan** (BM), and **Joshua Wood** (MM). In addition, two current horn students presented lectures: **Erin Futterer** (DMA candidate) and **Abigail Black** (BM candidate).

Several Eastman alumni have secured important positions. **Jonathan Dozois** (BM) has been appointed Acting Assistant Principal Horn of the Rochester Philharmonic Orchestra; **Maura McCune Corvington** (BM) has been appointed Second Horn. **Lauren Becker** (MM, DMA candidate) has been appointed Visiting Assistant Professor of Horn at SUNY-Potsdam. **Maria Harrold Serkin** (BM) has been appointed Assistant Professor of Horn at the North Carolina School of the Arts. **Kate Sheeran** (BM) has been appointed Provost of the San Francisco Conservatory. **Mark Houghton** (BM) has been appointed Third Horn with the Pittsburgh Symphony. **Emily Shewan Britton** (MM) has been appointed Assistant Professor of Horn at the University of Evansville, Indiana, as well as Principal Horn of the Evansville Philharmonic.

Lowell Shaw reports that the Buffalo Horn Club put on a concert at a suburban Buffalo church, with solos and small ensembles performed by groups of varying ages and experience

levels. Then 23 players took the stage for massed horn quartets and octets, from Bach's Prelude and Fugue in A Minor and the Rudolf Mayer *Festmusik* to several arrangements of pops tunes. Audience and performers are asking for a repeat! Videos can be seen on Youtube; search for Hornarama.

Andrew Clark, **Jeff Snedeker**, **Sadie Glass**, and **James Hampson** were the horn section for the first period orchestra performance held at the Oregon Bach Festival, in Eugene in June featuring Haydn's *Creation*. Clark and Snedeker were part of the staff orchestra, and Glass and Hampson were part of the inaugural class of the Berwyk Academy for historical performance. Clark also served on the Academy's teaching staff. The three-week festival also featured numerous chamber concerts and modern orchestra performances.



(l-r) James Hampson, Sadie Glass, Jeff Snedeker, Andrew Clark, Haydn Creation, Oregon Bach Festival

The Mill Ave Chamber Players performed Kerry Turner's *Navajo Mandala* at Disney Hall during IHS 47 with special guest **Jeffrey Nelsen**. Founded by **Rose French** in 2007, the ensemble now has five chamber music series in the greater Phoenix, Arizona area and will present over 50 concerts this season. Download the *Navajo Mandala* for free at millavechamberplayers.com.

James Sommerville, Principal Horn with the Boston Symphony Orchestra, performed in two premieres last summer: a horn concerto by Osvaldo Golijov titled *Sign of the Leviathan*, commissioned by the Tanglewood Music Center Orchestra; and his own commission from Montreal composer Nicole Lizée for solo horn with brass and percussion, *How to Fake Your Own Death*, on tour in Ontario with the Canadian National Brass Project.

Richard Sebring, Associate Principal Horn of the Boston Symphony Orchestra, will perform the Oliver Knussen Horn Concerto and Mozart Concerto No. 1 with the Concord (Massachusetts) Orchestra in April 2016.

Anne Howarth, a faculty member at Tufts University in Boston, performs the Ligeti Trio with the Radius Ensemble at Longy in October and the Mozart *Sinfonia Concertante* with the Plymouth Philharmonic in November.

Angela Winter begins her first year on the faculty of Adams State University in Alamosa, Colorado, where she is the director of bands and teaching horn, brass, and other music courses.

Kate Pritchett won the Principal Horn opening in the Oklahoma City Philharmonic. Since that left a new vacancy on third horn, the section also welcomes Oklahoma State alumnus **Ben Korzelius**.

William VerMeulen recently had teaching and performance residencies at Domaine Forget, the National Orchestral Institute, the Texas Music Festival (where he performed Anthony DiLorenzo's Phoenix concerto), the Sarasota Music Festival, and the Master Class Program at The Banff Centre, followed by a return to Houston to work with the hornists of the Columbian Youth Orchestra and to record



Dvorak "New World" Symphony with the Houston Symphony. After performing with the Sun Valley Summer Symphony in Sun Valley ID he adjudicated the Professional Division of the International Horn Competition of America, then was featured at the Beijing International Horn Festival in China. He will be Visiting Professor of Horn at the Glenn Gould School of Music and Eastman this academic year.



William VerMeulen with students at the program at the Banff Centre

Adam Krauthamer will be kicking off this year's fundraising efforts for the **Jerome Ashby** Scholarship Fund by running the NYC Marathon with his friend Damian Primis to honor the memory of Jerome Ashby. This scholarship is awarded each year to a student at Juilliard, Ashby's alma mater. See crowdrise.com/jeromeashbyscholarship/fundraiser/adamkrauthamer.

Obituaries

Sean Miller (1990-2015)

Sean Miller of Troy AL was in his first year as band director at Dale County High School and was making a difference in his students' lives when he was killed in an automobile accident, his small car colliding with a dump truck. Sean's composition for horn quintet, *The Sands*, is available at the IHS online music sales.

Sean was a native of Bainbridge GA where he attended Bainbridge High School and played in the marching band, the Tallahassee Symphony Youth Orchestra, and the Bainbridge British Brass Band. He graduated from Troy University in 2014 with a degree in music education. At the university, he played horn in the symphonic band, mellophone in Sound of the South, was a member of Phi Mu Alpha and Kappa Kappa Psi, and arranged music for many ensembles. He wife, Sherri, was also a member of Sound of the South.

"Sean's students loved and respected him," said Dale County Superintendent Donny Bynam. "He has not only changed the way we play our music, he changed the way we live our life," said band member Kayla Leger. "He always came in and showed me something new and exciting and refreshing about music; he taught us everything we know."

Otto Schmitz (1926-2015)

Otto Schmitz passed away at the age of 88 years in February at his countryside home in Parzham, Lower Bavaria, Germany. Schmitz studied horn with Hans Noeth in Munich and held positions with the Mannheim Orchestra and Bavarian State Orchestra; as a teacher, he taught several generations of horn players at the Munich Musikhochschule. Schmitz was famous for his embouchure method and operatic singing style of playing, as well as for the success of many of his students, who won jobs in major orchestras in Germany and around the world. Schmitz was the founder and the first president of the Bavarian Horn Society. He will be missed by his family and many students.



Reports

The 2015 Western Illinois Horn Festival reported by Randall Faust

Jeffrey Snedeker was the guest artist at the festival, with performances and classes on both natural and modern horn. Natural horn performances included the Mozart Concerto No. 3 and an original composition from his compact disc, *The Contemporary Natural Horn*. Modern horn performances included contemporary compositions by *Randall Faust* and Paul Johnston (winner of the 2014 IHS Composition Contest), and jazz compositions performed with members of the jazz faculty: John Vana, saxophone; George Turner, guitar; Matt Hughes; bass, Kevin Nichols, drums; and pianist (and hornist) Michael Aitchison.

Scholarships were awarded in memory of the late **Roger Collins**, the founding hornist of the Camerata Woodwind Quintet and horn professor at WIU from 1966-1997. Following his retirement, Professor Collins was a regular supporter and participant at events at the School of Music. His obituary appeared in the October 2014 issue of *The Horn Call*. Awards of \$50.00 were presented to high school hornists *David Eddy*, Rockridge IL; *Andrew Selig*, Sycamore IL; *Zachary Zahnle*, Macomb IL; and *Holly Noneman* of Keokuk IA.

More information about recent Horn Festivals can be seen at wiu.edu/cofac/horn.



Jeffrey Snedeker performing jazz at the WIU Horn Festival.

Winners of the Roger Collins Memorial Awards with host Randall Faust



9th Horncamps! Workshop at Daytona Beach reported by Heather Johnson

Horn players of all ages and abilities once again descended on Daytona Beach in July. Artists **David Johnson**, **Martin Hackleman**, **Michelle Stebleton**, **Dan Phillips**, and **Bill Warnick** spent the week working on individual goals. Warm-ups offered ideas on what can be accomplished before practicing begins, lessons allowed participants the time to work individually, while ensembles encouraged learning how to function in a group setting while preparing a program for the public. Our success this year is building toward new offerings in 2016. Visit horncamps.com this fall for more information!



Horn camps! at the Daytona Tortugas baseball game

Obituaries

James Horner (1953-2015)

James Roy Horner, best known for his many movie soundtracks, wrote *Collage: A Concerto for Four Horns and Orchestra* on commission from the London Philharmonic, the Houston Symphony, and the International Horn Society's Major Commission Fund. The work was premiered on March 27, 2015 by the London Philharmonic with soloists James Thatcher, David Pyatt, Richard Watkins, and John Ryan and conductor Jaime Martín, with James Horner in attendance. On June 22nd, Horner, a flying enthusiast and owner of several planes, died piloting a single-engine aircraft that went down in the Los Padres National Forest in Southern California.

At the premiere, Horner had said,

I have known three of this evening's four soloists for the last 20 or so years. Jim Thatcher was the principal horn on one of my first major films, *Cocoon*. David Pyatt and Richard Watkins have each served as principal horn on so many of my films that I've lost track! It was always a dream of mine to assemble this group of brilliant soloists in one room and have them play on a film score. ... I'd like to express my deepest thanks to [the soloists], to Jaime Martín, and to all the members of the wonderful London Philharmonic Orchestra for making this premiere happen... a dream come true!

Richard Watkins said, "I've worked with James on many film projects over the years but it was playing on the score of *For Greater Glory*, a lesser-known film but full of wonderful horn writing both in a solo and ensemble context, that prompted a conversation about a concerto of some sort for the instrument: what might work, what length it might be and how we could do it. Eventually this led to tonight's collaboration for not one but four solo horns. Obvious comparisons will be made with Schumann's *Konzertstück*, but James deliberately sets out to explore the spatial sound of the horns rather than highlighting the virtuosic element. We experimented during the rehearsal (and as is the norm in London there was only one rehearsal the day before the concert!) by placing the four soloists across the stage of the Royal Festival Hall. ... The performance was enthusiastically received by a packed Royal Festival Hall and *Collage* with James on stage at the end received a worthy ovation!"

Horner, a music scholar who taught at the University of California, Los Angeles, may be best remembered for his *Titanic* score and the song from the soundtrack. He won two Academy Awards for *Titanic* – for best original dramatic score and, with Will Jennings, who wrote the lyrics, for best original song, "My Heart Will Go On." But *Titanic* was just one of more than 100 films that featured his music, including *Cocoon*, *Field of Dreams*, *Glory*, *Legends of the Fall*, *Braveheart*, *Apollo 13*, *A Beautiful Mind*, two installments of the *Star Trek* franchise, and two other films by the director James Cameron, *Aliens* and *Avatar*. He also



Principals in the premiere of Collage: (l-r) John Ryan, Richard Watkins, James Horner, Jaime Martín (conductor), David Pyatt, and James Thatcher. Photo credit: London Philharmonic Orchestra

scored a dozen television shows and the theme music for an eclectic series of projects, including Michael Jackson's Captain EO attraction at Disneyland and Katie Couric's debut on the CBS Evening News. He won six Grammy Awards and two Golden Globes and was nominated ten times for Oscars.

Horner was born in Los Angeles in 1953, the son of Harry Horner and the former Joan Frankel. His father was a set designer and art director who won two Academy Awards. Raised in London, James started piano lessons when he was five and trained at the Royal College of Music. After moving back to California in the 1970s, he earned a bachelor's degree in music from the University of Southern California and a master's and a doctorate, in music composition and theory, from UCLA.

"My tastes went all over the place, from Strauss to Mahler," he recalled in a website interview. "I was never a big Wagner or Tchaikovsky fan. Benjamin Britten, Tallis, all the early English Medieval music, Prokofiev, some Russian composers, mostly the people that were the colorists, the French."

"I do it at a desk with pen and paper," he told *The New York Times* in 2000. "I don't use a computer in writing at all. I'm sort of old-fashioned about it."

Collage was recorded in May by Mercury Records with the same performers as at the premiere and will have its US premiere with the Houston Symphony in March 2016.

Material from the IHS E-Newsletter (April 2015), Paul Sawbridge's profile of Richard Watkins in The Horn Player (Spring 2015, Vol. 12 No. 1), The New York Times, and The Los Angeles Times was included in this obituary.

George Hyde (1921-2014)

George Winslow Hyde is best known to horn players as a charter member of the Los Angeles Horn Club and composer of many works for horn ensemble, including *Color Contrasts*, as well as for being a busy studio musician, orchestra player, and band leader in Los Angeles.

George was born in New York in 1921 and moved to Santa Ana,





California at age 4. He learned the horn in school, then studied music at the University of the Pacific in Stockton, California. After graduation, during World War II, he was conductor of a swing band in the Army Air Corps in Roswell, New Mexico, then earned a master's degree at the University of Southern California.

His playing career started on live radio, which led to a contract with Warner Brothers. He played on numerous movies, including *Dr. Zhivago*, *Blazing Saddles*, *Butch Cassidy and the Sundance Kid*, and *Dances with Wolves*. His television work includes *Bonanza*, *Little House on the Prairie*, *Rockford Files*, *Happy Days*, and *Matlock*. On the *MASH* series, his horn can be heard as David Ogden Stiers plays a horn and then again when the horn is run over. He was also a member of the Glendale Symphony, Los Angeles Philharmonic, Los Angeles Civic Light Opera, and a 50-year member of the Pasadena Symphony.

George was also a professional dog trainer and judge and loved USC football and golf.

After retirement, he moved to Spokane, Washington, where he played in the Gonzaga Orchestra and Project Joy, continued to compose, and produced three CDs.

George appeared at the 2011 IHS International Symposium in a panel discussion with Fred Fox, Jim Decker, Alan Robinson, and Gene Sherry in a discussion about the Los Angeles horn scene.

Material for this obituary was taken from The Spokesman-Review.

Stephen John Pettitt (1945-2015) by Tony Catterick

Dr. Stephen John Pettitt was born on July 25th 1945 in Ipswich, Suffolk, where his father worked as a Civil Servant for The Customs and Excise Board and his mother was a local librarian. He had one sister. He wrote the world-famous first biography of Dennis Brain.

As a boy at St. Mark's Church Primary School in Bromley, Kent, Stephen was a treble chorister in the church choir and played the recorder. At the age of 11 he went to Dulwich College in London where he soon wanted to play either the oboe or the horn and as there was a shortage of horn players, he chose an old school-owned Hawkes French horn, with piston valves and an F crook. Lessons were with the school's peripatetic brass teacher, Stewart Hulse, who had once been in The Bournemouth Municipal Orchestra horn section. Stephen soon played in the school orchestra and in local amateur ones too.

Leaving school aged 18, he studied music at Newcastle University, where he was awarded a DMus and a MLitt degree, based on his thesis on the life and career of the great Dennis Brain.

Stephen was appointed Head of Music at The Kings Boys' Public School, Tyneside and was the Founder/Conductor of New Tyneside Orchestra from 1970 until his death. As a horn player, he played as a member and soloist with many amateur



orchestras in the Newcastle area, using an Alexander model 103 double horn.

His world renowned book, *Dennis Brain, A biography*, was published by Robert Hale, London, in hardback in 1976 to great critical acclaim and has been reprinted in paperback. It is a highly successful and authoritative account of Dennis's amazing career, with many excellent photographs of the great horn player.

Stephen wrote the script for the Amati Video release in 1989, of Brain's classic 1952 film, of Beethoven's Horn Sonata, with the pianist Denis Matthews, which was narrated by the great horn virtuoso Barry Tuckwell.

As well as writing the official history of The Philharmonia Orchestra in 1985, with its many references to the various horn sections, Stephen also wrote the biography of Brain's one-time second horn player in The Royal Philharmonic Orchestra, the ever reliable Scotsman Ian Beers, for a Philharmonia concert programme in 1987, as well as sleeve notes for EMI CD reissues of Brain's Strauss and Hindemith Concertos and the *Great Recordings of the Century* reissues of his classic Mozart – The Four Horn Concertos and Horn Quintet, K407.

Away from his music, Stephen's hobbies included mountaineering and photography. A very generous man to me personally, he gave me many recordings on cassettes of Dennis Brain's stunning gifts, before some were issued on CD, and he adamantly wouldn't take any payment whatsoever.

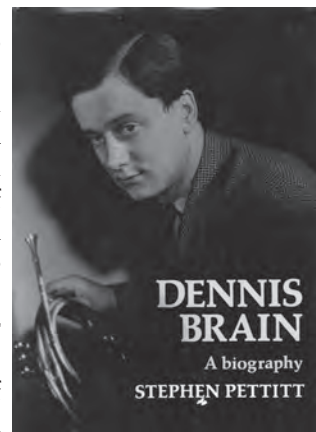
Stephen died on March 3rd, 2015, aged 69 and leaves a wife, Margaret, and extended family, to whom we at the BHS offer our deepest sympathy.

© Tony Catterick, April 2015. Tony Catterick is British Horn Society historian and archivist. This obituary first appeared in The Horn Player, Vol. 12 No. 1, Spring 2015.

Gunther Schuller (1925-2015)

"Scholar, composer, conductor, teacher, author, music publisher, indefatigable advocate – Gunther Schuller isn't merely a musician, he's a monopoly." This description by Alan Rich in *New York Magazine* summarizes the multi-faceted career of this Pulitzer Prize-winning practitioner of the 28-hour day. Schuller coined the term "third stream" to describe the union of jazz and classical music – a clue as to how he straddled and combined the two genres.

The son of German immigrants, Gunther Alexander Schuller was born in New York in 1925, appropriately enough on St. Cecelia Day, patron saint of musicians, November 22nd. After attending a private school in Germany, where an accident resulted in the loss of one eye, he returned to New York and enrolled at the St. Thomas Church Choir School,





where he studied music and sang as a boy soprano. He also began to study flute and horn, and was engaged by the New York Philharmonic as a substitute hornist when he was 15. During his high school years, he also studied music theory and counterpoint at the Manhattan School of Music. He joined the Cincinnati Symphony as principal horn at age 17 and the orchestra of the Metropolitan Opera at age 19, where he played for 15 years. Although he was mostly hired as principal horn, Schuller later said that he loved playing fourth horn. He balanced his performing and composing careers by composing all night after playing opera performances. But by 1959 his schedule had become too arduous, and he decided to give up performing to devote himself more fully to composition.

At the age of 25, Schuller taught horn at the Manhattan School of Music, beginning a distinguished teaching career; his positions have included Professor of Composition at the School of Music at Yale (1964-67), President of the New England Conservatory of Music in Boston (1967-77), Artistic Director of the Tanglewood Berkshire Music Center (1970-1984), the Spokane Bach Festival, and The Festival at Sandpoint (Idaho), and Co-Director of the Smithsonian Jazz Masterworks Orchestra. His love of a wide range of American music guided the activities of his publishing and recording companies, Margun Music (now part of G. Schirmer) and GM Recordings.

Schuller is acknowledged as father of the Third Stream movement. He became interested in jazz in Cincinnati, primarily through the music of Duke Ellington, which he transcribed from recordings and arranged for the Cincinnati Pops. He was actively involved in the New York bebop scene, performing and recording with such jazz greats as Dizzy Gillespie, Miles Davis, and pianist John Lewis. He wrote a series of works to perform with Lewis, with both the Modern Jazz Quartet and a larger ensemble, the Modern Jazz Society. Typically, in these collaborations, Lewis would lead a jazz ensemble augmented by strings or woodwinds, which Schuller conducted. Schuller worked with Arturo Toscanini, Miles Davis, Aaron Copland, Ornette Coleman, Leonard Bernstein, Eric Dolphy, Charles Mingus, John Updike (librettist for Schuller's opera *The Fisherman and His Wife*), Joe Lovano, Elvis Costello, Wynton Marsalis, Frank Zappa, and others. "The Third Stream movement," he once said, "inspires composers, improvisers and players to work together toward the goal of a marriage of musics, whether ethnic or otherwise, that have been kept apart by the tastemakers – fusing them in a profound way. And I think it's appropriate that this has happened in this country, because America is the original cultural melting pot."

Schuller created original compositions in virtually every musical genre, including commissions from the Baltimore Symphony, Berlin Philharmonic, Boston Symphony, Boston Musica Viva, Chicago Symphony, Minneapolis Symphony, National Symphony, and the New York Philharmonic. Commissions include his 1994 Pulitzer Prize-winning work *Of Reminiscences and Reflections* for the Louisville Orchestra; *An Arc Ascending* for the American Symphony Orchestra League and the Cincinnati Symphony; *The Past is in the Present*, also for the Cincinnati Symphony; a Sextet for Leon Fleisher and the Kennedy Center Chamber Players; Brass Quintet No. 2 for the American Brass Quintet; an Organ Concerto for the 1994

Calgary International Organ Festival; and *Ritmica-Melodica-Armonica* for the Newton Symphony Orchestra. In 2010 the Boston Symphony commissioned a large work, *Where the Word Ends*, and in 2014 performed his earlier *Dreamscape* in Boston and New York. He composed to the end of his life.

Schuller was self-taught as a composer. He was partial to the 12-tone methods of the Second Viennese School, but he was not inextricably bound to them. Arnold Schoenberg and Duke Ellington were both musical lodestars. Schuller used serial technique in most of his compositions, and in fact used the same tone row in a number of diverse works. He wrote for unusual instrumental combinations, such as a Symphony for Brass and Percussion, quartets of four double basses and four cellos, more than 20 concertos, including for double bass, contrabassoon, alto saxophone, and a *Grand Concerto for Percussion and Keyboards*.

Schuller gathered together a lifetime of observations on conducting in his book *The Compleat Conductor* (Oxford University Press). His extensive writings, on a variety of subjects ranging from jazz through music performance, contemporary music, music aesthetics, and education, have been issued in *Musings: The Musical Worlds of Gunther Schuller*. His monumental jazz history, *The Swing Era*, was published in 1989. In 2011 he published an autobiography, *Gunther Schuller: A Life in Pursuit of Music and Beauty*. He wrote an article on the Brahms Horn Trio weeks before his death.

Among Schuller's many awards are: a MacArthur Foundation "genius" Award (1991); the Pulitzer Prize (1994); inaugural Member of the American Classical Music Hall of Fame; DownBeat Lifetime Achievement Award; the Gold Medal for Music from the American Academy of Arts and Letters (1997); the BMI Lifetime Achievement Award (1994); the William Schuman Award (1988) given by Columbia University for "lifetime achievement in American music composition"; and several Grammy Awards. Though a high school dropout, Schuller received twelve honorary degrees from various colleges and universities. "As a composer and teacher," composer Augusta Read Thomas, the chairwoman of the selection committee for the MacDowell award, said at the time, "he has inspired generations of students, setting an example of discovery and experimentation." In 2000, the IHS elected Schuller an Honorary Member for his lifelong contributions to music and the horn. When contacted about the award, he said, "This is a special honor for me because I haven't played the horn since 1963. I am very grateful to be so honored in the company of many other great horn colleagues."

While his numerous contributions to the larger music world are widely known, perhaps Schuller's best known contribution to the horn world is his book *Horn Technique*, first published in 1962 and later re-issued by Oxford University Press. His compositions, covering a full range of musical genres, have included or featured the horn in almost every one. In addition to his challenging large ensemble works, he composed numerous chamber works including horns in traditional settings (e.g., brass quintets) and innovative combinations, and as featured instrument: two horn concertos, a horn sonata (commissioned by the IHS), *Lines and Contrasts* for 16 horns, *Five Pieces for Five Horns* (recorded by Barry Tuckwell and the NFB Horn Quartet), and the Quintet for horn and strings (co-commissioned by the



IHS, the Santa Fe Chamber Music Festival, Chamber Music Northwest, and the La Jolla Music Society and premiered by Julie Landsman and the Miró Quartet in 2009).

In the final pages of his memoir, Schuller wrote:

All I can say for myself is that I at least have tried hard to use my all too brief time on this planet as fruitfully as possible, as productively as I could imagine.... The only thing about the prospect of dying that upsets me – that I grieve over – is that I will never again hear all that beautiful music that I have come to know and love. But then some people tell me that I will, in fact, hear all that music – and more – in the afterlife.

Material from The Boston Globe and New York Times obituaries is included here.

Mark Schultz (1957-2015)

Mark Schultz was a composer who, among his vast output, wrote works for horn that are now standards for horn players, including *Dragons in the Sky* and music for unaccompanied horn, ensembles of sixteen horns, horn and piano, two horns and piano, horn and orchestra, horn in woodwind quintet, brass quintet, and diverse chamber ensembles.

Mark was born in 1957 in Seattle. He was a freelance composer and co-editor of the music publishing company JOMAR Press in Austin, Texas. He earned degrees in Music Composition and Theory from the University of Nebraska at Omaha and the University of Texas at Austin, where he later became Professor of Composition.

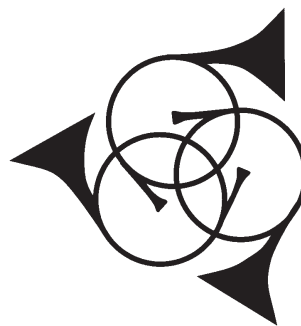
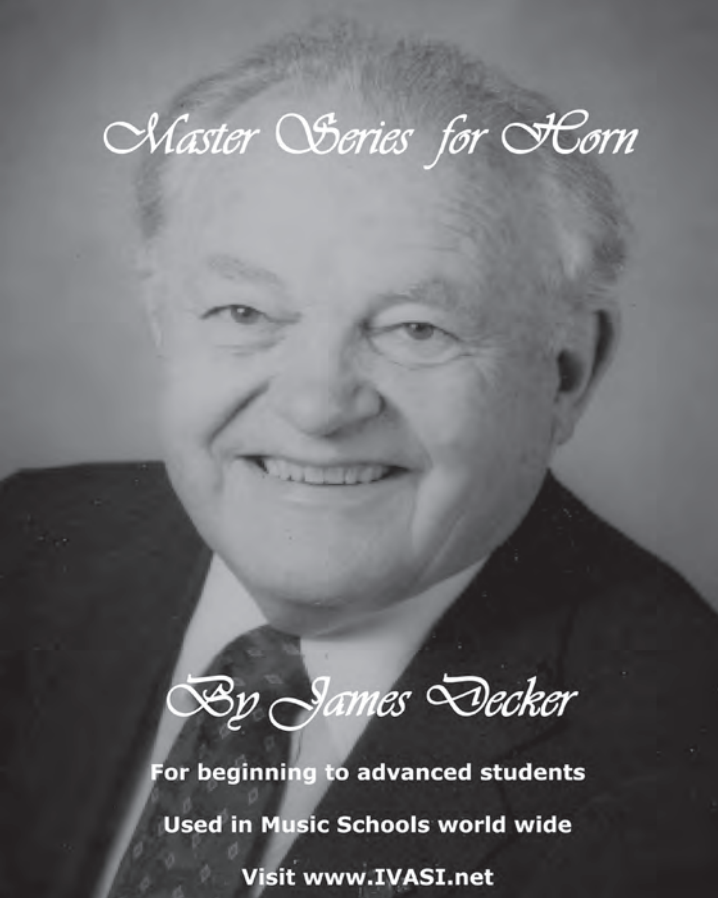
Mark's music has been programmed at national and international festivals and conferences, including performances by the Cleveland Chamber Symphony, the Florida West Coast Symphony, the Omaha Symphony, and the Omaha Chamber Symphony. Schultz was a perennial recipient of ASCAP Standard Music Awards and was awarded a grant from the Arts International Fund for a performance of his music at ICMC Glasgow 1990 in Scotland.

He was the 1992 recipient of the ASCAP Rudolf Nissim Award for *The sun, split like spun glass*, a setting of three poems by Marianne Moore for soprano and chamber orchestra. He also won the 1988 Omaha Symphony Orchestra New Music Competition for his chamber orchestra work, *The Temptation of Saint Anthony*. In 1990 *Dragons in the Sky* for horn, percussion, and tape won the International Horn Society Composition Competition prize; it has received over four hundred performances worldwide since its premiere by Thomas Bacon in 1989. Mark received a second award from the International Horn Society in 1994 for *Podunk Lake* for amplified solo horn written for Ellen Campbell.

The music of Mark Schultz is recorded on Summit Records, Centaur, Hard Cor Music, and Sunset Music Australia. His CD *Voices from Spoon River* was released in 2000 by Summit Records. It contains all of the music commissioned from Mark by The Golden Horn (Thomas Bacon and James Graber).

The Sarasota Festival, the Fontana Music Festival, the International Clarinet Association, and the International Double Reed Society are among the places where Mark appeared as guest, composer-in-residence, or featured composer, with new works commissioned and performed for each occasion. He was also a guest lecturer at a number of universities. In addition to commissions, Mark worked in community outreach programs for children with organizations such as the Milwaukee Symphony Orchestra ACE program and the Opus 90 chamber ensemble in Palo Alto.

Material for this obituary has been taken from the JOMAR Press website.

Master Series for Horn

By James Decker

For beginning to advanced students

Used in Music Schools world wide

Visit www.IVASI.net

Symposium Reports

What initially struck me about IHSLA was the superb organisation of our hosts Annie Bosler and Andrew Bain – the efficient staff, the Colburn School and the many varied and superb venues, the detailed and comprehensive schedule of events and the impressive line-up of featured artists. That was just for starters. As a “seasoned professional” and many times a featured artist myself, I have experienced both unsuccessful and successful Symposia over the years and was therefore both interested and excited in the build-up to IHSLA.

An added interesting to me was how this event would impress my 14-year old step-daughter – who, although coming from a musical family on both sides, was at her very first Horn Symposium. On speaking with her about the week, she said that what delighted her most was watching and hearing the great players, then meeting them afterwards – the people, like Andrew Bain and Sarah Willis, whom she had seen on the TV and were here in person – and then amongst us chatting and having a laugh. The Berlin Phil horns was especially interesting for her coming from Germany and having a father who plays principal double bass in the Essen Philharmonic.

Los Angeles was a wonderful venue and held many more attractions than just the IHS Horn Symposium – which for a 14-year old, having first-hand knowledge of how much of the world of film and TV come from this part of the world was an added bonus and one that fulfilled all expectations.

LA 2015 will be one Symposium my family and I will not forget in an hurry and my thanks and due respect go to primarily Annie Bosler, with Andrew and the team behind her who worked together in making this event such a resounding success – congratulations to you all.

Cheers,
Frank Lloyd

The IHS Symposium in Los Angeles was a marvelous experience. This year I was there as a member of the Advisory Council and not as a guest artist. So for me there was a lot of time to hear so many very interesting programs. Of course it was not possible to go to every recital or concert. So many very good players, too many to mention them all.

For me it was so good to see again Yu-Ting Su; for me: Tina Su. She was a student during my first master class in Taiwan in 1992. Very gifted already and now she brought a new CD called *Watercolors*. She played a very good recital with several pieces of this album. Great to see somebody after 23 years, doing so well.

Some concerts I have to mention and really were highlights of the symposium. The concert with Arkady Shilkloper, Stefan de Level Jezierski, and the fantastic Big Band of Gordon Goodwin. Such a great pleasure to hear the horn in another way than we hear it normally.

Then the tribute to the Los Angeles Horn Club at the Los Angeles Theatre. To hear James Thatcher during this great concert was a very special gift.

The concert at the Hollywood Bowl with the Schumann *Konzertstück*, played by Stefan Dohr, Andrew Bain, Tim Jones, and Sarah Willis was an outstanding performance. Andrew, who organised the symposium together with Annie Bosler, did also a great job in the same program with *Till Eulenspiegel* of Richard Strauss.

Besides many great artists like Julie Landsman and Jennifer Montone, I was very impressed by the horn quartet of the Berlin Philharmonic. Stefan Dohr, Andrej Žust, Stefan de Level Jezierski, and Sarah Willis played two great concerts. I was impressed that they came as a quartet to LA after a very busy year with the Berlin Philharmonic. A great chance once in a life time for many of the visitors to hear this beautiful ensemble – thank you Stefan, Andrej, Stefan, and Sarah.

Last but not least, thanks to Annie and Andrew who did an incredible lot of work and organising for this great workshop. You can be sure, Annie and Andrew, that everyone who was there will never forget this event, which the two of you made possible for all of us.

Ab Koster
Hamburg,
August 27, 2015

The highlight to me, because of the venue and the atmosphere, was the concert in the Hollywood Bowl, For a Welshman to experience all that, following what I knew of the work that Alf Brain did there was amazing.

On the recital side, the playing of Stefan Dohr was amazing, and also that of Andrej Žust (this guy is some player – good musician too). Sara was great, solid, and dependable on fourth.

I know I have “gone” for the BPO, but this time they were outstanding, better than the London performances.

I will not associate “Nessun Dorma” any more with Pavarotti, but with the last “scream” of Stefan Jezierski. Ha, Ha.

I didn’t go much into the area of mouthpieces and exhibits.

The work that Annie had put in was amazing. I know Bain was in the title, but the day to day running was totally down to Annie, and she was superb.

The Colburn was a blessing – we had everything on one site, everything was so close and convenient (well, except the Hollywood Bowl, Japanese Cultural Center, and Los Angeles Theater). I don’t know why they had to go to other theatres (apart from the Bowl) when they had the Colburn Halls?

It is going to be, in total, one hell of a Symposium to follow. Said enough now. Ha – Ha.

Sincerely,
L8 (Leighton Jones)



Symposium Reports

IHSLA was fanatastic! It was so great I didn't get to see anything I wanted to do while I was there! I had a very ambitious program of seeing the beach, the Walk of Fame, Beverly Hills and maybe the desert close by. Instead, I spent my whole days listening to great horn playing, new pieces, old pieces played in a new way, great talks, ideas that changed my approach to teaching and playing, concerts of awesome bands, orchestras, chamber music groups and just horn players. But above all, I found a united community of people who share the same love as I do for the magnificent sound of a musical instrument!

I just can't wait for next year!!!

Best wishes,
Louis-Philippe Marsolais



Los Angeles hornists performing in Los Angeles Theater



Doug Hill conducts a horn ensemble of his former students



Stefan Dohr in his master class

Gold-plated Ferrari parked on a street in London (2014)



Andrew Bain, Tim Jones, Stefan Dohr, and Sarah Willis perform with the Colburn Adult Wind Symphony, Dennis Zeisler, conductor.



LA Symposium hosts Annie Bosler

and Andrew Bain.



Do you recognize any of these people?

Tom Witte's 42 Years With the Atlanta Symphony – a Biased Reflection

by Peter Witte

Tom Witte, my father, retired in June of 2015, completing a 46-year career as a professional horn player; 42 of those years have been as second horn of the Atlanta Symphony Orchestra. Robert Shaw hired Dad in 1973, when the Atlanta Symphony Orchestra, like the city it celebrates, was an upstart.

The path forward for the Atlanta Symphony Orchestra, like that of many other leading orchestras, is a matter of much discussion today. While musicians endured two stormy and regrettable lockouts in recent years, it appears at the time of this writing that civic support may be turning a corner.

What is clear is that the ASO's 70-year ascent into the realm of America's great orchestras was crafted through hundreds of musical partnership between stars like Brice Andrus and position players like Tom Witte, each specialist able to imagine and create something magical.

Dad ended his career as the longest serving current second horn in America and his tenure with Atlanta is among the longest in American orchestral history. That alone is worth celebrating. Playing a brass instrument for 46 years, through hypertension and arterial surgery; through cancer and surgery; through hernias and surgery; through divorces – kids – family; all without focal dystonia and through the myriad injuries of flesh and spirit common to orchestral artist-athletes – is something only those who sit on stage night after night, day after day, can truly appreciate.

How many services did Dad play with the ASO from 1973–2015? Did any other ASO musician perform on stage more during that time? As daunting as his longevity and that of his section mates is, the evolution and growth of his and the orchestra's musicianship is even more remarkable.

Astonishingly, one person has been playing in the horn section longer than Dad: Atlanta native and Georgia State University alumnus Brice Andrus. Brice began as assistant principal, then was third horn when Dad arrived. In 1975 Brice moved from my father's right side, as third horn, to his left, becoming principal horn. That year, in tandem, Brice and Dad helped to build first a horn section, then a brass section, and ultimately an orchestra that became internationally acclaimed even as it remained locally committed.

Brice and Dad played as first and second horn for 40 years – longer than any other current pair in a major American orchestra, and perhaps longer than any two current players in the world. Together they formed the linchpin of arguably the ASO's most consistently remarkable section, the ASO horns.

Among Dad's legacies is the recorded history of the Atlanta Symphony Orchestra. From its first digital experiences with Robert Shaw on Pro Arte through New World Records to a defining organizational marriage with Telarc; from recordings of Golijov for Deutsche Grammophon, and Glass for Sony



Atlanta Symphony horn section in Carnegie Hall (l-r): Susan Welty, Brice Andrus, Tom Witte, Richard Deane, and Bruce Kenney.

Classical, to its current venture as ASO Media, the ASO is among the most recorded orchestras of the last 50 years. Dad has played on more than 80 of the organization's 100+ CDs, including many of the ensemble's 27 Grammy winners.

His recorded repertoire? Adams, Barber, Bartok, Beethoven, Berlioz, Brahms, Britten, Copland, Dvorak, Gandolfi, Golijov, Gorecki, Higdon, Hindemith, Holst, Janáček, Kodaly, Mahler, Mendelssohn, Mussorgsky, Orff, Prokofiev, Puccini, Ravel, Respighi, Rimsky-Korsakov, Rossini, Schoenberg, Shostakovich, Sibelius, Strauss, Stravinsky, Theofanidis, Vaughan Williams, Verdi, and Wagner among others. Big

stuff, that!

The ASO, together with its unequaled chorus, built a reputation on large repertoire that first requires, then celebrates, the power and finesse of a great horn section.

He doesn't speak much, my Dad. In fact, he can brood. In part, that's why I write. His is the kind of career not often celebrated. He's not a soloist. He's not outspoken. He rarely gets, nor seeks, individual attention.

That's not to say he's not fiercely proud of his durability and his role as a creator and steward of Atlanta's greatest team. I am, certainly.

In the mid-80s Bruce Kenney, Richard Deane, and Susan Welty won posts with the ASO. Bruce came on as fourth horn in 1985, Richard as third horn in 1987, and Susan as assistant principal in 1988. The full section played together in that form for 25 years, until 2013. That was the year the New York Philharmonic wisely recruited Richard, where he now serves as associate principal horn.

Were there bumps and bruised egos? Absolutely. Still, the lasting and meaningful things Brice, Tom, Richard, Bruce, and Susan share are non-verbal. They have a 25-year musical friendship of alliances and allowances as a section: I will get you to your solo here, and you cover the notes above the staff there. I will come up to your pitch here, and you cover that stopped note down there. At their best, sections make sacrifices discreetly and nightly so that the larger goal, the music, is served with one voice.

For a quarter of a century, 1988–2013, the ASO horns were a marvel of section virtuosity and stability, making their ASO subscription-series solo debut on Robert Schumann's *Konzertstück*, Op. 86 in 2010. At the time of Richard's departure, these five formed one of the longest continuously serving horn section in the nation, and were widely recognized as the equal of any.

Over years the ASO horns learned how to amplify each other's strengths. Bruce and Tom voiced octaves, thirds, and especially seconds, fourths, and sevenths, with an uncanny ear for harmony and counterpoint, a taste for difference tones, and an eerie ability to anticipate and match the entry of



Tom Witte Retires

their colleagues throughout the orchestra. Among the three high horns, solo artists all, there were distinct roles. Richard provided astonishing power and stamina in the upper registers. Sue played notes higher than should be possible, clarion and clear; served as assistant covering the terrifying and touchy, so Brice could save for the next solo lick; serving as associate principal and/or fifth horn and first Wagner tuba when Bruckner was on the bill.

Brice, in the solo chair, is a story unto himself. Forty years in his chair is like forty years running four-minute miles. No current principal horn in the world has a career as long, distinguished, or unfettered by doubt, injury, or technical collapse. Dulcet and durable, he.

With Dad's retirement, 42 years of non-verbal agreement, intuition, muscle-memory, interpretation, and imagination has come to an end in Atlanta. His contribution to the ASO's ascendance is a civic treasure.

Dad and his mates came of age in an era when a great brass section was a bold brass section. Chicago, Vienna, Boston, London, and Berlin were sonic models, especially through recordings by the London, then Decca, Philips, and, Deutsche Grammophon labels. These orchestras had great halls that were resonant and supportive. Moreover, their recordings were made by sound engineers who employed dozens of microphones, and, like John Culshaw, famously played the mixing board as a harp, dialing up the horns here, toning down the bass-drum there.

Not so, Atlanta. The ASO achieved international acclaim in spite of its hall. The ASO horns had no appropriate acoustic shell to blow against until 2013. Telarc's approach to recording was superb though distinctively minimalist, preferring a handful of microphones distantly placed so as to capture the natural sound of an orchestra in its environment.

As a result, the ASO horns had to roar to compensate for their hall. Roar they did, matching and frequently surpassing



The late 1990s (l-r): Back row: Tom Witte, Richard Deane
Front row: Bruce Kenney, Susan Welty, Brice Andrus



ASO horns in 1988. Back row (l-r): Tom Witte, Richard Deane, Bruce Kenney
Front row: Susan Welty, Brice Andrus

the recorded chutzpah of the orchestras they admired and to which they were increasingly compared. Especially in the 1980s and 1990s, the height of the CD era, an orchestra's international reputation was made upon the quality of its recordings. Mahler and Strauss, Prokofiev and Shostakovich, Barber and Copland, these works demanded an orchestral

moxie and presence that was unsupported by ASO's pre-2013 hall.

Somehow the ASO horns did it, moving in the 1980s to a matched set of Lawson horns with consistent intonation tendencies, a uniformity of timbre, and a capacity for power without edge. Recently, as sensibilities changed, recordings carried less weight, and careers lengthened, the section moved to smaller and lighter instruments offering a broader array of colors.

Over the decades, the ASO horns developed a reputation for touch and taste, as evidenced by their recordings of Sibelius's *Karelia Suite* (the end of the first movement, a marvel), Barber's *Knoxville, Summer 1915*, Ravel's *Daphnis and Chloe*, and Mendelssohn's *Midsummer Night's Dream*. Unquestionably, they brought brilliance, as evidenced by recordings of Sibelius's Symphonies 1, 5, 6, and 7, and tone poems, including a personal favorite, *Pohjola's Daughter*; the Barber *Essays*; the Shostakovich Symphonies 1, 5, 8, 9 and 10; the Janáček *Glagolitic Mass* (the enormous opening of which, for me, symbolizes Robert Shaw and Tom Witte's matched spirits), and a near-cycle of Mahler symphonies 1, 2, 4, 5, 6, 7, and 8.

Listening, one would never know how hard the orchestra had worked to make Woodruff Hall ring like the Musikverein.

And the reviews? Perhaps the breakout review for the ASO was written by Alex Ross, now the interwebs' most read music critic and noted author of *The Rest Is Noise*, then a *New York Times* reviewer. Ross reviewed the ASO's February 1993 concert in Carnegie Hall with then music director Yoel Levi. The ASO has performed at Carnegie for years, first under Robert Shaw, subsequently with Levi, and now with Robert Spano. Prior to 1993, NYT reviews, viewed as a national report card of sorts, gave the upstart band and A-for-effort, if not yet for word-class accomplishment. The tenor turned in 1993.

Levi and Atlanta brought Beethoven's *Eroica*, a showpiece for horns, and a benchmark for an orchestral second horn in particular.

About the ASO's *Eroica* of 1993 Ross wrote:

The Atlanta Symphony's performance of the Beethoven Symphony No. 3 on Thursday night had the character of a demonstration, and an impressive one at that. This orchestra is not generally ranked among America's best; Yoel Levi, in his fifth year as music director, has set out to prove otherwise. He has, first of all, established an uncommon precision of ensemble. Even in Beethoven's most rebellious moments of syncopation, the attacks landed with a crispness that is often missing in the day-to-day work of some better-known orchestras. The assurance of the playing became almost distracting, as one waited for flaws to appear; but even the rugged horn solos of the scherzo were note perfect.

If Robert Shaw had been the ASO's heart and soul, Levi was its analytical mind. Musically, Shaw was to Levi what Kirk was to Spock. Sequentially, the two helped the orchestra evolve more fully as an organism in ways that, for many, Robert Spano and Donald Runnicles have since been able to balance and unite.

Since 1993, perhaps, the *New York Times* and thus the *Atlanta Journal Constitution*, considered the ASO among the



nation's greats, a perception substantiated by Carnegie Hall's presentation of the ASO on its 2016 Great American Orchestras series alongside bands from Boston, Philadelphia, Cleveland, and San Francisco.

I reflect. My father was born in 1947. In 1959, after playing a middle school band concert at the Michigan State Fair, young Tommy learned that his father had passed away suddenly, leaving the 12-year-old to be "the man of the house" for his German immigrant mother, Helga, and younger sister, Chris.

In 1967, Tom married his middle school band-mate, clarinetist Arlene Witte, a future music-educator and force of nature of the highest order. They had me in July of that year – too soon. Tom was 19, Arlene, 18.

In 1969 Dad graduated from the University of Michigan, an epicenter of the Vietnam protests of the era (to this day, Dad is not yet Republican), and began his career as a professional musician with the Toledo Symphony.

In 1970, after Mom graduated from Michigan, Dad won a post with the San Antonio Symphony, playing summers with the Sante Fe Opera. During the summer of 1973, Dad won consecutive auditions, first with the New Orleans Philharmonic, and then with the Atlanta Symphony. At the time, New Orleans was the more established orchestra, and had a reputation as a farm-team for the Chicago Symphony, every red-blooded American brass player's dream. We moved to Atlanta, against conventional wisdom of the day. Mom and Dad chose wisely.

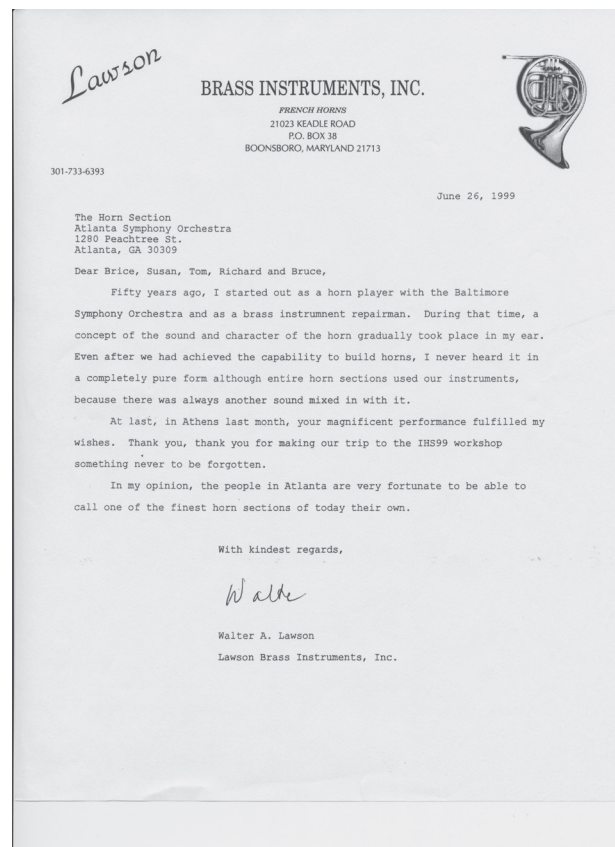
In 1973, when Dad was hired, orchestras from New York, Boston, Chicago, Philadelphia, Cleveland, and San Francisco were considered among the world's greatest. Atlanta's was not then. It is now. Witness Carnegie Hall's 2016 packaging of the ASO with her storied peers.

Atlanta's accomplishment is a living testament to hundreds of musicians, managers, staff, board leaders, and philanthropists, some who have come and gone, others who came and stayed. Each cared and mattered, as did the ASO's audiences.

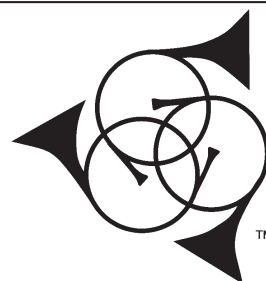
What ever the future may hold, the ASO's record with Tom Witte is clear. Through a 42-year career, that began in September 1973 and ended on June 5, 2015, he helped to establish the Atlanta Symphony Orchestra and its superb horn section as a foundation of civic, educational, and musical excellence. They crafted recordings of international acclaim and gave performances worthy of settings in Bartow and Berlin, Vinings and Vienna, Piedmont Park and Paris, Newnan and New York.

Through all of this, and more, Tom Witte and his colleagues became greats.

Peter Witte is Dean of the Conservatory of Music and Dance at the University of Missouri-Kansas City (UMKC). He studied horn with Tom Witte, Louis Stout, Lowell Greer, and Bryan Kennedy, and conducting with H. Robert Reynolds, who also played horn. Today, Peter is fortunate to call Marty Hackleman a colleague at UMKC.



A letter from Walter Lawson to the ASO section after their performance at the International Horn Symposium in Athens GA in 1999.



Join The International Horn Society!

One-year membership* _____ \$45

Student membership** _____ \$30

Three-year membership _____ \$120

Life membership _____ \$750

Join at hornsociety.org
or send your name, dues, and mailing address to:

Heidi Vogel, Executive Director
International Horn Society
PO Box 630158
Lanai City, HI 96763-0158 USA

phone/fax: 808-565-7273

email: exec-director@hornsociety.org

*Ask for a "club membership" rate (\$30) when 8 or more join.

**Through age 26 only.

*World's Largest Manufacturer of
Quality Band Instrument Repair Tools*

FERREE'S TOOLS, INC.

1477 E. Michigan Ave.
Battle Creek, MI 49014

Ph: 800-253-2261/269-965-0511

Fax: 269-965-7719

E: ferreestools@aol.com

Contact us today for a FREE printed catalog or find
it online at www.ferreestools.com

Do you have a technical question about one of our
items? Email to repairtips@aol.com

We carry pads, corks, felts
and many other supplies
for your convenience!!

Office Hours: Mon-Fri
7:30am-3:45pm EST



Find us on
Facebook



BECK BRASS WORKS

REPAIR • RESTORATION • FABRICATION • SALES

SERVING AMATEURS, PROFESSIONALS
AND MAKERS WORLD WIDE

SOME OF OUR SERVICES:

CUT BELL CONVERSION

CUSTOM PARTS FABRICATION

MINOR TO MAJOR REPAIR SERVICES

HORN SALES AND CONSIGNMENT

LEFREQUE PRODUCTS IN STOCK!

214 WORCESTER ST.
WELLESLEY, MA 02481
781.235.4008

WWW.BECKBRASSWORKS.COM

faust music

Music for Horn

Methods, Etudes, and Horn Ensembles
by *Marvin C. Howe*

Horn Music and Etudes
by *Randall E. Faust*
including

Call and Response for Solo Horn

Three English Folk Songs for Horn and Piano

Horn Call for Horn and Electronic Media

Scherzo, Cadenza and Fanfare, and Rondo from the Horn Concerto

*Meditation, Celebration, Fantasy, &
Festive Processional* for Horn and Organ

As recorded by Andrew Pelletier on MSR CD 1168
CELEBRATION: The Horn Music of Randall Faust

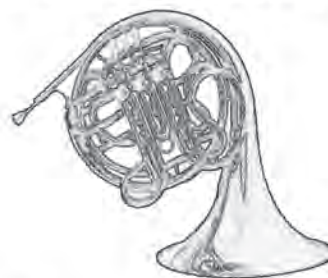
Solos, Horn Ensembles & Chamber Works
by *William Presser, Thomas Jöstlein,
Richard Price and more*

www.faustmusic.com

Faust Music P.O. Box 174 Macomb, IL 61455 U.S.A.

BALTIMORE BRASS COMPANY

DAVID T. FEDDERLY



For all your horn needs....
....at down to earth prices

Call our horn specialist: Albert Houde

99 Mellor Avenue • Catonsville, MD 21228

Phone: (410) 744-1722

Cell: (410) 258-2542

Fax: (410) 744-0683

Website: <http://members.aol.com/BBCTUBA>

CONN * HANS HOYER
NEW * USED * TRADE
Call for other brands

Dürk **HÖRNS** ... Discover Your Voice.



For us, the Best
was simply not
GOOD ENOUGH!

D3

Radek Baborák
Signature Series
Radek Baborák

Each
individual horn
is personally
configured,
tested, certified,
and signed -
for you.

www.duerkhorns.de



The Creative Hornist

Jeffrey Agrell, Series Editor

Foulk Music: Reinventing Horn Teaching and Performance with Creative Music

I have watched professor Lin Foulk and her career on occasion from afar and from close up for the past fifteen years or so. Disclaimer up front: I have always been a big fan of hers. She is a superb performer, terrific teacher, and a good-natured colleague with a great sense of humor. Sometimes I think she must secretly have a twin or clone to get everything done that she does. She pursues grand projects tirelessly, but with such seeming ease that you might miss the scope of the talent and energy she invests in every waking moment. But you can't miss the successes and achievements that she continually stacks up in all categories. Dr. Foulk has been the horn professor at Western Michigan University for the past dozen years or so, but this brief summary doesn't even scratch the surface of all she has been up to.

Now, I could go on (and on) about all of her highly successful chamber music playing, orchestral work, solo appearances, CD (*Four Elements: Works for Horn and Piano by Female Composers*), publications, and teaching successes, but 1) that would take up the whole article (if you're interested, check out www.linfoulk.org) and 2) all that doesn't interest me as far as this column is concerned.

What prompted this column is that after years and years of doing wonderful things with traditional horn playing, she made the decision to take a sabbatical to study non-jazz improvisation for a year. One year. Improvisation. Lin. I was nonplussed at this news when I first heard it, because as far as I knew, Lin had always been terrified of the idea of improvising. Apparently I was very mistaken. What brought this on? What happened during this unusual year? Let's ask.

JA: In the not-so-distant past, you took a year off to study improvisation. What made you take such a leap? Absinthe? Lyme disease? Gunpoint? What?

LF: I have experimented with improvisation since my teenage years. I participated in several introductory workshops on the subject during my professional training (Doug Hill strongly encouraged creative projects, such as improvisation and composition, in our horn training), and my personal practice and research during the summers of 2010-12 focused on developing my improvisational skills further (using your book, *Improvisation Games for Classical Musicians* as my textbook). Even so, I felt like I only had the time to dabble and I realized that if I wanted to seriously explore the subject, I needed to take myself "off the grid" for a bit to figure it out. I applied for a sabbatical leave and was fortunate to be awarded



the opportunity to learn more about this.

You, Jeff Agrell, have been a strong inspiration for me. I remember hosting you (along with Evan Mazunik) as the Western Michigan University Horn Day featured artist way back in 2006 and was in awe that you created an improvised horn concerto with the participant horn choir during the final concert! After that I eagerly purchased and worked through your improvisation books. We teach together at the

Kendall Betts Horn Camp and you have been encouraging in my pursuit of classical improvisation. You are my very favorite colleague in the horn world and I am consistently inspired by your work!

JA: Aw, shucks, ma'am. Back to why you took the sabbatical. Why improv? Why should any classical (traditionally trained) musician study improvisation?

LF: Improvising on the horn each day has a lot of benefits. It develops and opens up creativity, improves ear training, sight-reading and musicianship, develops technique and practicing skills (for example, isolating troublesome passages or transitions and creating solutions through improvising), helps performers understand better how music is constructed and why certain musical decisions were made, develops listening skills, increases command of the instrument, builds on musical skills that performers already have, helps performers identify and develop a unique musical voice, improves confidence in performing, improves memorization skills, reinvigorates passion and love of music, better prepares students for entrepreneurial music-making in the twenty-first century, and, finally, it is fun.

JA: Wow. That's about the best summary of the benefits of improv that I've ever heard. I may quote you on that. What's your definition of improvisation?

LF: Improvisation is the art of creating original music in the moment.

JA: What does improvisation study provide that traditional training does not?

LF: In the brief amount of time that I have been teaching improvisation, I have seen that students who have this skill in their toolkit can better creatively synthesize the basic musical skills that they are learning in other music classes along with mastering their instrument. Using improvisation helps students learn traditional music in a more fun, personal, and



meaningful way. I still love playing and teaching music by Strauss, Mozart, and Gally. I find that improvisation enhances my experiences with traditional music.

JA: What things did you do or learn during your sabbatical that were the most significant and influential for you?

LF: Observing your classes at the University of Iowa was extremely valuable in helping me envision how to teach this subject in an academic setting. Also important for me was participating in several Music for People workshops. The website (musicforpeople.org) says: "Music for People is dedicated to re-vitalizing your music-making and promoting music improvisation as a means of self-expression.... We invite people at all levels of musical experience, on all instruments, playing any style of music." This last part was revolutionary for me. On the first day of a workshop that I attended, I was assigned to play in a quartet with an amateur tambura player, an acoustic guitarist, and an autistic teenage music lover. Without preparing (or even talking), we created music that was personal, moving, powerful, fun, and unlike anything I had ever heard or experienced. I was amazed that, in the right environment, music lovers at any age and any level, playing any instrument, could create compelling music together. I was hooked.

JA: What is the difference between the You before the sabbatical and the You after the sabbatical?

LF: That is a great question. The bulk of my practice each day is maintenance work, and I certainly feel more comfortable creating new material there each day. I try to play something different as a warm-up every day. During the sabbatical I created and better organized folders of sound files and notated fragments of music that I like or want to explore; I anticipate these folders will provide rich inspirational material for future musical explorations for years to come. Overall, I'm less anxious in my traditional notated-music performances as a chamber musician and orchestral player. I have noticed that in those contexts I hear the harmony of music in an even more sophisticated and fine-tuned way. I am more discerning in the kinds of playing work and projects that I'll take on; I value personal expression and meaningful projects even more these days.

JA: Was there anything that you didn't get to do during the year that you wanted to do?

LF: I love listening to and playing with electronics and I had hoped to learn more about improvising with Ableton Live, MaxMSP, and other programs. Limited time, money, and technical aptitude prevented me from exploring this more. I worked a lot in transcribing and creating original pieces using JamMan Solo XT and Boss RC-300 looper pedals, and I highly recommend these tools for people who want to start improvising (it is much more fun to play with something or someone, and with looper pedals you can play more satisfying improvisations in the privacy of your own home or studio). All you need is a mic and an amp to hook up to the pedals.

JA: How has your study of creative music affected your teaching?

LF: Improvising has been fun for my own playing. But even more satisfying is the feedback that I have received from music students who are experiencing improvisation on their major instrument for the first time. The class that I offered last

fall was so popular that we had to open another section this year, so I will teach "Improvisation for Classical Musicians" in both the fall and spring semesters at WMU in 2015-16. We are currently offering the course as an Aural Skills IV elective, so it counts towards the students' core curriculum requirements. One student said, "By far this is the best class I've taken in the School of Music! Please offer it again!" In addition to the course, four music students and I met several times this past semester in sessions we called "Friday Horn Fun." I offered the students a free horn quartet coaching on traditional music if they would indulge me with some improvising. We had a lot of fun, which led to an interview on the local classical-music radio station and a conference proposal for IHSLA (more on that below).

I haven't found a way to incorporate improvising in applied lessons as much (we have so little time and there are so many other playing requirements), but I certainly hope to explore that more in the future and/or with students who want to focus on it.

JA: What kind of feedback on doing improvisation are you getting from your students?

LF: Like my own experiences with improvisation, many students are simply anxious about playing without notated music. So my focus is to create an environment in which anyone can feel comfortable playing and creating music in the moment. I establish four ground rules for the class or session that helps everyone get on the same page:

1. There are no wrong notes.
2. Play what feels good and sounds good to you at this moment.
3. While improvising, let go of Comparison, Criticism, Competition or being Clever.
4. Operate from a place of abundance, instead of scarcity: what can you sing or play, right now, to stay in the musical flow and keep the music alive? [Trained musicians often have too many ideas swimming in their heads, so to start, just pick an idea and see where it goes.]

The feedback that I have received is that this approach helps ease students into playing without notation. Students have also commented that over the course of the semester their listening skills improved, they felt more comfortable expressing themselves musically, and they felt they had tools that they could use in their own music making or music teaching situations. One student said, "This class gave me the opportunity to explore new genres that I would not normally play on my instrument."

JA: Tell us about your presentation (upcoming at the time of this interview) at the IHS Symposium in Los Angeles in August.

LF: The presentation is called: "Then and Now: Creating Music in the Moment, a friendly workshop for ALL horn players, any level." I will co-present the session along with four WMU horn students (Kirstie Keill, Jeremy Larson, Jennifer Kempe, and Nicole Vanden Bosch). In a highly accessible, encouraging, and fun classroom environment, the students and I will lead the session participants to play improvisations in both large and small ensembles through specific, pre-tested activi-



ties using their horn, voice, body percussion, or basic percussion instruments.

JA: What do you recommend for horn teachers and students who would like to give this improvisation thing a try but don't know where to start?

LF: Here is a quote by pianist Gertrude Price Wollner that I think about a lot in regards to this question: "Not all 'creative' music-making needs to be great music that lasts forever. Through the doing, something genuine occurs which enhances all future music experience for the individual." This is simplistic, but in traditional music-making, the goal is perfection, consistency, and greatness. To unlock our more creative musical selves, it takes courage to travel an unknown path and potentially open ourselves up to making mistakes or playing music we do not like. Improvisation theatre expert Keith Johnstone puts it this way: "Dare to be dull."

Improvising for me is a completely different mind-set than when I am performing traditional music. It is creating a musical space where creativity, experimentation, and listening to your inner musical voice reign. This is 180 degrees from traditional music-making. I think there is room for both in the horn world. I see a lot of opportunity and potential for musicians with a more creative mind-set. Those of us interested in this kind of music have a lot of work to do to educate musicians and audiences about the possibilities in improvised classical music.

That's all to say, start simply. Sing and improvise with the radio every chance you get. Wander on scales in a particular key over a drone. Play a familiar tune or an excerpt of a song or piece that you like by ear on your horn. Figure out (also by ear) the chord roots or bass line, harmony, counter melody, and variations on a melody. Pick a chord progression that appeals to you (start with two chords) and go back and forth between them in different inversions and variations with your horn. Put a recorded song (or piece) that you like on "repeat" (using loudspeakers or headphones) and explore the music with your instrument. The more you practice this new mind-set, the easier it gets.

JA: What thoughts do you have about future plans or projects in performing or teaching creative music?

LF: Throughout my training and during the first ten years of my career at WMU, I moved and worked on as many projects as I could as fast as possible. I am in a different place now, and practicing improvisation has helped me escape my

"rat race" mentality. So my *modus operandi* these days is to move more slowly, deliberately, and let projects happen in their own time.

You and I have talked about creating improvisation workshops, and I think that would be fun eventually. I would like every student in the School of Music at WMU to have at least some experience creating music in the moment on their major instrument. I mentioned above that I am collecting musical ideas that I would like to pursue; I hope maybe these fragments will turn into new horn compositions eventually.

I am attending a conference this summer called SPLICE in which electronic music composers train and work with performers to create music using their instrument with electronics, so I hope to learn new tools there that I can apply to my horn playing. I am interested in keeping my schedule open and available to pursue new creative projects, learning more and becoming more experienced at creating music with the horn, and inspiring students to push horn music creation in this fun, new direction.

— Contact Lin Foulk at lin.foulk@wmich.edu

Jeffrey Agrell is professor of horn at the University of Iowa. jeffrey-agrell@uiowa.edu

COULD YOUR HORN USE IMPROVEMENT?

It's possible to have even better range, response
and intonation with the newly improved

ACOUSTICOIL

An insert to the bore, for only \$40!

How? Visit our web-site for all the physics,
research, testimonials and history

"Better response on high Bb"

Charles Kavalovski

Boston

Your 'Gizmo' really works!"

Ethel Merker

Chicago

And, by the way, they're sold with a 30 day
money-back guarantee. Try one, you'll like it!

AAIIRR<<Power AcoustiCoils
1234 S. Quince Way Denver, CO 80231 USA

Ph/fax: (303) 751-0673
< aairpwr@hotmail.com >

WWW.MAMCOUS.COM

**QUALITY PRODUCTS FOR
WOODWIND & BRASS INSTRUMENTS**

MAMCO

Musical Accessory Manufacturing Company

Serving professionals and students since 1987

- SAX DIAPER® - ULTIMATE PULL-THROUGH SWAB
- PAD LIFE® - LEATHER PAD CLEANER AND REJUVENATOR
- KEY HOLDER® - MAINTAINS KEY/PAD ADJUSTMENT
- SPACEFILLER QUALITY LUBRICANTS™
- ULTIMATE I - 'NORMAL' PISTON & ROTOR VALVES
TROMBONE HAND SLIDES
- ULTIMATE II - 'TIGHT' PISTON & ROTOR VALVES
- TS - TUNING SLIDES AND MECHANISMS

new from

BIRDALONE

Georg Philipp Telemann
(1681-1767)



CONCERTOS WITH STRING ORCHESTRA

One concerto in D for horn and orchestra

Five concertos for two horns and orchestra
(two in F, two in D, and one in E flat)

One concerto for three horns, violin, and orchestra, in E flat

All available for horn(s) and piano (starting at \$15)
or in full score with parts (including horn) (starting at \$25)

WIND QUINTETS

Nine quintets in three volumes for two horns,
two oboes, and bassoon

All available in full score with parts (starting at \$30)

Mobile: 1-619-889-0293

Mail: 2212 32nd Street

Fax: 1-619-281-0676

San Diego, CA 92104 USA

email: info@birdalone.com Web: www.birdalone.com

Convenient online ordering available. Credit cards accepted, registered, secure site.



WWW.SERAPHINOFF.COM

SERAPHINOFF HISTORICAL HORNS



Providing the finest reproductions of baroque and classical natural horns to individuals, universities, and ensembles.

- ◆ Accurately copied from best playing originals in museums and private collections
- ◆ Individually handmade using traditional 18th and 19th century methods
- ◆ Pitch levels include modern (A440), classical (A430), and baroque (A415)
- ◆ Crook packages for any purpose or any budget

Seraphinoff horns can be heard on recordings and in concerts with: *Philharmonia Baroque Orchestra, San Francisco* ◆ *Portland Baroque Orchestra, Oregon* ◆ *Smithsonian Chamber Players, Wash. DC* ◆ *Washington Bach Consort, Wash. DC* ◆ *Drottningholm Theater Orchestra, Stockholm* ◆ *Tempesta di Mare, Philadelphia* ◆ *Opera Lafayette, Wash. DC* ◆ *Lyra Baroque, Minneapolis* ◆ *Minnesota Orchestra* ◆ *Indianapolis Baroque Orchestra* ◆ *Bloomington Early Music Festival Orch.* ◆ *Atlanta Baroque Orchestra* ◆ *Tafelmusik Baroque Orchestra, Toronto* ◆ *Mercury Baroque, Houston* ◆ *Australian Brandenburg Orchestra, Sidney* ◆ *Grande Bande of New York* ◆ *Circa 1800 Woodwind Quintet, Baltimore* ◆ *American Bach Soloists, San Francisco* ◆ *Santa Fe Pro Musica* ◆ *Handel & Haydn Society, Boston* ◆ *Pacific Classical Winds, Los Angeles* ◆ *Boston Baroque* ◆ *Universal Piston Horn Quartet* ◆ *Apollo's Fire, Cleveland* ◆ *American Classical Orchestra, Connecticut* ◆ *Connecticut Early Music Festival* ◆ *Philadelphia Classical Orchestra* ◆ *Indiana University Baroque/Classical Orchestra* ◆ *Magnolia Festival Orchestra, North Carolina* ◆ *Oberlin Baroque Performance Institute, Oberlin College* ◆ *Boston Early Music Festival Orchestra* ◆ *Cornucopia, Horn and String Quartet* ◆ *Musikhochschule, Trossingen Germany* ◆ *And many more worldwide...*

Richard Seraphinoff, Historical Instrument Maker
2265 Birdie Galyan Road Bloomington, IN 47408 USA

Chuck Ward

**Specializing in Horn Restoration
& Custom Modification**

When music is your life's work, you need to concentrate on the music, not the horn, in order to achieve your highest level of performance.

Make your horn a WORLD CLASS instrument again by restoring it to "like new" condition.

Guaranteed Turnaround Time To Fit Your Schedule!!!

- One (1) day for chemical clean
- One (1) day for screw bell conversion
- Two (2) days for valve rebuild
- Custom modifications, overhauls
& other work on any horn

TIP

If your horn has a weak high and low range, weak endurance and articulation, but great slurs, you probably need a valve rebuild.....NOT a new lead pipe!

"With over 20 years experience as an instrument designer for world class musicians and many more as a professional horn player, I understand what music means to you. I have dedicated over 35 years of my life to brass instrument restoration; I KNOW what your horn needs to fulfill its potential and yours!"

- Chuck Ward

Need Help? CALL
440.286.5612 / 440.223.8990
or email cwardbrass@aol.com

Chuck Ward is the former Manager of Engineering, Design Engineering & Quality Control for C.G. Conn, King Musical Instruments and the Benge Trumpet Company.

www.chuckwardbrass.com

Technique Tips

Jeffrey Agrell, Series Editor

Continuosity

I am normally one who advocates keeping emotion out of horn technique study. If you find yourself getting worked up over some “unexpected result” that happens while you’re playing, the reason usually has to do with your ego. And this is a distraction. You think: “Oh, no! I missed a note! I am a terrible person!” [muscles tense, brow knits]. Humiliation! Frustration! Anger! Disappointment! Well, maybe not quite that dramatic, but something in that direction. Keeping emotion out of your playing enables you to take advantage of all the useful information in the mistake. You then can see clearly what happened and make your best guess as to what to do to get the result you want next time.

But sometimes it’s good to recognize when an emotion appears and then harness the energy in it to generate solutions to technical problems. Confession time. What bugs me, frankly, is scales. More specifically, the traditional way of practicing scales, which is working on scales in octaves. Only octaves. One, two, or three octaves. The more the better! And we work on mostly major scales. Not so much minor or other kinds of scales. Memorize those multi-octave major scales and consider yourself proficient! You’re done!

There is one more part of this tradition: you play all those scales every day. The same as you did today. Repeat them all again tomorrow. And tomorrow. And tomorrow. And argggghhh!

It’s boring, and it’s only one way to practice scale material, but we endure it. We (collective we, horn tradition we) are used to taking our horn routines like bitter medicine. A routine may be boring and unengaging, but we do it every day because “it’s good for us.” We content ourselves with feelings of virtue for having gotten through it yet one more time. Yay, me.

A second problem is that, in fact, music doesn’t often look like octave scales very much. One-octave scales come up now and then. Two-octave scales – very, very seldom. Three-octave scales: never. So why is that all we ever do? It’s like studying brontosaurus anatomy in veterinary school and then dealing with dogs and cats every day. There’s nothing wrong with octave scales per se, but they are a very narrow preparation for musical challenges. Practicing scales only in octaves is like saying you know a city when you really only know Main Street.

What’s the alternative? There are many. The biggest obstacle to trying something new is the change itself. People don’t like change. Usually people only change when forced to. But trying something new can pay big dividends if you get past the attitude adjustment needed to try something new. There are many (many!) ways to practice scales. We will have a look at one of them: continuous scale work, affectionately known as “continuosity.”

Traditional scale work consists of playing that well-worn memorized path up the scale and down the scale. Continuosity adds the elements of variety, play, and experimentation. “Play”

here means that we are not following a pre-set path of notes. It means that we make the decision about what note to play next. It is experimentation because in an experiment you try something and then survey the results. And then make another experiment based on what you learned from what just happened. In science, this process is rather slow and deliberate. In playing the horn the process happens quickly, and the more you do it, the faster it goes. In traditional scale practice, the task is to keep your mind on the boring task of rote recitation. In Continuosity, you will be fully alert and engaged because you are the one picking the notes and you don’t decide which one until a split second before you play it.

Continuosity as a process (or game) goes like this:

- Start on middle C. Use the notes of (say) the C major scale.
- With a metronome (or other rhythm/pulse source) going, play one quarter note at a moderate tempo per beat.
- Play a different note (tongued, slurred, or mixed articulation) on every beat. No repeated notes.
- You may only choose the note adjacent to the note you are currently playing.

Piece of cake. From middle C you may only go down to B or up to D. If you chose D, you may either go up to E or back to C. Make your choices as you go along, either up or down. When you stop to take a breath, you may start anew some distance away if you like. Continue. You will find this very, very easy in C major at this tempo. That’s good. Gradually work your way up and down to low and then high ranges. Take breaks (anywhere from a second to a minute) along the way so that your lip doesn’t get too tired too soon.

You can build scales of any/every length this way. Music has scales of all different lengths, and thus with Continuosity you will be learning your scales in every possible length, ascending and descending, from every note, in all registers, all articulations. Your knowledge of a scale will be much deeper than before because you will become familiar with a large variety of ways to move through the scale material. After some practice in this, you will be able to start on any scale step, go slow or fast up or down, or turn around at any point and not get lost. You will learn to “think in scales,” which is very different from the rote memorization of one scale form only. At some point switch to eighth notes to increase the speed at which you must make decisions. Repeat all. When you’re ready, switch to 16th notes. Repeat all.

If some fingering combinations are clumsier than others, spend more time with those.

That is just one key. Now repeat the whole process in all other keys. Take your time. Note how some keys are less familiar than others. Stay in those keys longer. You gauge your level of development by how you do on your least familiar scales. If you are like most carbon-based life forms, these will be keys like B, A^b, F[#], D^b, etc. So, again, spend more time



in the keys that need it the most. Your goal is to be able to move through all keys with approximately the same level of familiarity and fluency.

You get the idea. Keep ratcheting up the challenge while you make sure that no key is substantially less familiar than any other.

Note: Feel free to switch tempo gears whenever necessary. If you can't keep up the pace, or some keys need to be worked on at a slower tempo, gear down immediately and stay there for a while until everything works. If everything is smooth and easy for a while, gear up a smidgeon, find that borderline of can/can't do it. Go ahead and bump the edge of the possible to find out where it is, but spend almost all your time just under the line so that you have success upon success. Stay relaxed.

Suggestion: this takes a lot of concentration, so take breaks both for your chops and for your head.

Got it? Everything going well?

News: You're not done. You're just beginning.

Let's assume that by now you now can cook right along with brisk 8th or even 16th notes in all major keys, playing scales of any length, in any register, no problem. It's time to start adding additional challenges. Here are a few:

- **Arpeggios.** Change the game (and slow down for a while) to moving between adjacent major arpeggio notes. Start with the triad (1 3 5). Then go to chord extensions: 1 3 5 7, 1 3 5 7 9. For the insufficiently challenged, work on the triads and extensions that can be built on every scale step. Example of this for C major triads: C E G, D F A, E G A, F A C, etc.

At first move only to the next adjacent arpeggio tone. Later, invert and otherwise rearrange the notes of the triad or extended chord; now you are getting practice leaping between nonadjacent notes (just like in real music!). Example (with a basic triad): 1 3 5, try 1 5 3, 3 1 5, 3 5 1, 5 3 1, 5 1 3.

- **Intervals:** now try moving by thirds, fourths, fifths, sixths, sevenths, or octaves. Build them all from every diatonic step. These are going to be slower than diatonic scale steps, needless to say.

- **Patterns.** Patterns are short motives that move up or down sequentially and diatonically, like 1231, 2342, 3453 and so on. Koprassch (as with many etude books) is full of patterns like this. Patterns come up in music all the time. Steal patterns from Mr. K and others or from your current solo or excerpt or make up your own.

- **Combinations.** Although you may spend a lot of time focusing on one type of movement (steps, leaps, patterns), you should (sooner rather than later) take some time to mix them at will. Go up as a scale, come down as an arpeggio. Start in one

pattern and then morph it into another pattern. Play a wide interval, then connect the two notes with a scale or an arpeggio or a little bit of both.

- **Chromatic decoration.** Now and then connect or decorate diatonic scale notes or arpeggio notes with chromatic notes approach or passing tones.

- **Chord changes.** Thus far you have spent time in one key for a while doing continuous scales, then switching to another key. Try deciding on a progression of chords (start with just two chords, back and forth) and change keys more frequently and regularly. Example: switch chords and/or keys every 8 measures. Then 4. Then 2. Then 1. Goal: be able change very quickly to another key while playing nonstop notes. Later, make the number of chords gradually bigger: 2 chords, 3, 4, and more.

- **Rhythms.** Although the main idea is to explore scale material in many ways using a continuous stream of notes, we can add interest to the method by changing the single note value to a rhythmic pattern (e.g., long-short-short, long-short). Or add rests.

- **Accents.** More spice to the continuous stream of notes: add either regular or irregular (or some of each) accents to the stream.

- **Loops.** Any time something doesn't quite work (missed note, hesitation), loop the spot in question.

- **Random scale movement.** If you are really fluent, ratchet up the challenge another quantum leap by not only playing a different pitch every beat, but don't play the same interval between notes twice in a row. Example: C D G B F E A C E B

OK, you say, that's a lot. Are we done?

You probably know what's coming: Nope. So far all that has just been major scales. There are lots of other scale types. For instance, all the minors (e.g., natural minor, harmonic minor, melodic minor, blues scale), the modes (Dorian, Phrygian, Lydian, Mixolydian [dominant 7th], etc), pentatonic scales, whole tone, and many other kinds of scales.

Will this take a good while to get through? You betcha.

This is Technique for Life. There will always be something interesting to work on, to enrich you as a musician. Take your time. Be patient and thorough. But have fun as you go along. The good news is that you will never be bored with scales again!

Jeffrey Agrell is horn professor at the University of Iowa. jeffrey-agrell@uiowa.edu

KEY HOLDER®

SAX DIAPERS®

WWW.MAMCOUS.COM

SPACEFILLER QUALITY LUBRICANTS™

PAD LIFE®

IHS Awards and Performance Contests

Peter Luff, Coordinator

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

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

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

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

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

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

Premier Soloist Competition

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

• Awards:

First Prize: \$1000 and a three-year IHS membership.

Second Prize: \$750 and a three-year IHS membership.

Third Prize: \$500 and a three-year IHS membership.

• **Age Requirements:** Hornists under 25 years of age on June 13, 2016 may apply.

• **Application Requirements:** Applications must be submitted to the IHS Executive Director (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 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 Director 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 (Ithaca, NY, USA).

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 include both an application form and a recording of the three required selections, and must be received by the IHS Executive Director no later than April 1, 2016. Applicants will receive notification of the awards by May 1, 2016.

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 symposia.

• **Award:** One winner may be selected in each category (High and Low). Winners will receive an orchestral coaching session from an Advisory Council orchestral artist at the Symposium and a one-year IHS membership.

• **Age Requirements:** Full-time students under 25 years of age on June 13, 2016 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, 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 (all)
5. Strauss, R. *Ein Heldenleben*, 2nd hn, 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, 2016.

• **Application Requirements:** Applications must be submitted to the IHS Executive Director (see above). 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.

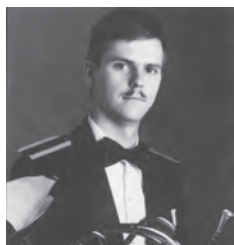
3. Two letters of recommendation, submitted directly to the Executive Secretary by the recommending parties, including an assessment of the applicant's financial need.

• **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 Director no later than April 1, 2016. Applicants will receive notification of the awards by May 1, 2016.

Please note that this award is payable directly to the symposium, 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 2016 IHS Symposium. In addition the award winner will:

• receive a private lesson from at an Advisory Council member;

- 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 June 13, 2016 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 Director by the recommending party.

• **Judging:** The winner will be selected on the basis of performance ability, a demonstrated need for financial aid to attend the upcoming workshop, and personal motivation.

• **Deadlines:** Completed applications must be received by the IHS Executive Director no later than April 1, 2016. Applicants will receive notification of the awards by May 1, 2016.

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 June 13, 2016. One award for full-time student 19-26 years on June 13, 2016.

• **Application Requirements:** Applications must be submitted to the IHS Executive Director (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 Director no later than April 1, 2016. Applicants will receive notification of the awards by May 1, 2016. This award does not include any financial assistance to attend the symposium.

2015 IHS Honorees

compiled by Marilyn Bone Kloss

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

Honorary Members

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

Michel Garcin-Marrou

Michel Garcin-Marrou has combined a distinguished performing career with pedagogy and served two terms on the IHS Advisory Council (1998-2004). He has a special interest in historical instruments of the Baroque and Classical periods and reinstated the hand horn class at the Conservatoire National Supérieur de Paris that had been disbanded a hundred years ago.

A native of Grenoble, Michel earned a degree in Philosophy and a first prize in horn at the Conservatoire de Grenoble, then continued his studies under Jean Devémy at the Conservatoire in Paris. After two years of service in a military band, he won first prize at the Geneva International Horn Competition in 1965 and went on to play in several orchestras, including principal horn in the Orchestre de Paris. Later he performed with many European period instrument orchestras.

Michel has taught at Conservatoires in Lyon and Paris, participated in symposiums and workshops, and is researching a book on the history of the French horn and horn players of France.



Julie Landman

Julie Landman is widely known and admired for her 25 years as principal horn of the Metropolitan Opera Orchestra, teaching at Juilliard, master classes at horn workshops, and as a proponent of the Carmine Caruso method.



She has been a mentor and role model to many young horn players.

Julie was born in 1953 and aspired to play at the Met after attending the opera and hearing Howard T. Howard playing principal. She studied at Juilliard with James Chambers, Howard T. Howard, and Carmine Caruso. After serving as co-principal in the Houston Symphony, she won the position of principal at the Met from behind a screen through the audition finals, saying later that she was convinced that she would not have won without the screen.

At the Met, Julie specialized in the demanding Wagner and Strauss operas, but has also been active in summer chamber music festivals. She premiered Gunther Schuller's Quintet for horn and string quartet in 2009. Now retired from the Met, Julie is still actively teaching and playing.

Punto Award

Individuals selected for the Punto Award (named for Giovanni Punto, who lived from 1746-1803) have made a major contribution at the regional or nation level in areas such as performance, teaching, research, or service to the IHS. Nominations are solicited from the IHS Symposium host, who in 2015 was Annie Bosler.

David Duke

David Duke played in the UCLA band in the 1950s and has been sought after in Hollywood studios since the 1960s. He was a member of the Westwood Wind Quintet and played with ensembles such as Henry Mancini, the Monterey Jazz Orchestra, Neil Norman, and the Abnuceals Emuukha Electric Orchestra (organized by Frank Zappa).

David has performed with countless artists and composers for over four decades, including Cannonball Adderley, Teresa Brewer, Dizzy Gillespie, Randy Newman, Kenny Rogers, Arturo Sandoval, Doc Severinsen, John Williams, and Nancy Wilson. Recordings include The Beach Boys, The Carpenters, Natlie Cole, Judy Collins, Miles Davis, John Denver, Neil Diamond, Ella Fitzgerald, Quincy Jones, Johnny Mathis, Prince, and Frank Sinatra.

Movie soundtracks include *Agent Cody Banks*, *Along Came a Spider*, *Cats and Dogs*, *The Chronicles of Riddick*, *Collateral Damage*, *The Color Purple*, *Constantine*, *Dragonfly*, *Dreamcatcher*, *Elf*, *King Kong*, *The Legend of Zorro*, *Lemony Snicket's A Series of Unfortunate Events*, *Looney Tunes: Back in Action*, *Meet the Fockers*, *Panic Room*, *Paycheck*, *Peter Pan*, *Red Dawn*, *Rocky II*, *Star Trek: Nemesis*, *Under the Tuscan Sun*, and *War of the Worlds*.





Alan Robinson

Alan Robinson and his brother, Gale, were an important part of the Los Angeles studios starting in the 1940s. Gale died in 2006 and Alan is now retired. Alan played the memorable horn part in *God Only Knows*.



Alan was five years younger than Gale and started to learn horn in junior high school while Gale was away fighting in World War II. He started playing in the Los Angeles Youth Orchestra at age 13; his first movie credit was *Humoreque* with the youth orchestra. At Los Angeles City College, he studied geology and psychology because, "Music was my life. I knew all about music, so I wanted to learn about other things."

Alan played in the Utah Symphony for three years before returning to Los Angeles to 20th Century Fox, playing second to Alfred Brain and then Vincent DeRosa. From the 1950s into the 1980s, he traveled between Las Vegas and Los Angeles to perform with leading artists such as the Beach Boys, Barbra Streisand, Dizzy Gillespie, Peggy Lee, Judy Garland, Frank Sinatra, and Earth, Wind, and Fire. His movie credits at 20th Century Fox include *The King and I*, *Carousel*, *Spartacus*, and *The Sound of Music*.

Alan became a house painter and real estate agent during the musicians' strike in 1958, and in the following era of freelancing, he toured with the National Orchestra of Mexico, then in the Los Angeles Philharmonic, finally joining Gale in a tour of the Pittsburgh Symphony in 1964. Back in Los Angeles, Alan played on television series *The Waltons* and *Starsky and Hutch*; movies include *The Muppet Movie*, *Star Trek I*, and *To Kill a Mockingbird*. His last studio session was for television in the early 1980s.

See Annie Bosler's article on the Robinson Brothers in the February 2007 issue of *The Horn Call*.

Service Medal of Honor

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

Virginia Thompson (1956-2015)

Virginia Thompson is remembered not only as a beloved teacher, but also for her sense of humor, her kindness and caring, and her service to the IHS, including two terms on the Advisory Council (1995-2002) and a term as president (2000-2002).

Virginia was born in Davenport, Iowa and attended the University of Iowa (BM, DMA) and the University of Arizona (MM). She taught horn at Coe, Cornell, and Grinnell

Colleges and played in several orchestras, including the Orquesta Sinfonica de Xalapa in Veracruz, Mexico and as substitute with the Pittsburgh Symphony Orchestra.



For the last 25 years Virginia was Professor of Music at West Virginia University, where she taught horn performance, literature, and pedagogy, was the Director of Graduate Studies (1996-2000), and was a member of the faculty Laureate Wind Quintet. Known affectionately as Dr. T, she earned multiple Outstanding Teaching and Service awards as well as acknowledgements of Continued Academic Achievement. Virginia had a special interest in new music, commissioning and premiering many new works during her career and collecting some of them on a CD, *Music for Horn*, in 2008. As soloist, recitalist, and clinician, she performed throughout North America, Europe, and Africa.

See the obituary by Jennifer Presar and Heather Poe Roth in the May 2015 issue of *The Horn Call*.



Make Horns A Plenty Christmas Part of Your Holiday Tradition

**Horns A Plenty Christmas
Is a Horn Scholarship organization.**

**For more information contact
Don Krause (founder)**

**at
Hornsaplethchristmas.com
(920) 886-9890**



**Find an event
near you!**

Bard College Conservatory of Music
with the American Symphony announces the

AMERICAN SYMPHONY ORCHESTRA BRASS SCHOLARSHIP

A full merit scholarship covering
tuition, room and board at the Bard Conservatory.

CONSERVATORY BRASS FACULTY

TRUMPET

Carl Albach

HORN

Barbara Jöstlein Currie

Julie Landsman

Jeffrey Lang

Julia Pilant

TROMBONE

Demian Austin

Denson Paul Pollard

Weston Sprott

TUBA

Derek Fenstermacher

BRASS CHAMBER MUSIC

Edward Carroll

845-752-2409 bard.edu/conservatory conservatoryadmission@bard.edu

Ensembles with Horn from Crystal Records

This is a small sample of brass & woodwind ensembles on Crystal. See web for complete list.



Wisconsin Brass Quintet. CD567: Music by Enrique Crespo, Douglas Hill, & John Stevens. *"The WBQ is a remarkable ensemble that plays with more reckless abandon, warmth, stylistic variety than almost any quintet in memory."* American Record Guide



NEW YORK BRASS QUINTET (Paul Ingraham, horn). founded in 1954, *"the group that started the brass quintet movement."* Fanfare. Performances from 1971-1984.

CD569: Legendary New York Brass Quintet. Music by Miller, Presser, Nagel, Schuller, Bennett, Weiner, Rieti, & Pilss.

MEN108: Romantic Age Brass: Music by Maurer, Ewald, Brass Quintets No. 2 & 3; Ramsoe, & Böhme.

CD221: NY Brass Quintet & NY Tuba Quartet. Jan Bach, Laudes; Persichetti, Parable for Brass; plus Tuba Quartet music by Purcell, Ross, Stevens, Charlie Parker, etc..



Annapolis Brass Quintet: CD219 (Arthur Brooks, horn) The first full-time performing brass quintet in the U.S. *"very high standard of artistic excellence"* Horn Call. Sapiyevski, Aesop Suite; Sprengle, Six Dickinson Songs; and more.



FATE & FIRE: CD790 Westwood Wind Quintet (John Cox, horn). Dan Welcher, The Moerae & Quintet No. 2; Etler, Quintets 1 & 2. Powerful & intense, some of the best works ever written for ww quintet. *"a most stimulating release"* Fanfare.

REICHA, 24 Wind Quintets CDs 261-272/

Westwood Wind Quintet
12 CD Set
(\$16.95 ea CD or \$128 for all)



Kavalovski, Calvin Smith, & Herrick, horns.

"Symphonies in miniature... each one a masterpiece." Audiophile Audition

"wonderful musicianship from all players... a fine example for others to follow." Horn Call



Barber Summer Music, Ligeti Six Bagatelles, Mathias Quintet: CD750. Westwood Wind Quintet (Calvin Smith, horn) *"recording which, equally good in tone-quality, balance and clarity, can be described as superlative."* Gramophone



Alec Wilder Woodwind Quintets 5, 7, 8, 10, & 12: CD758. Solaris Wind Quintet (William Hoyt, horn). Wilder, one of the most popular composers of late 1900s, wrote beautiful songs & chamber music. *"Sound and presentation are first-class"* Fanfare



American Brass Quintet. CD214: Ewald, Quintet 3; Lovelock, Suite for Brass; Amy, Relais; Bertali, Two Sonatas; J.S. Bach, Contrapunctus VII. The ABQ is in-residence at Juilliard and Aspen Festival. *"the high priests of brass"* Newsweek



Chicago Brass Quintet. CD211: Haines, Toccata; Hopkins, Quintet 1; Mattern, Sonata Breve. PLUS transcriptions: DeFalla, Miller's Dance; El Amor Brujo; Bartok, Folk Song Suite; Mussorgsky, Hopak; Rossini, William Tell; & Flight of the Bumble-Bee, etc.



New York, Berlin, Annapolis, Dallas, I-5, St. Louis, & Metropolitan Brass Quintets. CD200: Music by Gabrieli, Speer, Arnold, Hovhanness, Dutton, Leclerc, Liadov-Glazunov, Horowitz, Brade. *"outstanding; an attractive disc"* Fanfare.



New Mexico Brass Quintet: CD560 (Kristin Thelander, horn) Cheetham, Brass Menagerie; Luedeke, Complexities & Contradictions; Beveridge, Magic Flute Fantasy; plus Handel, Arban, Fantasie, & "Jelly Roll" Morton, Dead Man Blues. *"a superb ensemble"* Fanfare.

CDs \$16.95; FREE US shipping; \$12. foreign (mention this ad)

FREE CD or cassette with each purchase of three (order 4, pay for 3)

CRYSTAL® RECORDS, 28818 NE Hancock, Camas, WA 98607 USA, phone 360-834-7022, fax (24 hrs) 360-834-9680
email: order@crystalrecords.com • web site: www.crystalrecords.com • Many more brass & woodwind recordings; send for free catalog.

BRASS AND WOODWIND Quintet Music

*Fresh arrangements by Gary Slechta
for Church, Christmas, Ceremonies
and more*

NEW: WAYNE BERGERON CHRISTMAS CD
FEATURING 15 BRASS QUINTET ARRANGEMENTS BY GARY SLECHTA
Hear clips, purchase arrangements and CD at
www.selectapress.com

Hear samples and order online at
www.selectapress.com

SELECT-A-PRESS

P.O. Box 200909, Austin, TX 78720-0909
Phone: 512-250-1958
Email: sales@selectapress.com

**BOSSA NOVAS - JAZZ WALTZES - SAMBAS
TRADITIONAL - SWING - DIXIE - BIG BAND**

■ ■ ■
Need Horn Stuff?

visit

www.HornStuff.com

Hornstuff

Horns
Mouthpieces
Accessories



KENDALL BETTS HORN CAMP

CAMP OGONTZ

LYMAN, NEW HAMPSHIRE

JUNE 3 - 26, 2016

TWENTY-SECOND ANNUAL UNIQUE SEMINAR and RETREAT
For ALL HORNISTS AGE 14 and OLDER
AMATEURS - PROFESSIONALS - STUDENTS

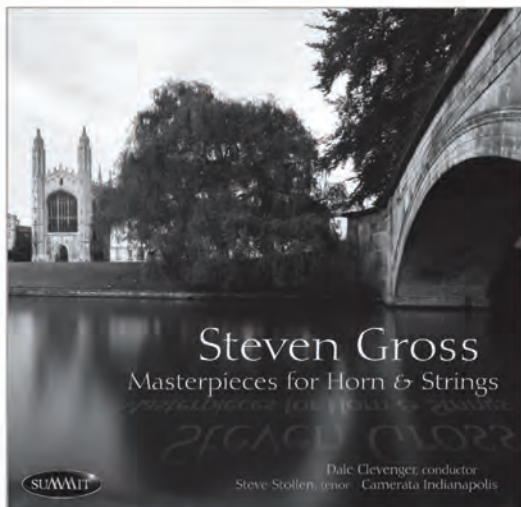
STUDY, PERFORM and HAVE FUN for ONE, TWO or THREE WEEKS
In the BEAUTIFUL WHITE MOUNTAINS of NEW HAMPSHIRE

WORLD CLASS FACULTY
MASTER CLASSES - PRIVATE LESSONS - ENSEMBLES

www.horncamp.org

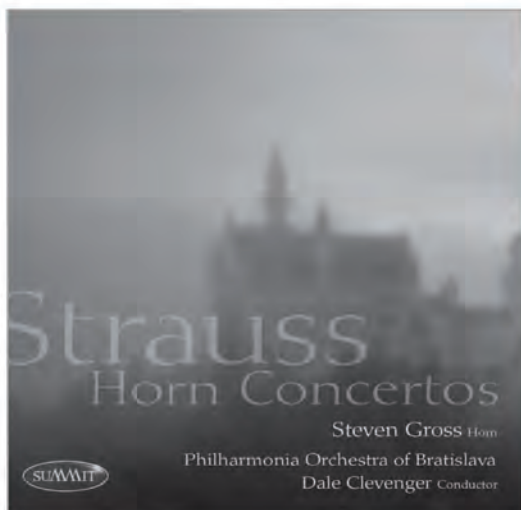


SUMMIT RECORDS WITH
STEVEN GROSS & DALE CLEVINGER



MASTERPIECES FOR HORN & STRINGS [SMT 490]

- Britten** • Serenade for Horn,
 Tenor and Strings (1943)
Larsson • Concertino for Horn & Strings Op. 45 no. 5
Jacob • Concerto for Horn and Strings



STRAUSS HORN CONCERTOS [SMT 441]

- F. Strauss** • Concerto Op. 8
R. Strauss • Concerto no. 1 Op. 11
R. Strauss • Concerto no. 2 (1942)

"Gross manages the challenging horn part with subtle flair and vibrant character... The delights extend to concertos by Quantz, Röllig and Neruda... [played with] suave and poetic conversation. Clevenger's conducting is as sensitive and sure as his own horn-playing, and the Capella Istropolitana responds with handsome alacrity."

— *Gramophone Magazine*



BAROQUE.HORN [SMT 511]

- Bach** • Brandenburg Concerto no. 2
Quantz • Concerto in Eb Major
Heinichen • Concerto for Two Horns
 with Steve Durnin, horn
Röllig • Concerto in Eb Major
Neruda • Concerto in Eb Major



STEVEN GROSS



DALE CLEVINGER

AVAILABLE AT FINE RETAIL AND
 E-MAIL OR DIRECTLY FROM
summitrecords.com OR 1-800-543-5156
 North American distribution by Allegro Media Group





TRADITION
WITH
PROGRESS
WWW.FINKEHORNS.DE





DON'T JUST PRACTICE.

Engage.

Bachelor of Music in:

Performance • Education

Composition • Theory

Areas of Emphasis:

Jazz & Improvisational Music

Collaborative Piano • Piano Pedagogy

Double Degree

Bachelor of Music/Bachelor of Arts



LAWRENCE UNIVERSITY

APPLETON, WISCONSIN

**Discover the power
of Engaged Learning.**

lawrence.edu/conservatory

The Call of Nature: Why Do We Respond When a Composer Uses an Alphorn Motif?

by Frances Jones

In the February 2010 *Horn Call*, I explored numerous occasions on which a composer quoted an alphorn motif as an evocation of an Alpine landscape. Here, I investigate some reasons why such quotations might have been included. Why was a primarily non-Swiss, urban audience expected to understand such references, and how is it that we still do so in the 21st century?

What is it that a composer brings into the concert hall, the opera house, the church, or the drawing room by the quotation of an alphorn motif? To what heritage is he referring, and upon what basis are there grounds for an assumption that an audience will understand such a reference?

Why do we feel so reassured, for example, when we hear Beethoven's gentle horn calls at the beginning of the last movement of his "Pastoral" Symphony? How can this music convey the feeling that we can finally relax – that all is well? What lies behind his assumption that his audience will feel what he wants us to feel? Or why is it that we expect a reply to the shepherd's call at the end of the *Scène aux Champs* in Berlioz's *Symphonie Fantastique*? Isn't it extraordinary that Berlioz can produce such a profound sense of unease, and not by what he has written, but by what he has not written? What is going on? Why do we, still today, feel these effects, and repeatedly, every time we play or hear these passages? There is something powerful at work here. Such composers are tapping into reactions deep inside our subconscious. We, the audience, are led to places of which we may barely be aware, and may indeed have no personal experience, yet the metaphors are so strong that we understand them immediately. The power of such a quotation is unspoken, but unmistakable. There are a number of factors that might lie behind this power.

The profound resonance of a horn call is not restricted to humans. There is written and visual evidence of the sophisticated use of horns for animal husbandry in Roman times. Marcus Terentius Varro (116-27 BC), for example, tells of training young pigs to respond to a horn call. In *De Rerum Rusticum*, three volumes that describe Roman farming methods, one section documents the handling of the sow and her new piglets with the training of the young to come to the call of the horn. Events such as the provision of food were associated with a horn call, so that the animals soon learned to recognise the sounds:

During the first ten days after delivery, the mothers go out of the sty for water and to forage for food, just in nearby parts of the farmstead so that they can come back frequently to feed their piglets. As the piglets grow they are allowed to follow the mother outside; but when they come home they are separated from the mothers and fed apart, so that they get used to the lack of the mother's milk, a point that they reach after ten days. The swineherd would train them to do everything to the sound of the horn. At first they are kept in the pen and then, when the horn sounds, the

sty is opened so that they can come out into a place where barley is spread out in a line.... The idea to have them gather at the sound of the horn is that they will not become lost when scattered in wooded country.¹

A Greek chronicler, Polybius (c.203-120 BC), in his *Histories*, describes how these calls could be used with pigs on the plains of Tuscany. Families of pigs were taught their own call so that the herdsman, by blowing their call, could divide up the family groups to take them home at the end of a day, a task which would otherwise be impossible:

They do not follow close behind the animals but keep some distance in front of them, sounding their horn every now and then, and the animals follow behind and run together at the sound. Indeed, the complete familiarity which the animals show with the particular horn to which they belong seems at first astonishing and almost incredible. For owing to the populousness and wealth of the country, the droves of swine are exceedingly large, especially along the seacoast of the Tuscans: for one sow will bring up a thousand pigs, or sometimes even more. They drive them out from their night sties to feed, in the order determined by their litters and ages. If several droves are taken to the same place, they cannot preserve these distinctions of litters, and of course they get mixed up with each other as they are being driven out, as they feed, and as they are being brought home. Thus horn-blowing is used to separate them when they have got mixed up together, without effort or difficulty. For as they feed, one swineherd goes in one direction sounding his horn, and another in another: and thus the animals sort themselves, and follow their own horns with such eagerness that it is impossible by any means to stop or hinder them.²

The earliest known visual record of the use of the horn for herding cattle in the Alps is a first-century Roman mosaic at Boscéaz, near Orbe in Switzerland, which shows a pastoral scene including a herdsman who blows a horn to lead his cattle to pasture.

There are references to herding with horns in England too. An eighth-century English drawing shows two shepherds holding long horns. These have regular bands around: either the joints of a metal instrument, or bindings where a wooden instrument is fixed together.³ A miniature in a thirteenth century English illuminated manuscript shows a monk, with tonsure,





blowing a similarly banded horn: monasteries in Medieval England owned vast tracts of the countryside, and working with sheep provided a substantial part of monastic income.⁴ Other evidence is found in the English nursery rhyme that begins: "Little Boy Blue, come blow up your horn: the sheep's in the meadow, the cow's in the corn ..." The earliest known

printed version of this rhyme is found in *The Famous Tommy Thumb's Little Story Book* of 1760, but it was familiar before that: 150 years earlier it is parodied by Edgar in Shakespeare's *King Lear* (Act 3 scene 6), written around 1604. Edgar (sings):

Sleepest or wakest
thou, jolly shepherd?
Thy sheep be in the corn,
And for one blast of thy minikin mouth
Thy sheep will take no harm.

Documentation is found at the Deutsches Hirtenmuseum (German Museum of Herding) in Hersbruck in central Germany, where texts and film archive describe the scene whereby a herdsman would gather the villagers' cattle daily by blowing a long horn, in order to lead them to pastureland outside the village.

Until the 1960s, the cowherd was employed by the local council. In the 1920s he was paid 26 marks a year, which meant that he was very poor indeed. In the alpine regions the cows stayed on the pastures for the whole summer. Here in the lowlands, the herdsman drove the cows to the pastures every morning and brought them back in the evening.... Typical for the region around Hersbruck is the so-called "Franconian Longhorn." This instrument is made of juniper. The shaft is hollowed out and wrapped with cherry tree bark. Every herdsman played his own tune with which he called the herd together in the mornings. The cows recognised the call and ran out of their stalls to gather on the square.

In the museum is this photograph, which depicts a herdsman blowing a "longhorn."

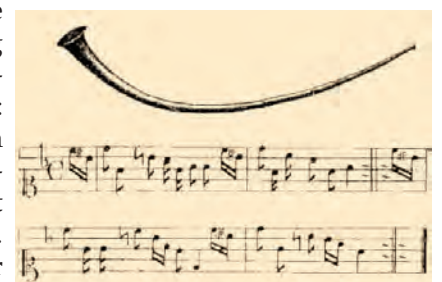
In the Baroque and Classical periods, mainstream composers generally only included rustic horn music in a descriptive context for the representation of hunting scenes. There is, however, a fascinating and little-known



pool of eighteenth- and nineteenth-century compositions that actually used herdsman's horns. It emanates from the lowlands of what is now the Czech Republic. The instrument was known there as the pastoral trumpet, or *tuba pastoralis*, and the genre in which it was used was the *Pastorella*, a cantata composed for use in church at Christmas, often during midnight Mass on Christmas night. Around 100 *Pastorellas* feature parts for the *tuba pastoralis* alongside more conventional instruments and voices: they recreate the story of the nativity, with the *tuba pastoralis* generally used in the scenes that concern the shepherds. The genre was able to flourish because musical literacy was widespread in this region by this time. The works were typically composed by the village pastor, cantor, organist, or schoolmaster – in many cases the same person held these positions. The works provide unique samples of herdsman's motifs from this period and reflect the fundamental importance of the herdsman and his horn to his animals, his landscape and his village. A painting from 1835 shows a Czech herdsman with a horn.⁵

Elsewhere, the music of the herdsman's horn had had little impact on classical repertoire before the turn of the nineteenth century. There was also scant familiarity outside the Alps of the use of the horn for herding there. Swiss writers describe their instruments: in 1767 Moritz Anton Capeler wrote of the alphorns used on Mount Pilatus, above Lucerne. They were between four and twelve feet in length.

He explains how the alphorn was made, its sound, and the style of music that it played. Capeler includes both a sketch of an alphorn and some alphorn music.



The alp-horn, as it is generally known, is a long tube made entirely of wood, the length varying between 4 and 12 feet: the curve follows the exact shape of a geometric cissoidal curve: from the bottom opening of 3 to 5 fingers wide it gradually becomes narrower so that where the mouth is placed there is an opening of 1½ thumb widths, internally it is jointed, with long thin lengths, and for its whole length it is tightly bound together externally with flexible twigs: and so that there are no gaps to let air out it is covered all over with pitch and wax. It gives a very deep, penetrating sound which, though not too powerful close by, can be heard a long distance away, and in order to give all information, I add that it is used for calling by the herdsman...⁶

From the late eighteenth century, the use of herdsman's horns in the Alps was becoming gradually more familiar, for a



number of reasons. Young northern-European aristocrats spent months, or even years, in exploration of the Classical heritage of Italy and the culture of other major European centres on a Grand Tour. Initially the Alps were a feared barrier but, inevitably, Switzerland was gradually becoming better known. In addition, as the industrial revolution took hold, a new middle class was emerging with wealth that was not dependent upon heredity or noble birth. A successful entrepreneur was increasingly able to achieve financial independence and enjoy the benefits that this could bring. A new type of gentleman, educated and with time on his hands, was becoming interested in exploring the world around him. Travel across Europe was also substantially improved from the beginning of the nineteenth century with developments in road and rail transport. The concept of tourism was born.

There was now an opportunity for a visit to the Alps where one could come across the sound of the alphorn played by herdsmen during their daily routines in the mountains. Switzerland began active promotion of its assets. It noticed the delight engendered by an encounter with an alphorn, and soon players were stationed at the top of funicular railways and in prime tourist locations, to create an unforgettable atmosphere that would complement, and soon become associated with, stunning mountain views.⁷ The use of the instrument as a symbol of Switzerland since the nineteenth century on countless postcards, chocolate boxes, and Swiss products is still very much in evidence today.

Composers who visited the Alps wrote eloquently about the effect of hearing an alphorn, both that of the herdsmen and that played to visitors. In 1797 Giovanni Battista Viotti (1755-1824) wrote in a letter of the magical effect of the music and its setting:



I was walking alone, towards the end of the day... I descended the valleys and traversed the heights. At length chance brought me to a valley, which, on arousing from my waking dream, I discovered to be full of delight. It reminded me of one of those wonderful retreats so beautifully described by Gesner: flowers, meadows, small streams, all united to form a picture of perfect harmony. There, without being tired, I sat against a rock ... While thus sitting, wrapped in this slumber of the soul, sounds broke upon my ear which were sometimes hurried, sometimes prolonged and sustained, and which were softly repeated by the echoes around. I found they came from a mountain-horn, and their effect was heightened by a plaintive female voice.... and a procession of cows was descending calmly down the mountain. Struck as if by enchantment, I started from my reverie, listened with breathless attention, and learnt, or rather engraved upon my memory, the *Ranz des Vaches* which I enclose in order to understand all its beauties, you ought to be

transported to the scene in which I heard it, and to feel all the excitement that such a moment inspired.⁸

At the age of 13, Felix Mendelssohn (1809-1847) spent two nights with his family on the Rigi mountain above Lucerne. His mother, Lea, wrote in a letter:

... we enjoyed the most beautiful sunset in this heavenly region; only the southern mountains continued to be veiled. To wake up on Rigikulm on a lovely morning is striking and highly moving. An hour before sunrise, when the heaven is clear, the alphorn sounds, rousing all the residents of the house with its sharp, piercing tone. Now amid the darkness stirs the liveliest bustle in the narrow quarters ...⁹

Mendelssohn returned to the summit of the Rigi in August 1831 and wrote of the cheerful alphorn, the magnificent views and his happy memories of his previous visit with his family.

The educated classes were able to read about the travels of others in published material. Descriptions of experiences in the mountains, frequently including references to the alphorn, began to appear in articles, newspapers, published diaries, poems, and novels. Guidebooks began to be written. The firm of Karl Baedeker first produced a guide to Switzerland in 1844; the first version in English appeared in 1863. This includes a description of the sounds of the alphorn in the Grindelwald valley in the heart of the Alps: "The alphorn (an instrument from 6ft to 8ft in length, of bark or wood) is often sounded.... while tourists are passing. Its simple notes are re-echoed a few seconds later from the precipices of the Wetterhorn, the effect of which is extremely pleasing."¹⁰

The changes in European social structure brought both positive and negative effects. The rapid growth of cities in the wake of industrialisation brought the potential for affluence; however for an increasing proportion of the European population, individuals had less and less contact in their daily lives with the natural world. The newly emerging middle classes might now have disposable income, but they often lived in a dirty, noisy, or pressured urban environment. They could, however, go to a concert or the theatre, and the writer, the actor, the painter, and the composer increasingly sought to bring the flavour of the natural world into the urban environment. The arts could now play a major part in city life and of all forms of art – music was considered pre-eminent in this endeavour. The Alps provided a backdrop for narratives set in an alternative place, which could carry the implication of simple beauty or other-worldliness, or have overtones of independence and freedom, which resonated deeply with those at the mercy of changing political forces.

Audience awareness has evolved and changed. Those of the eighteenth century may have been familiar with the use of the horn by a local herdsman. We read that Beethoven enjoyed long walks in the country – it is possible that many nineteenth-century town and city dwellers similarly refreshed themselves with country walks and may have come across the local herdsmen with their horns. As the century progressed, an urban audience might have read about or even visited the Alps.

Contemporary audiences are more aware of the alphorn through the media, through tourist paraphernalia, or from vis-



its to the Alps ourselves. More fundamentally, though, a cow is invariably bewitched by a gentle call on an alphorn. Perhaps we, in the end, merely respond in the same way.



Dr. Frances Jones is a freelance horn player and oboist who is also Britain's leading authority on the alphorn. She performs, teaches, and gives masterclasses on the alphorn around the world. She recently completed her PhD at the University of Hull, UK, entitled *The Alphorn in Western Art Music: a Cultural and Historical Study*, which explores many ideas relating to the topics outlined above. Contact is welcomed, through her website, www.AmazingAlphorn.com.

Notes

¹Marcus Terentius Varro, *De Rerum Rusticorum* (London: Loeb Classical Library, 1934), 2:364 5. All translations are by the author.

²Polybius, *Histories*, trans. Evelyn Shuckburgh (London: Loeb Classical Library, 1927), 12:313-4.

³British Museum.

⁴Illumination of the letter E, beginning of Psalm 97, English, early 13th century. Psalter with Canticles, British Library BL ms. Harley 5102.

⁵Adrian Ludwig Richter: *Der Schreckstein bei Aussig* (now Ústí nad Labem, Czech Republic). Detail.

⁶Capeler, Moritz. *Pilati Montis Historia*. Basel: Rodolphi, 1767.

⁷Illustration in Mark Twain, *A Tramp Abroad* (London: Chatto and Windus, 1880), 296.

⁸Manuscript in the Collection of papers of or relating to Giovanni Battista Viotti, Royal College of Music Library, London, ms. 41 18, 26 June 1792.

⁹Quoted in R. Larry Todd, *Mendelssohn: A Life in Music* (New York: Oxford University Press, 2003), 99.

¹⁰Karl Baedeker, *Switzerland, with neighbouring Lakes of Northern Italy, Savoy, and the adjacent districts of Piedmont, Lombardy and the Tyrol. Handbook for Travellers* (Koblenz: Baedeker, 1863), 81.

WIND MUSIC PUBLICATIONS

Publishers of books & music by

Milan Yancich and Philip Farkas



- Practical Guide to Fr. Horn Playing
- Method for French Horn, Volume I
- Method for French Horn, Volume II
- An Orchestra Musician's Odyssey
- 15 Solos for French Horn
- Art of Brass Playing
- Art of Musicianship
- Photo Study of Virtuoso Horn Players' Embouchures

... and more ...

Methods by Schantl, Kling, Robinson

Etudes by Barrows, Kopprasch, Schantl, de Grave, Cugnot

Solos, Duets & Chamber Music by Mozart, Bach, Spindler, Blanc, Kenn, Kohler, Hayden, Molbe

Repertoire by Brahms, Bruckner, Mahler, Strauss, Tchaikovsky

Order through your favorite music source or directly from us

www.WindMusicPublications.com

974 Berkshire Rd. NE

Atlanta, GA 30324 USA

(404) 874-7662 phone/FAX

Original Arrangements for 6 Horns

- **Beethoven:** Fidelio Overture
- **Beethoven:** Sym.No.3, No.5, No.6, No.7, No.9
- **Berlioz:** Rakoczy March, Dance of Sylphes
- **Bizet:** Carmen Suite, The Girl from Arles
- **Borodin:** Central Asia, Polovtsian Dances
- **Brahms:** Sym.No.1, No.2
- **Chabrier:** Espana
- **Corelli:** Christmas Concerto
- **Dvorak:** Sym.No.9, Carnival Overture, America
- **Holst:** First Suite, Second Suite
- **Holst:** The Planets Suite
- **Mahler:** Sym.No.3, Adagietto
- **Mascagni:** Intermezzo from Cavalleria Rusticana
- **Mussorgsky:** Pictures at an Exhibition Suite
- **Ravel:** Bolero, Pavane
- **Respighi:** Fountains of Rome Suite
- **Respighi:** Pines of Rome Suite
- **Respighi:** Roman Festivals Suite
- **R-Korsakov:** Capriccio Espagnol, Bumble-Bee
- **Rossini:** William Tell Overture
- **Saint-Saens:** The Carnival of the Animals
- **Sibelius:** Finlandia
- **Strauss:** Tritsch-Tratsch Polka, The Blue Danube
- **Tchaikovsky:** Sym.No.4, No.5, No.6
- **Tchaikovsky:** The Nutcracker Suite
- **Tchaikovsky:** The Sleeping Beauty Suite
- **Tchaikovsky:** Swan Lake Suite
- **Tchaikovsky:** Slavonic March
- **Telemann:** Horn Suite
- **Wagner:** Meistersinger Prelude
- **Wagner:** Lohengrin Prelude to Act III
- **Wagner:** Elsa's Procession to the Cathedral
- **Wagner:** Rienzi Overture
- **Wagner:** Tannhauser Overture, Grand March
- **Wagner:** Flying Dutchman Overture
- **Weber:** Freischutz Overture

available from Corniworld Publications

www.corniworld.com

Hear audio clips from Kumamoto Horn Ensemble web page.

San Francisco
Conservatory
of Music

music



An education in music that opens
a world of opportunities...
Imagine yourself at SFCM.

HORN FACULTY

Jonathan Ring

Bruce Roberts

Robert Ward *principal*

All members of the San Francisco Symphony



800.899.SFCM | admit@sfc.edu | sfc.edu



Stork Custom Mouthpieces

C Series
for
French Horn

www.storkcustom.com
email: info@storkcustom.com
or call toll free at 1 888 AT STORK



Performance Ready

Kelly Langenberg

Denis Wick Classic 5N
Wooden Straight Mute

To download a free track from Kelly,
visit bit.ly/kellylangenberg

#performanceready



©2014 Denis Wick | deniswickUSA.com | Imported to the U.S. by DANSR
818 W. Evergreen Ave., Chicago, IL 60642, 888.707.4455, www.dansr.com



UMKC Conservatory of
Music and Dance

"ONE OF THE COUNTRY'S LIVELIEST ACADEMIES"

—The New York Times

CONSERVATORY AUDITION DATES

Dec. 12, 2015* Feb. 6, 2016**

Feb. 15, 2016** March 4, 2016**

*Application deadline Nov. 1 **Application deadline Dec. 15

For full audition/application information, visit:

conservatory.umkc.edu

816-235-2900 | cadmissions@umkc.edu

Relay Missouri: 800-735-2966 (TTY)

UMKC is an equal opportunity/affirmative action institution.

◀ Martin Hackleman, Artist in Residence and Associate Teaching Professor of Horn,
former Principal Horn, National Symphony Orchestra, Canadian Brass, Empire Brass



Auditions in North America Today

by Ashley Cumming

How auditions first started in North America was described in the February 2015 issue of *The Horn Call*. What happened in the years following those first auditions was not a sudden shift in policy, nor was it uniform. And while there has been a general continuity of procedure in the last decades, auditions are not consistent in protocol. Survey results based on interviews of 42 hornists on current audition policies and procedures are presented here, and discrepancies and debates on today's methods are pointed out.

Students getting ready for their first auditions will learn what to expect, and veteran musicians will see different perspectives. I summarize orchestral audition procedure primarily through interview responses and current Collective Bargaining Agreements (CBAs). Answers are often subjective based on interviewees' experiences, and several questions are opinion-based but still should provide an understanding of current practices.

Announcement and Pre-Screening

Orchestral openings are announced through the American Federation of Musicians (AFM); since 1964 positions are posted in the *International Musician*, and CBAs specify the length of time required for openings to be announced before auditions.¹ *Opus* magazine and its predecessor *Orchestral Openings* became the primary source for advertising Canadian job openings since 1977, and postings are also sent directly to musicians. Internet access has simplified announcements: symphony websites, blogs, Musical Chairs (musicalchairs.org) and the International Horn Society (hornsociety.org) ensure that candidates are reached in a timely manner. Word of mouth also helps: 58% of respondents heard of openings through an acquaintance.

Most auditions are held within two to four months of the announcement, though current CBAs specify a range from five weeks to four months. Personnel managers consult the AFM audition scheduling website to schedule auditions on different weekends or days off, but they are also limited by the availability of the music director and committee members and their season schedule.

When looking back on past audition experiences, 79% of survey respondents interviewed for this project confirmed that they submitted résumés or recordings for initial consideration. In the other cases, they were a known entity, the audition was held before 1970 when there was less structure, or they were recommended for the position. Orchestras use résumés either to determine turnout or to narrow the pool. The AFM, International Conference of Symphony and Opera Musicians (ICSOM), and Regional Orchestra Players Association (ROPA) passed a resolution in 1987 strongly encouraging that no candidate be denied the right to audition based on their application; no bylaw enforces this but candidates can appeal through the AFM. Orchestras may deny an audition time, but candidates may attend and be fit in when possible. Committees retain the right to stop a candidate at any time.

Given the number of applicants in the United States in particular, narrowing the pool is often necessary. In 1946, Juilliard graduated just 46 musicians; 20 years later they had 161 graduates. New England Conservatory had sixteen string, wind, and brass graduates in 1954, tripling that number in the 1980s.² In 2006 alone, 3671 students graduated from a music school majoring in performance on a symphonic instrument.³ This does not include those graduating from music departments at colleges and universities, those already on the job market, or musicians looking for new employment.

As committees are limited by their own personal knowledge, they may call contacts to more accurately understand a candidate's experience. Nathan Kahn of the AFM Symphonic Services Division is concerned about lack of objectivity. "In too many cases, gaining admittance to a live audition is often dependent upon who you know; which results in degenerating the symphony audition process to an insider trading game. Repeatedly, I have received calls from seasoned professionals who were denied a live audition at major orchestras, while students from certain schools were readily admitted."⁴ Former Chicago Symphony principal Dale Clevenger advocates impartiality: "No one knew me. I came out of the woodwork – no one knew outside of New York how Clevenger played." Clevenger belonged to one of the few major orchestras that do not employ résumé-based pre-screening; everyone may be heard.

Recorded rounds also condense the pool and have been employed for about forty years, especially for applicants with less professional experience. When audio alone is asked, there is opportunity for editing and multiple takes. St. Louis Symphony principal horn Roger Kaza explains that videos are ideal. "Usually the committee only uses the audio, and doesn't even look at the tape, (for the same reasons they use a screen), but it is there for an outsider to confirm that it is a continuous roll." Indianapolis Symphony assistant principal Richard Graef elaborates on unequal editing: "Tapes are made for people that have the time to do it, like college students.... And the tapes aren't often representative of what you're going to hear... You don't know if one guy sat in his living room and spent half an hour making a tape and one guy spent a thousand dollars in a studio recording it." Highly edited recordings are discouraged; former Cincinnati Symphony principal horn Michael Hatfield argues to "be honest in your tapes."

The other challenge is the difficulty of passing a taped round. Philadelphia Orchestra hornist Denise Tyron argues that with the assumption of editing, the taped round can be the most challenging: "When you're listening to someone live, you're listening to the overall quality of the audition. When you're listening to a CD...it becomes a harder round than anyone live could get through." San Francisco Symphony associate principal Nicole Cash argues that there is additional motivation in screening. "It's not necessarily for how well they play but how committed they are to actually taking the



audition. Somebody who is really hungry for it ... is more likely to make a really good recording."

Tapes and résumés are a satisfactory starting point to narrow down qualified applicants according to 62% of respondents. While many feel that the methods of screening are not ideal, hearing everyone is costly and often has diminishing returns on tired committees. Toronto Symphony Orchestra hornist Gabriel Radford agrees: "It's like being a wine taster, you can't sit there and taste wines all day or you will lose your palate. It's the same thing with auditions; if you have too many people, it is very difficult to discern between accurate playing and great musicianship." Dale Clevenger argues, "There are lots of people in the Chicago Symphony that would never be in the symphony based on their paper audition." He too was turned down from some of his earliest auditions; in Boston, his résumé didn't make the cut. Clevenger felt satisfaction later in his career when the BSO invited him to play and he reminded them that they had turned him down years before.

In special circumstances, auditions may be held by invitation, especially after failed searches. In 1988 Richard King applied for a Cleveland Orchestra vacancy. The orchestra's policy was to invite 20-25 candidates based on their résumés. With school experience alone, he was not invited and no winner was chosen. King attributed his invitation to the second audition in part to his teacher Myron Bloom's continued ties to the orchestra. Houston Symphony Orchestra principal horn William VerMeulen feels that recent candidate pools are often generated through invitation, especially for principal players. This may be an advantage for some major orchestral players with esteemed careers who find the screened, unaccompanied auditions unnerving and don't fare well in open calls.

Repertoire and Preparation

Twenty-three percent of respondents received full copies of audition music, most commonly for smaller orchestras. Limited availability parts such as rentals and opera excerpts were provided to 37%. Providing music could have resulted in more clarity in 50% of situations. While a few of these circumstances involved different editorial marks such as articulations, dynamics, and phrasing, in some instances bar numbers did not align or excerpts were not those specified. One commonly cited example is the often-interchanged second and third horn parts in Shostakovich's Fifth Symphony, which accommodates the more traditional use of the third horn as the high part. Some candidates have been eliminated because of a preparation error.

Other issues involve wrong notes, dynamics, or articulations, such as in Bruckner's Fourth Symphony or Stravinsky's *Fairy's Kiss* and Strauss's *Don Quixote*. St. Louis Symphony hornist Julie Thayer remembers preparing Schoenberg's Chamber Symphony and hearing someone playing a different note. The committee let her play her version after she spoke with the proctor and they learned of the discrepancy. "Committees are understanding about these things; they've all been there at some point.... No one is going to not hire you because you played an A-flat instead of an A-natural."

Former Calgary Philharmonic principal Kurt Kellan prefers to use editions provided by the committee, knowing

there are often phrase markings on the parts. Denise Tyron adds that the non-horn players are looking at the edition on the stand and may not know about differences between editions. Several subjects instead stress the importance of playing off one's own music. Cincinnati Symphony principal horn Elizabeth Freimuth stays true to her preparation: "I don't do anything different in the audition than I did in my preparation – nothing.... The performance is an exact replica of my preparation." The majority of subjects agree that it is best to play your own copies whenever possible, but to consult the copies provided to confirm bar numbering and musical details. If a discrepancy occurs because copies were not provided, consulting the proctor is the best procedure. The awareness of the proctor and committee may avoid changing your performance version.

Forty percent of respondents consider the orchestra in question when preparing by listening to the orchestra or conductor. However, they caution that panelists may not want the same sound as a recording made years earlier. Multiple subjects attribute styles of playing to different types of articulations and factor that into their preparation; others consider the stylistic and dynamic range the group utilizes. Freimuth argues: "I would never change how I played anything for anyone.... It's not bringing my authentic self. Now if I could change myself up in order to win an audition, you've won the job wearing a costume. How do you keep the job?" Opera Company of Philadelphia hornist J.D. Smith concludes, "If you are trying to alter your sound to fit to the demands you perceive the orchestra wants, then I think you can lessen the impact of your playing." In early auditions, Nashville Symphony hornist John Ericson used several horns to tailor his sound: "I owned two very different double horns (Conn 8D and Yamaha 667) between which I chose depending on which one I thought would be better received by the audition committee. I also had by then acquired a Holton descant for certain excerpts, another key piece in the puzzle.... Maybe it was over-thinking it all, but I did win that [Nashville] audition."

Committees and the Music Director

Committees vary depending on the orchestra; many use the brass section including other horn players, some consult principal brass and winds, others are mixed. The makeup and method for determining committee members is ratified in the CBA. Some orchestras leave the decision on who listens to the personnel manager. Julie Thayer concludes that no matter the instrument, "You have to remember, a second violin gets one vote – just as much as a section horn player."

In recent decades power has clearly shifted between the music director and the orchestra. The League of American Orchestras states in 1997, "The conductor's role is rooted in the aristocratic tradition of the 18th and 19th centuries. Until recently, the person on the podium was seldom questioned and never challenged. Today, the role is changing dramatically."⁵ As Myron Bloom puts it, "My boss, George Szell would have a terrible time in today's world, he just wouldn't do it, wouldn't put up with it unless he was given the control and responsibility for the results." In his generation, the conductor managed the entire sound of the orchestra, which included hiring and firing the members to further his musical concept. Today the role of



the committee varies greatly from orchestra to orchestra: of 33 respondents, 12% state the committee is completely in charge (or the orchestra has no conductor), 36% state the committee is merely advisory (though they determine who is eligible for the finals), 18% say the conductor has the right to veto their decision, and 29% say their conductor receives between one and five votes compared to one for each committee member.

Subjects delineated control issues between committee and conductor at auditions: conflicts, failed searches, and missed opportunities. Searches go unfulfilled when the committee advances one sound to the finals but the conductor has a different vision. A veto is also sometimes available if the music director adamantly opposes the choice of the committee. When the committee decision is unanimous in certain orchestras, the music director must appoint their recommendation. One subject explains the fight for power: "I think people are a little bit scared of repeating past experiences with the Dutoits and Reiners, and maestros who have complete control and make other's lives a living hell. Very few orchestras let the conductor put their stamp on the orchestra."

Committees also feel strongly that their say should be respected. Nicole Cash notes, "Audition committees do not always necessarily agree with the music director on what they are looking for, and if they are there for only one round at a time, the committee tries to retain as much control as possible ... especially because they sit next to them [the winning candidates] every day." Conductors work from afar a few weeks out of each season, and only hear the candidates at the end of the audition, potentially not getting the whole picture. The only way the musicians retain control in these cases is by advancing no one for the conductor to evaluate.

In most cases where there are good relationships between the artistic director and the musicians, artistic directors will look to the section when rendering a final decision. Subjects have rarely seen the music director go against the committee's recommendation. The committee often defers to the section too, though one subject saw this as a disadvantage. "What that does is makes each section unique, and that's the opposite of what you want in an orchestra." Discussion during a final round can potentially affect the outcome; if the music director speaks emphatically of one candidate before others voice their opinions, the committee may be hesitant to speak up. The Indianapolis Symphony instilled a straw vote in the finals to accommodate the unscreened finals and for when current members audition. After an initial anonymous vote without any bearing on final results, the committee and director see where preferences lie before beginning discussions. Richard Graef says, "The whole committee feels empowered because they know they [aren't alone]."

The nurturing role of a music director living in a city and fostering a sound also affects orchestra auditions. Former LA Chamber Orchestra hornist Richard Todd elaborates: "My real complaint about the audition system, about where it is now, what has been lost in the mix, is a regional identity of sound in the orchestra." Because of the frequency of travel for top tier conductors, Graef feels that the small and medium sized orchestras are more malleable to the influences of a conductor nowadays. There is less of an identity without the conductor present, and with smaller orchestras, the conductor is there for

all of their concerts (though it may only be a dozen), where in larger orchestras they might only see their conductor a handful of times. Harold Meek felt that there were bigger sacrifices because of the inaccessibility of conductors. "In the early days, a player could play for a conductor even if there were no vacancies at the moment and be told that they would be kept in mind and advised when one occurred, and most conductors kept their word."⁶ There is a missed learning opportunity by having less access to conductors, and less time working with them on creating sound and a musical vision. Our job is to follow their interpretation; a skill that needs to be cultivated and developed. If conductors focus on creating their orchestra's sound and are available to shape players, a stronger generation of musicians could arise.

For most major orchestras, the music directors are usually absent until the semi-finals or finals although the committee stays the same. In long preliminary rounds there is sometimes some turnover, though rare. Kurt Kellan explains that in his last few years at the Calgary Philharmonic he had the horns listen to the first round alone so that they could pre-select candidates. "I always felt that was the way to do it; I got so tired of the woodwinds saying 'Oh [he] missed a note, he's not acceptable,' but I'm going, 'Come on, it is one note, look what they did with the excerpt! It was gorgeous, they came back, and they recovered!' They didn't get that... We got who we wanted to hear again."

For some major orchestras there are two or three committees and the preliminary round is held in separate rooms concurrently. This poses a number of issues, including acoustics and distribution of horn players. If the principal horn is in one room, a principal other brass is in the other. An unnamed subject felt that the split wasn't even for their audition. "One set liked Chicago-style playing, the other did not. So if you were in the wrong room, you were screwed." Luckily, this is not as frequent an issue for horns due to the more manageable number of applicants. Instruments like flute and violin are frequently auditioned in multiple rooms. In these situations, former Montreal Symphony hornist Jeff Nelsen and others agree that you have no option but to play your best and surrender to factors out of your control. "You have to make the decision easy for them. Not be discussable, be so amazing that it doesn't matter." Elizabeth Freimuth says, "You have to trust your colleagues at some point."

Relationships can also potentially affect auditions, whether it be familial and spousal relations, current orchestra members or regular substitutes auditioning, or friends of the members or artistic director. The CBAs of most orchestras now ask spouses and family members to recuse themselves in these situations. One subject notes that while the spouse or family member may recuse themselves, others always know the candidate. When current members or substitutes audition, the screen protects both the candidate and the committee, no matter the outcome. Richard King feels that it is often a disadvantage to be a current member auditioning without a screen: "They've heard you at your best and they've heard you at your worst, which is harder because you've had more of a chance to step in it." Finally, Roger Kaza explains that favoritism is difficult to pull off, though there can be some unconscious tendency for leniency. "If you see someone you know and like, you may listen a bit



more sympathetically to them. This is just human nature, and I'm sure it has influenced the outcome of auditions."

In extreme cases, section members may sway results to further themselves or pick a lesser candidate to feel superior. However, protocol is becoming more regimented to avoid this. Julie Thayer outlines the fairness procedure in Los Angeles: "People in the committee all have to sit ten yards from each other and they are given buzzers. No one is allowed to speak to each other and no one is allowed to have their cell phones." When a student or friend is auditioning, procedures may also have to be adapted. When the screen disappeared in Houston a few years ago, the five finalists were all students of William VerMeulen. He recused himself because he was so invested in each candidate's success.

Most committees strive to keep auditions fair. They want the best musician, knowing that that musician won the seat fairly. If a current section member does not win, panelists embrace the protection of the screen and the ability to explain that there were better applicants that day and that personal issues are irrelevant. Finally, the committee members serve as advisors and are responsible only for a recommendation to management, who ultimately offers employment.

The Audition

Seventy-two percent of respondents won their jobs in three rounds. In smaller orchestras and auditions before the 1960s, it was not uncommon to see single rounds; 22% won their job in only one round. While three rounds are expected, the audition sometimes finishes earlier or later: 16% won after two rounds and 19% took part in super-finals. Super-finals occur because current orchestra members are in the screened final or the committee wants to hear section playing or additional excerpts. The final round can comprise many rounds; Jeff Nelsen remembers playing head-to-head on stage with another candidate. It is increasingly common for candidates to be advanced to the semi-final or final round without playing the preliminary auditions; 45% were automatically advanced, two straight to the finals. Automatic advancing can also happen mid-audition after receiving many votes in the first round.

Orchestras Canada blogger David Bourque admonishes the music industry for being a rare profession which does not factor experience as a major element of the hiring process. "A player... may get advanced to the second round.... That is the sole nod to their valuable experience. How is that remotely adequate, and how does that demonstrate this candidate's experience? Would you not think that someone who has played major repertoire in an orchestra has something to offer that is not identified in the current audition process?"⁷ Some candidates feel being advanced provides its own set of challenges, missing the opportunity to "warm up" in the early rounds and starting instead with a taxing final round. Others explain that it is to the player's and the orchestra's advantage to allow automatic advancing, especially for those already holding positions and who cannot take several days off to audition. Michael Hatfield explains that one of his students almost left an audition because in his round he was against a "living legend." However, while intimidating to others, the legend did not make it through the first round. Automatic

advancing gives musicians recognition for their professional success.

The number of excerpts per round follows various trends. The first is the abbreviated first round; a few short excerpts are all that is heard. Or the first round may also have a "warm-up solo" and a few excerpts. Kitchener-Waterloo Symphony principal Martin Limoges feels that the position of the solo often depends on how many players are being auditioned. "When you have ten people, you can play the concerto first round. When you have thirty, you can wait until the second round, narrow it down a little." The first round may also have several excerpts and a standard cut-off point if the candidate is unsatisfactory. Since the 1970's, preliminary rounds are generally less than ten minutes.

The final round is where the most variation occurs, and the variations can be extreme. Final rounds last as long as 45 minutes, with 30 minutes being typical. They may include section playing, working on interpretation with the artistic director, re-hearing problematic excerpts, sight-reading, and performing with a pianist. Denise Tyron explains that no matter the length or format of the audition, it is all about focus and being ready for anything. "How to be prepared and how to stay within yourself, I think that if people can figure that out, they will be far ahead of anyone else in the field.... The person that maintains their composure will have a big leg up."

Solos are asked in almost every audition, though their weight varies. Eighty-three percent of respondents performed a solo in their audition; placement of the solo was distributed between rounds almost equally. While Mozart concerti are most common, Strauss's First Concerto is also standard. In the 1980s, solos were less specified and varied from today's requests. While the Beethoven Sonata was previously common, in its stead Bach Cello Suites and Rochut trombone etudes are increasingly requested. Accompaniment is not mandatory, but can be expected for many of the larger orchestras; 50% of respondents played with the orchestral pianist. Accompaniment is most often reserved for the finals so that the artistic director can hear, and the candidates are either given a minute to discuss tempi or a short rehearsal. The solo is sometimes weighted less in the audition of section players, though it arguably shows another skill set that the excerpts do not test. Former North Carolina Symphony Orchestra principal Andrew McAfee argues their redundancy. "It just became about time and efficiency. We wanted to be able to invite more people to audition, and having that extra 60 seconds on every player would cut off five to ten people at the end of the day."

Sight-reading is another debated aspect. As Dale Clevenger argues, "Sight-reading is next to useless. If you have somebody who is talented and intelligent ... they will go to the library and they will work it out. We never sight-read [in the orchestra]." However, sight-reading is often used to test experience without listing the entire orchestral repertoire or if questions about a candidate's playing arise. Sight-reading was employed for 85% of respondents. Often used are standard excerpts or parts of the symphonies that were not requested. Forty-three percent of subjects played standard repertoire, while 27% remember unusual excerpts. One person played duets, while four sight-read during section playing.



The ratification of Collective Bargaining Agreements in the 1970s and the American Symphony Orchestra League recommendation of audition protocol reformed many audition procedures. The first screens were used in Boston and St. Louis in the early 1970s.⁸ Screens are now used for at least one round, walkways are carpeted to protect gender identity, and candidates are identified by number and known only to the proctor who acts as a liaison. These procedures have reduced biases based on relationships, gender, ethnicity, and reputation. A 2001 issue of the *American Economic Review* presented data that showed that blind auditions increased the likelihood of a woman advancing from the preliminary round by 50%.⁹ James Decker observed, "A lot of the European conductors don't want women in the brass section," and these procedures keep hiring fair and gender neutral today.

Each symphony has its own standard procedure for audition screening: 77% of subjects played a screened audition; 29% clarify that the screen was eliminated for the finals, and 6% played behind a screen until the end. Richard King notes that five years ago the Cleveland Orchestra was told that they were the only orchestra without a screen and with a director present for all rounds. Lisa Conway and others experienced unusual rounds for the Montreal Symphony: "They actually had an ensemble round with a screen still up. We had me on one side of the screen, and my bell was facing the screen, and the rest of the section was sitting there next to me, and they had Nagano, the music director there, literally with a blindfold on, standing at a spot where we could both see him." Roger Kaza comments in this case, "A paper bag over their head would be easier."

Maintaining anonymity sacrifices many elements that make music making so special, including malleability and ability to take direction. On the other hand, candidates also express concern that a bad audition without anonymity may affect their reputations. Kurt Kellan explains that when two positions were open for the Philadelphia Orchestra in 1975-1976, the preliminary rounds caused embarrassment for many hornists; the orchestra heard hundreds of people over a few months. "All you got was a list at the end...and it had everybody's names on it...and a check beside who they wanted.... It caused a fire because there were some heavy hitters on there who did not make the cut."

Committees typically maintain neutrality in order to find the best player. However, in a profession so dependent on relationships and communication, personality and chemistry contribute to the overall product. The AFM observes that in light of this, many orchestras are now removing screens either at the end or for the entire audition.¹⁰ Relationships contribute to the success of an orchestra, yet this is often left to the tenure process, which many organizations are hesitant to use. Trial periods are now the most traditional method of evaluating these connections. Twenty-nine percent of subjects participated in a trial week, though many more sit on committees that now mandate trials. For some it involves one concert; for others it includes reading sessions with the orchestra, a chamber concert, and a recital. Trial periods vary in length depending on the orchestra and may be offered to a few candidates; some CBAs mandate trials for multiple finalists when auditions are for a principal chair.

The music director and candidates need to be available and the orchestras also have to find comparable programs to show the candidate's competency. The Indianapolis Symphony Orchestra used brass sectionals as part of their trumpet trials to ensure they judged candidates equally, and other orchestras are using similar approaches. With St. Luke's Chamber Orchestra, its principal horn Bernard Scully explains that a trial worked after three years of failed auditions, including invited rounds. Because the orchestra eliminated the music director, the musicians held full control. He was originally asked to play for a week with the orchestra and was then asked to play the audition. "The audition was a full recital of music: Brahms Horn Trio ... four full Mozart horn duets with the second horn, a number of orchestra excerpts – Haydn 31, Stravinsky, etc. The first day I played *En Forêt* with piano and a modern piece too." Scully feels his packed week was part of his trial, showing his adaptability with the ensemble, several guest musicians, and directors over the week.

Section playing is increasingly uncommon in recent years; only 60% of respondents reported section playing in the audition, and the frequency of its use is declining. Each player has an important role within the section, and it is essential that they are not only sensitive to their role, but can adapt and fit in well with the overall sound. With the decline of section playing during the audition, more importance is placed on trial periods to evaluate these skills. However, section members who are sitting in the auditions all day are sometimes reluctant to play for their colleagues and music director. Jeff Nelsen remembers: "One of the other [section] players was playing with me, and his music director is out there and he said, 'The candidate wishes some water' and he whispered to me, 'I'll be right back' and he ran out." Brass quintets are infrequently used as section playing.

When orchestral sounds were less homogenized, the type of horn and style of playing could discourage one's application to an orchestral position. Some would simply not audition for an orchestra that was so radically different in sound from their own. Candidates may be asked to change horns; Elizabeth Freimuth feels her willingness was tested by this request. "I had won the audition playing an old King Eroica nickel silver horn ... and they were all playing Conn 8Ds. Everything was essentially exactly Conn 8D but they were very specific that they wanted to be known as a Conn 8D section, so I had to get a Conn 8D.... For me to agree to do that showed a real team spirit." Kurt Kellan took a different approach when he was asked to change for principal horn in Phoenix. "I said, 'No, if I'm a principal horn, they change to match me. That's the way it is! I don't change to fit in, you guys change – if you like me, then what's the problem?' The music director at the time just never made a decision, and they had a very fine player as acting principal. I wasn't mad about it ... and of course, they didn't hire anybody for another nine years."

In line of tradition, a few orchestras, such as the Cleveland Orchestra, still stay true to one brand of instrument. Richard King explains: "It's definitely not necessary to win the audition, but definitely try to keep it uniform. Now if the music director chose someone, and they said to me, 'I'm not going to change,' I don't know what I would do. Because it's very difficult to force somebody to do something, but it's been so unified for



so long – long before I got there, it makes the tradition pretty clear... I think all of us feel pretty responsible as caretakers of that [sound].”

Harold Meek explained why he felt that equipment takes a back seat to the player. “A blindfold test given in 1971 at a seminar of the International Horn Society at Pomona College, Claremont, California, proved that this is not the case. Three distinguished horn soloists: Barry Tuckwell, Ralph Pyle, and James Decker played various manufacturers’ instruments for a blindfolded panel. The overriding result was that a player sounds the same no matter what horn is being used.”¹¹ Survey subjects emphasize that if you compromise sound and ideals in order to win a job, you may find yourself in a situation in which you are unhappy. Three interviewees were asked to change equipment at the audition, and four decided once joining an orchestra to change equipment.

One of the most highly contested aspects of Canadian auditions is the national round. While Canadian orchestras hope to find the best possible candidate for the job, they also recognize the need to foster Canadian talent, especially with a much smaller pool of citizens to draw from than in the US. If committee members are polarized on national rounds, the entire process can be sabotaged. Former Toronto Symphony hornist Marcus Hennigar states, “I often felt that the national round was not taken seriously and people wanted the international round to get to the ‘best’ candidates.” Vancouver Symphony hornist David Haskins agrees. “Although that [round] results in fewer candidates than an international audition – and subsequently a statistically better chance of winning the job – I feel that in some ways it is more difficult to win a Canadian job at the national round. Not only do you have to convince the committee that you are the best candidate of those who auditioned that day, but you also have to convince them that they will not find someone better if they go international.”

Gabriel Radford expresses his frustration with poor attendance in national auditions. He argues that if not enough Canadians show up, they are ineffective. “I am tremendously, deeply frustrated with Canadian audition candidates who are sabotaging what is a great national program by not showing up for Canadian auditions.... In my experience, the biggest problem is that Canadians feel it’s a waste of time. And the problem is – this is not a threat, this is a worry – if these auditions lose their relevance, then management is going to come around and say... these auditions are a waste of money, why are we holding them? People tend to forget how much auditions cost management.... It’s a tremendous strain on the organization.”

Matthew Heller, past president of the Organization of Canadian Symphony Musicians (OCSM) clarifies Canada’s stance on national auditions. “OCSM has no formal policy on national and international auditions, though there has been much discussion on the topic. Each orchestra has its own policy and language in place. (These can be found in CBAs posted at the AFM website.) The use of national and international auditions is not absolutely standard, but all conform to Immigration Canada’s requirements for obtaining a positive Labour Market Opinion in the case of a successful international candidate.”¹²

Excerpt Lists

While each orchestra has its own unique approach to choosing excerpt lists, most tend to be more specific today. Until the 1980s it was not uncommon to have more general audition lists or none at all; interviewees would focus on high or low horn parts. Michael Hatfield’s generation experienced different requests than today. “I was surprised that Shostakovich 5 was the top fourth horn excerpt asked. When I was growing up, it was always Beethoven 9.” John Ericson feels that the changes since then are small. “They are pretty similar still today as in the late 80s.... I would be inclined to say lists are more focused today.” Several express amazement that lists have only changed slightly and vary little, while others mention that many excerpts have a cyclical life or may vary depending on concerns with a previous employee.

William VerMeulen explains: “Years ago, you never saw pickup to 29 of Mahler 3.... We put it on one year for the Houston Symphony and the next year, everyone was putting it on. Boston decided when Danny Katzen was there to put Bach Cello Suites on a low horn audition. Next thing you knew, San Francisco had a Bach Cello Suite, Houston had a Bach Cello Suite, Lyric Opera had a Bach Cello Suite.... By and large the top thirty excerpts have been the same for the last fifty years.” Roger Kaza sees unusual repertoire that could be beneficial to ask: “About the only change is the occasional new work, like John Adams.... In fact we just played one of his works with some licks which may appear on a future audition.”

Some feel expectations are more reasonable now. Former Toledo Symphony hornist Richard Seraphinoff remembers once seeing simply *Rheingold* on a Detroit audition list. “The personnel manager brought out this book that looked like it was three inches thick and it said *Das Rheingold* in big German letters and I’m thinking, ‘What is this?’ It was a bass clef passage in E horn, and all I could do was read it as best I could. But, how many of us there that day would have been ready for that?”

Lists are generally more seat-specific today, with some exceptions. Third horn auditions may include common first horn excerpts, or fourth horn lists may include second horn excerpts and vice versa. At a recent fourth horn audition for the Cleveland Orchestra, candidates were asked to prepare Tchaikovsky’s Fifth Symphony and the Short Call from Wagner’s *Ring*. Richard King emphatically states that to play in an orchestra at their level, one should be able to do it all. “You can’t be a high horn specialist or a low horn specialist, you have to be able to do everything.”

No matter the length of the list and the specificity, Richard Todd believes that the outcome and the person’s knowledge will be clear in a short time: “I am firmly a believer that if you can’t tell about somebody’s playing in less than a minute.... I can see an audition being pulled together in ten pieces, tops. Anything beyond that is just – what’s the wealth of knowledge, how much rep do you know?” Seraphinoff agrees that auditions are no easier today because of specificity; though preparation may be better as a result.

The biggest complaint of several interviewees is that the smaller orchestras have much longer lists, both in specificity and number of works. Reasons may be ego-driven, political,



or a result of music directors, committee members, and section players all vying for input. Julie Thayer theorizes why orchestras have difficulties hiring players. "The better the people are that are listening to you, the more confident they are that they know they can hear what they need to in a short amount of time." Las Cruces Symphony principal Nancy Joy feels too much is asked for section positions, especially given the scarcity of local, capable musicians in under-populated areas.

Ericson argues that far-reaching excerpts illuminate the most capable player. "It is not that the group actually performs *Ein Heldenleben* or not, what they are looking for is a player capable of playing it well." Others feel that the long lists test experience alongside ability. Many argue that when top-level players see extensive lists, they may abstain, knowing they cannot prepare to their satisfaction and continue to perform in their current ensemble. Denise Tyron states, "I've heard that when the list comes out and it's huge ... it scares a lot of people away that I think could do the job – they are good players. But when you have a full-time job, it's almost impossible to prepare that kind of list.... Playing it and preparing it for an audition is completely different."

Finally, there is a tendency for some of the top conductor's specialties to influence requests; for example, some note that during Charles Dutoit's tenure in Montreal, more French repertoire was requested. David Thompson wrote in the preface to his *Thompson Edition*, "I recall several years ago seeing an audition list which seemed to include practically the complete orchestral works of Shostakovich.... Coincidentally, the music director involved happened to be Maxim Shostakovich!" One should consider the conductor's background when preparing; though European conductors adopt the American audition system, they often favor the operatic elements and focus on the solos as with the European system.

On Failed Auditions

Auditions have more frequently concluded without a winner in recent years. One reason is a discrepancy in the wishes of the committee and conductor, each looking for a different style. A lesser candidate may result when opinions diverge. Gabriel Radford feels that each committee member wants to hire, but not always the same person. "It used to make me very angry, and then I sat on committees that [did not] hire anyone. You have ten people who are going to vote yes or no.... Every committee member votes for somebody, but no candidate gets the majority of the votes, and then you're done!.... Nobody in their right mind wants to go through the process again."

It is important for committees to consider their needs before an audition. Richard Seraphinoff remembers one such instance with the Toledo Symphony. "Every time in the first round when somebody played with a dark rich sound unlike our horn section – because we had kind of a bright sound – one of the non-horn players on the committee would say, 'Hey, there's a nice sound,' and Lowell Greer, the principal horn, would just turn around and say, 'Are you trying to tell us something!?'"

David Haskins feels the tenure process could be used more to resolve doubts. "There is a reason why orchestras have an

extensive performance review and tenure process in place, and that if there are any lingering doubts after the audition, these can be resolved during that process." Martin Limoges counters, "The tenure process is more to see what a good person you are, not what a good player you are. If you're a bad person, you're going to find [bad] things to say. If you're a good person, you will only say nice things." Others feel that tenure should rarely be used, because players relocate families and may leave other positions. Elizabeth Freimuth agrees: "If you're going to offer somebody a job, there should be a high expectation that they will get tenure."

Multiple auditions also have a negative impact: qualified musicians stop showing up for auditions and express concerns about the orchestra in question. There are also subjects who feel standards are too high. One subject says: "Makes me crazy. That is total BS, a blatant conceit that their standards are sooo high that mere human beings can't meet them." Smaller orchestras have been accused of unrealistic standards, expecting higher levels than they can achieve themselves.

Some orchestras question their auditions when not achieving expected results. After three failed fourth horn auditions for the Chicago Symphony Orchestra, the committee met and asked, "Are we doing something wrong?" Only two members had auditioned in the previous 25 years, and their auditions were much different. They realized they needed to find someone who could grow into the role as they had. However now there are fewer rehearsals and less time for conductors and orchestras to train new members as they once did. This is a stark contrast to the mid-twentieth century audition when George Szell taught a small lesson to potential candidates, seeing how they responded to his guidance and adapted to his requests. This is no longer feasible given orchestras' and conductors' schedules, and this type of interaction is uncommon today.

Some feel that failed auditions are to allow a certain player to fill the seat, as some CBAs allow appointments at that point. Subjects express concern that an outcome is predetermined regardless of the turnout. However, a large number of interviewees feel that a result of no hires is justified, especially since there is little turnover in the orchestra. Jeff Nelsen finds it difficult to be critical, especially of high-level orchestras. "People are not always right when they say, 'It's amazing that they didn't hire anyone.' So many people talk about auditions in a judgmental way of the orchestra; I'm like, 'Did you hire anyone?'... Whenever I hear an orchestra didn't hire anyone, that's my first thought: that someone should have made the decision easy for them. And I wrongly or rightly trust the orchestra to want to be blown away by somebody."

William VerMeulen believes that the level of playing is often much lower than candidates' assessments of their abilities. "Most of our audition candidates have no clue how good you have to be to play at the level of the major American orchestras. I think that most are really C level or worse candidates.... It's very easy of them to say sour grapes." Richard King knows for a top-level orchestra to stay at its peak game, they have to look beyond capability. "I hear the grumbling, 'Oh they don't know what they're looking for.' Yeah, you do. You know when you hear a winner. And often you don't have a runner up, because to find two people as qualified as you'd like, as magical –



that's pretty rare. We're not dealing with who can do the job; a lot of people can do the job, certainly. We're hoping for some absolute magic."

Many argue this same case for inspired playing, clear leadership, and more than mere capability. However, to address concerns with appointments, the AFM Symphonic Services Division has offered an audition complaint hotline for the last 26 years to address these very issues.

Changing Audition Formats

The most surprising result of the survey is the small number of respondents who encourage modifying auditions: of 32 subjects, 38% wish to change auditions, with most of those changes being minor. Many feel the system is disconnected from the job, but that only slight improvements are possible.

Given the number of candidates in North America, many respondents lament little opportunity for change. Multiple subjects prefer auditions by invitation. Others remind us that the true orchestral sound needed for playing could jar panelists and that ensemble playing will better display the skill set needed.

Some consider modifying protocol, particularly for high-level posts. They feel that many people in line for a top position would not want to come play preliminary rounds. Some orchestras hold an audition and invite the finalists from the audition to trials along with selected invitees.

For a traditional audition, pre-screening should be through unedited video to ensure players are able to play consistently and are judged on an even scale. Candidates should be reduced to a number in which only one room is necessary.

A major concern is that the audition system prioritizes the wrong skills and rewards the wrong people. Gabriel Radford promotes better judging parameters: "My rule in the first round is that you advance potential, in the second you advance excellence, and in the third you hire artistry."

Though section playing is generally used less today, it is still a helpful tool. Working with a conductor should be an integral part of the final round.

Most respondents stress the benefits of trial weeks, showing their ability to play with the orchestra and evaluating the personal connections that enhance great sections. Nicole Cash sees advantages for both the candidate and the orchestra in trials. "Say you've already got a great job, but you're with someone who wants to relocate.... You are also auditioning them, 'Can I be true to my musical self or will I have to compromise?'"

While subjects suggest making more use of tenure, Gabriel Radford is wary of the implications if the candidate does not suit. "I've always thought, just hire the person, that's what probation is for.... Then my music director said something that shocked me. He said, 'Well I'm not going to hire somebody and fire them two years later because I got it wrong.'... And I thought about that ... you have to fire somebody who has moved their entire lives ... you have to be careful that you have the right candidate."

Interviewees' opinions are divided on the presence of a screen in the final rounds, often citing concerns of discrimination and a need for connection. Roger Kaza argues for constant screens for known entities.

Several subjects look to the repertoire lists to improve auditions. Martin Limoges feels the repertoire does not necessarily mirror the job, and that some players struggle with commercial music. "One week I play Mahler 5, the next the Beatles, the next Barenaked Ladies.... There should be a pop song, a pop solo, or something like that." Jeff Nelsen argues that panels may not value pop excerpts equally in those situations if a player is strong at the classical music. Others argue that testing so many contrasting works back to back is unrealistic.

A few subjects looked to European models for better processes; Southwest Florida Symphony Principal Gene Berger prefers multiple solos. "I want to see a person who enjoys to play... because they will have more longevity in the end." No matter the length of repertoire lists, subjects remind us that the time playing in the audition stays the same.

Kurt Kellan feels that the system improves as committees have more votes. John Cerminaro argues the opposite: "I believe American orchestras still work best the time-honored way: with a dedicated maestro at the helm, a good labor union looking over his shoulder, and a handful of his best, most trusted players at his side for council."¹³

Others emphasize that decisions must be made on needs before beginning the audition process. Andrew McAfee looks to the principal horn to unite a section. Elements must be considered such as the weight of section playing, solos and excerpts, and what qualities are most important for the section and the orchestra. More time with fewer players, and working with conductors, could be beneficial even before the finals; some interviewees have discovered that the difference in winning a job was for a simple change such as playing with a brighter sound or varied dynamics, but were never asked to do so.

While many subjects are reluctant to change an arcane system, they recognize that it is not without flaws. Countless creative minds are stumped on a better format given the high number of applicants. Kaza explains how a joke turned into a commentary on a ridiculous system. "My CD, *Audition: Improbable*, was a lark based on an earlier cassette tape I had made about making a taped audition. A version of this joke tape was actually heard by a real committee – who thought it was legit – and was quite funny at the time to see their reaction! I did have a few educational points to make, but mainly I was trying to point out the absurdity of auditions, where your entire ten thousand hours of training is condensed to a five-minute do-or-die moment. Looking at life this way can have a calming effect at times ... sorely needed during an audition!"

Nelsen summarizes to ultimately surrender to the system and focus on your goals. "You have to trust the system. Yes, it's a seriously flawed system, so change the system. Can you do that? Do you have enough time to do that? Do you know enough people in the world to change the system? No, you don't. So surrender to that, let go, and succeed through the system that is between you and your dream job.... How are you going to get your dream?"

There are a few additional points for improvement. Nelsen advocates more standard organization of all variables so candidates do their best. Nicole Cash advocates clearer verbiage in contracts about cell phone use, as players have



Auditions in North America Today

found out short lists in advance, for example. The AFM advocates multiple rooms to hear more applicants, though many interviewees argue against more than one room. Arkansas Symphony hornist Brent Shires strives to make the experience positive. "Our symphony has discussed recently whether we should provide housing for those out of state for the audition and give them the best possible experience. That's what drives my ideal audition."

Conclusion

As we can see, auditions are an imperfect system, but it is the best solution to date to find qualified candidates for our orchestras. While protocols are similar throughout North America, significant variance exists, and it is my hope that this article provides some insight into where these discrepancies lie. Parties involved in auditions are ultimately looking for the best candidate for their orchestras and will do what they think is right to ensure the best hire for their group.

It is my hope that we creative souls will continue to discuss and evaluate the process, ensuring that we are open to new ways to assess not only our skills but those qualities that make us best suited for particular positions.

Ashley Cumming holds a Doctorate of Music from Indiana University and is an instructor at Indiana University, Purdue University Indianapolis, Marian University, and the University of Indianapolis. She is originally from Cambridge, Ontario and is principal horn with the Columbus Indiana Philharmonic and COSI Opera Orchestra (Italy) and hornist with Spark Brass. See ashleycumming.com.

Notes

¹Robert J. Flanagan, *Symphony Musicians and Symphony Orchestras* (Stanford, CA: Graduate School of Business, Stanford University, 2008), 11.

²Geoff Edgers, "6 Minutes to Shine" *Boston Globe*, September 4, 2005, Accessed January 7, 2014, www.boston.com/news/globe/magazine/articles/2005/09/04/6_minutes_to_shine/.

³Flanagan, *Symphony Musicians and Symphony Orchestras*, 11.

⁴Nathan Kahn, "Auditions: the Challenge for Candidates and Committees" *Polyphonic.org*, October 21, 2006, Accessed February 20, 2014, www.polyphonic.org/article/auditions-the-challenges-for-candidates-and-committees/.

⁵League of American Orchestras, "Traits and Skills of a Music Director," Accessed January 7, 2014, www.americanorchestras.org/conducting-artistic-programs/conducting/traits-and-skills-of-a-music-director.html.

⁶Harold Meek, *Horn and Conductor: Reminiscences of a Practitioner with a Few Words of Advice* (Rochester: University of Rochester Press, 1997), 18.

⁷David Bourque, "Thoughts on the Orchestral Audition," *The Organization of Canadian Symphony Musicians*, Accessed January 7, 2014, ocsm-omosc.org/index.php/news/62-david-bourque.

⁸Kahn, "Auditions."

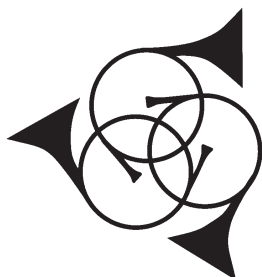
⁹Julie Ayer, *More than Meets the Ear: How Symphony Musicians Made Labor History* (Minneapolis: Syren Book Company, 2005), 144-45.

¹⁰Kahn, "Auditions."

¹¹Meek, *Horn and Conductor*, 10-11.

¹²Matthew Heller (past president, Organization of Canadian Symphony Musicians), email to the author, November 27, 2013.

¹³John Cerminaro, "The Audition System in America," *The Horn Call* 30 (2000): 36.



**THE BOSTON
CONSERVATORY**
MUSIC DANCE THEATER

BRASS

CHAMBER MUSIC

CHORAL CONDUCTING

COLLABORATIVE PIANO

COMPOSITION

CONTEMPORARY MUSIC

HARP

MUSIC EDUCATION

ORCHESTRAL CONDUCTING

PERCUSSION/MARIMBA

PIANO

STRINGS

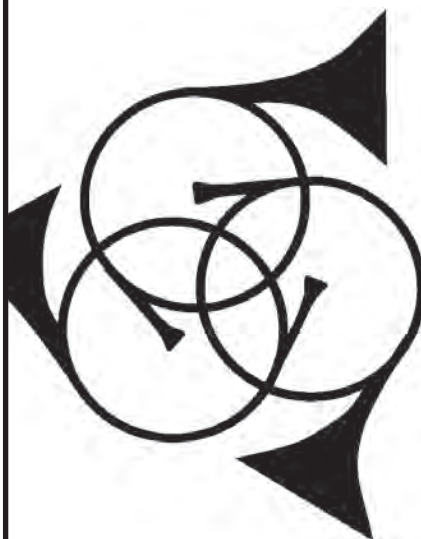
VOCAL PEDAGOGY

VOICE/OPERA

WOODWINDS

Apply by December 15 | BOSTONCONSERVATORY.EDU

IHS Online Music Sales



Works by:

Paul Basler

Sy Brandon

Douglas Hill

Oscar Sala

Brett Miller

Fernando Morais

Ryan O'Connell

Corrado Saglietti

Oscar Sala

Mark Schultz

Kerry Turner

...and many more!

Look for the Marketplace at www.hornsociety.org



Earn your BM, MM or DMA
studying with **Dr. John Ericson**.

music.asu.edu
480.965.5069



arizona state university

school of music



brass faculty

John Ericson, *horn*

David Hickman, *trumpet*

Deanna Swoboda, *tuba and euphonium*

Douglas Yeo, *trombone*

The Arizona State University School of Music in the **Herberger Institute for Design and the Arts** is a comprehensive music school offering undergraduate, masters and doctoral degrees and is **ranked among the top music schools in the nation** by U.S. News & World Report. Internationally recognized faculty, innovative and exciting curricula, outstanding performance facilities and **more than 700 public performance opportunities** each year create the perfect place for students to embrace their musical passion.

Visit **music.asu.edu** to learn more about the ASU School of Music, our faculty and admissions.

Learn more about our **ASU horn studio** at
www.public.asu.edu/~jqerics.

Brahms Horn Trio

by Gunther Schuller

Unbeknownst to most musicians and music lovers – including Brahms admirers – the Horn Trio's history is a checkered and complicated one. It begins with the surprising and almost unbelievable fact that the Trio's first publication as well as all later publications/editions must be counted as among the worst in the entire history of classical music.

As I am not a professional musicologist and don't at my venerable age of 89 have the time to engage in months of research into this history, I cannot fully explore why and how the early Breitkopf & Härtel and Peters editions and all later editions are so seriously bad. When I acquired my first score and parts (the Breitkopf & Härtel publication¹), I was startled to discover that many notational markings, such as crescendo and diminuendo wedges, were misplaced or lined up incorrectly, tempo changes were misplaced, and several times a *sempre* marking didn't say *sempre* to what. I was puzzled by all of this.

The first time I was asked to play the Trio was in 1946. The invitation came from radio station WQXR in New York via violinist Rudolf Kolisch and pianist Eduard Steuermann, both of whom I had met the previous summer in Kenyon, Ohio during a three-week Kenyon College Summer Institute. When the three of us met for our first rehearsal at WQXR, I said to my two colleagues rather hesitatingly² something like:

You know, I can't make sense of my horn part and the score. It seems to be full of mistakes and discrepancies.

Their reply was:

Kolisch, Steuermann: Ach, ja! We have played this piece many times in Vienna and other European cit-

ies, and we can't make any sense of it either.

Schuller: So what do we do?

Kolisch: We just do what we can with our best musical instincts, and what we also know from playing a lot of Brahms chamber music, especially his many trios.

And that's what we did, for better or worse.

The Beginning

Before I go into detail with the previously mentioned editing discrepancies, I must alert the reader to what is undoubtedly the Trio's most startling, original inspiration: the very beginning of the piece.

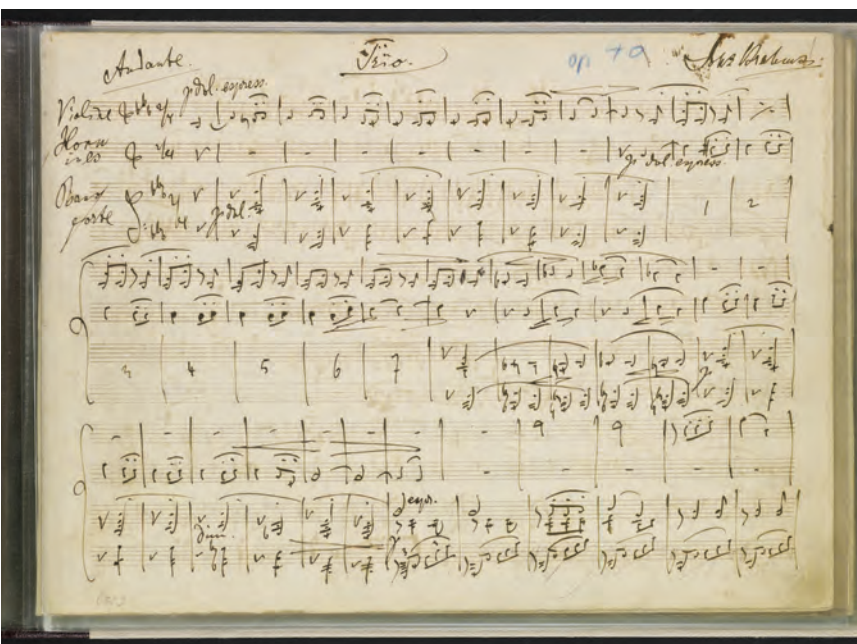
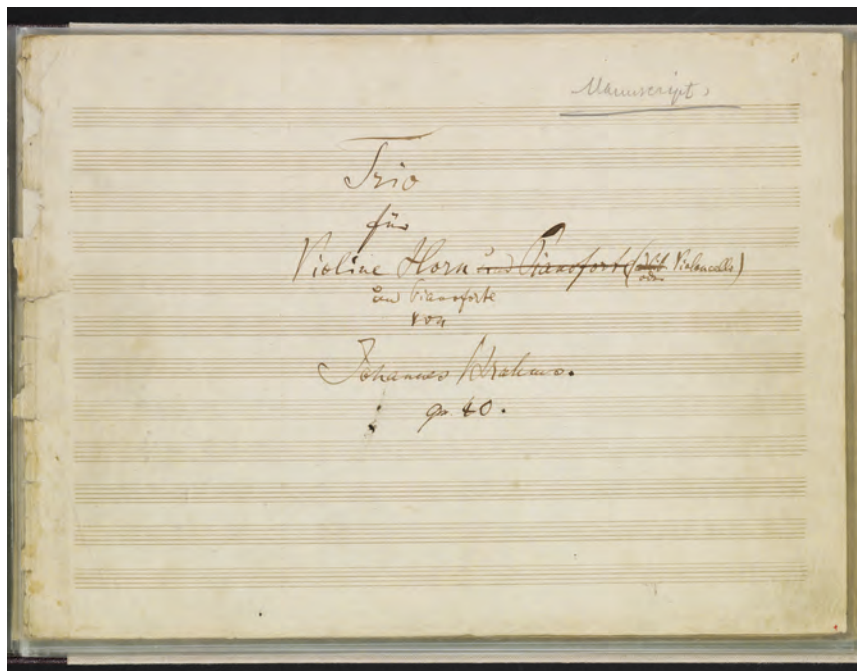
I know a lot of music, but I cannot think of anything quite like the daring, the strangeness, uniqueness in the beginning of any composition from the years of the Classical and Romantic eras. Some may think the beginning is even downright weird.³

Let's take a look at the violin part. It is almost always played incorrectly; namely, in that the second beat in each 2/4 bar is played as if it were a downbeat, with the weight and feeling of a downbeat,

and worse yet, also always with a downbow. That turns the music upside down and destroys the hierarchical meter principle.⁴

The piano part is even more problematic. To play these isolated chords, separated by quarter note rests, while retaining the feeling of queen-like second beats is extremely difficult. Some would say virtually impossible.

Also, I am not quite sure why the piano's B^b seventh chords (mm. 1-4) have a tie over every two chords, but I think Brahms might have wanted to relate these chord pairs to the violin part, its eight bars divisible into four two-bar entities. I can appreci-





ate that, but to me that makes the decision as to how to play those chords more difficult. Why? Because the ties may make one think that those chords should overlap into the next downbeat. But that would again cause these chords to be played with the weighty downbeat feeling. Ultimately I suggested to pianist Christopher O'Riley to cut off the sound at the bar line and to play the chords with the subtlest possible touch.

It doesn't even start in the key of E^b major, Brahms's chosen key signature for the work. It starts off on the dominant and has in it an E natural, which as a tritone is about as far away as one can get from the tonality that Brahms had chosen. Ergo, Brahms the radical!

The Editing

It is difficult to explain why this work experienced such a lamentable publication and editing process.⁵ It is the case that Brahms himself occasionally sent his publishers a new work in careless condition.⁶ But if in this case it wasn't Brahms's fault, it was certainly Breitkopf & Härtel's and soon thereafter Peters Editions' (which is from the same plates).

One big fault is that dynamics appear many times only in the piano-part score, not in the separate violin and horn parts. Okay, the horn player and violinist could look at the score, but wouldn't it be useful and time saving if Brahms's chosen dynamics had also been notated in the violin and horn parts in the score, and thus also in the separate parts? This is sloppy enough when all three instruments are understood to be in the same blending/balancing dynamic. But when the piano presents such a phrase (melody) alone at first and when violin and horn join in eight bars later, wouldn't it have been useful and logical to reiterate that dynamic at the two other instruments' entrance?

An example of this problem can be seen in the first movement's mm. 31-37. Are the violin and horn to intuit that their entrances are also *p*? Well, yes. But a richly imaginative composer like Brahms might have used *pp* or even *mp*. How can one know? Adding a clarifying *p* at m. 31 would certainly have been very helpful.

So far, these happen to be relatively minor issues in the larger context, and musicians with good musical instincts can figure out these subtly related balances between all three instruments. But it would certainly have been better had the editors made these things clearer and definitive at the outset, or even – God forbid – to contact Brahms as to whether adding such clarifying dynamics wouldn't be better. Minor issues these may be, but when they occur so often and at a higher level of complexity, a helping hand from the editor/publisher would certainly have been helpful.

Detailed Questions

So many discrepancies and ambiguities occur in the score and parts, so many places where any player would wonder precisely what to play, that I have created a list of errors, omissions, and questions, examining the piano-score for the first movement.⁷

1. Violin and horn, mm. 7-9 and mm. 14-16: why are the dynamic wedges different? Also, why does the violin have a *diminuendo* wedge, and does it therefore *diminuendo* to an implied but unstated *pp*? Also, the dynamic wedges in the horn

and piano are slightly different; i.e., the crescendo wedge crosses the bar line in the horn. Does that mean something, or is it just sloppy engraving?

2. Horn, mm. 19-20: same carelessness as above.

3. Horn, m. 59: shouldn't the horn's dynamic wedges look like those of the violin part in mm. 59-60? It is all the more confusing because the two-millimeter wedge is sometimes used by Brahms to indicate a very gentle expressive accent, a little like but less than the standard accent. Also, is the horn's wedge here some kind of *mp* or should it be like the violin a beat later?

4. All three instruments, mm. 63-66: the score and parts have no indication of how far, how high the *poco cresc.* goes at m. 66 (*mp* or *mf*).

5. Piano, m. 76: it is not clear at what dynamic the long ten-bar *diminuendo* ends. That's a long stretch for a continuous *diminuendo*, and one might therefore almost assume a *ppp* at m. 76. But nothing is indicated. The ambiguities at m. 76 and m. 77 is one of the biggest puzzles as to exactly what one is to play in these two bars. It has to do with Brahms's marking of *mezzo p* in m. 76. *Mezzo p* in good Italian means half *p*; i.e., half as soft. That would presumably mean *pp*. But for some reason that I don't understand, somewhere along the line *mezzo p* took on the meaning of *mp*, namely one degree high than *p* (in our four piano dynamics *ppp*, *pp*, *p*, *mp*). In my mind, *mp* should mean something between *p* and *pp*, making the lower piano range *ppp*, *pp*, *mp*, *p*, and from there on to *mf*. That is however not how music notational history evolved.⁸ If the violin's dynamic in m. 76 was intended to be the conventional *mp* with the piano all the way down at *ppp* or *pp*, such a widely differential dynamic level would be very unusual for Brahms and his time.

6. Violin and horn, mm. 95-97: After the horn and violin's *f* (!) in m. 92 and the *subito p* in the piano part in m. 95, one would think that the horn and violin's entrances in mm. 95 and 96 respectively would be given a notated *p*. Instead there is nothing.

7. Horn, m. 98: the *crescendo* in violin and piano is missing in the horn, also no horn dynamic in m. 99.

8. Horn, m. 100: why is m. 100 not like m. 99?

9. All three instruments, m. 109: the three *diminuendo* wedges are all different lengths (no great crime, but certainly careless).

10. Violin and horn, mm. 113-114: again the horn *diminuendo* wedge is too short. What does that imply? Also, how far does the *sempre cresc.* starting in m. 112 go by the end of m. 115?

11. Horn, m. 124: why no *diminuendo*? And why is there a *diminuendo* in violin and piano where there is already a long seven-bar *diminuendo*, and with a *p* in the horn part at the end of m. 130 when it was already *p* in m. 123? It again seems to imply that the piano in m. 131 should be *pp* or *ppp*. But the horn enters at *p*.

12. Horn, mm. 130-138: again different from the first appearance of these two and half measures.

13. Violin, m. 138: why no dynamic?

14. Violin and horn, m. 146: why such short *diminuendo* wedges? It almost looks like one of Brahms's accents. Which is it?



15. Violin and horn, m. 146-148: again inscrutable as before. In the horn, is this one of Brahms's gentle accents?⁹ If not, shouldn't it be like the violin part?

16. Violin and horn, mm. 149-150: the same problem as the previous appearance of these two bars.

17. All three instruments, mm. 153-156: how much *crescendo*?

18. Horn, mm. 160-161: dynamics missing as in earlier appearances of these measures.

19. Violin, m. 166: why suddenly *espress.*? Does this mean that the previous time is not *espress.*?

20. Horn, mm. 169-170: again unclear.

21. All three instruments, mm. 167-257: similar problems as in that whole passage earlier.

22. Horn, mm. 261-262: shouldn't these measures have the same (longer) *crescendo* wedge as the violin? I think so, but who really knows? For example, perhaps the violin is wrong. Yes or no?

Maybe you can now imagine how many puzzles and problems one will encounter when examining the other three movements.

Layering

Another aspect or point of view must be considered in regard to the performance and interpretation of the Trio, indeed of all great music. It is layering. Alas, to my knowledge layering is rarely considered or mentioned in connection with performance practice.¹⁰ It is the following: all great, important music – and I mean all – is composed in layers and layerings.

The three usual layers, at least in the late 18th and most of the 19th century, are primary, secondary, and tertiary. Primary would be themes, melodies, in certain circumstances even powerful rhythmic ideas. Secondary would be accompanying line, like a countermelody, an accompanying motif or motive, or a rhythmic idea – in any case, some kind of accompanying line. Tertiary would be harmonies, chordal accompaniments, or a purely rhythmic idea against or underneath a theme or countermelody.¹¹

In Brahms's works, dynamics, vertically seen, were still all equivalent. Thus the primary, secondary, and tertiary layering occurs at the same dynamic level. It does not mean that a given dynamic should not be played softer; i.e., less than what is indicated. It does mean that the player should slightly lessen the projection of the sound; in the case of the violin slightly less bow pressure or speed, in the horn slightly less air and/or lip pressure, in the piano a slightly lighter touch. (Projection is not the same as dynamics.)¹²

Here are a few examples from the first movement of how this layering works. Obviously in mm. 1-8 the violin in primary (henceforth *pri*) and the piano is *ter*. In mm. 17-20, all three parts are *pri* (equal). In mm. 29-32 the piano's top right hand line is *pri*, the other lower notes are *sec*. In mm. 36-37 the violin is *pri*, overlapping for two bars with the piano. The horn is *pri* in mm. 37-40, becoming *sec* in mm. 41-42. In m. 61 the horn is *pri* through m. 74, while the violin is *sec* in m. 61, becoming *ter* in mid-measure 65, the piano *ter* from mm. 56-76. From mm. 77-84 the violin is *pri*, the horn *sec*, the piano *ter*. From mm. 95-100 the horn and violin are both *pri*, the piano *sec*. From the last

five violin eighth notes, the violin is *sec*, the horn *ter*, the piano in m. 105 *pri*. And so on.

Projection

One more considering should be involved in preparing to perform the Trio, an idea that I have rarely if ever encountered in the multiple performances and recording I have been privileged to hear in my long life. It is the matter of projection; i.e., the highly different projection capacities of the three instruments involved. Obviously the horn is the most projecting of the three.¹³ The piano is (and especially in a *f* or *ff*) the next most projecting, and the violin the least projecting. This means that the horn player has to *constantly* adjust dynamics and projection, especially on any notes above a concert *g'* above middle *c'*. To put it more simply, the horn should never really drown out the violin, even when it is in the *sec* layering.¹⁴

Conclusion

By now it should be clear to the reader that the Brahms Horn Trio is one of the most complex and demanding performance challenges in the entire classical repertoire. And it must also be clear that the piece comes off best when it is performed from the composer's point of view.

I hope that listeners will agree, and see how extraordinarily *beautiful* – at times magical – Brahms's Horn Trio can be.

Gunther Schuller is an IHS Honorary Member. This article was written shortly before his death in June 2015 in conjunction with a recording by Richard Todd, violinist Joel Smirnoff, and pianist Christopher O'Riley, coached by Gunther. Gunther's obituary appears in this issue of The Horn Call and his biography is on the IHS website under Honorary Members.

Notes

⁹Breitkopf Edition Nr. 6055a, "veröffentlicht" 1868 (in German), "offered" 1868 (in English)

¹⁰Hesitatingly for a young nobody like me, and inconceivable that such a great masterpiece by such a great master could be subjected to one of the worst publications in the entire history of classical music.

¹¹I wrote to Christopher O'Riley in connection with the recording: "This is one hell of an opening, arguably unique in the entire music history of the last three centuries."

¹²In Classical and Romantic music there is a hierarchy of beat standings in various meters. In a 4/4 bar, the first beat is what I call the king, the third beat is the queen, and second and fourth beats are two ministers. In 2/4 there are only king and queen. This in Brahms's first movement, the 2/4's first beat is the weightiest, second beats are lighter, also often functioning as upbeats. I must add that Brahms was as a composer both a conservative and a radical. His conservatism shows up, for example, in (a) his clinging to the natural horn, never accepting the new valve horn, and (b) clinging to the early classical forms as developed by Haydn, Mozart, and Beethoven, particularly in regard to their hierarchical meter aspects. It is not until the early twentieth century that many composers – Stravinsky, Schoenberg, Ives, to name just a few – began to break down the Classical/Romantic meter and beat hierarchism. Brahms's radicalism is displayed in his mindboggling (for his time) rhythmic complexities and his obsession with three against two and hemiolas.

¹³I have approached this entire project from both a horn player's and a composer's point of view.

¹⁴Most famously in his Third Symphony.

¹⁵I will deal here only with the first movement and only with the score, not the separate violin and horn parts.

¹⁶In our recording, we have used the *mp* that is between *p* and *pp*.

¹⁷See the use of these gentle accents in the third movement in mm. 6, 11-13.

¹⁸I approach this topic more from a composer's point of view.

¹⁹When two instruments are playing, only primary and secondary are used.

²⁰See the section of the article below this on projection.

²¹Indeed, the horn is arguably the most projecting of all orchestral instruments.

²²In live performances, this is especially crucial, whereas in a recording levels can be adjusted.



Medicine and Science

Recovery from Lip Surgery: A Cautionary Tale

by Bruce Atwell

A lump on the inside of my upper lip spelled disaster for my career playing horn professionally. Surgery seemed like the solution. However, the resulting scar tissue changed my lip, and the road to recovery has been long and difficult. Telling this story might save other horn players from making the mistakes I made; it might give others in similar situations hope and information on resources.

In November 2012 I had surgery to remove a benign keratosis* from the inside of my upper lip. I have spent the last three years working on recovery and regaining my skills as a professional horn player. Having achieved about 90% return to my former playing skills, this seemed like a good time to review the circumstances leading up to the original problem, the steps to find a diagnosis, the decision to have surgery, and the long recovery process.

Along the way, I have met many wonderful people who have shared their stories with me and shown me kindness and encouragement. It is my hope that by sharing my story, others will feel more comfortable talking about the difficult subject of playing injury and recovery.

The Injury

In the summer of 2010 I had a period of demanding work, including performances of Bach's Cantata No. 1, No. 79, and the Brandenburg Concerto. During this time I also played a full brass quintet recital, a solo recital, and a wind quintet concert. I ended the summer with a lip that was swollen and unresponsive.

I immediately took off about three weeks to try to rest and recover, but at this time I also discovered that I had developed a hard white spot on the inside of my upper lip, directly at the point of vibration. This did not improve with rest. When playing the horn, often a note would simply stop vibrating with no warning.

I struggled through a season of symphony, ballet, chamber music, and other freelance work while maintaining a full-time college teaching job. Despite my best efforts, my playing was becoming increasingly unreliable. I was struggling in the high register (previously a real strength) and notes even in the middle register would cut out randomly.

I saw my primary care physician to seek an answer, but he was unable to come up with a diagnosis or cause. The growth was not at a point on the lip that came into contact with the mouthpiece. My doctor referred me to a dermatologist, who also was unable to find a cause. During the following year I



also visited a dentist in Chicago who works with brass players and an ear, nose, and throat specialist. No one was able to diagnose the problem.

The Surgery

With my playing becoming more and more unreliable and I was struggling with the high register, I consulted two local surgeons, and finally an oral surgeon. The oral surgeon suspected that the growth and some additional tissue along the wet/dry line might be precancerous and suggested a biopsy.

I resisted this idea initially as it involved surgery on the upper lip and the idea of the resulting scar tissue was a concern. After about six months of further struggle, and with the specter of possible precancerous tissue, I finally decided that surgery was my best option. At that point I felt I had little to lose since my playing was so unreliable that I really couldn't accept work anyway.

I proceeded with the surgery in November of 2012 and decided to take off at least six weeks for recovery. The incision was horizontal and about three inches long, right along the wet/dry line. I didn't play for over a month and when I did try to return to playing I could barely make a sound for several weeks.

After the incision had completely healed, I started the long, slow process of trying to learn to play the horn on entirely different lips. I had lost volume in the upper lip and had significant scar tissue all along the incision. Playing was very much a struggle and I had no high range or endurance.

This is when I started seeking help and advice from other brass players who had gone through injury or surgery.

The Recovery

I started the recovery process through an appeal on Facebook. I realize now that this was not the wisest choice, but I was desperate at the time and didn't know where to turn. I received a lot of advice, some of which was valuable, and an almost immediate phone call from Bill Vermeulen. I had met Bill some years previous in the course of a sabbatical project about recital preparation. We spoke on the phone for close to an hour and he tried to ease my fears and assured me that he thought I could recover. This was encouraging and exactly the boost I needed at the crucial time.

I also received an email suggesting that I try Active Release Therapy for the reduction of scar tissue. This is a therapeutic massage technique performed by practitioners who have been certified in this area. I was able to find a therapist in Fond du Lac, a city close to where I live in Oshkosh, Wisconsin. The



therapist was able to reduce the scar tissue on the left side with great success, but the right side of the lip was unresponsive and I still have scar tissue starting in the center and continuing along the incision on the right side. This continues to be the largest stumbling block to my recovery.

As I spoke to more people about my surgery, I was referred to Lucinda Lewis, a horn player in the New Jersey Symphony who has a web site and two books dealing with performance injury and recovery. Her site contains a wealth of information about overuse syndrome and suggested exercises; the main idea being “blocked buzzing.” This is a technique to allow the embouchure to find its natural position and function again; it involves blocking the end of the mouthpiece and forming an embouchure. I found these exercises helpful, but caution should be used to avoid excessive tension. Lucinda was generous with her time, asking me to send her video of my playing and offering extensive suggestions for proper technique.

I also had Skype lessons and discussions with several people including Jeffrey Agrell, Andrew Joy, William Vermeulen, Wendell Rider, Roger Rocco, and George Rawlin and in-person lessons with Gail Williams and William Vermeulen. All of these people were very kind to me and generous with their time. The horn players in this list are probably familiar to most readers but special mention should be made about Roger Rocco and George Rawlin.

Roger Rocco is a tuba player who was Arnold Jacobs’s assistant. He suffered with focal dystonia in his late twenties and battled his way back to playing. He now devotes his time to helping injured players, especially those with focal dystonia. In my Skype lesson with him, he emphasized buzzing on the mouthpiece frequently, perhaps 30 to 60 minutes a day but in a very free, playful manner. He suggested buzzing along with pop tunes on the radio. This is to bring a sense of freedom and joy back to the act of playing, eventually bringing that free feeling back to the horn.

George Rawlin is a trumpet player and teacher in Georgia. We had a discussion concerning proper jaw placement (mine was too recessed) and using the air to support the corners. He also talked about proper distance between the teeth, to allow the lip to vibrate freely below the top teeth.

My lessons with Gail Williams centered on freeing the breath and using a larger volume of air. We also worked on getting the lower lip more involved and not rolling in as much.

On the web, I discovered Denver Dill, a trumpet player who had recovered from lip surgery, and a blog by a trumpet player called “the lip rip blues.” I also contacted Musicians’ Lip Service in Baltimore. This is a partnership between a plastic surgeon (Dr. Vanderkolk), a physical therapist who works with brass players, and the tuba player from the Baltimore Symphony (David Fedderly) who teaches Arnold Jacobs’ ideas. All three were quite generous with their time and made suggestions regarding using heat and massage on the lip to reduce scar tissue and free use of air. We decided that further surgery was not appropriate in my case. I also talked with a local plastic surgeon about scar tissue solutions.

In the middle of my recovery, I found a great deal of tension creeping into my playing, almost to the point that I couldn’t produce a sound. I think I was simply thinking about technique too much. I had a Skype lesson with Wendell Rider

at this point. We worked through his exercises starting low concert F and working through the harmonic series one note at a time, working on using minimal effort to produce the next harmonic. This resonated with me because I had studied with Fred Fox in college. Fred had a theory he called economy of embouchure – using only the minimum amount of embouchure for each harmonic.

I also worked with Bill Vermeulen, on Skype and in person. Bill worked with me on relaxation, air, and “The Path.” This is his system of embouchure that he says should work like a continuously variable transmission, to avoid breaks throughout the various registers on the horn. We worked through a series of harmonic series exercises as well.

Final Thoughts

My high register is not as extensive or easy as it was before all of this happened. I still have scar tissue that I believe interferes with certain aspects of my playing. I get around this through proper use of air, relaxation, and economy of embouchure, and I am playing at a professional level again.

In hindsight, I believe surgery should have been avoided. If I had it to do over, I would have taken six months off, found a great teacher, and learned to play the horn again. I think many of the playing problems I was having before the surgery were attributable to lapses in basic technique; bad habits that had crept into my playing without me noticing. The situation resulted from a combination of overuse and loss of basic air and support.

I also believe that focusing primarily on air fixes many problems as long as the embouchure is strong through a daily routine that is religiously followed. As a college professor, I often missed practice many days due to a hectic teaching and recruiting schedule. I now protect that daily practice time and try not to miss a day.

I also discovered that a veil of secrecy surrounds performance injury. Many players are unwilling to talk about their playing issues or injuries for fear that word will get out and they will lose work. I certainly understand this fear but hope that we can show kindness to one another and more openly discuss these issues to help each other and our students.

*keratosis: (from keratinocyte, the prominent cell type in the epidermis, and -osis, abnormal) is a growth of keratin on the skin or on mucous membranes.

On-line Resources:

- brokenembouchures.com (Lucinda Lewis)
- lipriple blues.com (trumpet player blog about lip injury recovery)
- music.army.mil/news/default.asp?NewsID=364 (Denver Dill)
- sites.google.com/site/lipservicetrio/ (Dr. Vanderkolk and David Fedderly)
- wendellworld.com/ (Wendell Rider’s web site)
- embouchuredystonia.blogspot.com/2012/08/list-of-practitioners.html (a resource for focal dystonia)

Bruce Atwell is professor of music at the University of Wisconsin Oshkosh and plays with a number of orchestras throughout Wisconsin. Previously he held positions with the Hong Kong Philharmonic, the Florida Symphony, Cincinnati Ballet Orchestra, Milwaukee Ballet Orchestra, and as a freelancer with numerous ensembles, including the Philadelphia Orchestra.

Report (2 of 2) of the 2014 IHS Composition Contest by Randall E. Faust

In 2014, The International Horn Society celebrated the 35th year of its Composition Contest. During this special anniversary year, there were two divisions in the contest:

- The Featured Composition Division: Compositions in this division were works of moderate difficulty for solo horn and keyboard instrument.

- The Virtuoso Composition Division: Compositions in this division had no difficulty limitation and were from one of the following instrumentation categories.

- Compositions for Solo Horn (alone/unaccompanied)

- Compositions for Horn Ensemble (two or more players, all horns)

- Horn with chamber ensemble of four or more players (one horn part only)

- Solo Horn featured with large ensemble

(The instrumentation for the divisions will rotate in future contests.)

The May 2015 edition of *The Horn Call* provided more detailed information about these divisions, the geographical distribution of entries, a listing of the judges for the competition, and descriptions of the winning compositions and biographies of the winning composers. This second report will provide information about the compositions and composers receiving citations of Honorable Mention – as well as a listing of the performances of these compositions at the International Horn Symposium in Los Angeles.

Honorable Mention Recipients

In addition to the winning compositions, the panel of judges recognized the following works for Honorable Mention.

In the **Featured Division** (Horn and Keyboard Instrument), the judges recognized the composition by Sy Brandon: *Miniatures for Horn and Piano*. The composer's description of the work and biographical information follows.

Miniatures for Horn and Piano

"*Miniatures*" consists of four short movements, each reflecting a different emotion. Movement one is called Anticipation and uses rhythmic energy to create a feeling of excitement. Longing is the title of the second movement. It uses a slow tempo and slightly dissonant harmony to express yearning. The third movement is Uncertainty. It is at a moderate tempo and a recurring half-step motif expresses doubt and also unifies the movement. A short cadenza provides hope, but the movement ends with the "doubt" motif. The last movement Frolic, with its playful 6/8 time, brings the work to a more joyful conclusion.

– Dr. Sy Brandon

From performances of his music on NPR's "Performance Today" to the use of his music on TV's *Animal Planet* and MTV's *Never Before Scene*, Sy Brandon's compositions and arrangements are as varied as they are accessible. His versatile ease in composing effectively for young musicians as well as professionals and his ability to utilize jazz and folk music, in addition to writing in more abstract styles, enables his music to meet the needs of a wide variety of performers. His music has been performed live and via broadcast throughout the United States and abroad, including performances by the United States Army, Navy, and Air Force Bands. Sy Brandon has received numerous awards including first prize in the WITF-FM's 25th Anniversary Composition Contest. In 2010, he was awarded a commission from the Arizona Commission on the Arts to compose the band composition celebrating the Arizona Centennial during 2011-12. His music was selected as American Prize finalists and semi-finalists during 2012 and 2013. The Czech National Symphony Orchestra, the Philharmonia Bulgarica, and the Kiev Philharmonic have recorded his music. Sy Brandon (b. 1945 in New York, NY) holds the rank of professor emeritus of music from Millersville University, Millersville, PA. He received his B.S. and M.S. in music education from Ithaca College and his A. Mus. D. in composition from the University of Arizona.

In the **Virtuoso Division**, the judges also selected two Honorable Mentions: *15 Low Horn Etudes for Solo Horn* by Ricardo Matosinhos from Ermesinde, Portugal and *Dancing on the Hill* for Horn Ensemble by Patrick Hughes from Austin, Texas, USA.

The following is an abbreviated description of the *15 Low Horn Etudes* by Ricardo Matosinhos:

This book is dedicated to Sarah Willis for all her work as a low horn player and for being a big inspiration for every horn player.

This is the third etude book for horn written by me, which was fun to do, but also a personal challenge as during the whole process I have been fighting against my worst nightmare. By way of, I find the low horn the most difficult range to master.

There are many high horn books but very few for low horn, which is as interesting and really deserves to be promoted. Most of the time, it seems to me, the great majority of students are simply obsessed with high horn playing and tend to forget to practice the middle and low register, which I find very unfair as they are amazingly appealing. Furthermore not all low horn books available are exactly fun to play, which has proved to be another hardship.

The aim of this book is to practice the horn's low register at different difficulty levels. These etudes use different styles with a strong rhythmic component, some extended techniques and, of course, a lot of fun!



Etude no. 1 – Written entirely in bass clef, on a two octaves range without going further than the middle *f*. It is based on an ear catching F major melody, though the metric is always changing.

Etude no. 2 – Composed on an F Blues. It has a range of approximately three octaves. All along the etude there are many horn chords, flatter tongue, and several jumps as well. Each harmony repetition proposes new and fun challenges to the player. There are no printed dynamics, which allows the player to choose his own.

Etude no. 3 – Based on a 4-bar ostinato. If this Etude is played entirely on a B^b horn, only the third and sometimes the first finger will be used. Several difficulties occur given by constant jumps that should be played gently without cutting the melodic lines.

Etude no. 4 – Mostly written on minor harmonic scales and inverted arpeggios, again there are no printed dynamics, leaving them to the performer. Once there are constant 16th notes, the performer should breathe as necessary, making a small *ritardando* but without cutting the phrases.

Etude no. 5 – Built on a minor pentatonic and a blues scale. If played on a B^b horn, the third finger will be mainly used.

Etude no. 6 – Composed by the constant alternation of different whole tone scales and augmented arpeggios.

Etude no. 7 – Written in C minor, it is filled with syncopations, traditionally used in Brazilian music. In the end, the half valve effect intends to imitate the “cuíca” (Brazilian traditional music instrument).

Etude no. 8 – Built as a Blues in G, with expressive jumps, lip bending and different glissandi. It should be played introspectively with a little *rubato* but a clear rhythm.

Etude no. 9 – Starting with a slow introduction on hornchords, it is followed by a faster section working on jumps. In the end the “ploc” sign refers to the intended sound. The player should remove the first valve slide without pressing the key levers.

Etude no. 10 – Based on Augmented fourths and minor seconds. The introduction and finale should have a mysterious character, but always legato. The middle section should be energetic.

Etude no. 11 – With a comic character, inspired by Caprice No. 39 by Francisco Jose de Goya (1746-1828), where a donkey contemplates a family photo album, and realizes his grandfather was a donkey already. The first half of the etude refers to his sad contemplation. However this feeling changes quickly into a comic and fast section, where the donkey accepts his fate and decides to carry on with his life. The final glissandi intends to imitate the bray of the donkey.

Etude no. 12 – Based on a melody used in several choral works by Johann Sebastian Bach (1685-1750). The etude is entirely written on hornchords and the indicated horn chords refer only to the played and the

sung notes. Extra notes in some chords are to be expected.

Etude no. 13 – With a comic character, it intends to illustrate what someone feels when a stubborn sneeze insists on not happening. There are many off-beat notes at the end of the phrases and these are intended to illustrate this feeling. After several attempts and frustrations given by a furious crescendo, the sneeze finally happens in the last bar.

Etude no. 14 – Based on D major, D blues scale, with a cantabile and *leggiero* character. The metrics are changed by different syncopations, but these should always be played with an easy feeling.

Etude no. 15 – built on the mixolydian mode, based on major arpeggios separated by one tone and its inversions. Some sections include jumps and sometimes with a few horn chords. It is very amusing to play.

I hope that you can learn much from these etudes, but not less important is that you have fun with them!

– Ricardo Matosinhos

Ricardo Matosinhos was born in 1982. Studied horn at the Professional School of Music (Esproarte), Mirandela, Portugal with professor Ivan Kučera and at the Superior School of Music and Performing Arts in Oporto, Portugal with Professor Bohdan Šebestík.

Continuing his music etudes and exploring the possibilities of horn in jazz he had lessons with saxophonist Mário Santos.

In 2012, he presented his Masters dissertation entitled “Annotated Bibliography of Horn Etudes Published Between 1950-2011,” at the Universidade Católica Portuguesa, and released the results at: www.hornetudes.com

He had a scholarship from Calouste Gulbenkian Foundation from 1998 to 2004.

In 2007 won the 1st prize on Horn, superior level of the “Prémio Jovens Músicos” competition in Portugal.

He has participated in several Workshops and Masterclasses in Portugal and abroad.

Professionally, he has already played with orchestras such as: Filarmonia das Beiras Orchestra, Orquestra do Norte, Remix Orquestra, Remix Ensemble and Orquestra Nacional do Porto.

Ricardo is currently teaching at the Academia de Música de Costa Cabral and at the Superior School of Music and Performing Arts (ESMAE) in Oporto Portugal.

He wrote several teaching materials for horn published by AvA Musical Editions and Phoenix Music Publications.

In 2004 created www.trompista.com, a Portuguese horn-related website. He is a member of the International Horn Society.

The following is an abbreviated description of *Dancing on the Hill* by Patrick Hughes.

Patrick Hughes has taken notable composer and horn teacher, Douglas Hill's two minute duet, *Folk Dance*, (from 10 Pieces for Two Horns: The Hornists' Nest, publications), and quoted, arranged, trans-



formed and added new music; turning it into a rousing and raucous five-minute work for 8 Horns. The piece is challenging for the performers, exciting for the audience, and has the “go ahead” nod from Douglas Hill himself! The University of Texas Horn Choir gave the premiere performance May 15th, 2012, for the opening night concert of the 44th International Horn Symposium, in Denton Texas.

In addition to his duties as Associate Professor of Horn and Head of the Brass, Wind and Percussion Division at the University of Texas at Austin, Patrick Hughes enjoys an active free-lance career, playing principal horn with the Victoria Bach Festival and Austin City Brass; and subbing and playing extra with the Austin Symphony Orchestra, Ballet Austin, Austin Lyric Opera, and the San Antonio Opera. He has soloed in recitals throughout the US, at yearly regional horn conferences, and at the International Horn Symposia (IHS) held in 2001, 2005, and 2008. In 2006 he performed the Asian premiere of Kazimierz Machala's Concerto for Horn, Winds and Percussion in Bangkok, Thailand.

He hosted the 2005 Mid-South Horn Workshop at the University of Texas and serves on the Reviewing Committee of the Meir Rimmon Commissioning Assistance Fund for the International Horn Society. He can be heard as a contributing artist on the recordings: *Thoughtful Wanderings* (compositions by Douglas Hill), and *MidWinter* (with Minnesotan singer/songwriter Peter Mayer), and New Mexico Winds).

Performances at the 47th International Horn Symposium in Los Angeles

Dr. Annie Bosler was very helpful with scheduling performances of these works at the Symposium. The following is a listing of the Symposium performances:

On Monday, August 3, 2015, hornist Jeffrey Snedeker and pianist Aram Arakelyan performed the International Horn Society's Featured Division Composition Contest Winner: *Mountain Sketches* for Horn and Piano by Paul Johnston, as well as Honorable Mention recipient: *Miniatures for Horn and Piano* by Sy Brandon.

On Wednesday, August 5, 2015 the International Horn Society's Virtuoso Division Contest Winner “Hard to ARGUE!” (Composed by Catherine Likhuta), was performed by an ensemble of US military band hornists directed by guest conductor Randall Faust. The hornists in this ensemble were Staff Sergeant Cecilia Kozlowski of the US Marine Band, Airman First Class Daniel Nebel of the US Air Force Band of the Golden West, Master Sergeant Robert Cherry and Staff Sergeant JG Miller of the US Army Field Band, and Staff Sergeant Evan Geiger of The US Army Band “Pershing's Own.”

Also on Wednesday, August 5th the “Hill's Angels” (an ensemble of select alumni of the University of Wisconsin – and Douglas Hill), presented Patrick Hughes's Composition Contest Honorable Mention work *Dancing on the Hill* for Horn Ensemble. Appearing onstage with this ensemble, in addition to Emeritus Professor Hill, were the following hornists: Steve Becknell (University of Southern California), James Boldin (University of Louisiana-Monroe), Peggy De Mers (Sam Houston State University), Lin Foulk (Western Michigan Uni-

versity), Gina Gillie (Pacific Lutheran University), Claire Hellweg (Orquesta Sinfonica de la Universidad de Guanajuato), Katie Johnson (University of Tennessee), Kristina Mascher Turner (Luxembourg Philharmonic and the American Horn Quartet), Daren Robbins (Mahidol University), Amanda Skidmore Farasat (Illinois Center for Aston-Patterning), Jeffrey Snedeker (Central Washington University), Nancy Sullivan (Northern Arizona University), Leelanee Sterrett (New York Philharmonic), Kristin Thelander (University of Iowa), Timothy Thompson (the University of Arkansas), Rose Valby (University of Texas-Austin), Lydia Van Dreel (University of Oregon), and most notably the composer Patrick Hughes of the University of Texas at Austin.

Finally, on Friday, August 7, 2015, Marc Gelfo (Florida Grand Opera and Palm Beach Symphony) performed selections from Ricardo Matosinhos's Composition Contest Honorable Mention work: *Low Horn Etudes*.

A listing of all 2014 Composition Contest participants will follow in the next issue of *The Horn Call*. Furthermore, information about the 2016 International Horn Society Composition Contest will also be provided in the next issue of *The Horn Call*, as well as on the Composition Contest tab of the International Horn Society website.



got a gig? get the GigBag



- Holds two mutes
- Adjustable velcro divider works with many mute combinations
- Three inside compartments

hold lots of musical accessories

- Inside zipper keeps accessories in place
- See-through mesh allows quick access to musical accessories
- Hand strap and adjustable shoulder strap
- Outside double zipper
- Durable Cordura fabric
- Reinforced corners and top
- Double fabric side walls
- Fits under a chair
- Virtually invisible onstage

To purchase, visit www.thegig-bag.com



Boyer College of Music and Dance

HORN AT TEMPLE UNIVERSITY

Temple University's Boyer College of Music and Dance offers a diverse curriculum, wide array of degree programs and exemplary faculty, preparing students for careers as educators, performers, composers and scholars.

- > Degree programs in instrumental studies, jazz studies, education, theory, therapy, choral conducting, keyboard, composition, history, voice and opera.
- > Annual orchestra and jazz band performances at Lincoln Center, Carnegie Hall and Kimmel Center for the Performing Arts.
- > Distinguished faculty includes members of The Philadelphia Orchestra as well as many other noted recording and performing artists.
- > Additional ensemble performance opportunities in early music, jazz, fully-staged opera productions, contemporary music, collegiate and marching bands.



Jeffrey Kirschen
The Philadelphia Orchestra
Photo: Chris Lee/The Philadelphia Orchestra Association



Jeffrey Lang
Associate Principal
The Philadelphia Orchestra



Jennifer Montone
Principal
The Philadelphia Orchestra



Shelley Showers
The Philadelphia Orchestra



Daniel Williams
The Philadelphia Orchestra
Photo: Jean Brubaker/
The Philadelphia Orchestra Association

For more information, please contact: 215.204.6810 or music@temple.edu

temple.edu/boyer



PHILADELPHIA, PA

Book and Music Reviews

Jeffrey Snedeker, Editor

Review copies of books and sheet music should be sent to Dr. Jeffrey Snedeker, Book and Music Reviews Editor, Department of Music, Central Washington University, 400 East University Way, Ellensburg, WA 98926 USA. The Horn Call does not guarantee a review for every publication received; reviews will be published at the discretion of the editorial staff. Only complete printed copies of publications will be reviewed; photocopies or partial copies will not be reviewed or returned. Publishers of musical works are also encouraged (but not required) to send pricing, composer biographical information, program notes, and/or representative recordings if available, live or computer-generated. Generally, review copies and recordings will not be returned, though special arrangements may be made by contacting the Book and Music Reviews Editor. Also, copies of the texts of individual reviews may be requested by writing the Editor at the address above or via email at snedeker@cwu.edu, but no reviews will be available in advance of journal publication.

***The Music Parents' Survival Guide: A Parent-to-Parent Conversation* by Amy Nathan.** ISBN: 9780199837144. Oxford University Press, oup.com. 2008/2014 (paperback), \$19.95.

The publisher's description of this book reads, in part, as follows: "This book of parent-to-parent advice aims to encourage, support, and bolster the morale of one of music's most important back-up sections: music parents. Within these pages, more than 150 veteran music parents contribute their experiences, reflections, warnings, and helpful suggestions for how to walk the music-parenting tightrope: how to be supportive but not overbearing, and how to encourage excellence without becoming bogged down in frustration.... [The topics discussed] span a wide range of issues faced by the parents of both instrumentalists and singers, from how to get started and encourage effective practice habits, to how to weather the rough spots, cope with the cost of music training, deal with college and career concerns, and help young musicians discover the role that music can play in their lives. The parents who speak here reach a unanimous and overwhelming conclusion that music parenting is well worth the effort, and the experiences that come with it – from sitting in on early lessons and watching their kids perform onstage to tagging along at music conventions as their youngsters try out instruments at exhibitors' booths – enrich family life with a unique joy in music."

Amy Nathan is an accomplished author and parent with two musical sons. She has written on a wide range of topics, including women's history, civil rights, dance, kids' allowances, and "how to make practicing a musical instrument – or doing homework – less of a hassle." For *The Music Parents' Survival Guide*, Nathan created an impressive Advisory Panel of parents (musicians and non-musicians), professional musicians (parents and non-parents), educators, and other experts to ensure a balanced approach to the topic. She says, "This isn't a book of charts on the right way to approach a problem, the best products to buy, or the top-ten schools to attend....[It] consists of descriptions of personal experiences and helpful suggestions from parents, musicians, and educators – an array

of possibilities for the book's reader to mull over as they chart their own course" (p. 8). In general, she succeeds quite well, not only in terms of the information and perspectives presented, which effectively combine research and experiences, but also in providing yet more evidence of the benefits of music education for children, with summaries of research and testimonials of music assisting in learning life skills, personal growth, learning, cognition, and more. Since advocacy has become more important to all the arts in the face of declining budgets, I believe everyone (not just parents) should read at least Chapter Two "Music Parenting – the Why's and Worth of It" to assist in articulating why parents might want their kids to be involved in music, and what they AND their kids are likely to gain from the experience. The message here is serious, however: anyone can learn to make music, but it is through serious study, not just "dabbling," that lasting positive effects are received. This does not mean everyone should try or want to become professional musicians, but the effort and focus involved in learning music well is what makes the difference in the skills that get applied to life more deeply.

In addition, I recommend that both parents AND their high schoolers read Chapter Eleven, "College and Career Concerns," a well thought-out and balanced offering on the normal apprehensions and kaleidoscope of issues in choosing a college and deciding if a musical career is a reasonable option. The remaining chapters also have wonderful insights and balanced discussions on the various sub-topics: "Starting a Child's Musical Journey"; "Helping Kids Choose an Instrument"; "Finding Teachers"; "On Singing"; "Dealing with Time Issues in Practicing"; "Fine-Tuning the Parent's Practice Role"; "Managing the Ups and Downs"; "Getting Serious"; "Moving On" (e.g., unexpected fruits of our kids participating in music). A useful bibliography and list of resources provide additional reference.

As a musician and parent of two children, one of whom is about to major in music in college, I admit I opened this book somewhat apprehensively. While it is a lot to digest in one sitting (which I do not recommend), the individual chapters and the overall balance of information are reassuring that parental efforts (and our kids) are worth the ups and downs that are inevitably encountered as we figure out how music will fit into our lives. As a teacher, I would be comfortable recommending this to parents of kids who have any relevant concerns, especially those who are struggling with practicing or concerned about what they are in for if their child decides to pursue a musical career. What I like best about the book is its even-handedness, and its clear advocacy for music as a part of our children's lives. JS



A note about the following reviews from Heidi Lucas, Indiana University of Pennsylvania (HL): John Ericson formally began his publishing company, Horn Notes Editions, in 2007. At that time, he published several books on various aspects of horn playing. He



has since released e-book versions of several of these resources, also available through his "Horn Notes Editions" company. I viewed the e-book versions of Ericson's *Introducing the Horn*, *A Mello Catechism*, and *Playing Descant and Triple Horns* on three different devices: a MacBook Pro, iPad (the first version ever released), and a Verizon Android Tablet. It was my intent to see whether there were any major differences between the three and whether there were any difficulties in opening and navigating the files. The e-books opened quickly and were easily navigable on each of the different devices; I was able to view them through standard (and free) .pdf viewer programs, as well as in iBooks and Kindle.

Introducing the Horn, second edition, hard copy and E-book, by John Ericson, Horn Notes Edition, Tempe AZ, 2013.

This second edition of *Introducing the Horn* offers several additions to the original material along with updated formatting in this electronic version. This latest version offers more information and analogies for teaching mouthpiece placement, hand position for beginning students, and proper sitting and standing postures. "Developing the Ear" has been expanded to include a subheading entitled "Mouthpiece Buzzing," which offers information regarding the benefits of mouthpiece buzzing and suggested exercises to implement them. Under "Still More to Learn," more detail related to Lip Trills, Stopped Horn, Mutes, and Transposition, as well as why it is important to listen to recordings, go to concerts, find a good private teacher have been added. A "Bonus" section with Horn Maintenance Tips has also been included and the "Suggested Books" heading had been changed to "Publications"; it is now an area that includes a variety of suggested additional resources beyond just a listing of books. Ericson's revisions and updates make this text even more useful and user-friendly, particularly for those who are approaching the horn for the first time. The prose is easy to read and understand and Ericson has obviously taken care to provide means for implementing his suggestions through the analogies, explanations, and exercises that he includes in this publication. The new e-version makes this text even more accessible and appealing as a primary or supplemental text for a methods course, private instructor, or someone exploring the horn on their own. HL

A Mello Catechism, second edition, E-book, by John Ericson, Horn Notes Edition, Tempe AZ, 2013.

The topic of the mellophone is one that has often been handled with kid gloves by horn players. For that reason, resources related to pedagogical aspects of the instrument and ways to approach it can be difficult to find. John Ericson has attempted to fill that void with this publication, providing a resource for those seeking information about the mellophone, its history and use, and ways to teach and approach it. Ericson has chosen to present the information in a less formal manner, loosely structuring the text into sections (Section 1: "About the Instruments," Section 2: "Playing the Mellophone," Section 3: "Special Topics for Directors and Arrangers"), each of which comprises Questions and Answers. Ericson doesn't shy away from the more delicate questions that often get asked, and includes straightforward information related to non-horn players approaching the mellophone, as well as the potential impact of switching between mellophone and horn and what

to keep in mind when in that situation. Black and white photos accompany the prose. An appendix including fingering charts for both F and B-flat mellophones is also included. This unique (and perhaps only one of its kind) resource is a welcome addition to the pedagogical literature, particularly since it addresses issues specific to the mellophone, which may or may not be familiar to a horn player. For band directors and those seeking to gain a better understanding of the mellophone, this book may prove to be invaluable. HL

Playing Descant and Triple Horns, E-book, by John Ericson, Horn Notes Edition, Tempe AZ, 2012.

In 2007, John Ericson released a book entitled *Playing High Horn: A Handbook for High Register Playing, Descant Horns, and Triple Horns*. In 2012 he released a new version, which has been, as he states in his introduction, "cut down substantially to create a volume more focused on effectively introducing the use of descant and triple horns to advanced students and amateurs." Ericson has shaved nearly 50 pages from the original book to create this new and streamlined e-version, choosing to remove more fundamental information related to the development of the high range and, as promised in his forward, focusing on identifying the features and characteristics of the descant and triple horns. Whereas the original version of the book had more information related to methods and approaches to high horn playing, this 2012 version is a more directed guide towards the implementation of the descant and/or triple horn as an alternative to a full double horn. Ericson provides etudes from the standard canon of high-horn range builders, including examples from Kopprasch and Domnich. In addition, he includes several orchestral excerpts from works of different time periods and gives tips on each. This book is a great companion resource to add to the library of resources related to high horn playing. Ericson is careful to note that while there are some "quick fixes" that can be found while working to develop the high range, there is "no substitute for the long haul: years of practice." Certainly, those interested in exploring the possibilities of the descant and triple horn may benefit from this text. HL



The following three items by Greg Kerkorian are available from Lake State Publications, PO Box 1593, Grand Rapids MI 49501; lakestatepublications.com. Sole selling Agent: Ludwig Masters Publications, ludwigmasters.com. Note: The "Measures" series includes three volumes, one for beginners, one for intermediate students, and a third, optional volume to "Bridge the Gap" between the two. Though they are indeed three separate books, they will all be addressed in the same review.

Measures for Beginning French horn: A Comprehensive Method for Class or Individualized Instruction. ISBN 978-1-62876-347-8. 2013, 51352001, \$9.95.

Bridging the Gap for French Horn: A transitional method to help bridge the gap between beginning and intermediate levels of performance. ISBN 978-1-62876-349-2. 2013, 51352003, \$9.95.

Measures for Intermediate French Horn: A Comprehensive Method for Class or Individualized Instruction. ISBN 978-1-62876-348-5. 2013, 51352002, \$9.95.



Greg Kerkorian has created a new set of resources for teachers to use with beginning and developing horn players for Lake State Publications, intended to be used in either a group or private lesson setting. These books differ from the traditional "band method" model in the fact that they are much more fast-paced and horn-oriented in the detailed material that is included. Indeed, each page is filled with a great deal of information, including the basic fundamentals of music as well as horn-playing specifics.

Students are engaged through multiple means in that they are often presented both a picture of the musical notation and text providing an explanation for how that notation should be interpreted, as well as how the concept being introduced may be successfully achieved. An obvious benefit of this series is the fact that it can challenge a group of students of varying proclivities, and likely within the same learning space and time.

Though the *Bridging the Gap* book is not marketed as a "book two" in the series (the author notes that it is not intended to introduce new concepts, but rather, to review those presented in the beginning book), it is strongly suggested by the author that the volume be used to reinforce the concepts introduced in the beginning volume before moving on to the intermediate book.

Both the beginning and intermediate books progress rapidly and do not shy away from introducing concepts that other method books may omit. For example, the intermediate volume includes examples with bass clef and double tonguing. For this reason, the *Bridging the Gap* volume could be a key element in ensuring student comfort and confidence levels before jumping into the intermediate volume.

Kerkorian presents his approaches and ideas related to the pedagogy and teaching of beginners and developing horn players in a clear and concise manner, making this set of books an interesting addition to the method book canon. *HL*



Theme and Variations, op. 32, for solo horn by Michael Kibbe. Potenza Music, 13040 Eastgate Way, Suite 108, Louisville KY 40223; potenzamusic.com. 70019, 2015, \$16.95.

Michael Kibbe has composed over 220 concert works, including a large variety of solo pieces, mixed chamber music, and works for band and orchestra. Of this piece, the composer says, "These five variations are on an original tune of two contrasting parts. The work was composed for a horn player friend, Alan Grant, who performed the premiere. It is quite a challenging piece, I have been told!"

In previous editions of *The Horn Call*, Kibbe's works have been described as being dissonant and serious but well-constructed, and this one is consistent with these previous descriptions. I enjoyed this unaccompanied piece very much, finding it accessible in the way it is presented. The theme is appealing and substantive, with a clear ABA structure. The first variation is a more lively 9/8 version, and the elaboration involved is well-connected to the theme. The second variation is a more lyrical Arioso, with the theme transposed and elaborated, and intervals occasionally inverted. The third variation is a quirky Scherzo that starts in 5/8 and goes through a series of meter changes that keep the performer and audience

a little off balance, especially with some wide melodic leaps. The fourth variation is a free, chant-inspired version, again clearly connected to the theme. The final variation is "Alla marcia," providing a spirited ending to this seven-minute work.

As a whole, I find this work satisfying and believe younger performers that can handle the range (G-a") and interval demands (lots of sevenths, tritones, etc.) will appreciate the musical variety and the challenge to keep the theme in the forefront of the performance. *JS*

Solo Duet Training for Horns by James Boldin. Mountain Peak Music, 2700 Woodlands Village Blvd. #300-124, Flagstaff AZ 86001; mountainpeakmusic.com. ISBN: 978-1-935510-73-4. MPM 11-026, \$19.95.

James Boldin, Associate Professor of Horn at the University of Louisiana at Monroe, has had several arrangements reviewed in *The Horn Call* recently, and in this latest publication he has taken his arranging skills to the next level. We are presented with a set of "solo duets" based on Dukas' *Villanelle*, Glazunov's *Reverie*, op. 24, Mozart's Concerto in E^b, K. 447, Saint-Saëns' *Romance*, op. 36, and *Morceau de Concert*, op. 94, Franz Strauss' *Nocturno*, op. 7, and Telemann's Concerto in D, TWV 51D:8.

This unique approach combines the solo horn part with choice parts of the accompaniment such that harmonies are preserved, or at least implied, and intervening melodies and transitions are somewhat preserved. But this is not simply one part on the tune and the other on the accompaniment. In his Introduction, Boldin explains the difference: "Solo and accompaniment passages are evenly divided, and both parts are similar in difficulty." The result is an advanced set of technical challenges for the players. Of course, not every note of the accompaniment is accounted for, but in many instances the accompaniment is actually more difficult technically than the solo part.

I do like the concept and we did have some fun in reading sessions navigating the trading of parts and contending with moving directly from solo to accompaniment and vice versa. Boldin has built in some wise aspects, too: periods of rest for one voice where a melody dominates in the other, and several pauses with breaks in longer movements, omitting a few sections that would not be practical in range or technique; e.g., the first fast piano passage in *Villanelle*, the opening exposition and the middle transition in the first movement of Mozart's K. 447, among a few others.

Boldin also includes parts in both F and E^b/D for the pieces by Mozart and Telemann, respectively, to encourage transposition from original notation. Boldin suggests that players consider performing these duets as well, and, while I am not yet convinced of this, I think some of them could work, at least those that do not have sections omitted. There is no doubt, however, that players who can manage the ranges and the relatively continuous playing will enjoy the challenges offered by these new versions of old favorites.

Playing duets can be both fun and instructive, and these arrangements definitely fit the description. Mountain Peak Music has additional volumes of these types of duets for other instruments as well. *JS*



Deux Pieces by Louis Vierne, arranged for horn and piano by Steve Lewis. Cimarron Music Press; cimarronmusic.com. CM 2601, 2015, \$18.

Steve Lewis has been increasingly active, and this pair of lovely lyrical pieces is a welcome contribution to our ever-growing repertoire of transcriptions. No information on the two pieces was provided, but a quick trip to the Internet revealed that this collection is Louis Vierne's op. 5 for viola and piano.

Vierne (1870-1937) was a French composer best known for his organ works. This set appeared in 1895, and is a wonderful example of late Romantic character pieces with music that fits their descriptive titles: "Le Soir" is a lovely nocturne-like piece, and "Légende," a sentimental folk story or fable. The originals had a key signature of one flat, and Lewis moved the concert key down a third to concert D^b – a bit more awkward fingering-wise, but a more congenial horn range (a-g[♯]). Lewis decided to make a few octave displacements to help keep the range more accessible, though I admit that most of them would still fit nicely, resulting only in the addition of f and e (below middle C). The bringing of the last phrase of "Légende" down an octave is much appreciated, however, and those who may want to consider preserving more of the original can easily consult a score on imslp.org.

These are wonderful opportunities to expand one's lyrical playing, and I look forward to playing them myself or recommending them to my students. My one complaint, however, is directed generally: is it really so difficult to include a little information about the composer and the piece in these editions? The perspective gained and service provided would seem to be worth the small amount of ink. JS



Konzert für Horn und Orchester D-dur mit zwei Rondofassungen, KV. 412/514 (386b) by W. A. Mozart. ISMN 979-004-21429-9. Breitkopf Urtext in cooperation with G. Henle Verlag; breitkopf.com. Orchestral score PB 15128, 2014, €22.90. Completed and edited by Henrik Weise.

Of this new Urtext edition, the publisher says, "With the publication of the score and parts of the D-major Horn Concerto K. 412/514, the Mozart expert Henrik Wiese adds another milestone to his edition of this important work group which was begun in 2013. In the course of time, the piece that was first edited in the Old Mozart Edition of 1881 as Mozart's First Horn Concerto turned out to be a pasticcio: while the opening movement is indisputably by Mozart, the elaboration of the Rondo must now be attributed to Süßmayr. This movement is transmitted solely as a sketch in Mozart's hand. The present edition contains both the Süßmayr Rondo (K. 514 = smWV 502) and the Mozartian Rondo fragment (K. 412), which was carefully completed by Wiese. The performer will thus have the choice between the traditional version (with Süßmayr) and the version presumably intended by Mozart, all in one practical edition."

As a fan of Urtext editions, I am always glad to see another. As is customary, there is a brief but authoritative summary (in German and English) of the piece's creation, the manuscript

sources available for this edition and how they were used, as well as some other details about the music, the scoring, and the differences between the two Rondos. Of particular interest (and new) to me is the quotation and description of the Lamentation of Jeremiah melody, supposedly added by Süßmayr and confirming the connection of his completion of the piece with Good Friday (April 6) 1792.

The evidence is conclusive that this concerto was indeed Mozart's last, and crafted to be a little easier on Leutgeb in his declining years. The edition itself is clean and convincing, and worth adding to one's orchestral library. JS



The Paxman Horn Quartet Gig Book II by William Melton. edition ebenos, Maxstr. 5, 52070 Aachen, Germany; ebenos.de. Complete set of parts (1-4), ISMN-M-700196-71-4, ee 213020, 2013, €69.90.

Gig Book I was reviewed quite favorably in our February 2009 issue, and the response to *Gig Book II* is no less enthusiastic. As the publisher says, "The Paxman Horn Quartet Gig Book II is, like its predecessor, a one-volume solution for your next quartet gig.... A few old favourites are included among the 107 pieces, but most are new arrangements that span six centuries of musical style. Also present are premiere editions of original works for horn quartet from manuscript sources, as well as others that have been out of print for generations. What's more, detailed programme notes for every piece can be downloaded and inserted directly into your own programme booklets."

Once again, with William Melton in charge, the results are authoritatively researched, carefully chosen, and comprehensively presented. The range of composers, from Guillaume DuFay to Alban Berg, covers styles from the 15th to the 20th centuries, and the variety of tunes, even within each section, is truly impressive.

Section I, "The Hunt," consists of hunting songs and fanfares ca. 1600-1900 presented chronologically, by composers such as Edward Pearce, Michelangelo Rossi, Handel, François Hüntén, Halfdan Kjerulf, Mendelssohn, Schubert, Rossini, Karl Eduard Hering, Fanny Hensel, ETA Hoffmann, Tekla Bądarzewska-Baranowska, Anton Rubinstein, Sir Julius Benedict, Gisela von Lorinser, Ignaz Brüll, Ernst II, Duke of Saxe-Coburg and Gotha, Dorsey W. Hyde, and Ludwig Thuille.

Section II, "Sacred Music," consists of motets, chorales, a Requiem mass, spirituals, and hymns ca. 1400-1900, by Dufay, Rameau, Josquin, John Sheppard, Byrd, JS Bach, CPE Bach, Michael Haydn, Mozart, Caspar Ett, Clara Schumann, Salomon Sulzer, Bruckner, César Cui, Grieg, Rowland Huw Prichard, Sir Charles Villiers Stanford, Holst, Luise Le Beau, Wolf, Ingeborg von Bronsart, Parker, and Busoni.

Section III, "Occasional Music," consists of seasonal/holiday tunes, fanfares, national anthems, and even music for an old English wedding, by George Butterworth, Beethoven, Anthony Holborne, Peter Cornelius, Charles Wood, Clément Janequin, Niels Gade, Edward MacDowell, Sir Hubert Parry, Anatoly Liadov, John Bennet, and Thomas Ravenscroft. The national anthems included are from Belgium, The Netherlands, Poland, Finland, Spain, Israel, Turkey, Indonesia, Australia, Brazil, and South Africa.



Section IV consists of “Little Concert Pieces”: instrumental and vocal pieces ca. 1600-1930, from genres like the canzona, fantasia, madrigal, folk song, fugue, romance, serenade, chanson, even small original works for horn quartet, and a few encores. Composers include Samuel Scheidt, Purcell, Robert Lucas Pearsall, Jean Baptiste Édouard Du Puy, Louise Farrenc, Wagner, Henri Kling, Agathe Backer-Grøndahl, Dvořák, Wilhelm Volkmann, Jules de Swert, Mussorgsky, Scriabin, Louis Delune, Karl Eduard Goepfert, Ravel, Berg, Emil Kronke, Satie, Josef Spary, Puccini, and Hendrik Willems.

Section V “gives full scores of two trios (one solemn, one lively) in the instance of a tardy quartet member.”

The combined range for the four parts is F to b^b, and there are tunes for all proficiency levels. Other improvements in this edition include using modern bass clef, a congenial collection of key signatures, and occasional re-distribution of parts in arrangements to even up the workload. There are many new arrangements or edited versions, mostly by Melton, as well as famous pieces, works previously out of print, and some previously unknown gems published for the first time. The parts are clean and well laid-out. This is another essential volume for working quartets. JS

Three Renaissance Pieces arranged for horn quartet by Steve Lewis. Cimarron Music Press; cimarronmusic.com. CM 2462, 2014, \$18.

This small collection of four-part works might be more accurately called “Three Renaissance Motets” since all three are from that genre and share a similar style. Stylish sacred music in the Renaissance employed imitation between voices and groups of voices (e.g., antiphonal choirs), and these three pieces, from composers of different countries and decades in the Renaissance, provide an interesting comparison of different ways to approach imitative textures. It is not clear whether this was intended or not for this edition, since there is no information about the composers, the pieces themselves, or why they were chosen for this collection.

The first motet is “If Ye Love Me” by English composer Thomas Tallis. This motet was probably composed around 1560 for performance at the Elizabethan Royal Court where Tallis was employed. The chosen range, tempo, and notation (quarter-note beat versus half-notes) all make good sense. This piece is a wonderful opportunity for working on blend and balance.

The second motet, “O Magnum Mysterium” by Spanish composer Tomas Luis di Victoria, is a more complicated piece in both its structure and how imitation is used. The piece was composed around 1572 while Victoria was working in Italy, which exposed him to the highest quality of imitative styles. Compared to Tallis’ motet, there is more counterpoint and groupings of voices that imitate each other. The only qualm I have about this transcription is the choices made regarding metric notation. It is true that composers of this time did not use bar lines consistently, and that certain syncopations in the parts can be interpreted as a change in meter. I find the choices made by Lewis in shifting the notated meters occasionally from 4/4 to 3/4 and 6/4 to emphasize the changes in rhythmic stress, though well-intended, to be more visually distracting than helpful. Granted, something is gained but I believe in this

case clarity is actually lost since not all voices share these metric changes, thus trading one set of ties for another. Sometimes the discrepancy in emphasis (a.k.a. syncopation) is the intended effect. Still, it is a lovely and interesting piece.

The third motet, “Ave Maria” by Josquin Des Pres, is probably the most sophisticated and best known of the three, at least to those who remember this part of their Music History courses (and used the Norton Anthology of Music). It is also the earliest of the three; it appeared sometime around 1485, and is a primer in the range of imitative possibilities – individual voices, pairs, and interchanging groups of voices. Josquin also learned these techniques while working in Italy, and was influential in promoting this style at that time such that it remained in the mainstream for more than a century. Once again, we are presented with a lovely piece in a useful range.

The part distribution for these pieces follows the SATB voice ranges, and the key choices, producing a combined range of A to g, are reasonable. The fourth horn needs to be comfortable with modern bass clef notation, at least for two of the three works. The recommended tempos, though on the fast side for my taste, are appropriate (to me).

This collection would be useful for church gigs or as variety in a larger recital program. Aside from the visual distraction of the notated meter changes in the Victoria piece and the lack of information about the pieces in general (how about a translation of the text so people at least know what the inspiration or purpose of the music is?), I find these pieces to be good choices for horn quartet. JS

Two Pieces from “All Night Vigil” by Sergei Rachmaninoff, arranged for horn choir (8 parts) by Steve Lewis. Cimarron Music Press; cimarronmusic.com. CM 2480, 2014, \$20.

Very little information about this piece is included in the score, but a quick bit of research reveals these two pieces to be transcribed from Rachmaninoff’s work numbered op. 37, often called “Vespers.” The original was composed in 1915 using texts from the Russian Orthodox liturgy, and has 15 movements for chorus with alto and tenor soloists. The two movements included here are numbers 2 (“Bless the Lord, O My Soul”) and 6 (“Rejoice, O Virgin” a.k.a. Ave Maria), both gentle and reverent pieces that are well-suited to horn choir.

The first piece, “Bless the Lord...,” is transcribed at the same notated pitch as the choral original, creating a range of C to f. This will likely be somewhat problematic for most groups, since players with low ranges that go down that far while still projecting effectively are not plentiful. Moving the piece up a whole step would be helpful, and even up as much as a fourth could make this transcription more accessible. The original has an alto solo mixed with the SATB chorus (with each part occasionally splitting). The solo part features a line of chant that Lewis has distributed to several members of the horn choir without indication of its difference from the choral parts. This may not be a big issue if the performing group has one on a part, but some uniqueness may be lost in a larger group if the solo line just becomes part of the mass of sound.

The second piece, “Rejoice, O Virgin,” has been transposed from the originally notated F major (concert) to A^b (horn), putting the overall range for horns at just over three octaves A^b to



b^b), which is more amenable to a consistent performance. This movement is essentially in four parts with a few splits to justify Lewis's filling it out to eight, if only to balance the workload a bit.

These criticisms do not change the fact that this is lovely music and that either or both pieces will be wonderful, peaceful contributions to a horn choir program. The larger op. 37 work as a whole was reputed to be one of the composer's favorites, which is quite a vote of confidence for those who are curious. JS



Compatible Quartets for Winds: 21 quartets that can be played by any combination of wind instruments arranged or composed by Larry Clark. Carl Fischer, 65 Bleecker Street, New York NY 10012; carlfischer.com. Horn in F WF190, ISBN 978-0-8258-9825-9; Flute/Oboe WF 187; Clarinet/Trumpet/B-flat instruments WF 188; Alto Saxophone/E-flat instruments WF 189; Trombone/Euphonium/Bassoon WF 191; Tuba WF 192; 2014, \$16.99 each.

Larry Clark is a vice-president and editor-in-chief at Carl Fischer. His works have been reviewed in *The Horn Call* several times before – Compatible Trios (May 2013), Compatible Duets (May 2011), and Progressive Duets (February 2012) – and the premise of Compatible Quartets is the same as the previous three: to present chamber pieces playable by a large range of players and instruments. Clark is a former middle school director, and this experience shows again in this volume. The introduction states,

The Compatible Ensemble Series allows chamber groups to play together, no matter the instrumentation or who wants to play melody. This collection contains 21 quartets for wind instruments in a variety of styles from classical, to folk, to original compositions, giving players the opportunity to mix-and-match instrumentation and line played, making the combinations almost limitless.

The composers featured in this volume include: Duncombe, Clementi, Elgar, Giordani, Gossec, Handel, Haydn, Joplin, MacDowell, Mozart (slow movement of the Clarinet Concerto), Schubert, Schumann, several traditional/seasonal favorites, and two short works by Clark himself.

The works are generally placed in order of difficulty, and consist of a variety of arrangements of instrumental and vocal pieces. All four parts have similar technical requirements, and the combined range for all horn parts is e^b to a². The part distribution is not unexpected: most of the melodies are in the first part, the fourth is closest to a bass line throughout, and the middle two parts do a lot of crossing, with the second generally higher than the third. The total number of key signatures used is four – 0-3 flats only, no sharp keys. Perhaps this is because all the various instruments have to be averaged to be playable – and compatible. I expected to find some duplication between this volume and the duet and trio volumes reviewed previously, and was pleased to discover that there was only one tune (MacDowell's To a Wild Rose) that was re-used, though in a different key with an additional voice. A couple of pieces have initial entrances that might be a bit high for

middle schoolers, as well as a couple of awkward page turns, but the arrangements are all quite playable for the prescribed age-group.

The only other problem I had is familiar to readers of this column. As I have commented before on editions by Clark/Fischer and others, there is no background information provided beyond the title and composer's birth and death dates – students are essentially on their own regarding style and any deeper understanding of the composers and pieces. While this freedom may be seen as positive from one perspective, students could learn so much more by being able to refer to performances of original versions so readily available on Youtube and other online resources. This would take minimal effort on the part of the editor and/or arranger, in this case, possibly the same person.

I do think, however, that middle school directors should give this particular volume a close look. While their charges may not be able to handle all tunes/parts right away, the opportunity to mix and match instruments and tunes is a great one, and worth investing in for the sake of the students. JS

Summer Dances: A Ballet for Brass Quintet by Charles Reskin. Editions BIM, PO Box 300, CH-1674 Vuamarens, Switzerland; editions-bim.com. BIM ENS 214, 1999/2012, CHF 45.

Charles Reskin is perhaps best known up to this point for his works for trumpet and trumpet ensemble. *Summer Dances* is his only published brass quintet and it is a delightful four-movement work. Visually, the piece is easy to read and is very clearly notated and marked without being pedantic or overbearing.

Each part is idiomatic and well-written; indeed, Reskin highlights each voice with its own melodic moments as well as technical challenges. While he does not write in a manner that is overly taxing of the players (there are individual technical challenges, but really no extended techniques are called for), this work features four very different movements, and the performers may find that their most concentrated efforts go towards interpreting the contrasting characters that Reskin has written. His attention to detail, particularly in how he has constructed the piece, is evident. The harmony is just one of the elements that makes the piece interesting; the fact that he has not included stereotypical clichés is appreciated. Rhythms are clearly notated and easily interpretable.

While it may have been nice to have solo sections bracketed or denoted in some other fashion within the individual parts, Reskin's skill in ensemble writing is perhaps best displayed through the ease with which it is possible for the players to understand when they are part of the collective, even at the first read-through. It is easy to lock in with the other parts, because of both the notation and the writing. Though the work is 18 minutes in total duration, the well-organized manner in which Reskin approaches rests allows each player ample time, so that no one player is overtaxed. Each of the parts is written in an accessible range for the fairly advanced player (upper collegiate, for example). The tuba part is very playable on either a eB^b or F instrument.

Overall, this piece is a fun and fresh addition to a concert or gig-program. HL



Duo, op. 105, for trumpet and horn by Michael Kibbe. Potenza Music, 13040 Eastgate Way, Suite 108, Louisville KY 40223; potenzamusic.com. 2013, 60032, \$22.95.

Cast in three contrasting movements (Allegro, Lento, and Allegro molto), Michael Kibbe's Duo, op. 105 for trumpet and horn is an approachable and nicely apportioned piece. Though not wildly different with regards to their tempo indications and character (both seem to have somewhat fanfare-esque motives and qualities), the outer movements are quite different in how they are constructed. The first movement pairs the two voices in somewhat of a dialogue, while the third is more imitative. Kibbe's writing shows his mindfulness and consideration of some of the challenges that face brass players; in this case, namely, endurance. His musical ideas are interesting and characteristic, without overly challenging the individual players.

Both the trumpet and horn parts are written in accessible ranges, largely encompassing roughly 1.5 octaves. The score is easy to read and gives a moderate number of markings, allowing the players the room to interpret as they see fit with regards to many of the interpretive details.

This work would be well suited to a number of different occasions and programs, and could be programmed in its entirety or broken into movements. Kibbe's Duo could be a fun challenge for an advanced high school or early collegiate level duet. HL

Special thanks to the Hoodlebug Brass (the Indiana University of Pennsylvania Faculty Brass Quintet): Kevin Eisensmith and David Ferguson (trumpets), Christian Dickinson (trombone), and Zach Collins (tuba) for their assistance with the Reskin and Kibbe!



Jim Irwin sent seven compositions that are available for free download from his website: frenchhornchambermusicplus.com. Though these compositions were composed some years ago, they have been made available only recently. The website has scores, parts, and sample recordings of these compositions and more for FREE. Irwin (b. 1939) received his BM and DMA degrees in horn performance from The University of Iowa, and he completed his MM degree in horn performance with honors at Indiana University. Active in composition since his high school days, his composition teachers include Eldon Obrecht, Richard Hervig, Philip Bezanson, Juan Orrego-Salas, and Thomas Beversdorf. Irwin was a member of the horn section of the Dallas Symphony Orchestra from 1964 until 1971. His teaching positions have included faculty positions at East Texas State University, Eastfield College, and at Richland College from 1980 to 2006 where he directed the Symphonic Wind Ensemble, and taught Music Appreciation, Music Literature, Music Theory, and Horn. The works received are presented below chronologically.

Quartet for Horns (1959).

This is a serious, dissonant work in two movements, lasting a total of fifteen minutes. The music is very expressive, and the challenges, including an interesting collection of extended techniques, definitely require an advanced group. In the first movement, "Slowly, with anguish," the players create a dialogue or are given moments of solos (perhaps exploring their own grief?) that gradually arch to the middle, where the effect is quite agitated, and then the emotion gradually

subsides. The second movement starts slowly, with some pointillism and silence, and the parts gradually come together. After extended slow section, it gradually speeds up to a sort of processional feeling that continues to build momentum primarily through interjections from the individual parts. These interjections occasionally come together and gradually things get quite chaotic, eventually coming to an abrupt halt. A final Epilog slows things down, recalling the first movement, yet ending with a surprising flourish. JS

Brass Trio No. 1 (1960).

This serious chamber work has three movements, lasting almost 20 minutes. The first movement is slow, with interesting lines for each instrument that work individually and in the ensemble, as the composer explores a variety of colors. The movement is dissonant throughout, with some pointillist aspects, and a wide range of dynamics, expressive gestures, and rhythmic and intervallic challenges. An extended trumpet solo ends the movement. The second movement is also slow, with muted instruments throughout. The effect seems to be a sort of pointillist/*Klangfarbenmelodie* (just color changes) approach, using a wide range of dynamics; again, this is very expressive on its own terms. Two different versions of the third movement are included – an original version from 1960 and a shortened version (about 50 fewer measures) from 1973. This movement is an aggressive Allegro with devices used in previous movements – pointillism, complex rhythms and meter changes, wide intervals, and dissonant harmonies. The longer version is an exciting extended movement, quite a workout by itself. The overall effect is an impressive, serious work that is worth considering for recitals by advanced or professional groups. JS

Quintet for flute, oboe, clarinet, horn, and bassoon (1963).

At about seven minutes, this dissonant and complicated work presents many individual and group challenges in rhythm. I believe advanced quintets who like to tackle difficult pieces will enjoy the challenge of this expressive work. The piece starts in an agitated mood, then slows for a calm middle section, and finally returns to main part of the first section, completing a cycle that then ends quietly. JS

Trio for Brass Instruments No. 2 (1968).

Here is a serious single movement for advanced performers, lasting about seven and a half minutes. As Trio No. 1, the piece is dissonant, challenging in terms of rhythms and intervals, both individually and as an ensemble. Once again, sections of pointillism contrast with others that have complex interactions between ensemble members or overt expressive gestures. One might sense implications of serial technique, but no tone rows are seen, just angular melodies and dissonant harmonies. I find this trio very interesting and expressive, especially in its use of space and silence. JS

Death, Where is Thy Sting? for six horns (1978).

The title may have originated with the Biblical passage 1 Corinthians 15:55-57, but many other writers, like Shakespeare, have borrowed it for its passion and power. This piece has a poignant, seven-minute arch, beginning sadly and peaking violently. The six parts also have split parts for Horns 1 and 2,



implying eight players or doubling of all parts. I find this work very doable by college level players, and of this collection of pieces sent by Irwin, I think I like this one best. Perhaps it is just a little less complicated than the other serious compositions offered here, and probably a little more accessible to an audience in one hearing, but the piece is no less expressive or interesting than the others. JS

A Pocketful of Posies: 14 Miniature Character Pieces for horn and piano (1994).

The fourteen pieces in this collection all have descriptive titles. Each lasts anywhere from 40 seconds to a minute and a half. The character of the music fits the descriptive titles well. Some are more obvious than others, but all are appealing nonetheless: "Royal Entrance," "The Search," "Reverie," "Feeling Fine," "Reaching," "Shopping," "So Close – Yet So Far," "Light as a Feather," "Machupicchu – Lost City of the Gods," "The Mariachi," "Joy," "Crazy Quilt Stomp," "Penta Gone," and "The Scout." The movements are short and sweet, all stylistically on the lighter side. The horn range is a comfortable a-g". This accessible, tonal collection would work well as a 12-minute suite, or in smaller combinations of movements. Pedagogically, this is a nice collection of rhythmic, intervallic, and expressive challenges, great for high school or good middle school level players, and the piano part is equally accessible. JS

Three American Folk Songs (On the Streets of Laredo, He's Gone Away, The Bluetail Fly) for flute, oboe, clarinet, horn, and bassoon (2000).

These three folksong arrangements combined last about twelve minutes. "The Streets of Laredo" is appealing – everyone gets a turn with the melody and the harmonizations are different, a more "mature" approach worthy of concert performance. "He's Gone Away" is cast much the same way. At the beginning the melody is more obscured, making this even more interesting as a composition. As the movement unfolds, the melody is increasingly pieced together, drawing the listener in. There is a nice peak toward the end, bringing the players together, and then the movement calmly subsides. "The Bluetail Fly" begins with the flute and a "fly-buzzing cadenza" which can also be improvised. The rest is fun, with lots of buzzing around. This set would be very entertaining for a college level group. JS



Website Review: *Beyond the Short Call*, online horn opera excerpt resource hosted by Ericka Tyner Grodrian. hornoperaproject.org. Accessed July 28, 2015.

Ericka Tyner Grodrian teaches horn, chamber music, performance techniques, and musicianship courses at Valparaiso University. She received her doctorate from Indiana University's Jacobs School of Music, focusing her dissertation research on the role of opera excerpts in recent American horn pedagogy. She launched *Beyond the Short Call* in 2012 as an online resource for horn students and professionals preparing for opera orchestra auditions. Research for this project included acquiring data from a nationwide survey of college and university horn professors and the compilation of excerpts from recent American horn opera auditions. Dr. Grodrian is

solely responsible for the website, receiving no support for its content or upkeep.

Similar to IHS Online's *Orchestral Horn Excerpts* service guided by Daren Robbins, this website fills an important gap in repertoire and resources – excerpts of opera repertoire beyond overtures and other concertized works, especially those that appear in opera orchestra auditions. Most horn teachers are less inclined to have their students work on opera excerpts, and this site fills this repertoire gap ably. There are tabs for "Composers," "Operas," "Resources," "About," and "Contact." Twenty-nine operas by twelve composers (Beethoven, Bellini, Bizet, Handel, Humperdinck, Mozart, Puccini, Rossini, Strauss, Verdi, Wagner, Weber) are included, with printable excerpts from actual horn opera parts and streaming sound clips. Multiple recordings are included for each excerpt to help show the range of tempi and stylistic interpretations that can occur in operatic performances. The "Resources" tab includes: a link to an Audition List Archive (by position and by orchestra); a link to purchase Arthur Labar's *Hornists's Opera Excerpt Handbook*, another useful opera repertoire resource; a link to IMSLP.org where scores and parts that are in public domain can be downloaded; a link to The Metropolitan Opera home page as well as another link to the Met Opera's Brass Section video master class on Wagner leitmotifs available on Youtube.com.

This website definitely provides a useful service to horn players, with practical resources that address an important need. Navigating the site is easy, the pages/excerpts are easily accessed, read, and printed, and the range of audio selections presents useful perspectives on tempos, etc. Hopefully, this will prompt more teachers (like me!) to include more opera excerpts in their teaching – certainly the excuses not to do this are no longer justified. JS



***Orchestra Excerpts for Low Horn* by Eli Epstein.** Amazon.com, iTunes, hornsociety.org. (released in 2104), \$9.99.

Eli Epstein has been busy once again. Fresh on the heels of his text *Horn Playing from the Inside Out* (previously reviewed in *The Horn Call*), we have a new resource in *Orchestral Excerpts for Low Horn*. Twenty standard excerpts are discussed and demonstrated, including Beethoven *Fidelio* Overture and Symphonies #3, 7, 8, and 9; Brahms *Haydn Variations*; Haydn "Horn Signal;" Mahler Symphonies #1, 3, and 9; Mozart Symphony #40; Schubert Symphony #9; Shostakovich Symphony #5; Strauss *Don Quixote* and *Alpine Symphony*; Tchaikovsky Symphony #4; Wagner *Overture to Das Rheingold*; and Weber *Overture to Der Freischütz*. Each excerpt is first addressed with a verbal commentary, which provides relevant historical context, beneficial music-theory insights, notational criteria, practical advice on how to practice and perform each excerpt, and suggested musical, expressive, and dramatic imagery associated with the passage. The commentary, always literate, cogent, practical, logical, and methodical, embraces historical and technical fundamentals en route to providing the path to the exaltation of artistry.

Then, each passage is magnificently performed by the 18-year veteran of the Cleveland Orchestra in the sublime acoustic of the New England Conservatory's Jordan Hall.



Every performance provides a sonic paragon, a rubric worthy of emulation by student and professional alike.

The commentary is infused with many of the principles and nomenclature long espoused by Epstein – this new recording provides an excellent supplement to his previous text. The reader is engaged both by the constructive advice for each excerpt, and captivated by the gems of wisdom, imagery, and linguistics, such as the “gold filigree” of Beethoven’s 8th; the heralding of a “fallen hero” in Tchaikovsky’s 4th; the extrusion of an air column resembling linguini (not fettuccini!) or heavy cream for Shostakovich’s 5th (which is “supported as if you’re playing two octaves higher”); and the “monkey-faced embouchure” advocated for low-register entrances.

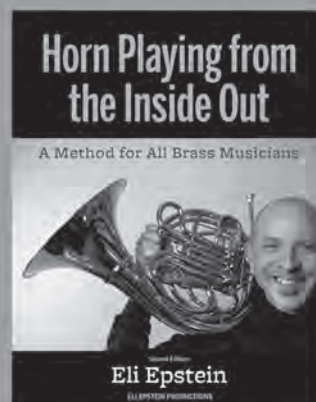
The recording is available on Amazon.com, CD Baby, and iTunes, either as a complete entity, or as individual tracks. Links are provided to epsteinhornexcerpts.com and hornexcerpts.com for additional resources.

With this recording, Eli Epstein renders with each excerpt a horn lesson, a music lesson, and lesson in humanity. Any horn student aspiring for improvement, any horn student aspiring to become a professional hornist or teacher, and any professional hornist or teacher open to the rejuvenation of new ideas, strategies, and nomenclature should reference this valuable, insightful, and inspiring work.

Spend your \$9.99 wisely – buy this. The cover photo and out-takes are thrown in for free! *W. Peter Kurau, Eastman School of Music*

“In releasing his new recording, Eli Epstein has provided another incredible learning tool for horn players. The recording includes his spoken commentary, which is practical and to the point, followed by exceptional demonstrations of the excerpts. Eli is certainly one of the great players and teachers of our generation.”

— Richard King, Principal Horn,
Cleveland Orchestra



Album or single tracks available from cdbaby.com, iTunes, and Amazon.

Print book available from poperepair.com and paxman.co.uk / e-book available on iTunes.

For information and samples, view Epsteinhornexcerpts.com and eliepstein.com.



TRAINING THE NEXT GENERATION OF CLASSICAL MUSICIANS

World class faculty, a stimulating, supportive atmosphere and outstanding facilities make the **Cleveland Institute of Music** an ideal environment for training the next generation of classical music performers.

Bachelor of Music | Master of Music | Doctor of Musical Arts
Artist Certificate | Professional Studies | Artist Diploma



CLEVELAND
INSTITUTE OF MUSIC
cim.edu

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.

The Gift of Life – The Urban Classical Music Project, Vol. 1. Jeff Scott, composer, horn. Imani Winds (Valerie Coleman, flute; Toyin Spellman-Diaz, oboe and voice; Marian Adam, clarinet; Jeff Scott, horn; Monica Ellis, bassoon); Jedd Moss, Alex Brown, piano; Sato Moughalian, piccolo; The New Hudson Saxophone Quartet (Paul Cohen, soprano; Ray Kelly, alto; David Demsey, tenor; Tim Reuderman, baritone); Ana Garcia Caraballos, soprano saxophone; Javier Diaz, Fernando Saci, percussion. No Label.

Jeff Scott: *Startin' Sumthin'*; *Elegy for Innocence*; *Of Good and Evil*; *The Gift of Life*; *A Passista Mais Linda*; *In Judgment of Mankind*.

Jeff Scott's horn playing talents are widely known as a founding member of the Grammy-award nominated Imani Winds and as a busy free-lancer in the New York City area. Many may not realize what a talented composer he is. *The Gift of Life*, a ground-breaking CD of music by Jeff Scott is simply incredible. Drawing heavily on jazz and Latin American musical influences, Scott's compositions are breathtaking in their beauty and originality.

Imani Winds' acrobatic performance of *Startin' Sumthin'* is an homage to 1930's jazz. Filled with great rhythm and energy, the Imani Winds deliver a dazzling movement of syncopated surprises and gleeful chromatic riffs. A bassoon and piano piece, *Elegy for Innocence*, was written for and performed by Monica Ellis. A piece of deep introspection and yearning, Ellis's gorgeous bassoon voice soars plaintively in this work.

Toyin Spellman-Diaz commissioned the three-movement work *Of Good and Evil*, and it showcases both her tremendous skills as an oboist and her beautiful voice. The first movement is described as a "dance with the devil." The devil motif is performed by the piano, and the oboe deftly engages, dances with, and triumphantly emerges from this dance unscathed. The text of the second movement is from Robert Frost's apocalyptic poem, *Fire and Ice*. Spellman-Diaz's voice is rich and electrifying, at times singing hugely expressive intervals and then whispering the fateful poetry lines with trenchant precision. The final movement is filled with sensuous, cascading lines in both the oboe and piano, celebrating the divinity of life in sound.

The Gift of Life is a three-movement work for piccolo and saxophone quartet written to honor the life of Ingrid Werth, a young musician whose life ended tragically early. The liner notes describe her joy in running in circles in her back yard, pretending to be an airplane. The piccolo and saxes joyously evoke the exuberance of her imagination.

A Passista Mais Linda (The Most Beautiful Dancer) is a celebration of Brazilian Carnival for soprano sax and Brazilian percussion. The cuica, a Brazilian drum with a stick fixed in the center of the drum head, creates fun, squeaky sounds that converse hilariously with the saxophone.

In Judgment of Mankind (oboe version) is the second movement of *Of Good and Evil*. Scored also for oboe in lieu of voice, it is a bonus to be able to hear this movement in both its forms.

This first volume of *The Urban Classical Music Project* should solidify Jeff Scott's reputation as a first-rate composer. If you want to hear great contemporary music that speaks from the heart and performed by world-class musicians, this recording is for you. *Lydia Van Dreel (LVD)*

Mozart: Stolen Beauties – Chamber Music by Mozart, Puncto, and Michael Haydn. Ironwood, Anneke Scott, natural and piston horns. Alice Evans, Peres Da Costa, fortepiano. ABC Classics 481 1244.

Anonymous: *Air varié pour corno* (sur 'Là ci darem la mano'); Giovanni Puncto, Allegro Moderato, Adagio, Presto from *Trios duos* in E^b major, Op. A: Deuxième duo; Michael Haydn: Romance in A^b major for horn and string quartet, MH806; Mozart, arr. Barham Livius: Concertante for the pianoforte, horn, viola, and violoncello arranged from a Sonata by Mozart (Trio in E^b major, KV498 'Kegelstatt'); Mozart: Quintet in E^b major for horn, violin, two violas, and cello, KV407/386c.

Brilliant on both the natural horn and the piston horn, Anneke Scott teams up on this recording with Ironwood, an Australian early music ensemble, to explore Mozart's Quintet for horn and strings and some lesser known works that are tangentially related to the quintet centerpiece in various ways.

Air varié pour corno is based on the familiar Mozart aria from *Don Giovanni*, "Là ci darem la mano." The aria is known from a folio associated with the 19th century horn virtuoso Giovanni Puzzi (1792-1876). Unfortunately, the name of the composer is almost impossible to decipher from the manuscript. The folio, bequeathed to the British Library, contains works, some by Puzzi himself, and other miscellaneous composers, often based on opera arias of the time. The works in the folio demonstrate what must have been his high level of virtuosity.

Michael Haydn's Romance for horn and string quartet is instantly recognizable as the theme to the second movement of Mozart's horn concerto K. 447. Evidence is inconclusive as to whether Mozart or Michael Haydn wrote the melody first. Historically, there has been confusion over their respective authorship of various pieces. The liner notes offer detailed information about the history of this music and a plausible suggestion for how and why these two composers wrote such similar pieces.

Composer, arranger, hornist, and perhaps unscrupulous thief, Barham Livius (1787-1865) was a student of Puzzi, and this arrangement of a "Sonata by Mozart" is, in fact, the Kegelstatt Trio KV 498 for clarinet, violin and piano, and is



the last piece found in Puzzi's folio. On this recording, Scott uses the mixed technique of hand horn stopping and piston valves, inspired by an instrument in the Horniman Collection in London, which is known to have belonged to both Livius and his teacher, Puzzi. The instrument, originally a natural horn, was fitted with a two-valve saturelle block, enabling a greater variety of open chromatic notes. According to the liner notes, Livius' writing includes many notes which are not traditionally used in compositions for natural horn, hence the choice to use the mixed technique.

Interspersed between the larger works are three movements by Giovanni Punto, known in his day to be the greatest horn virtuoso in the world. In the spirit of this recording, these pieces, originally duets for horn and bassoon, have been transcribed for horn and cello.

Anneke Scott's playing is vibrantly expressive and seemingly effortless in the familiar Mozart quintet for horn and strings. Similarly, the Ironwood ensemble brings a level of ease and finesse to original instrument performances rarely heard.

This is a beautiful collection. The performances are impeccable in their detail and nuance, and the choice of repertoire is fascinating. The disc comes with comprehensive liner notes about the history of the works, the musicians of the day, and the musicians on the recording. This is a must have for any student of original instrument performances and a great listen for any lover of Mozart and his contemporaries. LVD

Songs of Love, War and Melancholy: the operatic fantasias of Jacques-François Gallay. Anneke Scott, horn, with Steven Devine, piano, and Lucy Crowe, soprano. Resonus, RES10153.

All music composed by Jacques-François Gallay: Fantaisie brillante sur l'opéra "Les Martyrs" de Donizetti (Op. 49); Fantaisie sur une cavatine de "Belisario" de Donizetti (Op. 42); "Fuis, laisse-moi" de "Roberto Devereux" de Donizetti; Fantasia sopra un motivo dell'opera "Bianca e Fernando" di Bellini (Op. 47/2); Troisième Mélodie sur une cavatine de "La Sonnambula" de Bellini (Op. 28); "Une Larme Furtive" de "l'Elisir d'amore" de Donizetti; Fantaisie sur l'opéra "l'Elisir d'amore" de Donizetti (Op. 46); Fantaisie brillante sur un motif de "Norma" de Bellini (Op. 40); "L'Appel du Chasseur" des "Soirées Italiennes" de Mercadante.

Many horn players know Jacques-François Gallay (1795-1864) only as a composer of horn etudes. He was, in fact, a virtuoso horn player and a prolific composer. Gallay's life spanned a fantastically rich period in the history of opera, and much of his playing took place in Paris opera pits, where he performed great new works of Italian opera. At the time, opera was so popular that many composers wrote fantasias on famous opera themes for solo instrumentalists, to be performed in smaller salon settings – the public at the time was hungry to hear these melodies. Gallay wrote many such works, as represented on this disc.

Let us begin with the obvious: Anneke Scott is an amazing natural horn player. She recorded the disc using a Raoux "cor solo" made in 1823, almost two hundred years ago. Listening to the disc, I asked myself over and over again, "How does she do that?" She has incredible facility with her hand horn

technique. Her attacks are clear, she can jump all over the range, her sound is sweet, and her dynamics are sensitive. She is always in tune with the piano (in this case, an Érad instrument made in 1851).

Listening to these pieces on the natural horn is a revelation. Key changes are extremely obvious, because the horn part goes from mostly open notes in the home key to mostly closed notes in the new key. These color changes provide a layer of narrative unavailable to performers on the valved horn. To listeners not used to the natural horn, please give it a chance. It can take a while to get used to the colors and to the sound of stopped notes in the middle of a line, but Gallay puts this palette to great effect.

Young horn players may be puzzled, when working on their Kopprasch, to see the occasional etude filled with ornaments. Those etudes are preparation for works like these pieces by Gallay. This music is filled with trills, turns, and every kind of ornamentation you can imagine, plus virtuosic cadenzas, often performed at breakneck pace. Then the tempo slows, and long, sinuous lines unfurl. The hand horn technique often helps create a portamento effect that connects the notes of the line.

All of these pieces would work superbly on a recital on the modern horn as well. Some are for horn and piano and some add a soprano. The music is utterly ravishing, and the performance from all three musicians on the disc is excellent. This disc is a fine introduction to some little-known repertoire, superbly played. *Daniel Grabois, University of Wisconsin-Madison (DG)*

Nature. The City of Tomorrow. Leander Star, horn. Elise Blatchford, flute; Stuart Breczinski, oboe and English horn; Camila Barrientos Ossio, clarinet; Laura Miller, bassoon. Ravello Records 7904.

David Lang: *Breathless*; Luciano Berio: *Ricorrenze*; Denys Bouliane: "...A Certain Chinese Cyclopaedia..."; Nat Evans: *Music for Breathing*.

Winners of the 2011 Fischhoff National Chamber Music Competition, The City of Tomorrow has recorded their debut CD, *Nature*, and it is fantastic, both for its stellar performances of compelling contemporary compositions, and for the colossal conception of this, the first installment of their grand recording project. As described in the liner notes, *Nature*:

looks to explore the evolution of humanity's relationship to nature through the lens of 18th and 19th-century Romantic ideas of the Sublime: the feeling of being overwhelmed by natural phenomena, both beautiful and dangerous. This is the first of a three-disc set that musically traces the evolution of the Sublime from the Romantic Era to apocalyptic manifestations in our present moment.

Breathless, by Pulitzer Prize winning composer David Lang, is a minimalist exploration of short harmonic and rhythmic fragments which slowly build upon each other, evoking a feeling of glacial transformation.

Ricorrenze, by Luciano Berio, was written for the occasion of Pierre Boulez' 60th birthday. Inspired by Terre Chaleureuse, a lithograph by Jean Debuffet (alternately translated as "the



warm earth" and "the welcoming earth"), this piece is formed with irregular recurrences (ricorrenze) of musical patterns, the totality of which Berio likened to the growth of a plant, having a certain structure but with individualistic, irregular expression.

"...A Certain Chinese Cyclopaedia...." is inspired by a fantastical encyclopedia from a short story by Jorge Luis Borges. This incredibly intricate and jazzy piece is conceived of as a musical taxonomy of bebop licks.

Nat Evan's *Music for Breathing*, is a deeply meditative work inspired by the composer's experiences with asthma and with contemplative experiences walking in the forest and the desert. Evan's writes in the liner notes, "...the occidental concept that 'nature' is nothing but 'beautiful' and 'peaceful' has faded away. Instead, we have the endless varieties of life and death happening in the forest [...] in perfect balance – sighing and breathing back at us endlessly." This piece incorporates multi-phonics, conch shells, river rocks rubbed together, and improvisational elements that render completely uncivilized and awe-inspiring sounds.

All four pieces on this CD are virtuosic tours de force. The City of Tomorrow specializes in performing the most challenging compositions of our time and they play extraordinarily well, yet the result isn't that one is wildly impressed by their virtuosity (although one certainly should be), but that one is wildly impressed by the humanistic depth and relevance of the music they choose to perform and the context in which they present it. The City of Tomorrow performs this difficult repertoire while retaining seamless blend, rhythmic ease, and unity as a chamber ensemble. One could surmise that an integral component of their musical cohesion is their collective conception of music as being a part of, and influencing, a greater good. *LVD*

En-Cor! American Horn Quartet. Kristina Mascher, Kerry Turner, Charles Putnam, Geoffrey Winter, horns. Albany Records TROY 1536.

Contents: Khachaturian: *Sabre Dance*; Kerry Turner: *Fiesta Fanfare*; Debussy: *The Girl with the Flaxen Hair*; Tchaikovsky: *Pizzicato Ostinato* (Symphony No. 4); Léo Delibes: *Flower Duet*; Gershwin: *It Ain't Necessarily So*; *Summertime*; Lennon/McCartney: *Eleanor Rigby*; Mancini: *Moon River*; Lev Kogan: *Freilach II*; Bernstein: *Maria, America, Tonight*; J.S. Bach: *Sinfonia II, BWV797*; Kerry Turner: *Waltzing Matilda*; J.S. Bach: *Air on the G-String, BWV1068*; Fugue in G-minor "Little," BWV578; Bruckner: *Andante in D*[♭]; Lowell Shaw: *Frippery 9 "Charleston"*; *Frippery 14 "Something in Two"*; Stanley Myer: *Cavatina*.

By the time this review is published, the esteemed American Horn Quartet will have completed their farewell tour and final performance at the IHS LA 2015. A brief summary of all they have accomplished as a chamber ensemble, as well as individual performers, composer, and clinicians would be impossible. Being firmly established as the premiere horn quartet of the late 20th and early 21st century, the AHQ has recorded, premiered, commissioned, and/or composed most of the major repertoire for horn quartet.

This recording is a collection of all the encore-type pieces that they have performed hundreds of times, but not yet committed to recording for posterity. Ranging from wildly

energetic, to pastoral, every one of these encore pieces is an exquisite gem. It is particularly delightful to hear how they stylize the more jazzy and folksy pieces on the recording. All the players in the AHQ are fabulously flexible and expressive, and everything is performed with total commitment to phrase and fun!

If, by some strange fluke, you have never heard of the American Horn Quartet, you must buy this (or any of their 10 CDs) today! The community of horn players worldwide is indebted to their musical vision, arduous work, and glorious accomplishments over a 30-year period. Brass chamber music is forever influenced by this remarkable ensemble, and all we can do is clap and yell "encore!!!" *LVD*

Orquestrina. Radek Baborák, horn and artistic director. Mikuláš Koska, Jan Musil, Jakub Horejsi, David Minar, horns; Jindrich Pavlis, clarinet; Petr Valášek, Voltech Nydl, bass clarinet; Ondrej Roskovec, bassoon; Dalibor Kalvey, Martina Bačová, David Pokorný, Vladimír Klánský, violins; Karel Untermüller, Vladimír Kroupa, violas; Hana Baboraková, Vit Petrášek, cello; David Pavelka, bass; Svatopluk Cech, cajon and cowbell; Petr Holub, snare drum, tam tam, cymbal; Petr Ostrouchov, timpani, bass drum; Jana Bouskova, harp. Animal Music 044-2.

Piazzolla, arr. Tomáš Ille: *Histoire du Tango*, 1. Bordello, 2. Cafe, 3. Nightclub, 4. Concert D'Aujourd'Hui; Lowell E. Shaw, arr. Baborák: *Trippery #4*; Lev Kogan, arr. Baborák: *Nigunim*, Hasidic Tunes, Suite for French Horn and Piano (Selections); Gabriel Fauré, arr. František Šterbák: *Pavane in F[♯] minor*, Op. 50; Antonio Lauro: *Vals Venezolano #3* (Natalia); Corrado Maria Saglietti: Suite for French Horn and String Quartet; Yehezkel Braun: *Allegro Scherzando* from *Twelve Preludes for Solo Horn*; Ravel, arr. Baborák and Ille: *Boléro*.

Since retiring from his seven-year tenure as associate principal horn of the Berlin Philharmonic in 2010, world famous horn virtuoso Radek Baborák has been pursuing a wide-ranging artistic career. As the artistic director of Orquestrina, his latest project, Baborák has created a stunningly virtuosic recording of tuneful and diverse pieces inspired by dance in various forms, refashioned to showcase his remarkable and unparalleled virtuosity.

Histoire du Tango is a four-movement work by the world's most famous tango composer, Astor Piazzolla. Originally written for flute and guitar, this piece is Piazzolla's recapitulation of the history of the Argentinean tango. In this arrangement, the horn and the bass clarinet are featured heavily.

Lowell E. Shaw's *Trippery #4* is used in this context as the first of three miniatures performed as solo horn works with percussion accompaniment. The other two miniatures are Antonio Lauro's *Vals Venezolano #3* and Yehezkel Braun's *Allegro Scherzando*. All three miniatures showcase Baborák's incredible facility as he performs acrobatically with utmost grace.

Lev Kogan's *Nigunim – Hasidic Tunes*, from which Baborák has chosen five for this recording, are wonderful examples of Kogan's beautiful compositional style, evoking the traditions of Jewish music. Originally written for horn and piano, Baborák has deftly arranged these pieces for horn and string quartet.



Fauré's *Pavane*, a tune likely familiar to most orchestral music fans, is beautifully presented here in an arrangement that offers an intimacy without losing any of the lush qualities of the original orchestral work.

Corrado Maria Saglietti, Italian hornist and composer, was commissioned in 1992 by Josef Burnam, a trombone-playing colleague of his from the RAI orchestra, to write a piece for alto trombone and string quartet. Only later did Saglietti rework it for horn. This is the premiere recording of this piece in its horn iteration.

Baborák's arrangement of Ravel's *Boléro* is wonderfully entertaining to listen to, as one anticipates how he'll chose to orchestrate each appearance of the theme and secondary theme.

Radek Baborák is one of the greatest hornists living today. This CD is truly extraordinary in its conception and execution, and a must-have for any fan of virtuosic horn playing. *LVD*

Watercolors – Art Songs for Horn and Piano. Yu-Ting Su, horn. Korey Barrett, piano. No label.

All pieces arranged for horn and piano by Yu-Ting Su. Rossini: from *Serate Musicali*, *La danza*, *L'invito*, *La pastorella delle Alpi*; Alban Berg: *Seven Early Songs*; Bizet: *J'aime l'amour!*, *Adieux de l'hôtesse arabe*, *Tarentelle*; Fernando Orbradors: *El majó celoso*, *Con amores*, *la mi madre*; Xavier Montsalvatge: *Chévere*, *Canto negro*.

University of Northern Iowa horn professor Yu-Ting Su has made a beautiful recording of various art songs originally for voice and piano. All her own arrangements, this collection traverses styles from Italian *bel canto* to early Alban Berg.

The Rossini *Serate Musicali* were composed during Rossini's later years as music for salon evenings. Often witty, elegant, and subtle, these were the epitome of salon chamber music. Berg's *Seven Early Songs*, originally written for medium voice and piano, later transcribed for high voice and full orchestra, work very well in the mid-range of the horn. The Bizet songs are remarkably beautiful, as are the songs from the lesser-known 20th century Spanish composers, Orbradors and Montsalvatge. Yu-Ting Su brings a sweet singing style to these sometimes familiar and sometimes less familiar arias. Her tone is lush, and her phrasing is beautifully discreet and distinctly vocal.

These arrangements, some of which are available through Veritas Musica, offer a great opportunity for hornists interested in expanding their recital repertoire. Yu-Ting Su's performance on this CD is wonderfully rich and expressive. Congratulations, Yu-Ting, on a beautiful solo CD! *LVD*

It's About Time. Laura Klock, horn. Lynn Klock, alto saxophone; William Hite, tenor; Nadine Shank, Estela Olevsky, piano. Albany Records TROY 1574.

Emanuel Rubin: *Prelude for Horn Alone*; Frederick Tillis: *Spiritual Fantasy No. 5*; Jeff Myers: *Age of Assassins*; Robert Stern: *Music for a Midsummer Evening*; Hsueh-Yung Shen: *The Lion and the Horse*; Salvatore Macchia: *Agreements*.

It's About Time is the latest CD from Laura Klock, recently retired from the position as Horn Professor at the University of Massachusetts, Amherst. With an impressive 40-year career behind her, she has created a beautiful solo CD showcasing new pieces written by her esteemed friends and composer

colleagues, and performed by her friends and colleagues from U-Mass Amherst.

Emanuel Rubin's *Prelude for Horn Alone* is a hauntingly beautiful and introspective solo work showcasing Klock's luscious tone. *Spiritual Fantasy No. 5* by Frederick Tillis was written for Klock and pianist Nadine Shank. With a decidedly modernist aesthetic, the fantasy has an almost blues-esque heart with jazzy edges.

The Age of Assassins, commissioned with help from the IHS Meir Ramon Commissioning Assistance Program, is a setting of five songs based on the poetry of Arthur Rimbaud. Sung beautifully by tenor William Hite, these pieces explore the "disordered senses" inspired by absinthe and other recreations of late 19th century Paris. The music is dramatic in its use of the horn as it colors and enhances the text. Extended techniques for both piano and horn are used extensively, for an exhilarating result.

Music for a Midsummer Evening is an affectionate and playful set of vignettes composed for Klock, her saxophonist husband, Lynn Klock, and pianist Estela Olevsky. The liner notes non-specifically describe a "special occasion" for which this work was written. One can only imagine that it was a poignant and happy moment.

Hsueh-Yung Shen's *The Lion and the Horse* is for alto saxophone and natural horn. The composer describes the piece as a sort of homage to composer Leon Kirschner and the composer's uncle, who had introduced him to Kirschner's music many years before. The intonation of the natural harmonics on the horn is maintained against the tempered tuning and occasional pitch bending of the saxophone.

With very few chamber works that incorporate saxophone and horn, it is refreshing to hear wonderfully new sounds and timbre combinations on this disc. Laura Klock's playing is strong and dynamic. She dedicates the disc to a number of people, including her former teachers, Thomas W. Murray, Harry J. Berv, and Louis J. Stout. Certainly they would be proud of her accomplishments. *LVD*

Alchemy. Meridian Arts Ensemble. Daniel Grabois, horn. Jon Nelson, Tim Leopold, trumpets; Benjamin Herrington, trombone; Raymond Stewart, percussion; John Ferrari, percussion and conducting. Guest artists: Dave Ballou, trumpet; Faustino Diaz Mendez, trumpet and trombone; Gustavo Morales, trombone; **Adam Unsworth, horn.**

William Byrd, arr. Unsworth: "Gloria" from Mass for Five Voices; Don Carlo Gesualdo, arr. Stewart: "Occhi del mio cor vita; Carissimi," arr. Grabois: "Plorate filii Israel"; Orlando de Lassus: *Eco*; Arcangelo Corelli, arr. Ballou: *Sonata VIII: Prelude, Allemande, Sarabande, Gigue*; Giovanni Gabrieli: *Sonata Pian'e Forte*; J.S. Bach, arr. Nelson: *Six-Part Fugue* from *The Musical Offering*; Elgar Howarth, after Dufay: *Pasce Tuos*; Orlando de Lassus: *Providebam Dominum*; J.S. Bach, arr. Nelson: *Contrapunctus XV*.

The Meridian Arts Ensemble, most known for their performances of contemporary brass chamber music, has recorded their second CD of music from the Renaissance and Baroque periods. Aptly titled *Alchemy*, this innovative look at the music of the past pairs the finest qualities of modern brass interpretation of early music, i.e., beautifully blended tone, breadth of



dynamic expression, with wonderfully fresh arrangements of many of these early pieces.

Some works on the recording are quite straightforward in their performance, such as the reverent performance of Gabrieli's *Sonata Pian'e Forte*. Similarly, Adam Unsworth's arrangement of Byrd's *Gloria* subtly adds the color of vibraphone to the already golden tones of the brass ensemble. Daniel Grabois' arrangement of the lament from Jeptha, presumably not straying too far from the original, is deeply moving in its expression of quiet sorrow.

Other arrangements on the recording move the listener to a new experience of early music. Particularly bold is Dave Ballou's arrangement of Corelli's *Sonata VIII*, originally for violin and keyboard. Essentially, Ballou ensconces the original *Sonata* violin melody in a contemporary context of muted brass instruments and modern harmonies, bringing forth the melody into a shimmering new light. Jon Nelson's arrangements of Bach fugues expertly utilize an expansive palette of timbres in the brass and percussion instruments to give us new Bach, as compelling as the original.

The Meridian Arts Ensembles continues to make extraordinary music, with the noteworthy contributions, both in horn playing and arranging, by Daniel Grabois and Adam Unsworth, on this disc. *LVD*

Road Trip. Tower Brass Quintet, Bernice Schwartz, horn; Brian Bushong and Charles Saenz, trumpets; Daniel Saygers, trombone; David Saygers, tuba. Produced by Tower Brass Quintet. No Label.

Saint-Saëns, arr. Gary Schlecht: *Pas Redoublé*; J.S. Bach, arr. Anne McGinty: *Fugue in E^b Major* (St. Anne, BWV 552); Anne McGinty: *Drive-thru*; Karl Pilss: *Scherzo*; Bramwell Tovey: *Santa Barbara Sonata*; W. C. Handy, arr. John Wasson: *St. Louis Blues*.

The Tower Brass Quintet is based in Toledo, Ohio, and this is their 10th CD, released in their 35th year. The disc is a musical journey through different styles and moods, from a stately Bach fugue to a rollicking blues from St. Louis.

Saint-Saëns' *Pas Redoublé* is a double step march – more of a run than a military prance. The Towers play it with a good-humored lightness, with nice work on the fast runs.

Most brass players love playing Bach fugues. The *Contrapuncti* from Bach's *Art of the Fugue* appear on almost every brass quintet's repertoire list, so it is nice that the TBQ has looked a little deeper and found the *Fugue in E^b Major*, known as the St. Anne Fugue. It is a fully developed work, with three different sections, calling for a rich and majestic sound at times, a fluid texture at others. Bernice Schwartz executes all the runs beautifully, as do her colleagues. This is a work that deserves to be played more, in a nice arrangement by Anne McGinty.

McGinty is the composer of *Drive-thru*. This short work tells the tale of a visit to a fast food drive-thru, complete with the sounds of trucks backing up (ably bleated by Schwartz) and of the tinny voice of the person taking the order over the intercom. The language is largely tonal except for the occasional rude interruption. This piece would be wonderful on a children's concert, showing how music can evoke real life (if fast food can be called real life).

Karl Pilss's *Scherzo* is a Viennese gem. The colors range from the most delicate hues to the darkest heaviest tones, in just over three minutes. The ensemble captures the spirit of the piece nicely.

Bramwell Tovey's *Santa Barbara Sonata* is a work in four movements, each of which represents a different aspect of life at the summer music festival Music Academy of the West. The first movement, "Cakewalk on a Tightrope," is a jauntily humorous take on the job of controlling an assortment of boisterous young musicians. "Preacher on the Pier" sways with the easy life of the wealthy at the pier in Santa Barbara, complete with a reference to the chorale theme *Now Thank We All Our God*, which Tovey somehow manages to mesh with a gently swinging all-American lilt. "Magic Horn Tango" paints a picture of the joy of a concert perched above the Pacific Ocean, and here Schwartz gets a chance to sing, with her clear and rich sound. Finally, "State St. Stomp" portrays the excitedly busy nightlife on Saturday in Santa Barbara, complete with a reprise of the chorale theme from the second movement: life is good indeed for the locals!

When brass quintets are able to play jazz standards without sounding like imposters, it is a pleasure to hear. The Towers pull off W. C. Handy's well-known *St. Louis Blues* with panache. *DG*

The Christmas Horn. William VerMeulen, horn, with The Rice Horn Crew: Everett Burns, Jesse Clevenger, Andrew DuComb, Joshua Horne, Alex Kovling, Markus Osterlund, Spencer Park, Nathanael Udell, horn and Rice Horn Crew Graduate Guests: Katharine Caliendo, Robert Johnson, Scott Strong, horn, and Lindsey Höhn, sleigh bells. Conducted by Dale Clevenger. Summit Records, DCD 648.

Carol of the Bells / O Sanctissima; 12 Days of Christmas; Horn's Pop Christmas; Anthony DiLorenzo (arr.): Fum Fum Fun!; O Holy Night; Nelson/Rollins: Frosty and Rudolph; Johnny Mandel: A Christmas Love Song; Pola/Wyle: Most Wonderful Time of the Year; Gannon/Kent/Ram: I'll Be Home for Christmas; Vince Guaraldi: Christmas Is Coming; O Christmas Tree; Holiday Horn Carols; J.S. Pierpont: Jingle Bells; Sammy Cahn and Jimmy Van Heusen: The Secret of Christmas; A Bunch of Horns at Christmas; Gesu Bambino; Claude Thornhill: Snowfall; Hugh Martin and Ralph Blane: Have Yourself a Merry Little Christmas; Handel: Hallelujah Chorus; arranged by Dick Meyer except where noted.

William VerMeulen is the Principal Horn of the Houston Symphony, a well-known soloist, and equally known as the horn professor at Rice University's Shepherd School of Music. His students have thoroughly populated American orchestras. The current CD provides an opportunity to hear him play Christmas music with his current studio ("The Rice Horn Crew") and a handful of alumni guests, under the baton of VerMeulen's teacher and mentor, the eminent Dale Clevenger.

The nineteen tracks of the album provide a thoroughly enjoyable menu of carols for any Yuletide reveler. All the arrangements but one are by Dick Meyer. Meyer has created an uncountable number of arrangements for horn octet, mostly in a lightly commercial style, with tight harmonies informed by the language of jazz. The high parts go very high, the low parts



go very low. Some fancy playing is required. The intonation must be perfect, as must the rhythm.

The Rice Horn Crew have all these elements under control. VerMeulen soars easily into the upper register and the players of the low parts provide ample support, with fat, beefy low notes. The style is just right: breezily happy and carefree. The students match sound quality with VerMeulen.

Anthony DiLorenzo's arrangement of *Fum Fum Fun!* is the only track on the disc not arranged by Dick Meyer. It provides a shot of energy that sets it apart for me as the most exciting piece on the recording. DG

Fate and Fire. Westwood Wind Quintet. John Cox, horn, John Barcellona, flute; Peter Christ, oboe; William Helmers, clarinet; Patricia Nelson, bassoon; Lisa Bergman, piano. Crystal Records CD 790.

Dan Welcher: *The Moerae*, a Fantasy for flute, oboe, bassoon, and piano; Alvin Etler: Woodwind Quintet No. 1 and Woodwind Quintet No. 2; Dan Welcher: Woodwind Quintet No. 2.

In the words of composer Dan Welcher, whose music is featured on this disc,

All composers of wind music should sing the praises of the Westwood Wind Quintet. This group, founded in 1959, is one of the oldest continuously performing chamber ensembles in the U.S. [...]; mostly it's the discography that makes this group unique. It is the first American quintet to record all 24 of Anton Reicha's woodwind quintets, and there is scarcely a piece in the repertoire that the group doesn't know or hasn't played.

This disc is a thoughtful assembly of music from the mid and late 20th century. Alvin Etler's two quintets, written in 1955 and 1957, have a distinctly mid-century sound about them, influenced by his studies with Paul Hindemith and his great admiration for the music of Bartok.

Dan Welcher's second woodwind quintet, commissioned by the Blair Quintet in Nashville TN, was written while the composer was Principal Bassoon of the Louisville Orchestra. Welcher, eschewing the common pastoral style of much of the existing French music for woodwinds, wanted to write a piece with a style more reminiscent of the formalism of Hindemith and Etler, but with the lush qualities of Fine and Barber. In this endeavor, he has certainly succeeded. The music is bold, varied, and never dull.

John Cox, principal horn of the Oregon Symphony, performs beautifully on this CD of modern American works. The other musicians' performances are admirable as well. It must be noted that oboist Peter Christ, founder of the Westwood Wind Quintet and president of Crystal Records, might be a bit past his prime as an oboist. While he certainly deserves great accolades for all he has accomplished in his career with Crystal Records, be forewarned that his playing sours the quality of the disc. LVD

Chamber Music for Horn Violin and Piano. Bruce Bonnell, horn; Hai-Xin Wu, violin; Zhihua Tang, piano. Centaur Records CRC 3399.

Lennox Berkeley: Trio for Violin, Horn, and Piano, Op. 44; Frédéric Duvernoy, rev. Edmund Leloir: Trio No. 1 in C minor for horn, violin and piano; Trio No. 2 in F Major for horn, violin and piano; Eric Ewazen: Trio for horn, violin, and piano (2012).

Bruce Bonnell, Professor of Horn at Central Michigan University, has put together a beautiful CD of violin, horn, and piano chamber music. The seminal Trio for this ensemble by Brahms has, of course, inspired a number of new works for this horn, violin and piano, and hornists often use this repertoire in programming concerts and recordings. In choosing Berkeley's and Ewazen's trios, Bonnell is exploring the more tonally conservative examples from this rich repertoire. Both Berkeley and Ewazen use open fourths melodically in developing rich and expressive layers among the three instruments. Ewazen's trio is practically a mirror of the original Brahms trio.

The two Duvernoy trios on this recording, possibly the earliest known works published for this instrumentation, are, according to Professor Bonnell's liner notes, excellent examples of the cor-mixte style of horn playing, where the hornist was expected to have great chromatic fluency in all ranges of the horn, rather than specializing in the low or high range. These are fun pieces and, although it is interesting to imagine them performed on original instruments, this recording with modern instruments is delightful as well. LVD

Soundings – Improvisations and Compositions for Horn and Electronic Media. Jeffrey Agrell, horn, Jim Dreier, Rich O'Donnell, Aaron Wells, Nathan Yoder, percussion. MSR Classics MS 1529.

James Naigus: *Soundings; Improvisations: Conversations I; Night Suite; Improv Sonata*; John Manning: *Dark; Improvisations: Kyma Divertimento; Conversations II*; Jason Palamara: *Ragnarok, Baby*; Israel Neuman: *Turnarounds*.

Jeffrey Agrell, Horn Professor at the University of Iowa, is probably well known to readers of *The Horn Call* and IHS workshop participants for his excellent writing on and teaching of improvisation. This CD is a wonderful listen. Awash with all sorts of unexpected earthy sounds and a filled with the sonorous, beautiful ease and freedom of Agrell's playing, this CD explores some potentialities of horn in improvisation and mixed media.

Agrell seems to achieve great success by having chosen excellent collaborative artists. With a slew of percussionists, a few composers with expertise in electronica and Kyma (*sound design electronics*), and himself as an overdubbed duo partner, Agrell explores some new, funky fun turf in the world of recorded horn music. Always the devoted teacher, Agrell's first directive to the listener is to listen to the CD, rather than read the liner notes, and imagine how the sounds are made.

This CD is wonderfully refreshing, as it will certainly cleanse your ears of any pre-conceived notion of what a horn CD is supposed to sound like! LVD



Brass Too. Royal Concertgebouw Orchestra, Kurt Masur, Ivan Maylemans, conductors. **Laurens Woudenberg, Fons Verspaankdonk, Jasper de Waal, Sharon St. Onge, Jaap van der Vliet, Paulien Goosen, Pieter Hunfeld, horns.** RCO Live RCO 14010.

Shostakovich, arr. Steven Verhaert: *The Gadfly Suite*, Op. 97a; Detlev Glanert: *Concertgeblaas*; Henri Tomasi: *Fanfares Liturgique* from *Don Juan de Mañara*; Piazzola, arr. Steven Verhaert: *María de Buenos Aires Suite*; Hindemith: *Konzertmusik*, Op. 50 (live recording).

Seven years ago, the brass players of the Royal Concertgebouw Orchestra released their first recording as a group, entitled *Brass*. This, their follow up recording is aptly entitled *Brass Too*, a pun on the sequel status of this disc and on the idea some of the music on the disc, while not originally intended for brass ensemble, works extremely well when arranged for brass.

The Gadfly was originally film music scored by Shostakovich in 1955. Steven Verhaert, the arranger of this version, writes that he chose the particular music in this suite “so that there would be enough variation between virtuosity, expression, and the humorous touch that’s never very far away in Shostakovich’s music.”

Detlev Glanert, a house composer for the RCO, wrote *Concertgeblaas* (concert blaring) specially for the RCO brass, and it was premiered at the Carré Theater in 2012. This piece is jazzy rip-snortin’ fun.

Tomasi’s *Fanfares Liturgique* are selections from a much larger work originally written for a radio play, then transformed into an opera during the Second World War. The fanfares are taken from the second act of the opera, depicting a Catholic procession in Seville. These works have great musical substance, and showcase the musical depth of the RCO brass.

The *Piazzola María de Buenos Aires* is a beautiful arrangement, again by Verhaert, maintaining the sultry melancholy of the original. The RCO brass seem very comfortable with the stylistic demands of the Argentinian tango.

Hindemith’s *Konzertmusik*, Op. 50 is a live performance by the RCO, conducted by Kurt Masur. This is the perfect conclusion to an already brilliant CD of refined brass playing. Here, the RCO brass shine with both the clean, clear accuracy of the previous studio tracks, and a certain live performance energy penetrates the listener throughout and drives the Hindemith home. Bravi, RCO brass! *LVD*

W. A. Mozart: The Horn Concertos. Javier Bonet, horn; München Rundfunkorkester, Hermann Baumann. ARSIS 5452

Mozart: Horn Quintet K. 407 (386c); Rondeau in E^b Major K. 371; Horn Concerto in D major K. 412 (386b); Horn Concerto in E^b major K. 417; Horn Concerto in E^b major K. 447; Horn Concerto in E^b major K. 495; Horn Concerto in E major K. 494a (fragment).

Javier Bonet, internationally acclaimed natural horn soloist, has once again produced a beautiful recording, remarkable both for the extraordinary interpretations of the Mozart Horn Concertos and for the forward-thinking packaging and video ad-ons.

Rather than a physical CD, this recording comes on a tiny flash drive that plugs into the USB port on your computer. When you open the flash drive icon, you are offered all of the tracks as wav or mp3 files. Additionally are an mp4 video describing the project, pdf files of all of the liner notes and other various content, a folder with pdfs of Javier Bonet’s cadenzas, a folder with pdfs of Mozart’s original manuscript scores, an mp4 video gallery, an mp4 video of a live performance of the Concert Rondo, and an utterly charming montage and interview with Hermann Baumann. Engelbert Schmid makes a few cameos, as well. There is so much fantastic content in this small package that truly every horn player should have a copy.

In his opening dedication, Bonet describes how he finally felt that he had reached the right time in his career and achieved the musical maturity to make a meaningful recording of the Mozart horn concertos. Bonet definitely delivers with his masterful natural horn rendition of all of the horn concertos (including the K 494a fragment) and the quintet for horn and strings. The music feels profound yet joyful – exuberant without loss of control.

In short, Bonet is a seasoned master, reaching the heart of the beauty of Mozart with his breathtaking, soulful performance. *LVD*

Subscribe to other

Brass Journals:

International Trumpet Guild Journal

www.trumpetguild.org

International Trombone Association Journal

membership@trombone.net

International Tuba/Euphonium Association Journal

www.iteaonline.org

Historic Brass Society Journal

www.historicbrass.org

Alfred Edwin Brain Jnr (1885-1966)

Prince of Horn Players

The Forgotten British Horn Virtuoso

Part I

by Leighton Jones

Introduction

I was invited to write a book on Alfred E. Brain Jnr (Alf to all who knew him in the UK and Al to all friends in the USA) by Stephen Gamble (*co-author of Dennis Brain: A Life in Music*), and I was extremely honoured. This invitation from Stephen was the result of my articles in the *British Horn Society Journal* and *The Horn Call*.

As I proceeded to acquire the necessary information about Alf, I became more and more aware of the fact that Alf was indeed both a phenomenal horn player and a natural, courteous, and genuine gentleman. The more I delved into Alf's career and achievements, I became absolutely convinced that the title to my original magazine articles was indeed very justified: "The Forgotten British Horn Virtuoso."

The UK is an island, and I firmly believe that an "island mentality" spreads into all aspects, including horn playing. Indeed we have had many great British players including Alfred Brain, Aubrey Brain, his son Dennis Brain, Alan Civil, and Ifor James. Due to the increase in recordings Dennis and Alan became famous the world over. Their craft is now carried on by Frank Lloyd, Richard Watkins, David Pyatt, and Michael Thompson. I have not included Barry Tuckwell here because he is an Australian who earned his fame in the UK – no disrespect is intended to his amazing ability.

In general the British horn fraternity tend to forget about the horn players from the UK who have become well known abroad. Frank Lloyd is probably the exception, as he gained fame as a soloist before he moved from the UK (some years ago) to the position of horn professor at the Folkwang-Hochschule at Essen in Germany.

Forgotten in the main are the horn players who have left the UK to become principal horn players in Europe and elsewhere:

- Jonathan Williams, principal horn of the Chamber Orchestra of Europe



- Nigel Downing, principal horn of the Tonhalle Orchestra, Zurich.

- Greg Cass, recently retired principal horn of the Orchestre de la Suisse Romande

Then, when I read the following whilst browsing through information on some horn players:

To say that Alf held a position of dominance, as the universally acknowledged greatest horn player in the world is to underestimate the immense respect the man so justly deserved. A man truly deserving of the sometimes clichéd phrase "a legend in his own lifetime." One word often used carelessly, seems to have been invented especially to describe Alfred Brain. The word is GENTLEMAN. (Part of the obituary notice by the editor of *Overture*, a monthly local magazine in Los Angeles, of the American Federation of Musicians).

And:

"Dennis Brain, his nephew, insisted that his uncle was the greatest horn player of the whole family" (John Warrick, *Gramophone*. March 2003).

At some point, I realized that Mr. Alfred Brain Jnr had fallen into this "forgotten" category, so I decided to put pen to paper in order, hopefully, to rectify this glaring omission on the life and history of one of the greatest horn players that has ever lived. When you look at and truly appreciate the curriculum vitae of Alfred Brain you can see what I mean:

- Co-principal Horn of the London Symphony Orchestra,
- Principal Horn of the Queen's Hall Orchestra,
- Founding member of the London Wind Quintett, and their pioneering recordings with Edison-Bell,
- Principal Horn of the New York Symphony Orchestra (before its amalgamation with the New York Philharmonic Orchestra),
- Principal Horn of the Los Angeles Philharmonic Orchestra,



- Principal Horn of the Cleveland Philharmonic Orchestra,
- Principal Horn of the 20th Century Fox Studios,

It is interesting to read the brief bio written about him for a concert by the America Operatic Laboratory, Inc. It is interesting to learn about Alf's interest in teaching – something I personally only came to know about as a result of this quote:

Alfred Brain, A.R.C.M

Studied horn at the Royal Academy of Music from 1898 to 1901, where award of A.R.C.M. was received. Private study of horn with Adolf Borsdorf, London, from 1898 to 1901. First horn with many major symphony orchestras, including the following: Scottish Symphony, Glasgow, 1901-1904; Queens Hall Symphony, London, 1904-1921; New York Symphony, 1921-22; Los Angeles Philharmonic Orchestra, 1922-1934; Cleveland Symphony, 1934-1935; major film studios since 1927. Taught horn at the Guildhall School of Music, London, from 1904 to 1921. Horn instructor at Julliard Institute of Musical Arts from 1921 to 1922. Teacher of horn in Los Angeles since 1922

I also came across what the American bassoonist Donald Christlieb (a highly regarded studio player) had written in his book *Reflections*: "Alfred made Los Angeles the capital of horn playing in the country."

After reading the above quotes, noting all his achievements, his huge influence on both his nephew Dennis and the Los Angeles studio horn players, I think you will agree that my sentiments were justified – that Alf really is the "Forgotten British Horn Virtuoso." Hopefully this work of pleasure will rectified that injustice.

His Family

Alfred Edwin Brain Snr was the first horn player in the Brain family, that we know of, who achieved distinction as an orchestral horn player and soloist. His father was William Brain and his mother, Sarah Ellen Brain (formerly Brown).

Here is information that we have from a certified copy of a birth entry:

Registration District. Brentford 1860
Born in the subdistrict of Chiswick in the County of Middlesex, PC 755085. No.163.
When and where born: 4th February 1860. 17 Militia Stores, Turnham Green.
Name of the boy: Alfred Edwin.
Sex: Boy.
Name and surname of the father: William Brain.
Name and surname and name and maiden surname of mother: Sarah Ellen Brain, formerly Brown.
Occupation of father: Chelsea pensioner,
Signature, description and residence of informant: William Brain, father, 17 Militia Stores, Turnham Green.
When registered: 25 February 1860.
Signature of Registrar: Charles Lawrence, registrar.
A. E. Snr (as he later became known) began his musical training as a Band Boy in the Scots Guards. He entered service

on 27 November 1872, at the age of 12. From 1872-1874 he was categorized as a Musician: 27 May 1874 to 23 December 1887, Lance-Corporal; 24 December 1887 to 3 July 1889, Corporal; 4 July 1889 to 3 April 1891, discharges to modify pension 30 April 1891. Total Service: 18 years 155 days. (Information supplied by Major Hughes Records Officer, Head Quarters, Scots Guards, Bird Cage Walk, London SW1 to Stephen Pettitt on 3rd February 1972).

Alfred Snr was engaged by the Royal Academy to play in concerts and "practice" sessions in 1893, about two years after he had left the Scots Guards. The following letter describes this appointment:

Royal Academy of Music
Tenterden Street
Hanover Square
W London

26th Sep. 1893

My Dear Sir,

I have much pleasure in offering you an engagement as 2nd Horn at our Orchestral practices on Tuesday afternoons at 2 o'clock prompt lasting till 5 o'clock. Terms 10/6 for each practice.

The first practice will take place on Tuesday Oct. 10th. You will be expected to play 1st Horn if Mr. Mann should be absent, and to take his place on Fridays should he be away, of this, he will notify you; the Terms for Friday practices are 5/- each.

Practice commencing at 3.30 and terminating at 5 o'clock. There are 3 Orchestral Concerts in the year. Terms £1.1.0 each, and sometimes works are done at Chamber Concerts for which your services will be required.

I remain dear Sir
Faithfully Yours,
H. A. Chapman
(Librarian)

A. E. Brain Esq.

He normally played fourth horn, and occasionally played second or third in various London orchestras. For example, he played second horn at a Queen's Hall concert on June 15 1898. The concert programme lists the "honorary quartet" as "Borsdorf, A. E. Brain, T. R. Busby (second principal), and G. Wright 4th horn."

In 1904, some of the members of the Queens Hall Orchestra, under Sir Henry Wood broke away from that orchestra, and established the London Symphony Orchestra. The horn section of the LSO in 1904 was: "A. E. Borsdorf (first principal), T R Busby (second principal), A. E. Brain, and H. van der Meerschen." Edric Cundell, writing in 1958, recalled this fine quartet as "God's Own Quartet" due to the perfection of their ensemble.

The orchestras that "Papa Brain" played for included the Royal Philharmonic Society (from 1894), Queen's Hall Orchestra and the London Symphony Orchestra, and, according to Frank Probyn, the horn section of the Royal Opera Orchestra, Covent Garden, included: "Paersch, Baggs, Busby, and A. E. Brain," and that these four players were engaged



by Hans Richter for several seasons at "The Garden." (Covent Garden).

The approximate date of this particular section would probably be within the first decade or so of the 20th Century. Probyn, in 1910, became a lodger with A. E. Brain Jnr (Alf Brain and his first wife), and probably remembered this information about the section "second-hand," rather than from his personal experience of playing with them.

Affectionately known as "George IV," A. E. senior's military training from his youth instilled in him the importance of discipline, and this is reflected in the strict manner in which he, and his wife Letitia, brought up their family of seven children: three girls and four boys. Whether Letitia was musical, we do not know, but certainly all the children had musical talents. Both Alfred senior and his wife had very strong features, including a solid jaw structure. Their children inherited these characteristics in various degrees. The photograph of Letitia shows a very handsome woman in middle age. An early photograph of about 1896 shows Alfred Snr, with Alfred Jnr and Aubrey. The similarity in appearance of Alfred Snr and Alfred Jnr is conspicuous, especially later in life. The 1901 Census for Hammersmith, lists the following in the Brain household:

- Alfred Brain, 41, Head, born at Turnham Green. Musician.
- Letitia Brain, 41, Wife, born in the Haymarket, London.
- Helena Brain, 19, born Pimlico, Musician
- Letitia Brain, 17.
- Alfred Brain, 15, born at Pimlico.
- Hugh Brain, 12, born at Pimlico
- Arthur Brain, 8, born Hammersmith
- Aubrey Brain, 7, born Queen's Park

Arthur, known affectionately as "Eddie" Brain, is listed as the youngest child in the family (Stephen Pettitt, 1989, p.19) and this is confirmed by the Royal Academy's student register, which gives his date of birth as 9 June 1901. The 1901 Census, therefore, has incorrectly entered Arthur's age. Rebecca Brain, a sister of Alfred Brain Jnr, played the double bass in the Concertgebouw Orchestra in Amsterdam. Her absence in the 1901 census is probably owing to the fact that she was playing in Amsterdam by that date. Helena went on to become a virtuoso on the long F trumpet.

Frank Probyn, recalling his early life and career, remembered A. E. Brain Snr as a typical bluff guardsman, "a substantial Fourth horn player," but, "with no musicality," and that by 1916, he had "faded out." This last statement appears to tally with another by Alexander Penn, corresponding with Dr. Norman McDougall, in which he said that Grandfather Brain left the LSO because of health.

Probyn's statements regarding Alf Snr seem contradictory and a little too harsh, but they may perhaps have been more accurate of Alf Snr's playing in his latter years, rather than his prime. If we are to judge him by the highly taxing works that he performed during his long career – the Brahms Horn Trio, and the Beethoven Sextet Opus 81b (no recordings are known), then it seems unlikely that he could have been without musicality. He performed the Brahms Horn Trio and Thuille's Sextet on May 27th 1896, and Beethoven's Sextet Op. 81b (other

horn not mentioned) with the Newbury Amateur Orchestral Society, conducted by J. S. Liddle on 13th May, 1906. In the same concert, he also performed in Beethoven's Septet Op.20, a favourite with the public.

Considering Probyn's critical opinion of A. E. Brain's talents, one must bear in mind that Probyn had first heard him when he was about fifty years of age. A. E. Snr was, however, considered to be distinguished enough to be chosen to play at the Coronation of George V and Queen Mary at Westminster Abbey on 22 June 1911. The Brain family has preserved the documents that he received concerning his part in the Coronation. Here are some extracts:

Orchestral Secretary:

Dr. J.E. Borland,

To whom all correspondence about the Orchestra should be addressed.

81 Bromley Road

Catford S.E.

May 13th 1911

Sir,

I have the honour to offer you an engagement in the orchestra at the approaching Ceremony of the Coronation.

Three full band rehearsals will be held:

- Tuesday, 13 June, Royal College of Music, Kensington, 9.30 a.m.
- Monday, 19 June, Westminster Abbey, at 10 a.m.
- Tuesday, 20 June, Westminster Abbey, probably at 10 a.m.

You will also be asked to attend a special rehearsal for Brass and Percussion instruments in the Abbey in June, of which due notice will be sent.

It is understood that you hold yourself ready for any necessary change of date or time, and undertake to stay for the whole of each rehearsal, however long it may be.

On the Coronation day it will be necessary to reach the Abbey very early, probably at 8 o'clock, and it may be late in the afternoon before you can leave.

Porterage of heavy instruments will be undertaken by Mr. Alfred Mapleson, 60 Haymarket, and S.W., to whom notice must be sent by each player who desires his services. These instruments must remain in the Abbey from the rehearsal on 19th June until after the Ceremony. Only small portable instruments can be admitted to the Abbey when carried by their owners.

Fees will be paid in the Practice Room, in the Little Cloister, immediately after the Ceremony.

If you accept this engagement, please sign the enclosed Form and return it to the Orchestral Secretary, Dr. J. E. Borland. I may state, to save unnecessary correspondence, that the Band list is now quite complete, and that no alteration can be made in any of the above conditions.

Yours truly,

Director of The Music

To Mr. A. E. Brain

Instrument: 4th Horn

Fee £4.4/-



**Coronation of Their Most Gracious Majesties
King George and Queen Mary.**

— WESTMINSTER ABBEY, JUNE 22ND, 1911. —

Orchestral Secretary:
DR. J. E. BORLAND,
to whom all correspondence
about the Orchestra should
be addressed.

81 BROMLEY ROAD,
CATFORD, S.E.

May 13th, 1911.

Sir,

I have the honour to offer you an engagement in the orchestra at the approaching Ceremony of the Coronation.

Three full band rehearsals will be held:-

9.30

Tuesday, 13 June, Royal College of Music, Kensington, 7.30 a.m.
Monday, 19 June, Westminster Abbey, at 10 a.m.
Tuesday, 20 June, Westminster Abbey, probably at 10 a.m.

You will also be asked to attend a Special rehearsal for Brass and Percussion instruments in the Abbey early in June, of which due notice will be sent.

It is understood that you hold yourself ready for any necessary change of date or time, and undertake to stay for the whole of each rehearsal, however long it may be.

On the Coronation day it will be necessary to reach the Abbey very early, probably at 8 o'clock, and it may be late in the afternoon before you can leave.

**Coronation of Their Most Gracious Majesties
King George and Queen Mary.**

— WESTMINSTER ABBEY, JUNE 22ND, 1911. —

Orchestral Secretary:
DR. J. E. BORLAND,
to whom all correspondence
about the Orchestra should
be addressed.

81 BROMLEY ROAD,
CATFORD, S.E.

May 13th, 1911.

The Special rehearsal for Brass and Percussion
is now fixed to take place in the Norman Undercroft, West-
minster Abbey, on Friday, 9th June, at 10 a.m. Please
acknowledge this also when replying.

Alexander Penn, who had joined the Beecham Symphony Orchestra in its early days prior to 1915, knew A. E. Brain Snr quite well. He recalled him being strict with his sons, "shutting Aubrey in a room for half an hour's long notes when his playing was unsatisfactory," and that Brain Snr drank a pint of Bass Special before concerts. Prior to a performance of the Brahms *Requiem* at Southwark Cathedral, Penn remembered meeting Brain Snr coming out of Shepherd's Bush underground. In his hurry to make his way to the orchestra, Brain had forgotten his false upper teeth and, as a consequence, he had to play fourth horn instead of second in the show. Two other occasions Penn also remembered was a concert at Tooting when A. E. Brain Snr played first horn – brilliantly, plus a great performance of the *Mignon Overture*. These recollections put into perspective Probyn's comments. Penn also recalls a concert, probably about 1915, in which he played with the three Brains: Alfred Jnr first, Penn, second, Aubrey third, A. E. Brain Snr, fourth. Interestingly Penn recalls Alf as a very fine player, especially in Strauss.

Another who recalled A. E. Brain the father was Handel Knott. Handel was playing second horn to A. E. Brain, the father, in a performance of the Haydn Symphony No. 40. After the concert, Alfred turned to Handel and said, "Well played, Handel my lad, not even my boys could have played it better!" Handel Knott also remembered Alfred Brain Jnr and his superb playing of the Strauss Concerto with the Scottish Orchestra. In another section he recalls A. E. Brain Snr playing, but the date must be a few years later than Alfred's years with the Scottish, which ended in 1908, because Aubrey Brain receives a mention:


Also at that time, father Brain was still playing. I used to join him and Aubrey at the People's Palace and other concerts in and around London. Father Brain was a fine 4th horn player in the Queen's Hall and London Symphony Orchestras when the quartet was: Borsdorf, Van der Meerschen, Busby, and Brain.

The date for the above would be no earlier than 1911, when Aubrey was appointed principal horn of the New Symphony Orchestra.

Porterage of heavy instruments will be undertaken by Mr. Alfred Mapleson, 60 Haymarket, S.W., to whom notice must be sent by each player who desires his services. These instruments must remain in the Abbey from the rehearsal on 19th June until after the Ceremony. Only small portable instruments can be admitted to the Abbey when carried by their owners.

Fees will be paid in the Practice Room, in the Little Cloister, immediately after the Ceremony.

If you accept this engagement, please sign the enclosed Form and return it to the Orchestral Secretary, Dr. J. E. Borland. I may state, to save unnecessary correspondence, that the Band list is now quite complete, and that no alteration can be made in any of the above conditions.

Yours truly,

DIRECTOR OF THE MUSIC.

To Mr. A. E. Brain
Instrument 4th Horn
Fee £4.4/-

The following additional note, concerning a rehearsal at Westminster Abbey, is mentioned in the above letter:

The Special rehearsal for Brass and Percussion is now fixed to take place in the Norman Undercroft, Westminster Abbey, on Friday, 9th June, at 10 a.m. Please acknowledge this also when replying.



A photo from 1920: Alfred Snr (principal horn on the right).

The Titanic Concerts

We all know of the tragedy of the sinking of the Titanic, and on Friday 24th May, 1912 (Empire Day) at the Royal Albert Hall, a memorial concert was held. All the main orchestras in London took part, along with the major conductors of the day.

ROYAL ALBERT HALL.
Manager - HILTON CARTER.

Under the Auspices of the Orchestral Association.

THE "TITANIC" BAND

MEMORIAL CONCERT

FRIDAY, 24th MAY, 1912 (Empire Day) at 3 p.m.

THE PHILHARMONIC ORCHESTRA.
THE QUEEN'S HALL ORCHESTRA.
THE LONDON SYMPHONY ORCHESTRA.
THE NEW SYMPHONY ORCHESTRA.
THE BEECHAM SYMPHONY ORCHESTRA.
THE ROYAL OPERA ORCHESTRA.
THE LONDON OPERA HOUSE ORCHESTRA.

(By kind permission of their respective Managements).

Conductors.

SIR EDWARD ELGAR, O.M.
(Conductor of the London Symphony Orchestra).

SIR HENRY J. WOOD
(Conductor of the Queen's Hall Orchestra).

Mr. LANDON RONALD
(Conductor of the New Symphony Orchestra).

Mr. THOMAS BEECHAM
(Conductor of the Beecham Symphony Orchestra).

Mr. PERCY PITT
(Musical Director of the Royal Opera House).

M. FRITZ ERNALDY
(Conductor of the London Opera House).

and
Herr MENGELBERG

Vocalist:
Madame ADA CROSSLEY.

Programme.

Funeral March	(Arranged by Sir HENRY J. WOOD.) (Conducted by Sir HENRY J. WOOD.)	Chopin
Overture	"In Memoriam" (Conducted by Mr. PERCY PITT.)	Sullivan
Variations for Full Orchestra Op. 36	(Conducted by Sir EDWARD ELGAR, O.M.)	Elgar
Aria	"O rest in the Lord" ("Elijah") Sung by Madame ADA CROSSLEY. (Conducted by Mr. PERCY PITT.)	Mendelssohn
Third Movement (Scherzo) from Symphony No. 6, in B minor ("Pathetic")	(Conducted by Mr. LANDON RONALD.)	Tchaikovsky

INTERVAL.

Prelude	"Die Meistersinger" (Conducted by Herr MENGELBERG.)	Wagner
Aria (for strings)	(Conducted by Sir HENRY J. WOOD.)	Bach
"The Ride of the Valkyries" ("Die Walküre")	(Conducted by Mr. THOMAS BEECHAM.)	Wagner
Vorspiel	"Lohengrin" (Conducted by M. FRITZ ERNALDY.)	Wagner
Overture	"Tannhäuser" (Conducted by Herr MENGELBERG.)	Wagner
Hymn	"Nearer my God to Thee" (Orchestrated by Sir HENRY J. WOOD.) (Conducted by Sir HENRY J. WOOD.)	Dykes

GOD SAVE THE KING.

In Memoriam.

W. THEODORE BRAILEY
ROGER BRICOUX
JOHN FREDERICK P. CLARKE
WALLACE HARTLEY
JOHN LAW HUME
GEORGES KRINS
PERCY C. TAYLOR
J. WESLEY WOODWARD

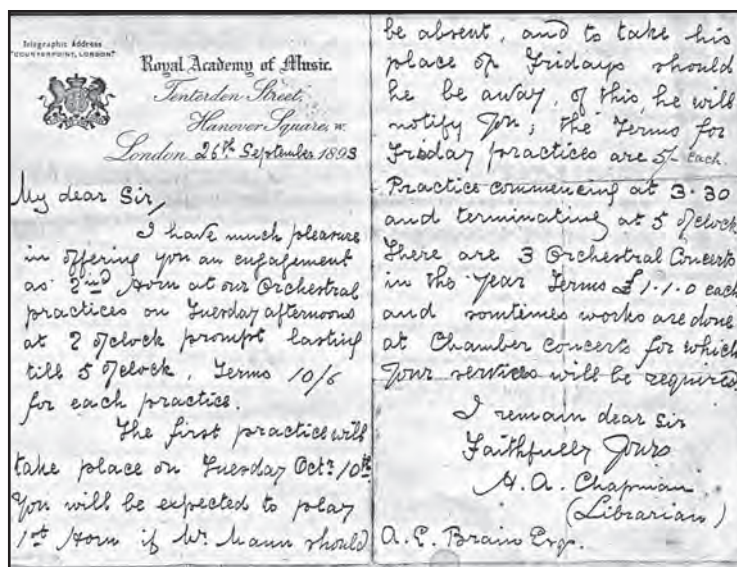
Who perished on the "Titanic"
15th April, 1912.



HORNS.		
OSKAR BOESDORF	C. CLINTON	ALEX. PENN
A. E. BRAIN (Sen.)	R. W. DOUGLAS	FRANK PROBIN
A. E. BRAIN (Jnr.)	SAM ESDAILE	F. W. SALKELD
AUBREY H. BRAIN	FRED GUTTRIDGE	G. W. SMITH
W. C. BREETHOFF	H. G. HAMBLETON	H. F. THORNTON
T. R. BUSBY	GEORGE MANNERS	H. VAN DER MEERSCHEN
E. A. BUTTON	B. J. MUSKETT	E. A. WRIGHT
WALTER CLEGG	F. PAERSCH	G. WRIGHT

The above – the top horn players in London at the time, were in the Titanic Band at the concert. All the Brain family was involved.

The Royal Academy



It is not clear from this letter whether Alfred Snr had teaching duties at the Academy or merely performed in concerts there, but it does seem that, whatever his role, his performance in concerts and in the practices described, would have had a didactic purpose. Unfortunately, the Royal Academy's archives do not preserve any other evidence of his involvement. No doubt, he was fully occupied with his duties in the various orchestras and ensembles in London and the provinces.

The Brain Family: Helena, Letitia, Rebecca, and Arthur

Most, if not all of the Brain family, were musical. Helena became a virtuoso on the long F trumpet and performed as soloist with her father at Reading on May 17th 1899 in a newly formed Society, established by a Mrs. Arkwright, - this was the "English Ladies Orchestral Society."

Helena was chosen to play for Maud Powell on her South African Concert Tour in 1905; Ms. Powell was "supported by a complete Concert Organisation."



MAUD POWELL will be supported by the following Artists who have been specially engaged in Europe:

MAY MUKLE, 'Cellist.
HELENA BRAIN, Trumpet.
ANNIE VISSER, Soprano.
ANDERSON NICOL, Tenor.
WALTER CREIGHTON, Baritone.





Letitia (daughter) played the violin, Rebecca the cello and double bass.

Regarding Rebecca, Vincent De Rosa recalls a time when he invited Alf and his wife to spend some time with him and Mrs. De Rosa on Balboa Island [a man-made island connected by a bridge from Newport Beach on the Pacific coast south of Los Angeles]. One day Vince noticed a girl painting portraits and asked her to paint a portrait of the friend he had staying with him – Alf. The girl agreed and, when she was painting Alf, she asked what he did. He replied that he was a horn player. Then she said, “I was in Amsterdam and I roomed with a woman with the name Brain who played bass in the Concertgebouw Orchestra, and she would ride her bicycle with the bass on her back.” “I know,” said Alf, “that was my sister.”

Three of the sons studied horn with celebrated horn player, Friederich Adolf Borsdorf, at the Royal Academy: Alfred Edwin junior (1885-1966), Aubrey Harold Brain (1893-1955), and Arthur, (the youngest), born 9 June 1901. Of the early years, our knowledge of the education and training of these musicians is sketchy, and most of what is known concerns the careers of two of the horn-playing brothers: Alfred and Aubrey, who both successfully pursued professional careers before as well as after completing their musical training.

Before moving on to look in detail at the life and achievements of Alf, it is appropriate here to mention what little is known about Arthur Edwin Brain’s training at the Academy. He enrolled as a student in September 1919, and his principal study was the horn with Borsdorf, and his second study, the piano, was taught by a number of professors, including R. Robertson Moreton, Miss Frost, and Mr. A. W. Roberts.

During his time at the Academy, he distinguished himself, so it appears, as much as his brother Alfred, when he gained a bronze for horn in the summer of 1920, and silver for horn in the summer of 1921. After a few years of professional horn playing in London, he decided to join the City of London Police. We can only guess at his motives for such a radical change of profession – it might be that he found the competition for engagements with his successful brothers was too much, so he pursued a career change.



Letitia – Wife of A. E. Brain Snr

Letitia, the wife of A. E. Brain Snr, died on the 31st of July 1923, aged 63. In the funeral card he sent to all his children, A. E. Snr wrote a very sad and moving poem. The funeral card reads,

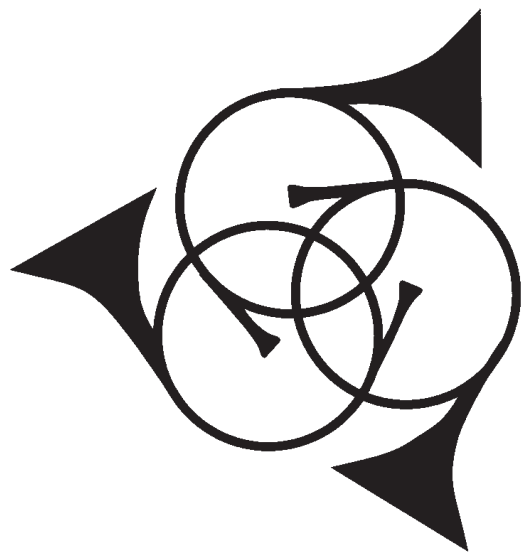
A tender Mother, a Wife most dear,
A faithful friend to all sincere;
In loves he lived, in peace she died,
Life was desired, but God denied.

In his letter to his children he speaks of her “long and terrible suffering, in the end it was a Happy release.”

Obviously, Alf had written to his father on hearing of his mother’s death. Alf Snr writes to his son stating he was “pleased to receive your letter this morning 1st October,” then goes on about Alf’s drive across the USA, “that you had arrived alright, it was rather daring thing to do going through a strange country but glad you arrived quite safe. You must have had a time of it – I envy you at that ride. Poor Olga – what an experience for the poor child – she will never forget that journey. I hope you had good weather.” He then informs Alf Jnr that, “you will be pleased to hear Aubrey had a good series at the Proms, he played the Mozart concerto, had nice notice in the *Times*.”

(to be continued)

In his youth, after only a brief period of study, Welshman Leighton Jones became solo horn of the National Youth Orchestra of Wales. At nineteen, he began to play and broadcast with the BBC Orchestra of Wales. He studied with Keith Whitmore (Principal Horn of the LPO) and Alan Civil. Due to family commitments, he returned to West Wales and is a freelance hornist with chamber and orchestral groups, including The Royal Liverpool Philharmonic, City of Birmingham, The National Symphony Orchestra, BBC National Orchestra of Wales, and The Orchestra of Welsh National Opera.



An Index to *The Horn Call* Volume XLV (October, 2014 – May, 2015) compiled by Harriet Fierman

Feature Articles

Volume XLV, No. 1 (October, 2014)

- Scharnberg, Bill and Kloss, Marilyn Bone. "The 46th International Horn Symposium – A Report, Photographs, and Honorees." 35-37.
- Bracegirdle, Lee. "Kruspe Horns – Back In Business." 50.
- Mollison, Gareth. "Daniel Rauch Retires – An Interview." 53-57.
- Lomas, Charles. "Another Way." 65-67.
- LUO Jindy and DYE Shade. "Chinese Horn Master HAN Xianguang Celebrates his 80th Birthday." 74-77.
- Damicone, Tiffany N. "The Singing Style of the Bohemians Part 3: Czech Influence in America and Czech Horn Publications." 80-85.
- Abate, Shelagh. "Freelancing 102: Cold Calls and 'Duets'." 94-96.
- Giammarco, Helena. "A Traveling Horn Player's Thoughts on Studying Abroad." 97-98.
- Young, Natalie. "Teaching Horn in Chile." 99-101.

Obituaries:

- Sandra Clark (1959 - 2014). 31.
- Roger Collins (1942 - 2014). 31-33.
- Wilke Renwick (1921 - 2014). 33.
- Harry Shapiro (1914 - 2014). 33.
- Louise Wing (1919 - 2014). 33.

Volume XLV, No. 2 (February, 2015)

- Huebscher, Olivier. "Beethoven's Horn Sonata, First Movement: An Analysis." 25-27.
- Matosinhos, Ricardo. "Practicing During School Breaks." 43-44.
- Carey, Mel. "High Horn, Low Horn." 45.
- Cumming, Ashley. "The Birth of the US Orchestral Audition." 49-52.
- Stonestreet, Robert. "Pedagogical Works for Low Horn." 53-57.
- Schons, Anthony. "Approaches to the Horn Embouchure: Historical and Modern." 58-60.
- Schouten, Sarah, and Bontrager, Lisa O. "Favorite Solo Pieces, Op. 2." 61-64.
- Upton, Kate. "Musician, Heal Thyself: An Interview with Kristy M. Morrell." 68-70.
- Neuffer, Paul. "Brian O'Connor: LA Studio Player." 73-77.

Obituaries:

- Elliott Higgins (1941 - 2014). 23.
- Harry Shapiro (1914 - 2014). 23-24.
- André Van Driesche (1936 - 2014). 24.

Volume XLV, No. 3 (May, 2015)

- Kloss, Marilyn Bone. "Cow horn? Why a cow horn?" 25-26.
- Thomas, Candace. "Jazz Improvisational Approach to Classical Music." 27-29.
- James, Matthew. "Fathoming a Soundworld: The Horn and Electronics." 43-45.
- Ericson, John. "A 1982 Horn Right Hand Position Survey: Tips, Notes, and More." 50-55.
- Boldin, James. "Brass Trio Repertoire: Beyond Poulenc." 57-64.
- Turner, Kerry. "A Life with the American Horn Quartet." 70-75.
- Hemken, Jennifer. "The Mysteries of Hindemith's Althorn Sonata." 76-82.
- Billiet, Jeroen. "Louis-Victor Dufrasne and the Belgian Influence on American Horn Playing." 92-99.

Obituaries:

- Jack R. Snider (1921-2015). 21.
- Virginia Weichman Thompson (1955-2015). 21-22.
- Joan Watson (1953-2015). 22.

Columns

Volume XLV, No. 1 (October, 2014)

- Agrell, Jeffrey, Series Editor. "The Creative Hornist: Interview with Ricardo Matosinhos – Millennium Musician." 40-42.
- Agrell, Jeffrey, Series Editor. "Technique Tips: The Arpeggio Challenge." 45-46.
- Chenoweth, Richard, Series Editor. "Orchestral Notes: Going Pro: It's More than the \$\$\$." 59-61.
- Pherigo, Dr. Johnny L. "Science and Medicine: What Every Musician Needs to Know about the Body – An Introduction to Body Mapping." 90-93.

Volume XLV, No. 2 (February, 2015)

- Agrell, Jeffrey, Series Editor. "The Creative Hornist: New Millennium Musician: A Jack(ie) of All Trades: Interview with Jacquelyn Adams." 34-36.
- Agrell, Jeffrey, Series Editor. "Technique Tips: Finger-Breathing: Intuitive and Natural Horn Biomechanics by Eli K. Epstein." 39-41.
- Hustis, Gregory. "Orchestrating Success: VerMeulen at Rice: Excerpts to Employment." 47-48.
- Pherigo, Johnny L. "Science and Medicine: What Every Hornist Needs to Know about the Body II: Achieving Whole-Body Balance." 97-101.



Volume XIV, No. 3 (May, 2015)

- Agrell, Jeffrey, Series Editor. "The Creative Hornist: Prodigious Producer: William Melton." 34-36.
 Agrell, Jeffrey, Series Editor. "Technique Tips: Card Tricks: Using Flashcards for Technique Study." 39-40.
 Hustis, Gregory, Series Editor. "Orchestrating Success: Audition Preparation." 47-48.

Reviews

Volume XLV, No. 1 (October, 2014)

- Snedeker, Jeffrey, ed. "Music and Book Reviews." 69-73.
 Van Dree, Lydia, ed. "Recording Reviews." 87-89.

Volume XLV, No. 2 (February, 2015)

- Snedeker, Jeffrey, ed. "Music and Book Reviews." 79-88.
 Van Dree, Lydia, ed. "Recording Reviews." 91-96.

Volume XLV, No. 3 (May, 2015)

- Snedeker, Jeffrey, ed. "Music and Book Reviews." 85-91.
 Van Dree, Lydia, ed. "Recording Reviews." 100-103.

IHS Business

Volume XLV, No. 1 (October, 2014)

- "Recent IHS Donors." 5-6.
 Fierman, Harriet. "An Index to *The Horn Call* Volume XLIV (October 2013 – May 2014). 102.
 Thelander, Kristin, Coordinator. "IHS Thesis Lending Library." 103.
 Vogel, Heidi. "Statement of Financial Position for the Year Ended December 31, 2013." 103.
 Hesse, Marian, Advisory Council. "Minutes of the 2014 IHS General Meeting, August 14, 2013." 104.
 Joy, Nancy and Vogel, Heidi. "IHS Awards and Performance Contests." 105-106.
 Dunn, Richard. "Out the Bell: Just a Touch of Humor." 108.

Volume XLV, No. 2 (February, 2015)

- "Recent IHS Donors." 6.
 Joy, Nancy and Vogel, Heidi. "IHS Awards and Performance Contests." 105-106.
 Stoneman, Jonathan. "Out the Bell: Concert Etiquette." 108.

Volume XLV, No. 3 (May, 2015)

- "Recent IHS Donors." 6.
 Faust, Randall E. "Report (1 of 2) of the 2014 Composition Contest." 23-24.
 Joy, Nancy and Vogel, Heidi. "IHS Awards and Performance Contests." 41-42.

IHS Thesis Lending Library by Kristin Thelander

There are currently 204 theses on horn and related brass topics available to IHS members through our lending library, and more titles are added each year. Kristin Thelander is the coordinator of the Thesis Lending Library and houses the collection at the University of Iowa. The full list of theses may be found at hornsociety.org/about-the-ihs/thesis-library, along with a link to the thesis loan request form. A deposit of \$45.00 US is required for each thesis borrowed, which can be made by check or arranging for a credit card deposit through Heidi Vogel, IHS Executive Director.

If you have written or read a thesis that should be in our collection, please contact Dr. Thelander. Donations of theses are appreciated!

Donations* and new acquisitions for 2015 include:

*Cumming, Ashley. "From Hotels to Concert Halls: The Evolution of the North American Orchestra Horn Auditions." D.M. doc., Indiana University, 2014.

Gilbert, Joel Gregory. "Telemann and Baroque Hand Horn Technique." D.M.A. research paper, Arizona State University, 2014.

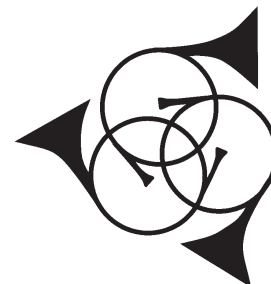
Gill, Jonathan B. "A Survey of the Solo and Chamber Works for Trumpet, Horn, Trombone, Euphonium and Tuba by the Hungarian Composer Frigyes Hidas." D.M.A. diss., University of North Texas, 2013. UMI #3674057.

Norman, Lisa. "An Integrated Approach to the Analysis of Eighteenth-Century Horns." Ph.D. thesis, University of Edinburgh, 2013.

Suchodolski, Heather Blase. "Douglas Campbell: American Horn Pedagogue and Performer." D.M.A. diss., University of North Texas, 2014. UMI #3691204.

Worley, Justin Kendall. "An Annotated Bibliography of Music for Horn, Tuba and Piano." D.M.A. diss., University of North Carolina-Greensboro, 2014. UMI #3673076.

The annual Audited IHS Financial Statements that usually appear here in the October Horn Call will be published in the February 2016 journal.



List of Advertisers

AAIIRR Power Acousticoils	44	Join the International Horn Society	39
Gebr Alexander Mainz	back cover	Ricco Kühn	10
Arizona State University School of Music	73	Kumamoto Horn Ensemble.....	61
Atkinson Brass & Company.....	25	Lawrence University	57
Baltimore Brass Company	40	S. W. Lewis Orchestral Horns	inside front cover
Bard College Conservatory of Music	53	Longy School of Music of Bard College	10
Beck Brass Works	40	Mamco Musical Accessory	44 and 48
Kendall Betts Horn Camp	54	Northwestern University Bienen School of Music.....	14
Birdalone Music	45	Osmun Music	13
The Boston Conservatory	72	Dieter Otto	11
Brass Journals	98	Paxman Musical Instruments.....	9
Carnegie Mellon School of Music	12	The Pope-Balu Alliance horn	16
ChopSaver	23	Rimskys-Horns	20
Chop-Sticks™.....	23	Roosevelt University Chicago College of Performing Arts ...	23
Classified Ad	7	Eric Ruske	14
Clebsch Strap	13	Rutgers University Mason Gross School of the Arts	20
Cleveland Institute of Music	91	San Francisco Conservatory of Music	62
Crystal Records, Inc.	53	Engelbert Schmid GmbH	12
DePaul School of Music	17	Select-a-Press	54
James Decker	34	Richard Seraphinoff.....	45
Dürk Horns	41	Siegfried's Call	13
Eli Epstein	91	Solid Wood Publishing	20
faustmusic.com	40	Stork Custom Mouthpieces.....	62
Ferree's Tools.....	40	Summit Records	55
Finke Horns	56	Temple University	82
GigBag	81	TrumCor.....	inside back cover
Haute Ecole de Musique de Lausanne	19	UMKC Conservatory of Music and Dance.....	63
Horns A Plenty Christmas.....	52	University of Miami Frost School of Music	22
Hornsmith Publishing.....	10	University of North Carolina School of the Arts	21
HornStuff.....	54	Chuck Ward Brass Instrument Restoration	46
Houghton Horns, LLC.....	18	Wichita Band Instrument Co., Inc.	8
IHS Online Music Sales.....	72	Denis Wick	63
IHS T-Shirt Design Contest.....	7	Wind Music, Inc.	61
48th International Horn Symposium	24	Woodstop Mutes	8
		Yamaha Corporation of America	15

Advertising Information

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

Paul Austin, Advertising Agent
P.O. Box 6371
Grand Rapids, MI 4956-6371 USA
email: HornCallAd@gmail.com