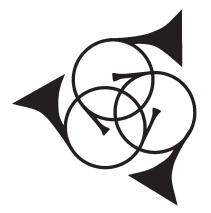
Horn all

Journal of the International Horn Society

Volume XLVI, No. 2, February 2016



William Scharnberg, Editor

ISSN 0046-7928

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On the cover: photograph by Li Zhi Yeoh – his horn on the University of Nebraska campus

## The International Horn Society

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	heast Team	WI	Patrick Miles	
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ND	Kayla Nelson			
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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, a

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Volume XLVI, No. 2

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#### February 2016

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## From the Editor

**Bill Scharnberg** 

#### Attention! Please note that the registration deadline for the 2016 International Horn Symposium at Ithaca College (Ithaca, New York) is May 9 – there will be no on-site registration. Please read this again!

Dear Readers,

As you can see by the subtle announcement above, there will be no on-site registration for the 2016 International Horn Symposium. Traditionally, those who attend Horn Symposia wait until the last minute to register, which makes budgeting difficult for the host. Often the registration numbers are stronger than anticipated. However, the opposite can happen and the host institution is responsible for two-thirds of the financial loss (or gain), with the IHS responsible for the other third.

I had a mountain bicycling T-shirt that I wore out because it had a perfect slogan for a horn player: "It's not if, it's when and how bad." Well, it was the October 2015 *The Horn Call* and it was bad. Somehow the original blog penned by Peter Witt about his father Tom's retirement from the Atlanta Symphony was not replaced by the ensuing article he wrote. The journal that was mailed to some 3,000 members included the proofread blog, not the article. The error was pointed out by Peter Witte and I did all I could do at the time – profusely apologize and replace the article in the on-line version of the journal. With fewer articles submitted for this issue, I was able to rerun Peter Witte's tribute to his father's career on page 72. This was absolutely my fault and I apologize.

In theory, all of the links in this journal should connect you to the sites listed. Please let me know if you experience any problems either with the on-line electronic version or the "hard copy."





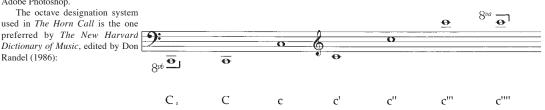




The Horn Call is published tri-annually, with mailings as close as possible to February 1, May 1, and May 1. Submission deadlines for articles and News items are the first day of the month, two months prior to the issue (August 1, December 1, and March 1). Inquiries and materials intended for *The Horn 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, Adobe Illustrator CS5, Adobe Reader 9, and Acrobat 7. 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.





President's Message

When the state of the state of

I urge you to embrace a simpler approach to your day. I have recently doubled my efforts (OK, again!) toward ruthlessly eliminating the inessential in my day, and this time it's really clicked – Ahhhhhh.... I cannot overstate how well my projects are thriving to new levels since simplifying my schedule. Whether it be my horn playing, my teaching, my health, or my relationships – less is way more!

A good friend reminded me, "Saying 'no' to some things is saying 'yes' to yourself." Consider this as you fill your year's docket with projects, trips, gigs, and activities. Say "yes" to the essentials, but maybe give a second thought to some activities or agreements you might not need to make again this year. It's 2016 and you have some reading and meditating to do!

You also need to keep your schedule clear for our big event in Ithaca! As you know, it will happen from June 13 – 18. What you might not realize is that there is NO ON-SITE REGISTRA-TION! You must register online by May 9 – please pass this information along to your horn-playing friends.

To register, go to:

http://www.ithaca.edu/music/ihs2016/registration/

To check out the amazing roster of artists and vendors online:

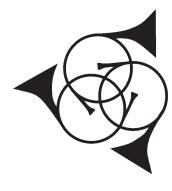
http://www.ithaca.edu/music/ihs2016/

You do not want to miss this event! It will be the largest gathering of hornists in the world this year!

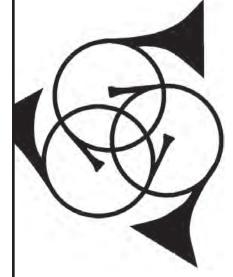
Come celebrate "The Natural Beauty of the Horn" in scenic Ithaca, New York, with host Alex Shuhan.

Keep breathing!

Jeff



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#### **IHS Business and Classified Ad**

From Audited Financial Statements Prepared by Carbonaro CPAs & Management Group

#### **Statement of the IHS Financial Position**

For the Year Ended December 31, 2014

Assets				
Current Assets	#202 <b>7</b> 2 (			
	\$203,724			
Accounts Receivable	896			
Inventory	6,024			
Total Current Assets	210,644			
Other Assets				
Fidelity Investments – CDs	26,218			
Total Other Assets	26,218			
Total Assets:	<u>\$236,862</u>			
Liabilities and Net Assets				
Current Liabilities				
Accounts Payable	\$11,746			
Total Current Liabilities	\$11,746			
Net Assets				
Unrestricted	33,554			
Temporarily restricted:	00,001			
Advance Memberships	71,847			
Scholarship	97,799			
Friendship	21,916			
Total Temporarily Restricted	191,562			
Total net assets	225,116			
Total liabilities and net assets:	\$236,862			
Statement of Activity				

#### Statement of Activity

	•
Revenue:	
Dues	\$98,210
Advertising	71,761
Workshop Income	136,958
Merchandise Sales	2,528
Scholarship	2,330
General Donations & Support	2,955
Major Commission Initiative Fund	1,250
Composition Registration	1,500
Manuscript Revenue	927
Friendship Donations	115
Royalties	894
Invest Inc	647
Publication sales	155
Total Revenue	\$320,230
Expenses:	
International Workshop	257,216
Contract Labor	53,912
Printing	46,553
Postage Freight	22,669
Commission Assistance	21,200
Travel	16,680
Miscellaneous	7,318
Bank Fees	7,120
Professional Services	5,744
Scholarships	4,500
Regional Workshops	4,500
Copyright Fees	1,735
Ad Expenses	1,317
Web Site Expenses	924
MD Expense	870
Office Expenses	681
Computer	52
Total Expenses:	452,991
Change in Net Assets	\$(132,761)

The complete audited financial statements are available on the IHS website or by request from the IHS Executive Director.

#### **Classified Ad**

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

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The Horn Call - February 2016

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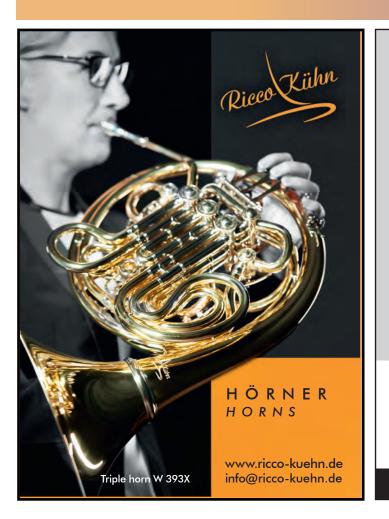
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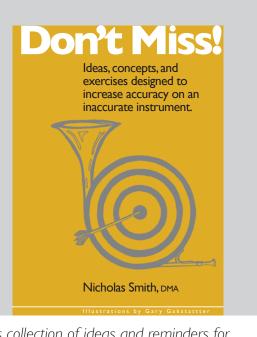


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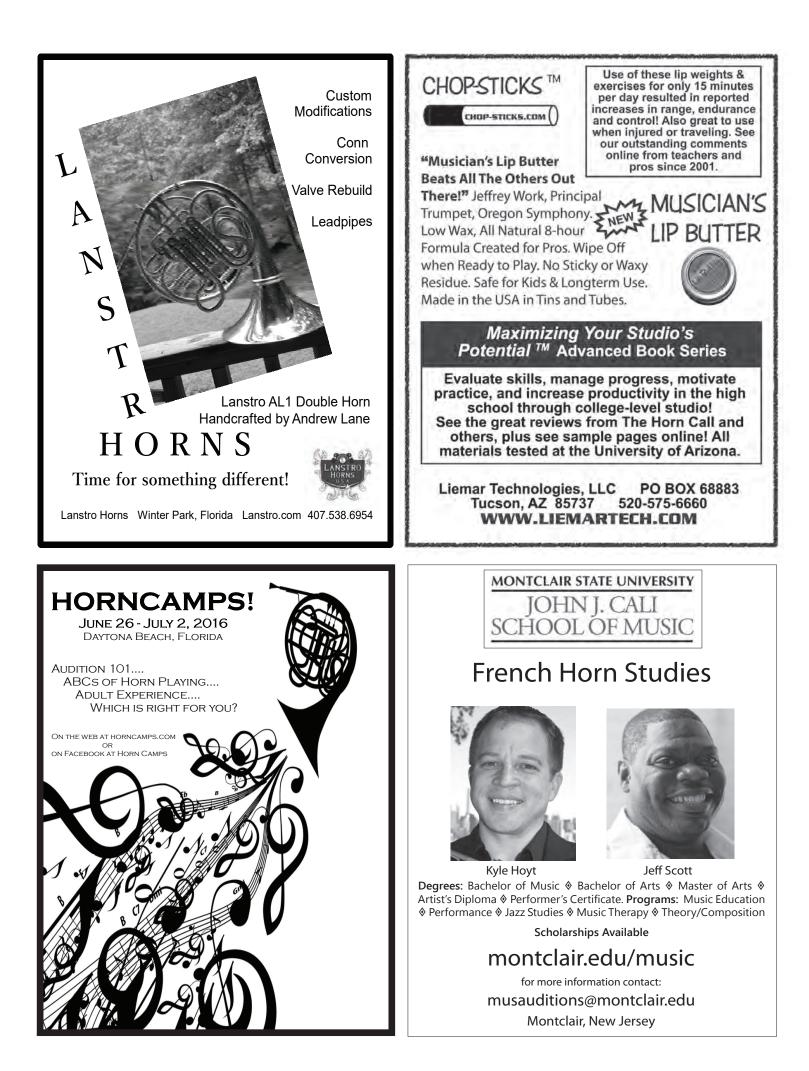
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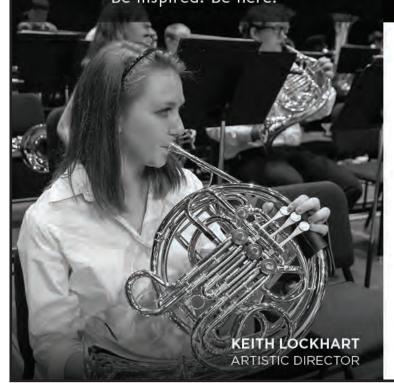
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## IHS News and Reports Kate Pritchett, Editor

#### From the Office

Save the dates! June 13-18, 2016. We're planning another fabulous International Symposium in Ithaca, New York. March 1, 2016 is the Early Bird deadline for registration at reduced rates. And NEW this year, May 9, 2016 is the final deadline to register to attend. So don't miss out, plan now and find out more at: www.ithaca.edu/music/ihs2016/

#### **Advisory Council Members Election**

As you review the nominees listed below, consider the duties and responsibilities of the position. The Advisory Council (AC) is responsible for carrying out the aims and purposes of the Society, determines the policies and budget allocations for IHS programs, and elects additional AC members. AC members work via email, phone, and fax throughout the year and attend annual meetings at the international symposium.

The following individuals (listed alphabetically) have been nominated to serve a term on the IHS Advisory Council beginning after the 2016 international symposium. Vote for up to three nominees on the postcard found in this journal (stamp required) OR by electronic ballot by logging on to the IHS website: hornsociety.org. Votes submitted by any other means, including email, will not be accepted. Ballots (either card or electronic) must be received by April 15, 2016.

Javier Bonet began his studies in Spain with his father and M. Rodrigo, continuing in Germany under Hermann Baumann. A tireless researcher and international artist, his versatility enables him to pursue an international career as a natural horn player as well with the modern horn in many European countries, Taiwan, China, Venezuela, Argentina, Japan, and Korea. His world premiere of the concerto "Ab Origine" by S. Brotons is of particular significance. He is professor of natural and modern horn at ESMUC (music conservatory) in Barcelona. Of importance in his extensive discography is the recording of the Mozart Concertos, Baumann conducting. A prize-winner in various international competitions, he now serves on the jury for the prestigious Porcia, Geneva, and ARD in Munich. Bonet is a member of the National Orchestra of Spain. He has performed as a featured artist for the IHS and hosted the 2004 Valencia Symposium. (has served one previous term, 2003-2005)

**Nobuaki Fukukawa**, a principal horn of the NHK Symphony Orchestra Tokyo, is recognized as the most remarkable Japanese horn player of his generation, and his performances consistently attract critical acclaim: "He is the one horn player who has rewritten the history of brass-playing in Japan as well as raising the bar for all horn players." (Japan Horn Society) As a soloist, Nobuaki has channeled his passion for the horn into developing contemporary music for the instrument. He has commissioned many works and premieres these on a regular basis in his recitals. Nobuaki takes interest not only in contem-

porary music but also in period instruments. He often appears with the Bach Collegium Japan as a baroque horn player. (has served one previous partial term, 2015-2016)

Luiz Garcia, a Brazilian horn player, was born in São Paulo in 1971 and began his musical education at an early age. He studied with Charles Kavalovski in Boston and Stefan Dohr in Berlin and was a member of Empire Brass from 1995 to 1997. During his years in Europe, he performed regularly as guest solo horn with the Berlin Philharmonic, Staatskapelle Berlin, Bavarian Radio, Cologne Radio, Frankfurt Radio, Orchestre de la Suisse Romande, Tonhalle Zurich, Mahler Chamber Orchestra, among others. Between 2002 and 2006 he was also a guest artist of the German Brass. During the 2008-2009 season he served as guest solo horn of the Berlin Staatskapelle for the complete Mahler cycle, both in Vienna and New York. He is currently solo horn of the São Paulo Symphony Orchestra and horn teacher at São Paulo Music School. (has not previously served on the Advisory Council)

**Sarah Schouten** maintains an active performing and teaching career in Pennsylvania, where she is on the faculty of Edinboro University of Pennsylvania and Marywood University (Scranton PA). She frequently performs with the Erie Philharmonic Orchestra, the Erie Chamber Orchestra, and the Altoona Symphony Orchestra. She also is a member of Just Two, a horn and guitar duo with Tom Cody, and has presented at numerous conferences, workshops, and festivals. In January of 2015, she co-hosted the Northeast Horn Workshop with Lisa Bontrager, discovering her passion for administrative work. With the freelance music business – both academic and performing aspects – changing rapidly, Sarah strives to find creative and imaginative ways to promote the horn and to turn multiple employment opportunities into a fulfilling career. (has not previously served on the Advisory Council)

Amy Thakurdas is secretary of the British Horn Society and musical director of the Oxford Horn Choir. She has been a keen performer throughout her 48 years of playing horn. In 2014 she played the Schumann *Konzertstück* and soloed in Mozart's fourth Horn concerto. As a retired corporate attorney practicing both in Los Angeles and London (1981-2007), she has been on many corporation committees including nonprofits. Her enthusiasm and creative solutions bring a unique perspective to any committee while her legal background is invaluable. Amy's goals are to encourage and sponsor young hornists via Oxford Horns and her Masterclass series. She brings the horn choirs together to perform mass ensemble pieces, encouraging local composers to compose new works. Next year she will sponsor a competition for London University horn students, using the IHS model. To serve on the executive committee would be a privilege. (has not previously served on the Advisory Council)

**Geoffrey Winter** is principal horn of the Beethoven Orchestra Bonn, and was for 30 years a member of the world famous American Horn Quartet. His professional work has taken him abroad to play as guest principal horn at the Melbourne Wagner Festival, the New Zealand Symphony Orchestra and



the Melbourne Symphony. He has won solo prizes at the International Horn Competition in Markneukirchen and at the ARD Music Competition in Munich. Geoffrey began playing the horn at the age of seven and studied with such leading hornists as Vincent DeRosa, James Decker, and Christopher Leuba. After holding the position of principal horn in the Municipal Symphonic Orchestra of Caracas, Venezuela, he was engaged as third horn with the Philharmonia Hungarica in Marl, West Germany and moved to Europe. Geoffrey has been active with the International Horn Society for many years. (has served two previous terms, 2009-2013).

#### **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): Tayren Ben-Abraham, Dr. Jeanne R. Bonar, Virginia Cupples, Jennifer Kempe, Yoshikatsu Ohkawa, Robert E. Reynolds, Leslie Schlussel, Faith Skinner, Jill A. Wilson, Kestrel Wright.

#### **News Deadline**

The next deadline for news submissions is March 1, 2016. If using email, send the text of your message in the body of the email. Send exactly what should appear, not a link to a website or publicity document. If you choose to send a photo (only one), include a caption in the email and attach the photo as a downloadable JPG file; photos are not guaranteed for publication. Send submissions to the News Editor, Kate Pritchett, at news@hornsociety.org.

#### **IHS Major Commission Initiative**

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

#### **IHS Commissioning Opportunities**

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

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

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

#### **IHS** Website

IHS members are invited to submit photos for the front page slideshow to **Kristina Mascher Turner** at horngoddess@gmail.com.

Members-only content now includes **Randy Gardner**'s videos discussing the excerpts from the Dvořak Cello Concerto in the horn excerpts section.

An article on the history of Gebr. Alexander has been added to the People -> Past Horn Greats section.

-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 Networking -> Performance Jobs.

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

#### Area Representative News

The New Year brings opportunities for members to help the IHS by becoming a Regional Representative. Currently we have openings in the following states: Idaho, Illinois, Maine, Mississippi, Nevada, New Hampshire, Rhode Island, and Wyoming. State Representatives are also members of Regional Teams which try to keep up-to-date information on the Six Regional Facebook pages in the US. The pages are designated as NorthEast, SouthEast, MidNorth, MidSouth, NorthWest, and SouthWest – check out those closest to you! If you are interested in being a Representative, contact me at usa-coordinator@hornsociety.org.

-Elaine Braun, Coordinator

#### **Coming Events**

Mid-South Horn Workshop February 26-28 hosted by Eldon Matlick at the University of Oklahoma. Winners of the Mock Auditions and the Solo Competition will be Master Class participants, and winners of the Solo Competition will appear on the Final Gala Concert. The workshop features Iconic Women of the Horn with guest artists Gail Williams, Julie **Landsman**, and **Haley Hoops**. Email ematlick@ou.edu or go to bit.ly/midsouth2016.

**Emporia State University Horn Day** will be held in Emporia, Kansas on March 1, 2016, with master classes, ensembles, and a performance and lecture by guest artist **Robert Watt**, in which he will discuss his experiences as an African-American horn player. This event is free and open to the public. Jason Brooks, Director of Diversity and Inclusion, and **Terrisa Ziek**, Instructor of Horn, are event coordinators. See emporia.edu.

The 10th Horncamps! workshop will be held June 26-July 2, 2016 in Daytona Beach, Florida. Artists include David Johnson, Martin Hackleman, Michelle Stebleton, Dan Phillips, and Bill Warnick. Set aside a week just for you and plan to expand your horn playing in one of our newly designed programs. Visit horncamps.com or email Heather Johnson at hephorn@yahoo.com.

#### Member News

**Natalie Higgins** performed the Gliere concerto with the Appleton WI City Band in August for an appreciative audience of over 700.



Natalie Higgins performing with the Appleton City Band

Jack Munnecom, principal horn with TransAtlantic Brass, presented a recital in September in the St. Lambertus Church, Neeritter (Netherlands). He was joined by Hans Maes (organ) to perform Saint-Säens *Romance*, Müller's *Andante religioso* and

the Strauss Andante, op. posth. Jack played on his H.F. Knopf single B<sup>b</sup> horn (1945), the former instrument of **Jan Bos** (Concertgebouw Orchestra Amsterdam).



Jack Munnecom at St. Lambertus in the Netherland

**Douglas Hill**, Emeritus Professor at the University of Wisconsin-Madison, reports that twenty alumni hornists from the UW-M were guest artists, participating artists, performers, or presenters for the 47th International Horn Symposium in Los Angeles. **Daren Robbins**, Mahidol University in Bangkok, Thailand, pulled these individuals together into a horn choir dubbed "Hill's Angels." Hill was professor for each of these successful graduates and conducted his own compositions and an arrangement by **Patrick Hughes**, University of Texas-Austin, of one of his early duets. The reunion of old friends and the union of new friends among the alumni is what it was all about!



The early morning post-rehearsal photo. Front row (l-r): Gina Gillie, Jeffrey Snedeker, Lydia Van Dreel, Peggy DeMers, Katie Johnson, Catherine McCarthy, Leelanee Sterrett, Kristina Mascher-Turner, Patrick Hughes, Steve Becknell. Back row: Douglas Hill, Jessica Valerie, Lin Foulk, Nancy Sullivan, Rose Valby, Claire Hellweg, James Boldin, Tim Thompson, Kristin Thelander, Amanda Skidmore Farasat, Daren Robbins

**Megan Smal**l gave a presentation entitled "Magyar Zeneművék Kürtre: An Overview of Modern Hungarian Horn Music" at the IHS Symposium in Los Angeles. The website hungarianmusicforhorn.wordpress.com was created to accompany this presentation and to act as a continuing resource.

**Eldon Matlick**, University of Oklahoma, instituted a JumpStart horn clinic in the Dallas Metro Area during the summer; it will be expanded to other locales and assisted by OU Horn alumni. In the fall, Eldon took students to compete at this year's International Horn Competition of America, where he was also on the collegiate adjudication panel. Eldon later gave master classes and recitals at the University of Missouri-Kansas City, the University of Kansas, and Wichita State University. The OU Hornsemble gave a program in December that featured new music, most unpublished and submitted by acquaintances in Austria, France, and Italy.



The OU horn studio recital

Andrew Pelletier gave a master class and a recital at

Central Michigan University in September. The recital program featured the Hindemith Sonata, Samuel Adler's *Canto XI* for solo horn, and Lowell Shaw's *Bipperies* (with **Bruce Bonnell**).

Andrew Pelletier working with CMU horn studio sophomore Will Schneider

Kerry Turner and Kristina Mascher joined their colleagues in the Orchestre Philharmonique du Luxembourg, Nagy Miklos and Leo Halsdorf, in the Schumann *Konzertstück* in Seoul, Korea in September. Yong-Yul Kim organized the event. Kerry and Kristina were guest artists at the 6th Annual Sauerländer



#### News

Horn Tage in Bad Fredeburg, Germany. The other artists were **Steve Schaughency**, **Clara-Christine Hohorst**, **Jean Christophe Naas**, and **Chris Brigham**. **Mathias Pfläging** organized this event. (See facebook.com/Sauerl%C3%A4nder-Horn-tage-121243581555624/.) In November, the horns of the Luxembourg orchestra (Nagy, Turner, Halsdorf, Mascher, Marc Bouchard, and Mark Olson) presented a concert in the Lux-



embourg Philharmonie as part of the Les Amis de l'OPL series that included the Bach Toccata and Fugue BWV 565 (arr. Turner) and Louis François Dauprat's Sextuor op. 10.

> Orchestre Philharmonique du Luxembourg section

Kerry Turner performed at the 7ème Festival International "En Cor et Encor" in Normandie, France in October, including a performance of his Bronze Triptych for 12 horns and percussion, with André Cazalet and Frank Lloyd. With fellow American Horn Quartet members Kristina Mascher, Charles Putnam, and Geoffrey Winter in Brisbane, Australia, Kerry collaborated with the horns of the Queensland Symphony, Peter Luff, Malcolm Stewart, Lauren Manuel, Ian O'Brien, and Vivienne Collier-Vickers, on the last project of the AHQ, a Christmas album, to be available for Christmas 2016. In Singapore, Kerry and Kristina, performing as The Virtuoso Horn Duo, gave a recital and master class at the Yong Siew Tow Conservatory of Music, organized by Jamie Hirsch. The duo will be performing next in February in Luxembourg and then at the Congrés de l'Association Francaise in Aulnay-sous-Bois, celebrating their 40th anniversary. See kerryturner.com.



The AHQ and Queensland Symphony players after their recording session

Lawrence Kursar (Annandale NJ), with his Crosswinds Trio (horn, trumpet and piano) performed in Missouri and Wyoming in November. He will be conducting a new professional brass ensemble called Princeton Symphonic Brass.

The **Spectra Horn Quartet** made its debut in November performing the Schumann *Konzertstück* with the Pro Musica Chamber Orchestra in Columbus, Ohio. Lynn Green of the *Columbus Dispatch* wrote "The Spectra Horn Quartet delivered a majestically brilliant sound, contrasting with the warmth of the orchestra. The quartet's encore – a haunting arrangement of the Beatles' "Eleanor Rigby" – drew as much applause as the *Konzertstück*." The quartet members were the guest artists for the Corno-Rama at the Ohio State University School of Music, where they led students through mock auditions, master classes, and an open rehearsal of the Schumann. They also played a live in-studio interview at WOSU Radio and a program of quartets at an Artist Circle event for Pro Musica.



The Spectra Horn Quartet (l-r) Denise Tryon, Tod Bowermaster, Karl Pituch, Bruce Henniss (photo credit: Pro Musica)

The University of North Carolina School of the Arts hosted **Radovan Vlatković** in Winston-Salem in October. His visit was made possible by a partnership between UNCSA's Chrysalis Chamber Music Institute and the Chamber Music Society of Lincoln Center.



Radovan Vlatković with members of the UNCSA Horn Studio (l-r): Brittany Thomas, Bruce Brewster, Anastasia Harlan, Scott Shea, Sarah Smith, Coby Schoolman, Jon McGarry, Marie Smith, Maria Serkin, Radovan Vlatković

**Bill VerMeulen**, Visiting Professor of Horn at the Eastman School of Music, was in residence in October and will be again in February and March. **Frøydis Ree Wekre** presented master classes and speed lessons at Eastman in January. Congratulations to Eastman sophomore **Nicollete LaBonte**, appointed Acting Assistant Principal Horn of the Hawaii Symphony and a participant in the 2016 NY Philharmonic Global Academy Fellowship Program, and to alumna **Jaclyn Rainey** (BM '09), appointed Principal Horn of the Naples (FL) Philharmonic.



Bill VerMeulen and Peter Kurau with the Eastman horn studio

#### News

**Kristen Sienkiewicz** hosted a Horn Day at Austin Peay State University in Clarksville, Tennessee in November, featuring mass horn choir readings, master classes, a panel discussion, and a recital by **Eric Ruske**.



Panel from Austin Peay State U. Horn Day (l-r) Katie Johnson, Jennifer Presar, Jessie Thoman, Leslie Norton, Eric Ruske, Kristen Sienkiewicz, Nicholas Kenney

**Jonathan Croy** hosted a Fall Horn Fest in Alabaster, Alabama. Guests included **Jon Balu**, **Brenda Luchsinger**, and **Margaret Dixon**. Approximately 50 students from the Birmingham and Montgomery areas, ranging from beginners to advanced, were in attendance.



Participants in the Alabaster, AL Fall Horn Fest

The horn class of the Conservatorio della Svizzera Italiana, led by Professor **David Johnson**, premiered two new works for horn octet written in honor of David's 60th birthday. *Beyond the Horizon* by Steve Mahpar is a driving composition reminiscent of his other works for horn, and *The View From Above* is an exciting swing tune by Braden Williams. The Conservatorio is accepting applications for the 2016 fall class.

**Gunther Schuller**, an IHS Honorary Member, who died this past June, was honored at many concerts in the Boston area in November, including Massachusetts Institute of Technology, Boston Modern Orchestra Project, Winsor Music, New England Conservatory, and the New England Philharmonic. His 90th birthday would have been November 22nd.

Jason Snider, fourth horn in the Boston Symphony, performed Schubert's *Auf dem Strom* and the Brahms Horn Trio with the Boston Chamber Music Society in Novem-

Jason Snider

ber.

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Onstage at Symphony (l-r) Adam Weber, Hadley Reynolds, Marilyn Kloss, Patricia Lake, Shawn Foti, Jessica Hiemenz, Tonya Eggleston, and Jeff Stewart

Erwin Chandler (Sinking Spring PA) performed Mozart,

Eight amateur horn players were part of the Boston Symphony Orchestra's Onstage at Symphony program, an orchestra of amateurs rehearsing and performing at Symphony Hall under Thomas Wilkins for a free public concert in October, part

Alec Wilder, and his own Jazz Suite for unaccompanied horn in

Reading PA in November.

of the BSO's community outreach.

Joe Neisler retired from Illinois State University in Normal on January 1, 2016 (mid-year due to changes in the State University retirement system) after nearly 32 years at ISU with mixed emotions: gratitude, pride, nostalgia, joy, and sadness. When he arrived at Illinois State he had only one horn student. "I am grateful to many people for helping us build the impressive horn studio at Illinois State University!" He ended his tenure at ISU with the traditional holiday horn choir performances at ISU and at local retirement homes.

**Lauren Hunt** has accepted the Instructional Assistant Professor of Horn position at Illinois State University, beginning in January.

Amy Laursen, Li Zhi Yeoh, and Jennifer Hemken, received the Doctoral degree in Performance (Horn) at the December 2015 University of North Texas commencement ceremony.

(l-r) Amy, Li Zhi, and Jennifer prior to their DMA hooding ceremony





**Richard Sebring**, associate principal horn in the Boston Symphony, will perform the Knussen Horn Concerto and Mozart Concerto No. 1 with the Concord (MA) Orchestra in April.

Richard Sebring

#### News

**Anne Howarth** will perform a Tufts University faculty recital on February 28, 2016 that includes the premiere of *Connect All. We All Connect* for horn, soprano, and piano, a collaboration with palindromist Barry Duncan and composer

Oliver Caplan. See indiegogo to learn more about the project. Howarth performed the Ligeti Trio with the mixed instrumentation chamber group Radius Ensemble in the fall and was a soloist in Mozart's *Sinfonia Concertante*, with the Plymouth Philharmonic Orchestra, where Anne is principal horn.



Anne Howarth

#### Reports

#### HORNCLASS, Interpretation Horn Courses reported by Ricardo Matosinhos

The Prague Horn Trio (**Jindřich Petráš**, **Zdeněk Divoký**, and **Jiří Havlík**) presented HORNCLASS, Interpretation Horn Courses in Praha-Břevnov, Czech Republic in September for its 24th consecutive year. **Lindsey Stoker** from the United Kingdom and **Ricardo Matosinhos** from Portugal were guest teachers.

A group of 39 horn players, students, professionals, amateurs, and horn enthusiasts from the Czech Republic, China, France, Germany, Japan, Netherlands, Portugal, Slovakia, Switzerland, Turkey, and Great Britain were on hand. A talented new generation of horn players, including nine-year-old twins from China, attended, as did Dutchman **Fons de Kort**, the oldest participant, who has attended almost every year.

Some highlights were a performance of *Cornissimo* written by Ondřej Kukal for four horns and strings, a memorable recital by the guest teachers at the beautiful Břevnov monastery, a recital by the young talent **Eliška Adamová**, a world premiere of the *7 Horn Duos* by Ricardo Matosinhos, and a final concert in the Tloskov Castle.

The Czech Republic is generally held to be the cradle of horn playing, and a long tradition of Czech horn players has led to the rich musical culture you can hear in Prague. Looking forward to the 25-year anniversary in 2016!



Participants at the Prague HORNCLASS

#### University of Wisconsin-Whitewater Fall Horn Festival reported by Linda Kimball

Linda Kimball, UW-Whitewater faculty hornist, hosted the 17th annual University of Wisconsin-Whitewater Fall Horn Festival in November. Horn Superheroes! was the theme, and Juan Berrios of the Dallas Brass was the guest artist.

Hornists of all ages (130 in all) from Wisconsin and Illinois took to the stage to perform music by horn superhero composers Beethoven, Brahms, Mozart, Mahler, Strauss, and Wagner. Participants played in the mass horn choir, and in smaller ageappropriate ensembles, from first-year beginners to adult amateurs.

Fun and horn camaraderie is the focus of the day, during which "everyone gets to play a melody!"



UW-Whitewater faculty Linda Kimball conducts some of the 130 Fall Horn Festival participants.



Juan Berrios inspires UW-Whitewater horn student Bianca Kue

#### Beijing International Horn Festival 2015: An Invitation to the World reported by Xiaoming Han

The idea of hosting an international horn festival in China took root in 2000, when the IHS Symposium was held Beijing, and finally blossomed in 2012. Since its first year, this festival has become a major horn event in Asia and has rapidly gained international attention. The Fourth International Horn Festival was held in October, the most beautiful season in Beijing. This festival was founded and hosted by Professor **Xiaoming Han**, Professor **Yi Man** and the Central Conservatory of Music in Beijing, China.

This year's festival attracted over two hundred participants from China, Taiwan, Hong Kong, South Korea, Japan, Singapore, and Thailand. The hosts consider this both a significant national event for Chinese horn musicians, as well as a bridge to the world. Included in the activities was the China National Horn Conference, during which local musicians and teachers got a chance to share their experiences and gathered together to discuss the future of horn in China.

The festival featured international guest artists **Radovan Vlatković** (Professor, Universität Mozarteum Salzburg), **William VerMeulen** (Principal Horn, Houston Symphony, Professor, Rice University), **Samuel Seidenberg** (Principal Horn, Frankfurt Radio Symphony Orchestra, Professor, Mannheim Music Academy), **Young-Yul Kim** (Professor, Seoul National University), and **Hong-Park Kim** (Co-Principal horn, Oslo Philharmonic and a member of Asia Philharmonic Orchestra).

By building on the experiences of the past three years, the fourth festival was impressive for its professional organization. Morning master classes were open to the public. In the afternoon were more master classes and private lessons for different levels. Exhibitions of instruments, sheet music, and musical supplies were available every day.

Concerts featured guest artists in the evenings; these performances were the high point for both horn players and other attendees, who enjoyed the unusual opportunity to hear world-class level performances without going abroad. These included authentic interpretation of Strauss Horn Concerto by Vlatković, a virtuosic transcription of Quantz's sonata performed by Samuel Seidenberg, chamber music played by professor Young-Yul Kim and Hong-Park Kim, and dynamic new pieces dedicated to professor VerMeulen.

The China Horn Ensemble contributed a fascinating evening concert; astonishingly, they included extensive materials such as arrangements from Baroque, classical, Romantic, jazz, oriental folk songs, modern music, and soundtracks. Members of this newly founded group are Chinese horn players, teachers, and musicians who hold significant national/international positions, including Xiaoming Han, **Xiaoguang Han**, **Yi**, and other promising young musicians.

The festival is an abundant music feast and it indeed has reached its primary goal of introducing world-class horn music to Asia, and on the other hand to present our progress to the world.

Classical music in China, often considered a work in progress, might be capable of offering more than people might think. International musical activities have been relocated to major cities in China, such as Beijing, Shanghai, Guangzhou, and Shenzhen. This is an age of communication, and the doors have been opened. If the earlier generation of hornists in China, such as Xiaoming Han, made a critical connection between this country and the international musical world, Beijing International Horn Festival has, indeed, presented an invitation to musicians all over the world.

#### L'Association Française du Cor fête ses 40 ans! Benoît de Barsony et Vincent Andrieux

L'AFC a été fondée en 1976 par 4 éminents cornistes : Georges Barboteu (cor solo de l'Orchestre de Paris), Daniel Bourgue (cor solo de l'Orchestre National de l'Opéra de Paris), Michel Cantin (cor solo de l'Orchestre National de France) et Bernard Le Pogam (cor solo de l'Orchestre National des Pays de Loire). Les présidents ont été successivement Daniel Bourgue (1976-1994), Michel Garcin-Marrou (1994-2005), Daniel Catalanotti (2005-2010), Claude Maury (2010-2013) et Vincent Huart (2013). Le but premier de l'AFC est de créer du lien entre les cornistes et de les fédérer autour d'évènements tels que des colloques. Depuis ces dernières années, l'association poursuit le même objectif en s'attachant à améliorer la qualité de la revue et à développer sa présence sur internet et les réseaux sociaux (www.associationfrancaiseducor.fr). Pour souffler dignement ses 40 bougies, l'AFC va apporter sa contribution à pas moins de 4 événements qui se dérouleront durant toute l'année 2016

: • du 5 au 7 février : Festival « Prestige du Cor » organisé à Aulnay-sous-Bois (Île-de-France) par Daniel Catalanotti

• les 19 et 10 mars : « Rencontres du cor de Paris » organisées par Benoît de Barsony, Vladimir Dubois, Jérôme Rouillard et Benjamin Chareyron.

• les 27 et 28 mai : Festival de Sallaumines (Région Nord) organisé par Vincent Huart

• du 18 au 26 juin : 28e Festival du Cor d'Avignon organisé par Éric Sombret.

Ces moments seront autant d'occasions uniques de réunir étudiants, amateurs, professionnels, solistes internationaux et simples amoureux autour d'une passion commune : le cor !

#### France's Horn Society Turns 40! by Benoît de Barsony, Vincent Andrieux, and Matthieu Arnaud

Founded in 1976, the "Association Française du Cor" historically is the second largest horn society after the IHS. The founding members were Georges Barboteu (Principal, Orchestre de Paris), Daniel Bourgue (Principal, Opéra de Paris), Michel Cantin (Principal, Orchestre National de France), and Bernard Le Pogam (Principal, Orchestre des Pays d'Angers). Its successive chairmen were Daniel Bourgue (1976-1994), Michel Garcin-Marrou (1994-2005), Daniel Catalanotti (2005-2010), Claude Maury (2010-2013) and Vincent Huart (current).

Like the IHS, it basically aims at promoting the horn through performance, teaching, composition, and research. Its main media are festivals, a specialized journal called *La Revue du Corniste*, and a lively internet site.

Since 1977, horn events have taken place every year or so throughout France. In 1982 for instance, the Avignon Horn Festival, organized by Daniel Bourgue, hosted the IHS Symposium, and enabled numerous horn players from all over the world to contemplate the "City of the Popes" beautiful sights and its famous bridge!

To fittingly blow out its 40 candles, the AFC will, in 2016, support four horn festivals in France :

• 5, 6, 7th of February: "Prestige du Cor" festival in Aulnay sous Bois (North of Paris), organized by Daniel Catalanotti.

• 19, 20th of March: "Rencontres du Cor de Paris," organized by Benoît de Barsony, Vladimir Dubois, Jérôme Rouillard, and Benjamin Chareyron.

• 27, 28th of May: Sallaumines Horn Festival (near Lens, North of France), organized by Vincent Huart.

• 18 to 26th of June: Avignon Horn Festival (Provence, South of France), organized by Eric Sombret.

These events are unique opportunities for students, professional horn players, international soloists, and plain "lovers of the horn" to get together in a festive atmosphere.

Your attendance is most welcome !

Visit: www.associationfrancaiseducor.fr. Click "English version" for a short introduction.

## Obituaries

#### Paul Anderson (1922-2015)

Paul was Professor of Music (Horn) at the University of Iowa for 40 years (1948-1989). He first served the IHS as Computer Coordinator, and then was elected to the Advisory Council, becoming Secretary and then President. During his tenure at the University of Iowa, he taught freshman through doctoral students, overseeing the lion's



share of doctoral dissertations in the US. His former doctoral students include past IHS Advisory Council members and past Presidents Randall Faust, William Scharnberg, and Virginia Thompson. IHS Honorary Members James Winter and Marvin Howe also studied with him.

He was born in 1922 in Des Moines, Iowa, the son of an amateur singer, folk violinist, and Jew's harpist. He began studying the cornet at age 12 with a Mr. Friese and later played in the East High School band. He entered the University of Iowa as a cornet student but switched to horn during his first semester to play assistant third horn in the orchestra, conducted by Dr. Philip Greely Clapp. He studied horn with William Gower (1939-1942), left college to serve in a 28-member Army band touring the US during WWII, and returned to Iowa in 1945 to complete his Bachelor's degree. While in the Army, he purchased a Conn 6D for \$10-a-month out of a \$28-a-month salary and eventually became the band's drum major and company clerk.

Paul began the MM degree at Iowa in 1947 on a teaching assistantship. He also began making regular trips to Evanston, Illinois to study with Philip Farkas, then principal horn of the Chicago Symphony, who was in the process of writing *The Art of French Horn Playing*. Upon completing the Master's degree in 1948, he was hired to succeed Gower as the horn instructor at the University of Iowa, teaching all the horn students, some of the trumpet and trombone students, and performing with the faculty woodwind and brass quintets. Later in his tenure at Iowa he became chair of the Brass and Woodwind area, guiding and establishing policies and procedures.

By the time he was hired at Iowa, Paul was performing on a C. F. Schmidt horn found by Gower, which was later replaced by a horn made by Carl Geyer. While Clapp was the conductor of the University Orchestra, all the wind and brass parts were doubled and the faculty performed as principals. Paul also became principal horn of the Tri-City Symphony (Iowa-Illinois) in 1947, serving in that position until 1967, then again from 1973 to 1981, when he stepped down to fourth horn (during his second stint, it became the Quad-City Symphony).

His great interest and ability in organizing and categorizing led him to become a leading musician in the early years of the computer, working first with punch cards sorted with rods, to writing coded computer programs. His interest in brass literature, sorted via those programs, led to two publications: *Index to Current Brass Literature* (1976) and *Brass Music Guide:*  Solo and Study Material in Print (1986). He prepared the computer programs for the last three *Instrumentalist Band Music Guides*, and helped prepare the University of Iowa's *Music Source Book: Woodwind, Brass, and Percussion Materials*.

In 1976, his expertise in technology led the IHS Advisory Council to name him Computer Coordinator – placing the membership rolls on computer and generating mailing labels. When he joined the Advisory Council in 1977, he became Secretary and succeeded Douglas Hill as President from 1980-1983. During his tenure as President, he was responsible for the codification of many procedures and policies that are in place today. After he left the Advisory Council, he created the first *IHS Workshop Guidelines* booklet for potential Symposium hosts. He was elected an Honorary Member in 2001.

Those of us who were lucky to have heard him perform were inspired by his thoughtful musicianship and flawless technique - we regularly heard state-of-the-art performances, often of the most recent literature for brass and woodwind quintet. His performances set the bar very high for his students - they, in turn, attempted to match that standard. Yet he was always self-deprecating about his performances and faced each day with a steady sense of humor. His wife, Betty, a violinist with whom he raised two sons, was always very supportive. His teaching style might be described as calm and supportive, almost never pointing out deficiencies, offering "very good" when all went well. Although he had a rather strict course of study, involving specific etude books, he was not a "mold" teacher – teaching only his way to play the horn. He was appreciative of all attempts to play well, musically and technically. When coaching a chamber work like the Brahms Trio, he was a master.

His horn playing was at least equal to that of the finest principals in major US symphonies and, in weaker moments, it was clear that he wished he had tried that route. His career was illustrious, serving as the role model for an generation of horn students, many of whom chose college teaching as an alternative career to orchestral playing – eradicating the stigma of "those who can't play, teach." His legacy as a gentleman, a professor, and a musician will continue to live through generations of hornists.

Material for this obituary was taken from the October 1989 Horn Call tribute by Bill Scharnberg, his IHS Honorary Member biography on hornsociety.org, and the Iowa City Press Citizen.

#### Kjellrun Hestekin (1948-2015)

Kjellrun Hestekin was born in Wisconsin, but Newfoundland became her home. She was a leader in many aspects of St. John's musical life, was the IHS Area Representative for the Canadian Atlantic provinces, and continued to volunteer after retiring in 2011 from nearly 40 years as a full-time



faculty at Memorial University of Newfoundland (MUN). She died this past August, eight weeks after being diagnosed with a brain tumor.

#### Obituaries

Growing up in Eau Claire, Wisconsin, Kjellrun was active in sports, camping, singing, drama, and band. She attended the University of Wisconsin-Eau Clair, then completed a bachelor's degree in Music Theory at the University of Kansas, later earning a master's degree at the University of Wisconsin Madison.

Memorial University, the only university in Newfoundland, was founded in 1925 as a memorial to Newfoundland soldiers who had died in World War I. Kjellrun and three other faculty members established the music department in 1976. Kjellrun taught theory, directed the concert band, sang in the Festival Choir and Chamber Choir, and served on various university committees. She received a diploma from the University of Calgary in 1988 and the President's Award for Distinguished Teaching from MUN in 2004. She was a member of the Newfoundland Symphony Orchestra for more than 30 years.

She returned each year to visit family in Wisconsin, attending IHS symposiums when they fit this annual travel schedule. She once described the difficulties and expense of leaving St. John's to explain why she was unable to attend more events than she did.

Kjellrun contributed to a collection of essays edited by Joseph Kerman, *Write All These Down: Essays on Music*. Berkeley: University of California Press, 1994. ISBN 0-520-08355-5.

David Chafe, pianist and former student at MUN, met Kjellrun when he gave up a career as an accountant to study piano at the school of music. She encouraged him when he was waiting in the hallway for his first piano lesson, helped him (and many other students) with music theory assignments, and shared pet ownership experiences. "At the end of class while everyone was chatting and making noise picking up their belongings, she yelled out things like, 'And appearing tonight at The Ship is Pat Boyle! And tomorrow at the LSPU Hall, you can see some former students! And don't forget Kiera's recital on Sunday!' I'd go to many of these events, and quietly tucked away in the back of the audience was Kjellrun. Usually she had a stack of assignments on her lap, grading during the show." And she was always interested in the lives of her former students.

In retirement, Kjellrun was involved in farming co-ops, a part-time student in history and languages at MUN, and a volunteer at the Association for New Canadians. At ANC, she helped a family from Nepal adjust to life in Canada, for example, and helped others prepare for citizenship exams. "I love teaching," said Kjellrun in an interview, "and I'm an 'old new Canadian' myself, so I thought the ANC would be a good fit. It's fascinating to learn from the newcomers about their home countries and experiences."

David Chafe ended his tribute: "To my friend, teacher, and mentor – the warrior 'viking' – who to the very end was a boundless source of inspiration, positive energy, and who never for a moment stopped teaching and learning... how to live life to the fullest.... Thank you for your legacy. Skål."

Memorial gifts should be directed to the Kjellrun Hestekin Memorial Scholarship Fund at Memorial University of Newfoundland through the office of Alumni Affairs and Development, 20 Lambe's Lane, St. John's, NL, A1C 5S7, Canada, by calling 709-864-4354, or online at mun.ca/alumni/ give/. Material from The Telegram of St. John's, Newfoundland; an interview with the Association for New Canadians (ANC); and an online blog by David Chafe, a pianist and former student at MUN, were included in this obituary.

#### Kent L. Leslie (1957-2015)

by Suzanne Rice and Peggy Moran

Kent Leslie was a freelance hornist and horn teacher based in Indianapolis. He was a charter member of the Indianapolis Chamber Orchestra, Principal Horn of the Anderson and Lafayette Symphonies, and frequently performed with the Indianapolis Symphony and a wide range of orchestras, chamber ensembles, and in recording studios throughout Indiana and adjoining states. He had also been



hornist for the national touring orchestras for celebrities such as Burt Bacharach, Dionne Warwick, Andy Williams, and Pia Zadora.

Kent's most well-known contribution to horn literature may be *The Glass Bead Game*, the horn concerto written by James A. Beckel. Kent and Jim were friends, and were both well read; Kent suggested Jim base the concerto he had commissioned on Herman Hesse's *The Glass Bead Game*. Jim agreed and read the 558-page work. Jim's wife, Lynda, relates: "When he originally envisioned *The Glass Bead Game*, Jim had planned to write a loud, exciting ending to the work... 20 pages from the end of the book... he realized that the main character was going to die, and called Kent in great frustration that there was no way he could end the concerto as originally planned." Kent laughed in sympathy and, as those familiar with the piece know, Jim adjusted and created a moving, off-stage ending. Lynda added, "Jim will miss him dearly."

Kent was born in 1957 in South Bend, Indiana. He received BM and MM degrees from Ball State University where he studied with Fred Ehnes and Robert Marsh. While at the university, he met fellow hornist Mary Schroeder and they were married in 1985. In addition to playing, Kent maintained an active teaching studio, giving private horn lessons and serving as coach for various youth musical groups.

In addition to commissioning works, Kent was devoted to performing and recording new music, particularly on his two CDs, *The Glass Bead Game* and *With Every Leaf a Miracle*. Composer Jody Nagel relates how Kent's support of his piece *As You Like It* had powerful results: "Kent championed, performed often, and recorded an early piece of mine, that I never took very seriously. It has now been played by many horn players, thanks to him; it now has been arranged for horn and wind ensemble as well as for horn and string orchestra; it has been played at the College Band Directors National Association conference and by various orchestras. None of this would have happened without Kent."

Kent commissioned at least 12 works, including in addition to *The Glass Bead Game*, works for solo horn, brass quintet, horn

and string quartet, horn and piano, horn a string orchestra, and unusual combinations such as horn, clarinet, and percussion and horn and marimba.

A colleague noted, "Kent was beloved by family, friends, colleagues, and students, He was particularly known for his good nature, high musical standards, strong work ethic, intellectual curiosity, kindness to others, and appreciation of a good joke."

The family suggests that contributions in Kent's memory be directed to America Composers Forum (composersforum. org) or Cross & Crown Lutheran Church in Indianapolis (www. cclutheran.com).

#### Norman C. Pickering (1916-2015)

Norman Pickering combined engineering and music into a remarkable career. He played horn in the Indianapolis Symphony (1937-1940), was involved in the development of the Conn 8D horn (1940 to December 1941), and freelanced in New York through the 1950s and 60s. He was best known for the Pickering



phonograph pickup. He improved vibration on Boeing jets, piloted planes himself, and developed an ultrasound system for ophthalmologists. In later years he was involved in research on the acoustics of string instruments.

Norman started his musical studies on violin, but that was ended by an injury when playing baseball in high school. He earned an engineering degree, improving his horn playing at the same time, and studied horn as a graduate student at Juilliard.

When horn production at Conn turned into gyroscopic instruments after Pearl Harbor, Norman worked for Sperry and conducted an orchestra of musicians who were working in war jobs. He formed Pickering and Company in 1945 to produce professional transducers for the recording industry, but the pickups became popular consumer products. He explained that vertical pickups lost out to lateral versions during the 1930s, but even those were so heavy that they wore out the material (shellac and then vinyl) quickly. Norman used sapphire instead of steel for the needle and developed a much lighter pickup about a tenth size of the traditional one. Improvements in electronics made it possible to increase amplification without noise. "It was the right product at the right time," he said.

Later, engineering work led to less horn playing, and he took up the viola, playing and recording chamber music, in 1983 becoming a consultant on strings for bowed instruments for D'Addario. Norman designed all of the company's bowed strings until 1999, including the Helicore string line, well known among string players worldwide. He made violins and violas himself, attempting to bridge the gap between scientists and violin makers.

Material from The New York Times obituary, a feature article in 1986, and an oral history interview at NAMM were included in this obituary. See the October 2011 issue of The Horn Call for an article by Pickering describing his life and the genesis of the Conn 8D.

#### William Slocum (1936-2015)

by Stacie Mickens

"Take care of the little notes, give them a hot bath, a nice bed, and some soup. The big notes can take care of themselves."

William "Bill" Slocum, passed away in April 2015 at the age of 78. He was a man

fondly remembered as "larger than life." As a horn player, conductor, and teacher, he became a living legend among his students and colleagues for his ability to tell wild, elaborate stories from his orchestral experiences. He peppered his tales with vivid details of composers, conductors, players, and recordings, and was a fount of imaginative, off-the-wall metaphors. So much of what he said was memorable due to his booming delivery and goodnatured laugh.



Bill was an accomplished musician who performed with some of the finest ensembles in the United States. He spent most of his childhood in Albuquerque, NM and earned his undergraduate and master's degrees in music from the University of New Mexico. As a young horn player, he served as principal horn of the Buffalo Philharmonic under conductor Josef Krips and later joined The Cleveland Orchestra as associate principal horn in 1966, conducted by George Szell. ("The Cleveland Orchestra is amazing, you know, if you breathe on them wrong, they will play!" he said.) He toured with the New York Philharmonic to Japan, conducted by Leonard Bernstein, and to Europe and South America, conducted by Zubin Mehta. James Chambers, with whom he studied at Juilliard, became his deeply respected and long-time mentor and friend.

While Bill carried with him his early professional experience on the big music scene with the big names – the "big notes" – Bill devoted his career to inspiring and guiding his students. The "little notes," those that need extra care, were the young lovers of the horn and music. To them, Bill was their champion, father figure, and personal philosopher rolled into one.

After teaching four years at Kent State University, Bill joined the Youngstown State University faculty in 1972, where he served for the next thirty-nine years until his retirement in 2011. He taught horn and musicology, conducted the university orchestra, and played in the Dana Faculty Brass Quintet. Over the years he had many students; it would be difficult to find a horn player in Northeastern Ohio and the surrounding region who had *not* been influenced by Bill Slocum. At his memorial celebration on a beautiful April day at his home, many of his former students gathered to play together in tribute. A few told me that they heard Bill in their sound every time they picked up their horn, and they spoke of how much his belief in them had meant. Others were eager to share that he had rescued



#### Obituaries

them at a turning point in their musical career and of things he had said that were imprinted on their minds.

Bill could be counted on to comfort first-year students unsure about their standing in the pecking order of the studio. His advice, given to Lori Taylor as a freshman: "Where you sit is the head of the table!" Or, musical insight might be imparted, such as his advice to Rob Cole on a tricky passage in Mozart's Second Horn Concerto: "Imagine yourself reaching for distant clouds!" He also gave advice to his colleagues. When Michael Crist, Interim Dean for the College of Creative Arts and Communication at Youngstown State University, was a young faculty member Bill said, "You know, they play hardball here. If you're not ready to play hardball, don't get off the bench."

Conducting the Youngstown State University's Dana Orchestra, the Cleveland Philharmonic, and the W. D. Packard Band gave Bill another platform to fill musicians' hearts and minds with his energy and often food-based analogies. According to Stephen Cline, if the rehearsal was rowdy or unfocused, he would tap the stand with his baton until it was quiet, and softly state "Music is best painted on a background of silence." However, if the orchestra was holding back, Adam Zagotti said he might just as easily shout, "spice! I want spice in my ragout! We are all going to the buffet together, strings. You're going to get there first and eat all the lobster tails and prime rib, and the brass will be left with the blue plate special!"

With his magnetic personality, Bill regularly expressed himself through his body language and powerful gaze. Brett Miller will "never forget that when he had something of great importance to convey, he would get up from his desk, walk around to you, put his face about six inches from yours and calmly and coolly deliver the needed message." This was echoed by Greg Miller who said, "I especially loved the way he would repeat the same part of a sentence for emphasis several times, each with a crescendo as he moved closer to you so that he would be staring intently into your eyes."

My own experiences with Bill were as his successor at the Dana School of Music at Youngstown State University. Bill and his devoted wife Gloria couldn't have been kinder to me. He allowed me to make the studio my own when I arrived. As a dedicated attendee of school and community performances, he made a point of speaking warmly to me and praised me as if he were my own teacher; he was a natural nurturer. For his generosity, I am thankful.

Bill's wife, Gloria, shared with me a touching sentence from Bill's journal, written later in his life: "What a gift the horn was to me." We horn players can surely relate. We would do well to follow Bill's lead and embrace with humility this world that the horn has opened to us. Bill, always curious and interested in the activities of his students, friends, and colleagues, might have greeted you with "What's new on the horizon?" And although we can no longer share these moments with Bill in person, he would be happy that those who knew him will carry on his memory and vigor.

"In the meantime, practice!"

Stacie Mickens, a native of Iowa, studied with Adam Unsworth, Bryan Kennedy, Douglas Hill, and Patricia Brown, and now teaches at the Dana School of Music at Youngstown State University.



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## Dennis Brain's Horns by John Ericson

hile all serious students of the horn have likely heard recordings made by the legendary hornist Dennis Brain (1921-57), most listeners today have never played or heard "live" horns like the horns on which he performed.

I presented a lecture-recital on this topic at the 2011 IHS symposium in San Francisco. The following is an expansion of that lecture and with references to *Dennis Brain: A Life in Music* by Stephen Gamble and William Lynch<sup>1</sup>, published the same year.

Dennis Brain was a son of another great British horn player, Aubrey Brain (1893-1955). One resource that sets the context of his later choices of horns is the text of a presentation by Aubrey that was published in the January 1928 issue of *Music and Youth Magazine*, "The Horn of Many Colors."<sup>2</sup> The elder Brain noted, "The F. Horn may be said to be full of bad notes, and the player must know his instrument's peculiarities intimately, and correct its faults instinctively." He later related:

The horn is so much like a child, a living creature. It is true that, because of these difficulties, players of even thirty years ago used to think they had done quite well if they had played properly two notes out of every three. That, however, is all changed; the hornplayer of today is expected to be absolute master of his instrument. I, for one, claim that it is a most fascinating – almost lovable – instrument, and not least attractive because of its almost human imperfections.<sup>3</sup>

Aubrey Brain closed his 1928 presentation with the following:

(1) Begin and end your notes cleanly. Attack and release are vital points.

(2) Avoid the common fault of finishing a note with a jerk. The release must be clean, but not explosive.

(3) Do not force. If you are not playing easily you are playing wrongly.

(4) Get good advice in buying a horn. It is not an expensive instrument, but a sound opinion on the merits of any particular instrument is worth-while.<sup>4</sup>

#### Piston valve single F horn

The first horn Dennis Brain played was one his father had purchased as a spare. Aubrey played an 1865 Raoux-Labbaye natural horn that had been converted into a valved horn. Gamble and Lynch note that,

Dennis started on a slightly newer Raoux-Millereau horn that had also been converted from a natural horn. Dennis was instructed on this horn crooked in F, which was his father's favorite key



for most orchestral and chamber works. On occasion, his father employed the B<sup>b</sup> crook in some works scored in the upper register.<sup>5</sup>

I don't have access to a Raoux, but when I joined the faculty at Arizona State University in 2001, I was excited to find we had a substitute. A previous faculty member, Ralph Lockwood, has a strong interest in piston valve horns and was able to obtain a vintage instrument, marked "Superior Class, Hawkes & Son, Deniman Street, Piccadilly Circus, London." It has been dated to around 1916 and is patterned after 19th-century French models similar to those used by Dennis Brain.

This horn has crooks like an orchestral natural horn in  $E^{\flat}$ , F, G, A<sup>\bar</sup>, and A, with a  $\frac{1}{2}$ -step coupler, and both a short and long tuning slide. This is the general type of horn used widely in England and France until around WW II. The bell and bore are very much like that found on the typical French natural horn. The bell has a garland and the tone is more similar to an 18th-century natural horn than to a modern horn.

The keys needed to emulate the horns of Dennis Brain are F and B<sup>2</sup>. Instead of using the crooks that came with that horn, I found better results using crooks that had been made for my natural horn by historical instrument maker Richard Seraphinoff. In particular the F crook that came with the Hawkes horn has a terrible "roll" on the f", which was largely (but not completely) fixed with the Seraphinoff crook.<sup>6</sup>

This horn plays more easily in B<sup>°</sup>. Part of what makes this instrument play less than ideally in F is that the valve slides are

set up so that when pushed in all the way they are the correct length for B<sup>b</sup> and pulled out nearly all the way they are the correct length for E<sup>b</sup>! The problem, I believe, stems from the taper of the bore, which is more even on the B<sup>b</sup> crook. Although there are marks on



the slides to show where to pull them for each key between  $B^{\flat}$  and  $E^{\flat}$ , and the lines marked for F are where they need to be, the added cylindrical tuning through the valves negatively changes the taper of the bore as longer crooks are inserted.

So the bore is inconsistent when crooked in F, certainly less consistent than the instrument Dennis Brain used. I decided to see how well I could get this instrument to play for demonstration purposes. Initially it felt stuffy on the F horn with any valve depressed and really was a "Devil to Play." As I planned to use this horn in my lecture, I had to go "all out," and I took it to a local shop to be ultrasonically cleaned and have the valves "scope aligned." While the B<sup>b</sup> crook improved, in F it was still rather stuffy. Careful choices of crook and mouthpiece helped, together with many weeks of practice.

Years ago, at the home of Philip Farkas, I held a copy of Dennis Brain's mouthpiece. Farkas was, before his association with Holton, working with Schilke Music Products and Brain to potentially market a copy of his mouthpiece in the US.<sup>7</sup> My

#### **Dennis Brain's Horns**

memory is that the rim was thin and it had a small rim-to-rim diameter. These two elements are also keys to Brain's sound.

Farquharson Cousins was a student at the Royal Academy of Music at the same time as Brain, playing alongside him a number of times. In the second edition of Cousins's *On Playing the Horn*, he recalls:

Dennis Brain's mouthpiece was, by modern comparison, a small affair. The old silver three-penny bit (which horn players used to carry as a measuring device) would not even lie in the cup, but stood, so to speak, half out of it. This I verified on several occasions as Dennis sometimes experimented with different mouthpieces, but (let me hasten to add!) always the same rim. (The type that used to be known as the 'Busby' mouthpiece – named after Tom Busby, a well known London horn player of the 1920s).<sup>8</sup>

This mouthpiece has a similar rim to the mouthpiece that came to ASU with the Hawkes horn. It is marked "Hawkes & Son London" with the letter "B" stamped on side. The inner diameter is very small and would only suit someone with thin lips. It fits the crooks on the Hawkes horn and "tightens up" the sound production but does not fit a modern horn, especially not one made for a larger, "European shank" mouthpiece such as the Alovandar horn later used by Brain

exander horn later used by Brain.

The second photo shows the rim (on the left) compared to the rim of a Holton XDC. The differences have a relationship to the sound and sensitivity. The Hawkes mouthpiece has a small

sound, but at the same time is very sensitive and must have fit Brain's unconventional embouchure very well.

The cup diameter of the mouthpiece relates to Brain's

mouthpiece placement. Before I was in college, my mouthpiece setting was much like Brain's – sitting in both lips. As a sophomore, I changed that setting twice but, with my somewhat fuller than average lips and, over many years of per-



formance, I drifted back to my pre-college setting, as shown. The type of small diameter mouthpiece used by Brain allowed, perhaps even required, this type of mouthpiece placement.

On the positive side, the F piston horn sounds much like a natural horn, further reinforced with the use of the small mouthpiece. For my experiments, I did most of my playing with my normal rim on mouthpieces I use on natural horn. The smaller Hawkes mouthpiece does focus the sound in a particular way and is certainly part of Brain's sound. The strongest positive element is that the horn has a superb legato, especially so during valve changes. It also has an "open" quality that is difficult to describe but relates to the lightness of the instrument – one has the distinct sense of not blowing through a lot of weight.

As to negatives, it sounds much like a natural horn – a positive or a negative, depending on your perspective. Like the natural horn, it has crooks, and it has a smaller sound than

a modern horn. The greatest problem on this particular instrument is the "roll" on the top f". With careful choice of crook and care in articulation, the roll is less obvious, but still something that makes me fearful of the note, an example of "bad" notes mentioned Aubrey Brain.<sup>9</sup>

Overall the experience of mastering the horn crooked in F requires much practice and attention to detail. Attacks, in particular, require an exact focus to the articulation or they will not pop cleanly and, especially in the upper register, they have a "chatty" quality.

#### Piston valve single $\mathbf{B}^{\flat}$ horn

The second instrument used in his performing career was the same instrument, but reset and crooked in  $B^{\flat}$  alto. According to Gamble and Lynch,

As he matured musically, Brain realized the benefits (with some compromises perhaps) of the B<sup>b</sup> horn, much more so than his father. Gradually he used a B<sup>b</sup> crook on his Raoux almost exclusively. In 1948 he had it modified by Paxman



of London, placing the instrument permanently into the key of B<sup>b</sup> with the addition of a descending rotary valve to compensate for muting.<sup>10</sup>

Using the Hawkes horn again as a stand-in, it does have a bit different visual look with the short crook and the valve slides pushed in. Although it was briefly a challenge to relearn his technique with new fingerings, one can see why Brain moved to the B<sup>b</sup> crook. The instrument plays more easily than the F instrument, with a clear, light sound, easy tone production into the high range, and it is as light as a feather!

On either crook, the legato is superb during valve changes. Piston valves, at least on the Hawkes horn, have an awkward direction of action. Coming from a rotary-valved horn, I cannot play this horn for more than a few minutes without a holding strap.

This instrument has a surprisingly small sound and would not work for low horn playing, especially on the  $B^{\flat}$  crook. It would also stick out like a sore thumb in an orchestra horn section. I would not want to play it much outside the classical solo repertoire.

With that in mind, two contemporary accounts of the Brain performances in Chicago on November 25-26, 1950, using his Raoux pitched in B<sup>\*</sup> are available.

First, Philip Farkas, quoted in Gamble and Lynch, recalled that in 1991,

(he) went to the concert in which Dennis Brain played the Mozart No. 2. During it he scratched one little note and afterwards some of the players in the orchestra told me "We don't know what happened to Dennis. This is the seventh performance he's played in America and he never did that before!" So, this was a pretty good start – seven without a scratch!<sup>11</sup>



#### **Dennis Brain's Horns**

I will grant that it could have actually been the very first note he missed on tour as a soloist, but it also sounds like the idle chat of orchestral players, mixed with a bit of British humor.

In any event, Milan Yancich also recalled his interaction in Chicago with Brain in a passage quoted from his own great book, An Orchestra Musician's Odyssey:

I had an absorbing and delightful visit with Dennis Brain at Geyer's workshop. He was a man of simple charm and blessed with an attractive and winning personality. I played on his Raoux horn, which had been rebuilt from a single F horn into a double horn with a C alto attachment.12

Yancich is confused on this point, as this had been initially rebuilt into single B<sup>\*</sup> with a rotary stopping valve and was later rebuilt with a rotary ascending valve added for C alto, a change that was made after the 1950 tour. But to visit with Dennis Brain at the workshop of the famous horn maker Carl Geyer - Wow! - what horn player would not want to be a fly on that wall!

Yancich continues,

Unlike the modern day French horn with rotary valve action, his horn had piston valves like the trumpet. It responded and had the feel of a mellophone. When I first held his horn in my hands it was of feather weight compared to my own Geyer horn. The horn was very easy to play, it responded quickly and the high register was superb in its response. When Brain played on my Geyer, he struggled to attain the high C. He had an embouchure where he set his mouthpiece into the lip (einsetzen embouchure) rather than the customary on the lip setting (ansetzen embouchure). The rim of his mouthpiece was quite thin. He stated that the placement and setting of the embouchure was almost the exact opposite of his father's and that when he articulated it was different from the customary technique of most horn players.<sup>13</sup>

This quote is interesting. Yancich reports that the  $B^{\flat}$  piston

horn responded and had the feel of a mellophone. He means a classic, concert mellophone as seen here (a vintage King), not a marching mellophone common today. But the comparison is apt and honest. Certainly it would have had some of that mellophone tone color and the piston valves have a different feel.



Going further,

 Several quotes in the Gamble and Lynch book regarding this 1950 tour relate tales of American players having trouble producing a note on his piston valve horn. Yancich found it "very easy to play" with a "superb" high register. Most of the other players seem to have been trying it at parties late at night after a few drinks, which may have been part of their problem, besides not having a mouthpiece specifically for the instrument.

• Brain struggled with the conventional double horn that most of us use. To him it must have felt very heavy and unresponsive after a lifetime of performance on light and responsive single horns. Also, his mouthpiece did not fit a double horn; as a result a double horn would have felt unfocused to him, with a poor high range and unclear articulation.

• His embouchure was not what is usually taught, set in the red and using a thin rimmed-mouthpiece.

• Finally, Brain was aware that his tonguing method was different than commonly taught in the US. It is easy to hear in his playing – he makes much use of a controlled, light "tut-tut" articulation. It is central to his sound and approach and certainly "against the rules" we read in Farkas's The Art of French Horn Playing. In reality, many fine players use a similar tonguing method.

The positive aspects of the piston  $B^{\flat}$  horn included a great legato, easier playing than a single horn in F, and "freer blowing" than a double horn. The negatives include a smaller sound, a problematic stopped horn without a stopping valve, and no low B<sup>b</sup> to F<sup>#</sup> without adding extra valves.

For horn players of today, the Hawkes horn in B<sup>b</sup>has a very light sound that would work very well for Mozart concertos - but I believe to be too light for Strauss or many orchestral works. Perhaps Brain realized this as he moved to a more "modern" instrument in 1951.14

#### Rotary valve single $B^{\flat}$ horn

The last instrument Dennis Brain used regularly during his performing career was an Alexander Model 90 single B<sup>b</sup> with stopping valve.

Most players in the US have probably never tried a single B<sup>b</sup> horn such as this. I had only played a couple notes on one before joining the ASU faculty. At that point I had a chance to give one a trial, performing the Rheinberger Sonata on a faculty recital - a



work appropriate for that instrument. This also tied in with a project to improve my B<sup>b</sup> horn fingerings. I started looking for a better single B<sup>b</sup> and at Wichita Band Instrument found a used Alexander model 90 of the same era as the horn on which Brain performed most of his recordings.

I was immediately attracted to the sweet sound of this horn. It is responsive and easy to hold – light in the hands. With rebuilt valves it plays better than the average horn that is fifty or sixty years old.

To this horn, as seen in the photo, I added a removable extension to the stopping valve, so that I can finger a perfectly tuned g' and f<sup>#</sup>. Brain customized his instrument in various ways, with a new leadpipe, better suited to his mouthpiece, and at least two F extensions that could be inserted in the receiver for the A/stopping valve slide. In the photos of Brain with this final horn in the Gamble and Lynch book, he had at least two different F extensions. One photo, taken after a

#### **Dennis Brain's Horns**

performance of the Jacob Concerto, indicates that he opted for a good low C rather than using the stopping valve for those notes.<sup>15</sup>

Switching to a horn such as this certainly made a lot of sense for a soloist such as Brain. I believe once it was adapted for him it was, relatively speaking, a "sports car" and must have opened up new possibilities for him. Plus the sound is much more similar to that of a double horn, which many in the horn world had already embraced.

Brain's mouthpiece had a small shank. When I gave my lecture-recital, Houghton Horns had a custom Alexander single B<sup>b</sup> horn that had been made for Brain and had been brought years ago to the US. I was able to demonstrate briefly on the instrument. The main difference between this instrument and the Alexander that I had bought was that the Brain instrument required a mouthpiece with an unusually small shank. A typical modern mouthpiece would barely fit in the receiver.

Brain's mouthpiece would have not fit the instrument as constructed. He had two choices: switch mouthpieces or change the leadpipe. He opted for the latter, as was noted by Farquharson Cousins:

When Dennis Brain changed over to the large-bore German instrument in B<sup>9</sup> and A (c. 1950) he retained his old French horn mouthpiece which had served him so well on his Raoux French horn in F. He never changed his mouthpiece and played on it right up to his untimely death in 1957. This writer carefully observed the mouthpieces of Dennis Brain and his father, Aubrey, and can vouch that they were practically identical. They were smaller and narrower in rim than any mouthpiece issued with today's German model.<sup>16</sup>

My impressions of the Alexander single B<sup>b</sup> horn and why Brain likely switched to that instrument:

• This horn is a *joy* to play on for Mozart concertos. I almost feel that it is impossible to miss notes on this horn.

• It is easy to control soft dynamics in chamber music.

• It works well in a chamber orchestra as a solo instrument with a chamber orchestra, with enough power to also work in a modern orchestral situation.

• The stopping valve is useful for stopping and echo horn such as in Dukas's *Villanelle*.

• With the F attachment in place of the stopping valve, it has a bit heavier sound, working well for the concertos of Strauss or Jacob, and for works and ensembles than need a bigger "double horn" sound.

• This horn feels like a "sports car" relative to the piston horn.

• It was for him a new instrument with tight valves and no bad notes to fight!

• It is easy to empty water that collects in the horn.

• The stopping valve easily accepts an F extension, which provides a great low C and fills in the gaps in the low range on a single B<sup>o</sup> horn.

• It is freer blowing than the typical double horn.

• The larger bore and bell provide a bigger sound than his piston horns but still has his comfortable "smallish" sound.

In preparation for my lecture, I spent a lot of time playing the Hawkes piston horn with its F crook because that was the most difficult to manage. After that session I immediately went to the horn displays to try horns, and every one felt *great* – as though they were the best horns ever made! Brain must have felt some of that elation when he left his piston  $B^{\flat}$  horn.

While I don't use my Alexander B<sup>\*</sup> horn regularly, I do enjoy practicing on it and using it in church ensembles and occasional solo and chamber music performance. While I appreciate the Hawkes piston horn for its special, classic sound, and performing on it in a period ensemble would be interesting, the instrument is "ergonomically challenging," and I can see why it has fallen out of use.

John Ericson is an orchestral player, soloist, and teacher with degrees from Indiana University, Eastman, and Emporia State University. He cofounded the website Horn Matters, played in the Nashville Symphony, and taught at the Crane School of Music at SUNY Potsdam before joining the faculty at Arizona State University in 2001.

#### Notes

<sup>1</sup>Stephen J. Gamble and William C. Lynch, *Dennis Brain: A Life in Music*, (2011 UNT Press) <sup>2</sup>Aubrey Brain, "The Horn of Many Colors; A Talk on the French Horn," *Music and Youth Magazine*, Vol. 3, No. 4 (January 1928). The full text of this article is presented in the website "An enthusiasm for Dennis Brain," www.dennisbrain.net/aubrey/aubrey\_talk1928.html, accessed 10/14/2014.

<sup>3</sup>Ibid.

#### <sup>4</sup>Ibid. <sup>5</sup>Gamble and Lvnch, 191.

<sup>6</sup>Farquharson Cousins recalled (quoted in Gamble and Lynch, 191) that Brain used this term for bad notes on his horns and it conveys very accurately the "rolling" sensation generated. However, the page referenced (66) in Farquharson Cousins, *On Playing the Horn*, 2nd edition (Chapel-en-le-Firth; Caron Publications, 1992), does not contain this quote. I suspect that Gamble and Lynch are instead referencing the 1983 edition of the Cousins.

<sup>9</sup>Gamble and Lynch, 203-205. They present several quotes but the central portion of this information may be found and is cited from Nancy Jordan Fako, *Philip Farkas and His Horn: A Happy, Wonderful Life* (Elmurst, IL: Crescent Park Music Publications, 1998), 69-70.

 $^{8}$ Cousins, 2nd ed., 65. Gamble and Lynch, 202, have a longer quote that seems to combine elements of page 17 and 65 of the Cousins and may in fact be based on the 1983 edition of the Cousins rather than the 2nd edition as cited there.

9Aubrey Brain, op cit.

 ${}^{10}\mbox{Gamble}$  and Lynch, 191. And, of course, the rotary valve was used for stopped notes, not muted notes.

<sup>11</sup>Quoted in Gamble and Lynch, 62, citing Stephen Pettitt, *Dennis Brain: A Biography* (London: Robert Hale, 1989), 109. The quotation is according to Gamble and Lynch from a tape recording of Farkas speaking at the "Dennis Brain Seminar" at the 23rd International Horn Symposium at the University of North Texas in 1991, which is after the date of the publication of the cited source, so the Pettitt reference may be in error. I do not have a copy of the 1989 edition of the Pettitt available to confirm this, but consultation with the 2009 edition of the Pettitt reveals no reference to any Dennis Brain Seminar, and page 109 has no reference to Farkas (who does, however, show up on page 110, but without the quotation that was cited). This is all to say, as comprehensive as the Gamble and Lynch may be, not everything is fully and correctly.

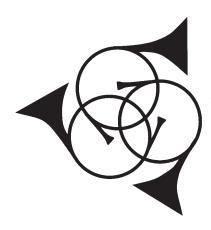
<sup>12</sup>Milan Yancich, An Orchestra Musician's Odyssey (Rochester, NY: Wind Music, Inc, 1995), 207.

<sup>13</sup>Ibid., 208.

14Gamble and Lynch, 195.

<sup>15</sup>Ibid., 188.

<sup>16</sup>Cousins, 2nd ed., 17. Gamble and Lynch, 203, also cites this passage in a quote that combines elements of page 17 and 65 of Cousins, 2nd ed.





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### The Creative Hornist Jeffrey Agrell, Series Editor James Naigus: Composing for Horn in the New Millennium

It's a changed world out there. And it's a tough world as well. There is more competition for fewer jobs, but technology has also given us more tools and more diverse paths to success in the arts. The millennium musician will do best when he or she can do not just that one traditional thing – playing the horn very, very well – but have other areas of expertise as well. This column frequently focuses on horn players who have gone beyond mastery of the horn and are models of this new kind of musician. This time we take a closer look at another multi-talented millennium musician: James Naigus.

James has three degrees in horn performance (BM with teaching certification at the University of Michigan, MM at the University of Florida, and DMA at the University of Iowa) and is a top-notch player, but he has been highly successful in other areas as well. Learning to do most anything well takes a long time. Learning to do several things well takes, well, a lot longer. James seems to have found a way to circumvent this principle and to do more things at a very high level than should be possible for someone not yet out of his twenties: horn performance, horn pedagogy, composition, piano, and music technology.

We are going to focus on his compositions here since he has had extraordinary success in that area in recent months and years on a national level. I performed one of his compositions (*Jubilee* for 8 horns) three times before I even met him three years ago (he was 25 at the time). He performed one of his own compositions (*Specific Impulse* for solo horn) at his graduate audition at the University of Iowa – the first and very likely only time in my experience that a prospective student will play one of their own compositions at a grad audition. And it was, like everything I have heard him play so far, both a dazzling composition and dazzling performance. *The Horn Call's* music review editor Jeff Snedeker has commented a number of times in this journal in reviews about his compositions. Samples:

• [*Reverie*] is a five-minute piece that audiences will definitely enjoy since it plays to one of the horn's best strengths: long, lush melodies. (October 2012)

• Naigus's music has a strong appeal and we look forward to more music from him. (Feb. 2014)

• Naigus's music is hot right now, and this set of pieces (*Songs of Sorrow*) is worth checking out. (May 2014)

To gain some insight in how he got to where he is, we asked him for some history.

**Jeffrey Agrell**: Tell us about your earliest adventures in playing the horn and in composition.

**James Naigus**: I started playing horn in sixth grade. Prior to that I had taken piano lessons for six years. My first horn teacher was Carl Karoub, a wonderfully kind and musical man who was a big part of my early development on the horn. I started composing back in my piano days, encouraged by my piano teachers and motivated by entering the PTA Reflections program music composition contest. I started composing for horn as an undergraduate at the University of Michigan.

JA: What made you decide to study music? Did you consider any other field?

JN: Music had always been a big part of my life growing up. My parents are both musical, my sister is a professional musician, and so I had the support of my family to pursue this thing that I loved so much. While I fancied culinary arts at one point in my life, music was always my goal, with music education specifically my major. I still like food though.

**JA**: Have you taken courses in composition? What music, what composers, have been your biggest influences?

JN: Technically, besides a one-semester course in electronic music composition, my main sources of compositional training have really been Paul Basler and you (Jeffrey Agrell). And, of course, learning through assimilation of scores and lots of listening. There are so many composers who have influenced me, but a few that really helped define my sense of harmony are John Williams, James Newton Howard, Eric Whitacre, Arvo Pärt, and Paul Basler.

JA: What composing did you do during your college years?

JN: During my college years I composed and had published thirty-three instrumental works, twelve commercial pieces, and wrote the scores for three short films. [JA: see his list of works at the end of this article].

**JA**: You and Paul Basler give concerts together in a unique way. Tell us about that.

JN: For several years now Paul and I have given an annual joint recital at the University of Florida featuring our own compositions for horn. The fun aspect about this recital is that we accompany each other on piano, usually playing piano on our own works, but not always. The most recent recital in October also featured the Gator horn choir. These recitals also have legendary receptions, because eating and music go hand in hand. I also team up with Drew Phillips – performer, composer, and professor of horn at Liberty University – to give recitals of a similar nature. As a duo, Drew and I have performed on several recitals together at horn workshops, as part of regional tours, and we will continue to do many more in the future.

**JA**: Not many horn players have written film music. Tell us about that.

JN: Writing for film – and I'll lump commercial composition in there as well – is a lot different than traditional instru-

# mental composition. The main difference is time. While you might have 2-6 months to write a sonata, commercial music needs to be done yesterday. I've been fortunate to work with many talented individuals whose artistic visions and directing make my job ultimately easier. Film music is a huge passion of mine, so to have projects in this medium, even on a small scale, is a real treat for me. I also seem to have cornered the market on writing music for retiring university presidents – I've done the music for four such tribute films of that nature so far. So if you are an incoming or outgoing university president, I'm your guy.

**JA**: You have been getting a lot of composition commissions lately. What have been the most interesting of these?

JN: Most interesting recently has definitely been *Radiant Dances*, my new concerto for horn, string orchestra, and percussion that I wrote for Jacquelyn Adams, the horn professor at the University of Southern Mississippi. What made it most interesting was that I had never written for strings before, and I had to write the whole piece in one month. Jacquelyn has a great blog post she wrote for Siegfried's Call that talks a little more about the whole process. Needless to say, I learned a lot writing the piece, Jacquelyn was awesome to work with (she is a superstar), and the premiere on October 1 went great! Oh, and I also recently wrote commercial music for a company who makes nighttime mouth guards....

JA: You attended the workshop in Los Angeles this summer – how was that?

JN: It was an absolutely wonderful event - Andrew Bain and Annie Bosler sure know how to put on a good show. It was such a joy to hear so many wonderful performances, see old friends, and make many new ones. I played piano on my *Journey's Call* for MirrorImage (Michelle Stebleton and Lisa Bontrager), horn on my *Landscapes* with Patrick Smith and Lisa Bontrager, piano on two of Paul Basler's pieces for Jeffrey Snedeker and Gene Berger, had my octet *Aileron* premiered, and had my *Reverie* played by Julie Landsman and Jennifer Montone.

JA: How would you describe your compositional style?

JN: My music is largely tonal with an emphasis on straightforward melodies and lush harmonies. I like to try and make my music very approachable, both from a playing and listening standpoint. I've often been compared to the music of Paul Basler, so if you like his music, there's a good chance that you might enjoy mine.

JA: What are you working on right now?

JN: I'm finishing up scoring a national television spot for the University of Iowa, working on some compositions for the University of Michigan, about to start writing a trio for horn, trombone, and piano, and have plans for a brass quartet.

**JA**: You also built your own web site (jamesnaigus.com). What's in it?

JN: First of all, it is so important to have a web presence in this day and age. The best way to control what is on the internet is to put it out there yourself. That is why I created my website. It primarily serves as a portfolio of all my compositions, giving people the chance to see what I've written and often times listen to a demo of the piece as well.

#### **James Naigus**

**JA**: What advice would you give to a horn player interested in trying to compose?

JN: Do it. Set limitations – the hardest thing about composition can be the seemingly infinite number of possibilities. Instead, make a lot of the choices before you begin. Things like length, style, mood, key, meter, range, instrumentation, etc. My suggestion for a lot of first time horn composers is to write a short unaccompanied solo piece. As a player, you know what you do best, so just write that down! As silly as it may sound, write music that you like and that sounds good to you. My "go to" rule for composition is 1. Does it sound good, 2. Does it sound good, and I'm guessing you know what No. 3 is.

To contact James Naigus or for more information, visit his web site at jamesnaigus.com

#### **Compositions by James Naigus**

Published by R.M Williams Publishing

- Primary Ignition for unaccompanied horn
- Episodes for horn and piano
- Songs of Sorrow for horn and piano
- Journey's Call for two horns and piano
- Reverie for two horns and piano
- *Three for Five* for five horns
- *Three Shades* for five horns
- Halcyon for horn octet
- Jubilee for horn octet
- Melee for horn octet
- Bells! for twelve horns

Published by Veritas Musica Publishing

- Glide for unaccompanied horn
- Mirage for unaccompanied horn
- Penumbra for horn and piano
- Solstice for horn and piano
- Landscapes for three horns and piano
- *Beale Suite* for horn quartet
- Canticle and Flourish for horn sextet
- *Aileron* for horn octet
- *Starboard* for twelve horns
- *In Shadow's Light* for tuba/euphonium ensemble
- *Quartetto Fanfara* for tuba/euphonium quartet
- Halcyon for brass septet
- Starboard for brass choir

#### Self-published compositions

- Radiant Dances concerto for horn and strings
- Soundings for horn and fixed media
- Songs of Affection for horn and piano
- Lullaby for Addie for two horns and piano
- Afterglow for horn sextet
- Borealis for horn sextet and solo improvisation
- Incursions for trombone and piano
- Orchard Fanfare for trumpet sextet
- Rex Tenebris for trumpet sextet



#### James Naigus

#### **Commercial compositions**

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diversity, equity & inclusion video

• *Images of Success in 2025 and Beyond* – Score to the University of Michigan strategic plan on diversity, equity & inclusion video

• *Fitting Your SOVA Night Guard* – Score to the SOVA Night Guard fitting commercial

• *SOVA Guard: Get Some Sleep* – Score to the SOVA Night Guard commercial

• *Wherever You Go* – Series for University of Michigan Alumni Association

• *Moving Forward* – Tribute video to University of Iowa president Sally Mason

• *SAPAC* – University of Michigan SAPAC awareness video

• *Music for Bernie* – Tribute video to University of Florida president Bernie Machen

• *The 14th President* – Introduction of University of Michigan president Mark Schlissel

• *Thank You Mary Sue* – Tribute video to Mary Sue Coleman

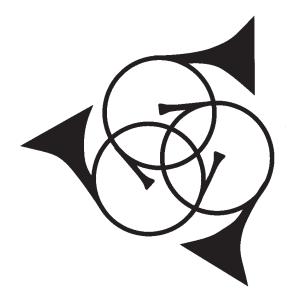
• The Letter M – University of Michigan class of 2017

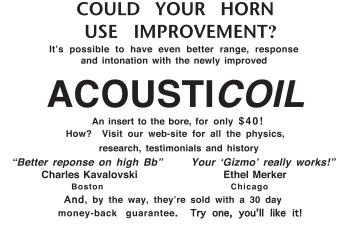
#### Recordings

• *Journey's Call* for two horns and piano on upcoming MirrorImage CD (MSR Classics, 2015)

• *Reverie* for two horns and piano on upcoming MirrorImage CD (MSR Classics, 2015)

• *Soundings* for horn and mixed media on Jeffrey Agrell's CD Soundings (MSR Classics, 2015)





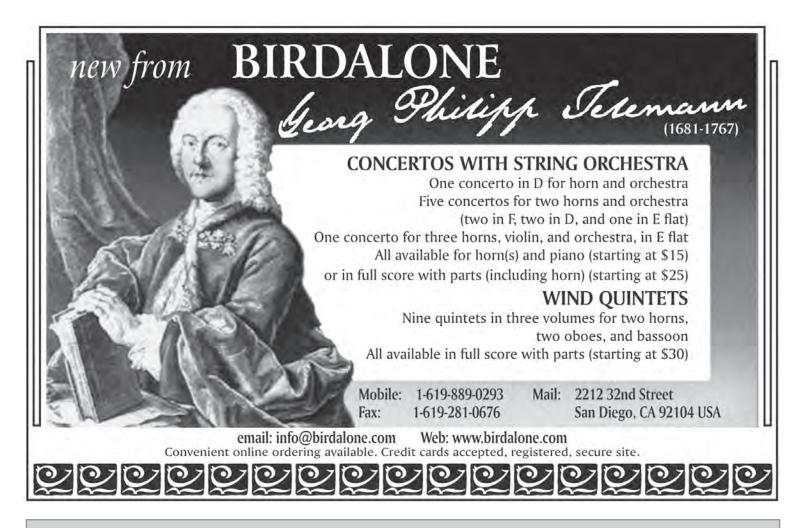
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### Technique Tips Jeffrey Agrell, Series Editor The Value of Practicing Scales Slowly by Alexander Ritter George

Scales are the building blocks of music. However, many students continue to ask why they need to learn scales. When presented with this question, teachers might answer that practicing scales helps students learn how to play their instruments. Teachers might also emphasize the benefits that scale practice has on articulation, breathing, dynamics, intonation, range, rhythm, sight-reading, tone production, and most importantly, musical expression.

Throughout the formative years of most serious musicians, there is a lot of importance placed on the pace at which one plays scales – usually the faster the better. This is typically the case when auditioning for honor band and orchestra festivals, summer music camps, and college. Perhaps adjudicators want to hear how fast students can negotiate the range of their instruments. Maybe the panelists want to see how proficient one's finger dexterity is when playing at a quick tempo. In either case, there is usually a need for speed.

Occasionally, students might play scales slowly in an ensemble situation when performing a group warm-up. However, little value is placed on individual slow practice of scales. What can be gained from the slow practice of scales? Playing scales slowly is boring, why should I do that? I was not until I was a graduate student that I learned to appreciate the benefits from practicing scales slowly.

While discussing strategies to increase strength and endurance as a horn player with my teacher, in the midst of preparing for a performance of Reinhold Glière's monumental third Symphony, I was introduced to "The Great Scale." It was an exercise that would dramatically enhance the quality of my horn playing.

Some horn players may already be familiar with "The Great Scale" since a chapter in Milan Yancich's celebrated method, *A Practical Guide to French Horn Playing*, is devoted to it. Yancich ties the study into a discussion about building endurance. It also states that the drill was introduced and practiced by Lilli Lehmann, the renowned German soprano, known for her powerful interpretations of Richard Wagner's operas.

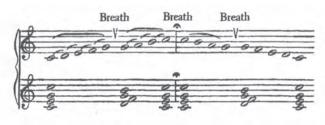
The exercise, as it appears in Yancich's treatise, looks like this:



The player is instructed to play the study, "with a full tone in all octaves."<sup>2</sup> Additionally, one should strive to make smooth connections between the notes, "as if one note melted into the next."<sup>3</sup>

I start the drill on c (horn in F) and work my way up through each successive scale chromatically until I reach c" as the starting note of the scale. I usually rest for ten to fifteen seconds between each scale. Setting the metronome at quarter note equals 100 is a good place to start. When taking this approach, one should plan to spend twenty to thirty minutes to complete this exercise. If performed correctly with a firm embouchure and minimal mouthpiece pressure, one will find their lips invigorated after completing this study. Nevertheless, I recommend that this drill be performed at the end of the day. I believe one risks injury from overuse if this exercise is performed immediately before a rehearsal or concert without enough recovery time.

Last year, while leading a lecture-activity about "The Great Scale" at the Metropolitan State University of Denver, I was asked why the study asks one to play from the tonic pitch up to the dominant scale degree, breathe, reenter on the dominant and continue up the scale. My initial thought was that there was a desire to emphasize the tonic-dominant relationship that is so common in Western art music. Upon reading Lehmann's book, *How to Sing*, I found that this is likely the case.



The bottom staff of the grand staff begins with a tonic triad in root position underneath the first five notes of the scale in the top staff. Midway through, after one has taken a breath and reentered on the dominant, a dominant seventh chord in second inversion appears in the bottom staff. This chord remains present until one arrives back at the tonic pitch in the top staff.<sup>4</sup>

Conversely, when coming down the scale in the top staff, a root position tonic chord is found. The dominant seventh chord in second inversion is used while the fifth, fourth, third, and second scale degrees appear in the top staff. Finally, one arrives on a root position tonic triad at the end of the drill<sup>5</sup>

As horn players we can draw upon this chord progression to work on our intonation. If a tuned piano is available, one can play the chords and sustain them through the use of the right pedal while performing this exercise on the horn. If a piano is not available, one can set a drone to maintain the root pitch of each chord.

Additional ideas I collected from Lehmann's discussion of "The Great Scale" include making a conscious effort to keep the body relaxed while performing this study. One should also strive to keep the sound even throughout all of the registers. With this in mind, one can experiment with different colors and timbres by performing the drill with different vowel shapes in the oral cavity. For instance, one might perform this



#### **Practicing Scales Slowly**

exercise with an "oh" syllable on Monday, an "ah" syllable on Tuesday, an "ee" syllable on Wednesday, and so on. One could also perform the study entirely on the F side of the horn for an additional challenge.

A need for variety can be addressed by mixing up the pattern of whole steps and half steps that make up the scale. Since the drill has thus far only been shown in a major scale format, one could experiment with the three types of minor scales: natural, harmonic, and melodic. Or, one might experiment with whole tone or Blues scales. If one had a performance of Igor Stravinsky's *Petroushka* or *The Rite of Spring* coming up it might be helpful to adapt the exercise into a study of octatonic scales.

In hindsight, the importance of practicing scales slowly to build strength and endurance while also improving intonation should have occurred to me sooner. While studying horn at the Curtis Institute of Music in Philadelphia, my lessons were often next door to the room where violin lessons were taught. Many teachers in the violin department at Curtis carried on the tradition of Leopold Auer, the renowned teacher of violinists Jascha Heifetz and Efrem Zimbalist. Auer, in his book *Violin Playing as I Teach It*, stresses the importance of practicing scales slowly.<sup>6</sup> That being said, it was quite common to hear the prodigious young violin students at Curtis interspersing their study of the major violin solo repertoire with slow scales. The regular practice of "The Great Scale" has significantly improved my strength, endurance, and intonation on the horn. Like all exercises, if performed incorrectly, it could lead to problems. However, when performed properly at the end of the day with good embouchure mechanics, it can help one sound better.

Alexander Ritter George is executive assistant to the dean of the University of Colorado Boulder College of Music, and a freelance horn player in Denver, Colorado. He holds degrees from the Curtis Institute of Music, Duquesne University, and the University of Colorado Boulder.

#### Notes

<sup>1</sup>Milan Yancich, A Practical Guide to French Horn Playing, (Ann Arbor, Michigan: Edwards Brothers, Inc., 1971), 67. <sup>2</sup>Ibid, 67.

<sup>3</sup>Ibid <sup>4</sup>Lilli Lehmann, *How to Sing*, trans. Clara Willenbücher, (New York: Dover Publications, Inc., 1993), 96. <sup>51</sup>Ibid 96.

<sup>o</sup>Leopold Auer, Violin Playing as I Teach it, (Philadelphia: J.B. Lippincott Company, 1960), 21.

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### 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 horn, 4 m. after 3 to 1 m. after 5
- 6. Wagner, R. Prelude to *Das Rheingold*, 8th horn, mm. 17 downbeat of 59.

#### **IHS Competitions and Awards**

• 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 February 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-ofthe-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.

### An Interview with William Caballero by Mark Houghton

There are a set of the provided to sit in the horn section of the Pittsburgh Symphony Orchestra for a living – and it's pretty fantastic. Bill Caballero, our principal, is a hero of mine, as well as an inspiration for me and countless others. He was kind enough to sit down and answer a few questions.

**Mark Houghton (MH)**: You were hired by Lorin Maazel in 1989. What was it like to work with him, and how did he influence your playing and approach?

**Bill Caballero (BC):** Maazel was definitely an intimidating person to work for, but deep down I always wanted to produce for him. I didn't realize at the time how he let the new (young) players grow into our posi-

tions. He would overly control the repertoire he was conducting, but rarely did he control a player. His conducting was easy to follow. Because of that, he gave solo players room to learn to take risks. I'll always credit him for pushing me to become the player I am today.

**MH**: How has the orchestra evolved from that time to [current music director] Manfred Honeck's tenure?

**BC**: When I first joined the PSO, we played four-concert weekends. Today we're down to two and three-concert weekends, plus more pops and education concerts. They're important too, but nothing is like repetition to improve working the ensemble with time, pitch, dynamics, balance, etc. I'm not saying were not as good we use to be, but was definitely nice to have more chances to get better.

**MH**: Before winning Principal Horn in the PSO, you held various other positions, including third horn in Boston and Montreal and principal horn in Houston. How did those experiences shape your concepts and how did those orchestras/ sections differ from the PSO?

**BC**: Oddly enough, the Boston Symphony in the 1980s played to the room. They played out and full, and I was always amazed how loud the orchestra was. My move to Montreal was to a smaller orchestra with different repertoire. [Montreal Music Director Charles] Dutoit was a tough maestro who rehearsed meticulously, but with him I learned to play softly and blend with other sounds. Houston was more of a "growing pains" experience for me. Playing Principal Horn was very different from being a section player. It was Houston where I began to learn how to lead.

**MH**: Pittsburgh has a history of being a blue-collar town. Does this come through in the way that the orchestra performs?

**BC**: I would say there is a strong blue collar mentality throughout the whole orchestra. Many of us were brought up in small blue-collar towns. Our parents led by example and were very successful. Being in Pittsburgh reminds one of what this city was built on. It's everywhere.

MH: Many horn players and enthusiasts know your playing and the PSO horns for their incredible power in loud dy-



namics, but fewer recognize or appreciate your amazing control, subtlety, and sensitivity in extreme soft dynamics. What is your take on this?

**BC**: I have no take about our loud playing except that we do it well. I think the YouTube excerpts show only our loud rather than our soft lyrical playing. Truth be known, I love to play softly and blend within the other sounds of the orchestra. It used to scare me years ago, but now it's a major part of the orchestra's identity. Honeck uses this character of sound all the time and it's very rewarding.

**MH**: Pittsburgh is a great sports town. Who is your favorite Pittsburgh athlete? Does this person inspire your musical approach, even indirectly?

**BC**: Heath Miller, Tight End (#83) of the Pittsburgh Steelers. The reasons I like him is that he's consistent (a go-to guy), a quiet leader, well respected, and most importantly, a team player.

**MH**: You have spoken very highly of Gus Sebring, Associate Principal Horn of the Boston Symphony. What is your favorite element of his playing?

**BC**: Gus is the world's greatest horn player ever. He has the best combination of sound with musicality to work the horn naturally. No gimmicks. Ever since the first time I heard him I've tried to emulate something of his concept in my playing. He's truly amazing to hear. No one will ever surpass his level.

**MH**: The first time I heard your playing was on the Benjamin Lees Concerto. It was a commercial recording you made with the PSO under Maazel. Would you comment on this project?

**BC**: The project was originally presented to Maazel as a double horn concerto with Tom Bacon and a consortium of two other orchestras: Chicago and St. Louis. Tom was going to play with the principals in those orchestras. Maazel said no to the idea and went the solo horn route. He picked the composer Benjamin Lees whom I hadn't met until about six months before the premiere. The piece was at least ten minutes longer before Maazel made cuts during the premiere week. Besides performing it in Pittsburgh, we took it to Europe and performed it on alternating nights with Mahler 6. Trust me, my chops were toast by the end of that tour.

**MH**: You were fired from your first principal horn job without playing a note. Could you recount this crazy story?

**BC**: My first principal horn job was with the Atlantic Symphony Orchestra in Halifax, Nova Scotia in 1981. I was in a car accident in the Boston area a few days before my first rehearsal with them. I called to let them know I was going to be a few days late because my car was being repaired. They said "no problem." Unfortunately, three other Americans missed the first rehearsal. The conductor was upset and fired us all. I won the job again a year later, but also won principal horn in Hartford. I decided to play in Hartford. A month later, the Atlantic



#### Interview with Bill Caballero

Symphony Orchestra disbanded. As I still say, I had the job twice, but never played a note.

MH: What was your most memorable PSO concert experience?

BC: It was playing Mahler 7 with Maazel in Warsaw, Poland in October of 1989. I have nothing to describe, except that I will carry that performance with me until I'm gone.

#### Speed Round. GO!

Favorite restaurant in 'da Burgh? None really, except that I frequent Tram's Kitchen and Taste of India. I also enjoy a great burger or steak.

Pre-concert ritual(s)? A nap, not too much coffee, or salt. Favorite piece? Beethoven Violin concerto, and most of the time the piece I'm playing that week.

Favorite movie? *The Hunt for Red October*.

Favorite vacation spot? Outer Banks in the spring (March-April)

Favorite beer? Free

Steelers, Pirates or Penguins? Love all three of our home town sports teams, but hoping for a women's basketball league someday.

Hobbies (besides horn, of course!)? Hanging with my kids. Looking at and understanding architecture.

Thanks for sharing, Bill!

The members of the Pittsburgh Symphony Orchestra horn section were featured artists at the Northeast Horn Workshop at the Indiana University of Pennsylvania in January 2016. Mark Houghton has been third horn in the section since 2014. He previously played with orchestras in Harrisburg, Phoenix, and Fort Worth.

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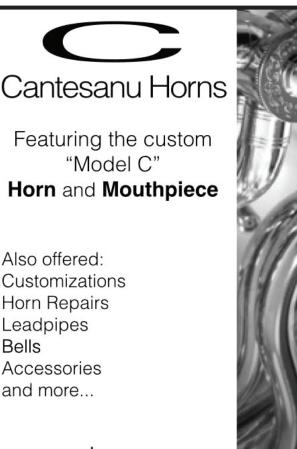


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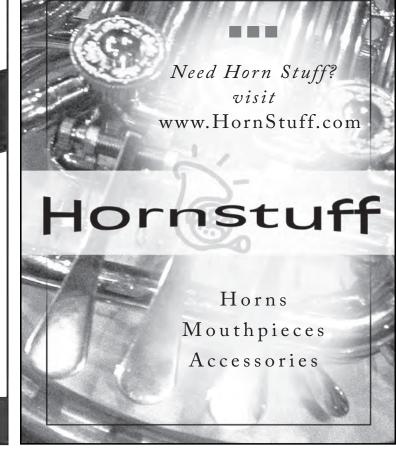


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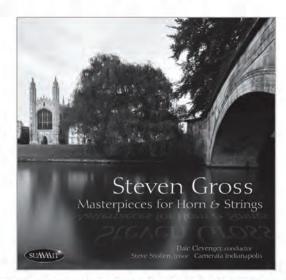
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### Medicine and Science Body Mapping III: Mastering the Exhale

by Johnny L. Pherigo

This article is the third of a five-part series exploring how to use our bodies optimally while playing the horn. The first submission, "What Every Musician Needs to Know about the Body – An Introduction to Body Mapping," appeared in the October 2014 *The Horn Call*. The second installment, "Achieving Whole-Body Balance," appeared in the February 2015 *The Horn Call*. Future submissions include "Arms Structure and Movement" and "Legs Structure and Movement."

In Part I we introduced the concept of Body Mapping, how the brain forms neurological maps or patterns of sensory perception and motor movement. We discussed the importance of coordinated movement in playing the horn and how improving our body maps can free our performance as well as reduce the likelihood of injury. We also introduced a new sensory system, the kinesthetic system, and its role in perceiving our body's size, movement, position, and orientation in the environment. We concluded with a discussion of inclusive awareness or attentiveness and how to train our mind to be more continuously aware of our patterns of movement and to be more alert to physical stress or tension. In Part II we focused on the importance of achieving whole-body balance when playing the horn and the role of whole-body balance as a dynamic relationship of the body to movement. We will understand and experience the roles and contributions of each of the six landmarks of balance in achieving whole-body balance and apply these principles while playing the horn.

In this installment we will review the anatomy and physiology of breathing, introduce three keys to better breathing for horn players, offer some breathing activities that support the three keys, and refute some of the common misconceptions and fallacies musicians often have about breathing.

#### Anatomy and Physiology

Peter Iltis provided an excellent summary of respiration from a physiological point of view, interspersed with some valuable practical suggestions.<sup>1</sup> Stripping away the technical language and statistics for a moment, here is a summary of what actually happens when we breathe: the **inhalation** process begins with the contraction of the **diaphragm**. As the diaphragm contracts it flattens, descends, and widens. This action has several effects:

1. To displace the abdominal organs, muscles of the abdominal wall, and the pelvic floor, creating an elasticity or "stored energy"; gather the spine; and to expand the ribs so that they swing upward and outward. The consequence of the lowering of the diaphragm and the expansion of the ribs is to expand the **thorax**, which:

2. causes the lungs to expand. The expansion of the lungs creates a negative atmospheric pressure in the lungs, with the result that external air rushes into the lungs to restore equilibrium. As F. M. Alexander put it: "Inspiration is not a sucking of air into the lungs but an inevitable instantaneous rush of air into the partial vacuum caused by the automatic expansion of the thorax."<sup>2</sup>

In exhalation the process is reversed:

1. The diaphragm relaxes, its natural elasticity causing it to resume its dome shape, rising in the thoracic cavity and pulling in the ribs as it does. As a result the thoracic cavity contracts, compressing the lungs and creating a positive atmospheric pressure in the lungs and expelling the air.

2. Also, the abdominal organs, abdominal wall, pelvic floor muscles, and spine all return to their normal location in the abdominal cavity, their elasticity assisting in the expulsion of air from the lungs.

3. The diaphragm is passive during exhalation; i.e., you cannot "support with the diaphragm" in an active way during exhalation.

The respiration process is sometimes referred to as "tidal breathing" due to its similarity to the constant, seamless flow of waves coming in and out at the beach.

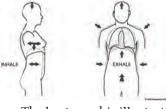


Figure 1: Tidal Breathing

The best graphic illustration of the breathing process I have seen is the "Art of Breathing" video by Jessica Wolf. It is available on her website, Amazon, and other sources and is worth its price many times over.<sup>3</sup>

#### **Breathing with Musical Intent**

1. The exhalation provides the "power source" for horn players. That is, the kinetic energy inherent in moving air initiates and sustains the vibration of the lips. The breath is the fuel upon which sound generation depends.

2. Breathing is normally an autonomic process. It's when we try to manipulate it that the problems begin. We want our breathing to sing or play a brass or wind instrument to be as congruent as possible with our autonomic breathing. The difference is that the breathing is done with musical intent. The inhale tends to be faster, allowing in however much air is necessary for the musical intent. The exhalation tends to be slower matching the musical phrase. Breathing with musical intention does not mean that it should be labored or effortful – quite the contrary.

3. It is in the practice room that we learn how much air we need for a given musical situation. Some advocate always taking as full as breath as possible, regardless of the musical

#### Mastering the Exhale



or phrasing needs. This is ill-advised because it is inefficient and air tends to get trapped in the lungs, restricting the next inhale.



#### Three Keys to More Effective Breathing for Horn Players

The three keys are the heart of this approach to respiration for horn players and are based upon the anatomical and physiological principles summarized above. Much of the rest of the article will be devoted to explaining *why* these three keys are critical, *how* to achieve them, and common obstacles to effective respiration.

1. **Complete the exhale**: It may seem counter-intuitive, but effective breathing begins with the exhale. Briefly, you have to get the old air out before you can get the new air in. Your ability to achieve a full inhale is directly conditional upon your ability to complete the exhalation. Completing the exhale is achieved by allowing the diaphragm return fully to its resting position high in the thoracic cavity and facilitated by the natural elasticity of the diaphragm, abdominal organs, ribs, abdominal wall, spine, and pelvic floor.

Completing the exhale would seem to be a natural and spontaneous thing to do, but most of us go through most of our days in a state of chronic, low-level stress. It is so pervasive that we often are not even aware of it, and its effects are insidious, causing us to, among other things, hold our breath, never quite allowing the diaphragm to return fully to its neutral position. This breath holding is exacerbated in horn players due to misinformation about how respiration actually works and the inappropriate tensing of various muscle groups. It is possible to re-educate ourselves and master our exhale. The benefits of mastering the exhale include a) more ease in playing the horn, b) enhanced resonance, c) better breath control, and d) reduced performance anxiety.

2. Allow full rib movement: Achieving optimal expansion of the lungs is dependent upon optimal expansion of the entire thoracic cavity in three dimensions. As we will see, the diaphragm is connected to the ribs as well as the spine. When the diaphragm contracts to initiate inspiration it will cause the ribs to move out and up. Restricting rib movement with muscle tension or holding in the thorax and neck will compromise diaphragmatic contraction and lungs expansion. Ribs movement is often compromised by misconceptions regarding the location and size of the lungs as well as muscle tension in the abdomen, thorax, shoulders, and neck.

3. Non-interference with inhalation: The most efficient inhalation is virtually silent and effortless. Among the biggest misconceptions about respiration is that we "pull" or "suck" the air into our lungs. "Non-interference" is accomplished more by "not doing" than "doing" and involves open passageways in mouth, throat, tongue; shoulders suspended over torso; release of the abdominal wall muscles; and excursion of pelvic floor.

Non-interference with the inhalation, that is, letting it happen rather than making it happen, is one of the most difficult habits for hornists to re-learn. Most of us have been admonished since our student days to "take" a big breath; "pull" or "suck" in the air; "breathe low"; or "breathe from your stomach." Others make breathing an athletic competition, seeing who can inhale the most air, as in "my vital capacity is bigger than yours." These expressions and others like them are inaccurate as physiology and unhelpful as metaphors.<sup>4</sup>

In order to enjoy the full benefits of these three principles it is helpful to understand some of the anatomical and physiological structures and movements of respiration.

#### The Lungs and Ribs

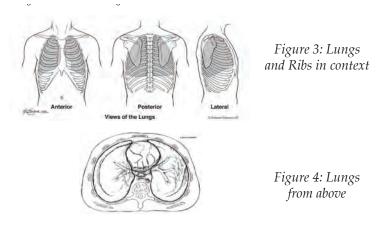
The lungs are the primary anatomical organs of respiration. Their primary role is to serve as the vessels for the exchange of air, and to facilitate the removal of carbon dioxide and the addition of oxygen to the blood stream.

Review figures 3 and 4 to confirm the following:

1. The lungs are high in the thoracic cavity, extending above the clavicle (collarbone). Among other things, this means that the common exhortations to "breathe low" or "breathe from your stomach" are anatomically incorrect and unhelpful.

2. The lungs fill the thoracic cavity front to back and side to side. In fact, there is more lung tissue posterior the center line of the thorax than in front (Figure 4).

3. The lungs are completely enclosed by the ribs. Free ribs movement is one of the keys to effective respiration.



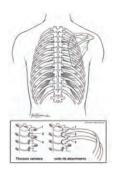
The expansion and contraction of the lungs are accomplished primarily by the movements of the diaphragm and intercostal muscles. The lungs themselves are passive during respiration. Put another way, the lungs do not "breathe;" rather they are "breathe-ed." It is important that the lungs expand in all three dimensions for effective respiration. It is easy to see and feel the abdomen expanding in the front as the diaphragm displaces the lower abdominal viscera. Less apparent but equally important is the expansion of the thorax on the sides, back and top.



#### Mastering the Exhale

#### The Ribs

The main functions of the ribs are to protect the heart and lungs and move in order to facilitate breathing. Most humans have twenty-four ribs grouped into twelve pairs on the left and



right. All the ribs connect to the **thoracic vertebrae** in the back by means of flexible joints (figure 5). Ten pairs of ribs also connect directly or indirectly to the **sternum** (breast bone) in the front by means of cartilage. The two lowest pairs of ribs do not connect to the sternum but float freely and are called the "floating ribs."

Figure 5: Ribs, posterior view

Ribs movement is necessary for efficient breathing, and the ribs are structured perfectly for this purpose. On inhalation all the ribs move up and out; on exhalation they all move down and in. (Figure 8) Ribs movement is possible because of the joints with the vertebrae in back and the cartilage connecting them to the sternum in front. The malleability of the cartilage tissue makes ribs movement possible. If the ribs connected directly to the sternum then ribs movement would be unfeasible. Because of the ribs' ability to move as a unit, mapping the ribs as as a rigid "cage" is a mis-mapping that may compromise movement.

Note also how the arms structure is suspended above the ribs and that the shoulder joint is lateral to (outside) the ribs to clear them easily (Figure 6). Balance in the arms is important to ribs movement and breathing. Young horn players often consciously raise their shoulders when inhaling, thinking this is the proper way to breathe. Teachers will quickly admonish them to "keep your shoulders down!", but pressing the



shoulders down on the thorax also restricts breathing. Instead, think of the shoulders as "suspended" or even "floating" over the thorax so that the ribs may expand freely, allowing the lungs to expand fully.

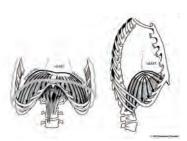
Figure 6: Arms/Shoulders suspended over thorax

#### The Diaphragm/Intercostal Muscles

The diaphragm is a multi-fibrous muscle/organ. It is dome-shaped when relaxed and connects to the lower ribs and the spine to go completely around the lower thoracic region (Figures 7 & 8). The diaphragm separates the **thoracic cavity** (cardiopulmonary organs) from the abdominal cavity (digestive & reproductive organs). There are openings at the top of the diaphragm to allow the esophagus and aorta to pass from the thoracic cavity to the **abdominal cavity**. Note how high the diaphragm is in the torso. The fibrous mass at the top of the diaphragm is called the central tendon, and even when fully contracted the central tendon descends only about as far as the bottom of the sternum.

The diaphragm contracts during inhalation and relaxes during exhalation. Furthermore, the diaphragm does not have

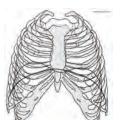
**proprioceptors**; i.e., nerve endings, that allow direct conscious control. You can exert indirect control over the diaphragm through deliberate breathing (musical intent), coughing, etc., but it is physiologically impossible to directly control the diaphragm. This means that the admonition to "support with



your diaphragm" during exhalation is physiologically impossible, counterproductive, and should be banished from the lexicon of teaching brass instruments.

Figure 7: Diaphragm anterior and lateral views

Diaphragm movement is responsible for at least seventyfive percent of the air transfer during respiration, with intercostal muscles movement and other ancillary muscles movement accounting for the remaining twenty-five percent. The actual amount of diaphragm excursion is relatively small, usually no

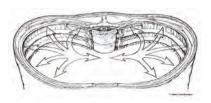


more than an inch or two, and it is important that it be allowed to achieve full, three-dimensional excursion and retraction to maximize the exchange of air in the lungs.

Figure 8: Ribs/Diaphragm movement in context

#### Abdominal Wall, Pelvic Floor, and Psoas Muscles

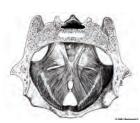
As the diaphragm contracts and descends it displaces the abdominal organs below it. These in turn displace the muscle layers of the abdominal wall and the pelvic floor (Figures 9 & 10). It is important to recognize that this abdominal expansion is caused by the diaphragm, not the lungs or air, pushing on the abdominal organs. This three-dimensional expansion of the abdominal wall and pelvic floor is made possible by the flex-ibility of these muscle groups. The natural elasticity of these muscles means that they resume their normal shape and position upon exhalation providing energy to set the air in motion and provide whatever compression is necessary. Thus, the abdominal and pelvic floor muscles work during exhalation, but in a non-deliberate, elastic manner in coordination with the whole body. Deliberately tensing the abdomen muscles



during either inhalation or exhalation will inhibit diaphragm and rib movement, compromising air movement.

Figure 9: Abdominal wall muscles

The pelvic floor refers to the muscle group at the bottom of the pelvis and is sometimes referred to as "pelvic diaphragm." (figure 10) On inhalation the pelvic floor muscles should be allowed to extend in response to pressure from displaced viscera by the thoracic diaphragm. On exhalation allow the pelvic



to contribute to the "spring back" of the abdominal muscles, diaphragm, etc. The pelvic diaphragm should not be deliberately contracted or "tucked" but instead be flexible and elastic in response to the entire torso<sup>-5</sup>

Figure 10: The pelvic floor

One of the least known but highly important muscle groups in breathing is the **Psoas Muscle**. (Figure 11) It is part of the group of muscles called hip flexors, whose action is primarily to lift the upper leg towards the body when the body is fixed or to pull the body towards the leg when the leg is fixed. The psoas also contributes to stability in the pelvic and lower abdominal areas. The psoas connects near the top of the femur (thigh bone) and at the lumbar vertebrae and the last thoracic vertebra in the spine. Significantly, the diaphragm also connects to many of these same vertebrae.<sup>6</sup> Because of these shared connections, a flexed psoas (as in a thrust forward pelvis) will inhibit rib and diaphragm movement, compromising free breathing. Because of its position, a flexible psoas is critical to breathing and to a stable abdominal core. Achieving and maintaining whole-body balance is the easiest way to maintain



a flexible psoas. Figure 12 puts into context the interconnectedness and the relationship between the diaphragm, psoas and pelvic floor muscles for free and easy breathing.

Figure 11: The Psoas Major

Figure 12: Interconnectedness of Diaphragm, Psoas, and Pelvic Floor

#### **Breath Support**

"Breath Support" and "Diaphragm Support" are two of the most frequently used, misused, and misunderstood concepts in horn playing. Both terms are usually inferred as seeking active, isometric tightening of abdominal, pelvic, intercostal, and diaphragm muscles with the theory that doing so provides more compression and hence energy in the exhalation. As stated earlier in this essay, the diaphragm is a muscle that retracts or relaxes during exhalation. It is impossible to "support with your diaphragm" during exhalation from the viewpoint of exerting pressure or movement on the air. It is possible to contract abdominal, pelvic, and intercostal muscles during exhalation, but doing so consciously or deliberately is counterproductive to horn playing and should be avoided.

The notion of "support" or "breath support" can be useful, if properly defined and understood to mean maintaining free, dynamic air movement on and not a static "support." Think of breath support as the dynamic, unforced motion of the air rushing out of the lungs as the diaphragm, intercostal muscles, abdominal muscles, pelvic floor muscles, internal organs, and ribs naturally and elastically "spring back" to their resting

#### Mastering the Exhale

positions after being expanded in the inhalation process. This natural elasticity in the torso provides all the "support" necessary for most horn playing.<sup>7</sup> Because the term "support" is so ill-defined and misunderstood, it may be best to avoid the term altogether. Expressions such as "air flow," "moving air," "dynamic energy" are more descriptive in conveying the need for unrestricted air movement.<sup>8</sup>

#### Activities for More Efficient Breathing Meditative Pre-Activity

As a prelude to the other breathing activities try the following simple meditative exercise for five or ten minutes. The objective is to become aware of your breathing without interfering with it. You may find it is not as easy as you imagined!

1. Sitting in your chair or in constructive rest on the floor, focus your awareness on your breathing. Try not to interfere with your breathing – just observe. Can you sense the wave-like motion of the breath, a constant cycle similar to waves washing onto and away from a beach?

2. When there is no unnecessary muscular holding, breathing movement occurs throughout the whole torso in an organized, wave-like pattern. As the lungs fill with air, the torso gathers slightly (top to bottom), the ribs move up and out, and the diaphragm descends, forcing the contents of the abdominal and pelvic cavities outward against the abdominal wall (front, sides and back) and downward against the pelvic floor. As the lungs empty of their greatly altered air, the torso lengthens slightly, the ribs move down and in, and the diaphragm ascends, allowing the contents of the abdominal and pelvic cavities and the pelvic floor to spring back.

#### Breathing Activity No. 1: The Alexander Technique "Whispered Ah"

The "whispered ah" is one of the breathing tools used by the Alexander Technique as a tool for respiratory re-education and vocal rehabilitation. In the "whispered ah" the vocal folds are not vibrating, so the procedure is gentle on the vocal folds.

1. Part-way through the exhale, whisper an "ah" (IPA [a]) oother open vowel). Let the air rush out. Release your jaw and think of the sensation of a yawn.

2. When the air seems to be exhausted close your mouth and continue to exhale through your nose. Expel as much air as possible *without forcing*.

3. When all the air has been expelled *allow* the inhalation to happen naturally and reflexively through your nose. Do not consciously inhale; do your best to stay out of the way of the inhalation. Pay attention to rib movement and thorax expansion.

4. Repeat.

#### **Breathing Activity No. 2: Controlled Exhale**

Activities 2 and 3 are based on Breathing Coordination as taught by Carl Stough.<sup>9</sup> These activities are useful for developing a more controlled, sustained exhale. Do not try to "pull" or "suck" air in on the inhale. Allow it.

continued on page 77...

### 2016 International Horn Society Composition Contest Rules Randall Faust, Composition Contest Coordinator

There are two divisions in the contest, one playable by the spectrum of our members and one intended for works at any difficulty level. The instrumentation for the divisions will rotate in future contests.

#### For 2016 the two divisions: are

1. *The Featured Composition Division* (\$1250 prize). Compositions in this division are works of moderate difficulty. The horn part should be playable by the entire spectrum of hornists within the International Horn Society: students, amateurs, and professionals. It should have musical content that would have the integrity to honor the professional hornists – yet within the pitch and technical range of the panorama of student and amateur players.

2. *The Virtuoso Composition Division* (\$1250 prize). There is no difficulty limitation for compositions in this division and they must be from one of the following instrumentation categories:

#### Instrumentation

For the 2016 Contest the instrumentation requirements are as follows:

Featured Division: compositions for Solo Horn (alone/un-accompanied)

Virtuoso Division: compositions may be from one of the following instrumentation categories:

1. Solo Horn featured with large ensemble

2. Compositions for horn ensemble (two or more horn players)

3. Horn with chamber ensemble of three or more players with only one horn part

4. Compositions for solo horn and keyboard instrument. Keyboard instruments may include piano, harpsichord, organ, or mallet percussion

#### **Application Rules**

• Scores must be in PDF Format. Personal name must be removed from the score.

• MP3 recordings of the composition. Personal information (such as embedded composer's name) should be removed from the file. Maximum size is 30MB.

• A brief description of the work in MS-Word.doc format

• Use the on-line application, including the name of composition, entered as well as contact information (full name, address, phone number and email address).

• Composer's name and address must not appear on the scores, recording file or description file. All works are assigned a number to guarantee anonymity during judging.

• Entry fee of \$25 U.S.D. for each composition must be paid at the time of submission via the IHS website: hornsociety. org.

• Entries must be received no later than December 1, 2016. Incomplete entries or entries submitted in an incorrect format will not be considered.

• No more than one composition per division per composer is allowed.

• Works submitted must have been composed during the past four years, and any composition that has received support from the International Horn Society Meir Rimon Commissioning Assistance Fund is not eligible.

• Files will not be returned and will become the property of the International Horn Society. Intellectual rights remain the property of the composer.

#### **Contest Information**

The panel of judges may withhold the awards if the works submitted are deemed unqualified to receive such distinction. Judges may assign Honorable Mention status to compositions not selected for a monetary award.

Contestants may expect to receive the results of the contest by February 15, 2017. Results of the contest, including a description of the winning compositions and composers' biographies will appear in an issue of *The Horn Call*, the journal of the International Horn Society.

The winner of each division will receive a prize of \$1250 USD. The winning compositions will be performed, if possible, at an International Horn Society Workshop. The winning composers will have the option of having the work published by the IHS Online Music Sales.

Entrance into this competition constitutes acceptance of Application Rules.

If you have any questions about any of the rules, write for clarification: re-faust@wiu.edu.

Randall E. Faust, coordinator, IHS Composition Contest

#### Entries for the 2014 IHS Composition Contest

#### **Featured Division**

"Fantasy" for Horn and Piano by Jacob Schnitzer (jacob. schnitzer@gmail.com)

...hearing morning winter... for horn and piano by Liliya Ugay (liliya.ugay@yale.edu)

Concertino for Horn and Piano by BJ Brooks (octatonic@ gmail.com)

*Dreams from the Shadows* for horn and vibraphone by Howard J. Buss (hbuss@brixtonpublications.com)

*Elegy for the Victims of Ebola* for Horn and Piano by R. Michael Daugherty (daugmuse@hotmail.com)

FANTASIETA for Horn (F) and Piano by Anderson Viana (andersenvianabr@gmail.com)

*Invocation for Horn and Piano* by Molly Axtmann (maxt-mann@sbcglobal.net)

*Little Suite no. 3 for Horn and Piano* by Ricardo Matosinhos (mail@ricardomatosinhos.com)

*Miniatures for Horn and Piano* (Honorable Mention) by Sy Brandon (sybrandon@gmail.com)

*Mountain Sketches for Horn and Piano* (Winner Featured Division) by Paul Johnston (paul.johnston.116@gmail.com)

#### **IHS Compostion Contest**



*Night Music for Horn and Piano* by Henry Ross Wixon (hrwixon@gmail.com)

*Of Growing Old and Change* for Horn and Piano by Lucas Floyd (lucas.c.floyd@gmail.com)

*Piece for Horn and Piano* by Scott Anthony Shell (antonioquieto@gmail.com)

*Romanza for Horn and Piano* by Nelson Bouzigues (bouzimix@hotmail.com)

*Short circuits per corno in Fa e pianoforte* by Balázs Horváth (horibali@gmail.com)

Sonatina for Horn and Piano by Joe LoCascio (joelocascio464@gmail.com)

Sonatina for Horn and Harpsichord by Roberto Prandin (robertoprandin53@gmail.com)

*Suite in Memory of Chief Joseph for Horn and Piano* by Dr. Greg A Steinke (gsteinke9@gmail.com)

*The Midway for Horn and Organ* by James Bryan Schroeder (bryann56@yahoo.com)

*Tres Cogitatum pro Bucina et Clavicordio* by Travis Mallett (dweeberkitty@gmail.com)

*Variaciones para corno y piano* by Miguel Teubal (teubal@ retina.ar)

Virtuoso Division

*...une autre voix qui chante...* for solo natural horn by John Croft (jc@johncroft.eu)

0/9: Dream System Nucleus for solo horn and chamber wind ensemble by Derek Holden (derekmholden@gmail.com)

15 Low Horn Etudes for Solo Horn (Honorable Mention) by Ricardo Matosinhos (mail@ricardomatosinhos.com)

2012 Antiphon for Four Horns in F by Robert Peate (peate. robert@gmail.com)

Avenu Malkenu for French Horn Quintet by Marsha Chusmir Shapiro (mcshapiro19@yahoo.com)

Bent for French Horn Solo by Damon Lee (Lee@HFM.edu) Canto de la ave rapiega for French horn and String Orchestra by

Ivan Bozicevic (ivan.bozicevic@st.t-com.hr)

Caricatures for Solo Horn by Thomas Weaver

(thomaseweaver@hotmail.com)

*Chakras for Solo French Horn* by Paul Kopetz (pkopetz6@ gmail.com)

Concerto for Horn and Chamber Orchestra by Balee Pongklad (baleepk@gmail.com)

Concerto for Horn and String Orchestra by Scott Anthony Shell (antonioquieto@gmail.com)

Concerto in F for Horn and Chamber Orchestra by Dr. Klaus Miehling (klausmiehling@web.de)

Concerto No. 1 for Horn, Piano, and Percussion by Dalian Bryan (bryandalian@columbusstate.edu)

*Contriverence for Horn with Chamber Ensemble* by Marshall Jones (mdj411@comcast.net)

*Dancing on the Hill for Horn Ensemble* (Honorable Mention) by Patrick Hughes (hughespatrick10@gmail.com)

*Divine Intervention* for Horn, Harp, and String Quartet by Brandon Scott Rumsey (brandonscottrumsey@gmail.com)

*Emergence* for Horn and String Quartet by Rick Leinecker (rick@leinecker.com)

*Glass Echoes* for Solo Horn by Tonia Ko (toniako@gmail.com) *Han River Fantasy Suite* for Horn and Percussion Ensem-

ble by Gary Nash (gpnashlj@hotmail.com) Hard to Argue – Concertino for Horn Choir (5 parts) (Winner

Virtuoso Division) by Catherine Likhuta (c.likhuta@gmail.com) Horn Daybreak for Four Horns by Emily Maze

cookie8monster@sbcglobal.net

*Kasl for Solo Horn* (with three optional additional horn parts and electronic accompaniment by Joshua Jandreau (jjmusicnotes@gmail.com)

*Keras, Solo Horn no II* by Spiros Mazis (spmazis@otenet.gr) *Metamorphose for Solo Horn in F* by Balázs Horváth

(horibali@gmail.com)

*E'clats/vitrail (fragments/stained glass)* for Solo Horn by Symon Henry (symon\_henry@yahoo.ca)

*Quintet for Winds - I. Red with Complements of Green II. Pastel III. Iridescent Blots IV by Tyler Wayne Taylor (H37806@hotmail. com)* 

*Reflective Journey* for Horn and Percussion Ensemble by Howard J. Buss (hbuss@brixtonpublications.com)

Sketches for horn quartet by Josh Rogan (josh\_rog@hotmail.com) Snow Baby in Graz for Solo Horn by Sam Park (sampark1126@ gmail.com)

*Soliloquy VII for Solo Horn* by Thomas Simaku (thomas.simaku@york.ac.uk)

*Sound Mass 2, a tone poem for Horn Octet* by Beth Mehocic (beth.mehocic@unlv.edu)

*Stack Overflow* for Horn and Chamber Ensemble by Scott Taylor (nkupianist@gmail.com)

*The Migration* for Solo Horn by James Bryan Schroeder (bryann56@yahoo.com)

*The Moon for Horn Quartet* by Jan Stoklosa (toklosa.jan@ gmail.com)

*Three Miniatures for Horn Quartet* by Justin Rito (justinrito@ me.com)

*Trasformare for Horn Quartet* by Laurence Dresner (LDresner@optonline.net)

*You, Create a Diversion... for Solo Horn* by Travis Alford (travisalford@mac.com)

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### An Interview with Bill Lane by Allison Robbins and Gary Moege

T ettled amid oak, maple, and catalpa trees, a historic farmhouse rests in the gentle hills of west central Missouri. Built by a railroad lawyer in the late 1800s, it is now the home of William "Bill" Lane (b. 1943), who after thirty-seven years as principal horn of the Los Angeles Philharmonic, retired here in 2010, not far from his birthplace. He frequently can be found on the farm, decked out in worn denim, a Western hat, and boots. The farm demands constant work, and Bill dedicates his time to taking care of his horses, tending fences, and working in the corn, soybean, and wheat fields. It is with the same tenacity that he took on his roles as a symphonic musician and as a studio musician in Hollywood,



where he performed on more than two hundred film and television productions. He kindly shared his musical experiences with us at his farm this past spring and summer.

#### **Early Musical Experiences**

The horn chose Bill as much as he chose it. "I had no idea what I wanted to play when I started," he recalls. When he was ten years old, he attended a St. Louis Symphony concert with his mother, Mary Laurie Lane, who told him to observe the different instruments and consider which one appealed to him. At first, he was drawn to the tuba and harp, simply because he could see them. "There was only one of each," he jokes, "I wasn't a team player." His mother, nonetheless, presented Bill with a horn.

Quality instruction on the horn was hard to find in Jacksonville, Illinois, where he lived throughout most of his childhood and teenage years. With some help from his mother, a pianist and violinist, Bill figured out the basics of the instrument more or less on his own. "The woman who organized the band didn't know anything about the French horn," Bill remembers, "She gave me one of those beginning books that tells what the fingerings are. 'Buzz your lips into the mouthpiece' was all she said."

Bill continued to play through high school and learned new pieces through trial and error. When learning Weber's Concertino, for example, he was faced with a confusing arrangement. "I didn't know it was in E horn. The part I had had been transposed up a half-step to make it all really easy fingerwise." Then there were the multiphonic horn chords, which neither Bill nor his mother knew how to play. "My mother had been playing the piano part," he explains, "and we're both looking at [the horn part]." How to play more than one note at a time on the horn? "Well, maybe you hum one of them," they guessed.

Like many horn players, Bill cites the influence of Dennis Brain, to whom he listened on the recordings his mother brought home. Following along with the scores, he "would just sit there and listen to [the records] over and over and over." As far as he was concerned, there "was no other horn player. ... It was like this where I lived," he explains, gesturing to the farmland outside the windows of his Missouri home. "There was no music education at all unless you did it at home." In high school, Bill would use Music Minus One records to practice different pieces. "Of course," he laughs, "my old turntable was one of those big old things." It played the records at a slightly slower speed than required, altering the recording's

pitch and thus creating a discrepancy between Bill's pitch and that of the recorded instruments. The first Strauss horn concerto is in E-flat major, so when practicing the piece with the record, Bill "put in my E-flat slide in my F horn" and tried to tune his instrument to the recording's given tuning note. But because his turntable altered the pitch, he could never play in tune with the record, even after pulling out his slide as far as possible.

Bill's father, Spencer Lane, was not as involved in his son's musical education as his mother, but Bill remembers him as "a wonderful entertainer, stories, jokes, and everything. ... He was director of admissions at MacMurray College [in Jacksonville]," Bill explains, "but he was also a fundraiser, and so he would be wining and dining" potential donors. At times, his father requested Bill to perform for fundraising events. The parents of the students at the all-girls school "would come to our little house, and it'd look like an Amish place, with all the chairs around the side, you know. They're all having a good time, and I'm upstairs asleep." His father would wake him and ask him to play "that Strauss" for his guests. So Bill would pick up his horn, come downstairs, and play the concerto, although in this case with live accompaniment. "My mother's at the piano," he remembers, "and you got these people that are half-sauced."

#### **Formal instruction**

Though Bill received little music instruction in his hometown, he attended several music camps, where he connected with noted music teachers and was motivated by fellow students to practice. His first experience was in the late 1950s at the University of Illinois music camp, which he remembers as "one of those giant, big summer camps, where you had the t-shirt with the camp logo on it." His band played the *Colonel*  *Bogey March,* made popular that summer by the film *The Bridge* on the River Kwai. "It was just amazing," he remembers, "all of these really good players. Of course, most of them had had teachers. There were 25 horn players, and I was number 25. The girl who was first horn player, her name was Jane Sexton. Her father was Haskell Sexton, and he was the trumpet teacher at Illinois. So she had studied with William Holden, the horn instructor there." Bill admiringly describes Holden as the teacher who "introduced me to what the horn could sound like."

The next year, Bill attended a camp at Eastern Kentucky State Teachers' College, where he says he was neither the worst nor the best horn player. It was at this camp where he first heard the Strauss horn concerto that he would practice so diligently at home. A year later he attended a camp at the University of Kansas, where he studied with Gerald Carney, who helped him develop his upper register. Out of 16 horn players, he was now first chair, and notably, Jane Sexton was in the middle of the section. "I had kind of arrived in my own mind," Bill explains, "because school was never my forte." He began to see music as a way of distinguishing himself and turned to the horn with new dedication, practicing for hours each day. "I would sit up in my room," he remembers, even on the hot summer days in Illinois. "I remember Masonite floor, just plain ol' Masonite, in the small little house we lived in. It would be a puddle of liquid all around me, from my horn drippings and sweat running off my arms." With his newfound dedication to music, Bill was in the market for a double horn, and he purchased a Conn 8D, which he would use through college and his early audition days.

In the 1960s, Bill attended college at the University of Kansas for a year and a half, but it was his time at Tanglewood and the New England Conservatory that led to his first professional experiences. "My first year in Tanglewood, I played Strauss 1," he recalls, "and in the second year I played Strauss 2 with Sir Adrian Boult, one of the great conductors, who had conducted it with Dennis Brain." Perhaps the most important connection he made at Tanglewood was with fellow student David Ohanian, who was attending NEC and playing extra with Jimmy Stagliano, principal horn in the Boston Symphony. Feeling unfulfilled in the KU Marching Band, Bill transferred to NEC and soon began playing with the Boston Symphony as well, where he assisted Stagliano in live performances of *Ein* Heldenleben and on recording sessions of Mahler's Third Symphony. Perhaps the most important compensation Bill received for this work was lessons with Stagliano. "Being the starving student that I was," Bill recalls, "my lessons with Jimmy usually involved meeting him after rehearsal in Symphony Hall and going two doors away to the Amalfi Restaurant and having lunch. He used to drink Gibsons with the onions in it; I'd have the steak."

#### Symphonic Career

During his studies at NEC, Bill auditioned for the Buffalo Philharmonic when it was on tour in New York City. "I was late." he remembers, "Something happened driving from Boston to New York for the audition." Nonetheless, conductor Lukas Foss waited for Bill to arrive at the Wellington Hotel, because Harry Shapero had recommended him to Foss. "So I get in there," Bill explains, "and Lukas Foss comes out. 'How's Harold?' 'Oh, he's fine,' I said, 'They're playing such-and-such tomorrow.' He looked at me funny, and I looked at him funny. [Foss] was talking about Harold Shapero, the composer, and I'm talking about Harry Shapiro, horn player in the Boston Symphony. So that's the only reason they waited for me, because of a misunderstanding."

Even so, the audition continued, and Foss asked Bill to play excerpts of the Ravel piano concerto and Tchaikovsky's Fifth Symphony, which the symphony was currently performing, as well as the horn parts from Siegfried and Brahms' First Symphony. Bill got the job, but he realized that his own knowledge was still limited, having never studied excerpt books. "I didn't know [Brahms' First Symphony]. I didn't have that kind of instruction," he explains. Foss had to talk Bill through the horn part for the Brahms excerpt note by note, telling him it started on an E. "So, I played an E," Bill remembers. Foss then exclaimed, "No, E concert!" Laughing, Bill notes, "I wasn't conversant in concert pitch either. You know, I was from the backwoods."

From 1967 to 1973, Bill played with the Buffalo Philharmonic, where he received a thorough education in orchestral literature. "When I got there," he notes, "I'm seeing Beethoven symphonies for the first time." Of particular value, however, was the exposure to new music. He explains, "With Lukas Foss, we did so much contemporary work, and that was worth it." The members of the horn section in Buffalo, Lowell "Spike" Shaw and Roy Waas, were equally important in Bill's career. After facing embouchure problems, in which he "got to where I couldn't play at all," the other members of the section supported him and coached him through the difficult times, during which he went to Chicago for a lesson with Arnold Jacobs, who suggested he focus on his breathing. "I wouldn't be playing the horn," Bill states matter-of-factly, "if it hadn't been for Roy Waas." Waas's influence went beyond the professional: "He was like a father to me, and really compassionate, caring, understanding."

It was Waas who encouraged Bill to audition for the Los Angeles Philharmonic in 1973, following the retirement of that orchestra's principal hornist, Sinclair Lott. After seeing the audition listed in the Musicians' Union paper, Waas told Bill it would be a good job for him. Initially, he was skeptical: "I was really happy in Buffalo. I had gotten over the [embouchure] problem and was playing well. I had a really good social life." After thinking about it, however, he decided to give it a try and began a yearlong process that included multiple auditions on both coasts. His first audition at Carnegie Hall in New York City was "not unlike my audition for Buffalo, because I got there late." The personnel manager for the LA Philharmonic rushed Bill through his warm-up process, and the subsequent audition with hornists Henry Sigismonti and Ralph Pyle was "very unimpressive": he fumbled through the long horn call from Siegfried and missed the treacherous high c''' at the end. Nonetheless, he was invited back the next day to play for Zubin Mehta and Pinchas Zukerman. This second audition went much more smoothly. Among other excerpts, he successfully played the end of Ein Heldenleben, demonstrating his circular breathing technique.



#### **Interview with Bill Lane**

Mehta asked him to the next round of auditions in Los Angeles, and a few months later, Bill found himself in California. "The day of that audition, I was supposed to play at four o'clock in the afternoon," Bill remembers. He figured that left enough time in the morning for a quick trip to Disneyland, where he had a great time riding on roller coasters. But as pleasurable as that excursion was, it led to a tense lesson in Los Angeles traffic. "From Anaheim, I got on a bus," he recalls, "and the bus got on the freeway, and then it didn't move. I sat there, and I'm watching the time tick. It was just awful." Once he finally arrived downtown, he ran to the Hilton to grab his horn and throw on a sport coat, and then ran up Grand Avenue to the Dorothy Chandler Pavilion. "I get there, and I am just a pool of sweat," Bill remembers, "There's no way I could have any nervous energy in my body. It was totally expelled." His audition began in the Ahmanson Theatre, but eventually moved to the Blue Ribbon Room. "I didn't get done playing until about one in the morning," Bill notes, and the last excerpt Mehta requested was the challenging horn part from Strauss's Domestic Symphony. He came through – a few months later, Bill found himself in Los Angeles once more, this time to audition with the orchestra at one of their concerts in Long Beach. Soon after, Mehta offered him the job.

During his tenure at the LA Philharmonic, Bill worked with several conductors, including Mehta (1973-1978), Carlo Maria Giulini (1978-1984), Andre Previn (1985-1989), Esa-Pekka Salonen (1992-2009), and Gustavo Dudamel (2009-2010). He remembers Mehta fondly, not only because Mehta hired him but also because he "was really good with the musicians." "If you had a conversation with him about something," Bill explains, "he would relate to the musicians, and you never really felt there was someone behind you twisting the screw." With each of the conductors at the Philharmonic, Bill learned what was expected from the horn section. "With Zubin, everything would be syrupy, and with Esa-Pekka," he says, making the sound of a machine gun, "tch tch tch tch."

Bill also interacted with several fellow horn players during his time at the Philharmonic. In addition to Sigismonti and Pyle, he also played with Calvin Smith, a musician who split his time between orchestral and studio work and also served as Recording Review Editor for *The Horn Call*. "He was a really great horn player," Bill notes, describing a performance of Mahler's Second Symphony in which he, Smith, and two other horn players, responsible for both onstage and offstage parts, faced some notoriously high notes. "We tried it one time," Bill explains, "and it just didn't work." As principal, Bill told two of the players to "drop out on the high f"," stating that Smith and he would do it alone. "And it was perfect," Bill remembers.

#### **Studio Work**

Ultimately, Bill's job with the Philharmonic led to work in the film studios. Sigismonti, his co-principal in the horn section, was a cousin of noted Hollywood horn player Vince DeRosa, and when Sigismonti was unable to cover a studio job, he would pass it to Bill. Bill quickly realized that he could make more money in two days working on a studio gig than in a week with the Philharmonic. In addition, motion picture and industry calls led to residuals. A jingle that took only a half an hour to record could result in multiple payments over several years. Bill valued his symphonic career and would play for the Philharmonic for 37 years, but he also took studio work whenever it was available. His typical schedule included rehearsals in the morning, a studio call in the afternoon, and a concert in the evening.

Bill came to realize that the professional decorum in a recording session called for a different mindset than that of principal horn of the Philharmonic. "In the orchestra, when you're a section leader," he explains, "if you heard something that was out of tune or not played the way you thought it should be played, it was not just your right but your obligation to try to make it as good as it could be." In the film studio, however, "you didn't audition for that job, you were hired for that job," a contractual difference that affected how musicians interacted. Bill explains, "You would come in and any one of those guys was a first horn player, too. [So] you just sit there and let them sink or swim doing what they were doing, which I didn't always do, which would get me in trouble."

During his career in the film and television industry, Bill played with many of Hollywood's best hornists. In the 1970s, the "first call" horn player was Vince DeRosa, of whom Bill speaks highly as a musician and a person. "If you ever needed anything," Bill remembers, "just call up Vince and he would help out." Bill also worked with James Thatcher on several recording calls. They became acquainted in the early 1980s when Bill recommended him to play extra in the LA Philharmonic horn section. The orchestra, with Giulini conducting, went on tour with the *Eroica*. Thatcher filled in on third horn, with Pyle on second and Bill on first. With a smile, Bill recalls, "[That was] the most incredible section." Thatcher and Bill have remained friends for many years and occasionally still play together in concerts and studio calls.

Bill can be heard on the soundtracks for more than two hundred films and television shows, so many that without the help of his residual sheets, it is impossible to name them all. One of his more memorable gigs was recording selections of John Williams's score for *Superman* (1978). "It was an 8:30 call at Fox," he recalls, and he and the other musicians played the iconic flying scene "over and over and over and over" until Williams got the take he wanted. Also notable was John Barry's score for *Out of Africa* (1985). Bill explains, "That was so memorable, because it was so many horns." Now he enjoys watching the movies in which he played. "The ones you do remember, it's fun to listen to it back, especially if they were good parts," he notes, "As a horn player, when you do go to the movies, that's what you listen for."

Bill has previewed the forthcoming documentary Hollywood Horns, which highlights many of his studio colleagues. When describing it, he turns into an advocate and spokesperson for the film. "Oh, it's wonderful," he says, "especially because I know most of these people, and I worked with them all. They were such great players and personalities. Rich Perissi: great big sound, fun guy, incredibly penetrating blue eyes. He would sit there in a movie call with a cigar sitting on top of his mute." As Bill remembers Gale and Allen Robinson, he recalls, "Gale always smoked. That's when the music stands had ashtrays on them. When I was doing [the television shows] *Little House on the Prairie* and *Father Murphy*, I told him he couldn't

#### Interview with Bill Lane



smoke, and [that] he had to bring a Conn 8D. He was a nice guy, a really nice guy." With so many of these musicians now gone, the film (and Bill's personal memories) provide special insight into the studio culture of the 1970s and 1980s. Indeed, much about studio work has changed in recent years.

When Bill began playing for the recording industry, he could fill his calendar with calls. Gigs are more difficult to find now. In the early 1970s, "you could work around the clock," he explains, provided that one had good connections with contractors and other players. But within the last few decades, jobs have vanished: many studios have gone out of business, and digital processes have allowed studios to hire musicians located outside Los Angeles to record at sometimes half the wages. "It's hard to make a living at it now," Bill says. Even if there were more jobs in LA, it is no longer possible to play at multiple studios in one day, simply because the city has grown too much. As an example of this growth, Bill notes, "We had a studio call at Warner Brothers a couple of weeks ago for *Family Guy*. It's usually at Fox, and that's at the other end of the city. One of the guys went to Fox – he was an important sax player for this one [cue]. We waited an hour and half for him to come across town."

As Bill notes, he continues to record for select film and television productions when he is in Los Angeles, but he clarifies that such gigs "have no bearing" on his frequent trips to Los Angeles. Rather, he and his longtime partner, Elisabetha Campusano, return primarily to see his children and grandchildren: his son Trevor lives in southern California, and his other son Spencer lives in Cambridge, Massachusetts.

When at home in Missouri, Bill subs with the Kansas City Symphony and plays in a local community band. The band's printed programs list his occupation as "farmer," a sly understatement of his impressive musical career but nevertheless an accurate representation of his current life. Far from the music scene and traffic of Los Angeles, Bill enjoys his time in his native Midwest. As he looks out on the fields around the farmhouse, he says, "Being out in the country, it's great."

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### 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

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### **Baroque Horn Performance Techniques: Discussion and Recording Comparison** by Joseph Falvey

When choosing to perform Baroque works on period instruments or replicas, the hornist has a number of options when it comes to performance techniques. These performance techniques include: vent holes (nodal venting), hand-stopping, and lipping.<sup>1</sup> Each of these techniques will be discussed in-depth without making a specific recommendation. The reader is invited to make one's own decision based on the information presented.

Nodal venting is described in an article by hornsmith, educator, and performer Richard Seraphinoff, who currently teaches at Indiana University:

The concept of nodal venting can be described briefly as follows. If a natural horn or trumpet is pitched in, for example, the key of C, it will produce an overtone series based on C, with the eleventh partial (corresponding to F) being higher than F in either equal temperament or any of the historical unequal temperaments, and the thirteenth partial (corresponding to A) being too low.

Figure 1.1. Harmonic series for an instrument in C

One solution to this is to place a hole in the instrument at the point about one-third of the way from the end of the bell to the mouthpiece. When the hole is closed (with a finger or a bit of cork), the instrument sounds its C overtone series, but when opened, the instrument acts as though it were now pitched in F (see Figure 1.1), and the F and A become usable notes as the eighth and tenth partials of the series based on F.

Figure 1.2. Harmonic series in F produced by a nodal vent



By alternating between these two series on the open horn, theplayer can use the best notes of each series to play more in tune than with the single overtone series of the instrument.<sup>2</sup>





The use of vent holes, however, is definitely not historically authentic. There are no surviving examples of horns from the Baroque Period that have vent holes and no written mention of the practice being applied to the Baroque horn. The earliest known example which survives is a trumpet with vent holes by William Shaw of London from 1787. However, Shaw's application of vent holes was an attempt to make the trumpet more chromatic, not to correct intonation.<sup>4</sup> So without any evidence whatsoever of this method of performance from the Baroque Period, why would a performer choose to use vent holes?

One answer is quite simple: the age of recording has changed the expectations of the audience, conductors, and performers. While Baroque audiences may have been accepting of the brass players' attempts (successful or unsuccessful) to adjust the out of tune partials with their embouchures (known as lipping), current audiences carry the expectation of perfection. This is in large part due to the age of digital recording, where the smallest phrases can be spliced together to create a flawless performance.<sup>5</sup>

Advocates of hand horn technique believe that using handstopping is a more accurate historical method of performance. They believe that using a technique that does not alter the design of the instrument is preferable to using vent holes. They often refer to the slow rate of the dissemination of information in Europe during the Baroque Period as a reason that there is not written evidence of the use of hand-stopping prior to the 1750s.<sup>6</sup>

The use of hand-stopping, however, changes the fundamental tone of the horn perceived by audiences. In order to get a hand inside the bell, the horn must be held down at the side. This creates a much darker sound than with the bell held aloft. There is also the problem of the difference in tone quality between the open and stopped pitches. Hand-stopped notes often have a brassy, nasal sound, especially when played at higher dynamics.



Figure 1.4. Hand horn playing position<sup>7</sup>

If hand-stopping is considered a more historically authentic technique, why would a hornist resort to the use of vent holes? There is no way of knowing exactly when hand-stopping became the norm for horn players or how widespread it was practiced. The idea of using vent holes is to create a more tonally authentic performance while accounting for the more finely attuned ears of contemporary listen-

ers. Advocates of nodal venting point to the proliferation of artwork from the era that shows the horn held with the bell in

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the air, perpendicular to the ground. It would have been impossible for the hornist to reach a hand into the bell while playing in this manner. Employing vent holes allows the brightness of tone and evenness of sound afforded by having the bell in the air, while simultaneously allowing for better intonation of the problem partials.<sup>8</sup>



Figure 1.5. Detail from orchestra scene by G.B. Probst, c. 1750<sup>9</sup>

The technique of bending pitches in tune with the lips, known as lipping, is a more difficult technique and is used infrequently by period instrument performers today. Andrew Clark, a British artist on both period and modern horns, has used this technique in live performances and on recordings. Brass instruments of the

Baroque Period did not have tuning slides, so pitch-bending to correct intonation was an everyday necessity. Evidence of this technique exists in reference to Baroque trumpet playing as early as 1634. Italian trumpeter Girolamo Fantini was said to "play with his trumpet all the notes and [unite] to those notes those of the organ."<sup>10</sup>

Altering the pitch of a given note with the lips was easier on Baroque horns due to the method of construction. Modern manufacturing methods allow tubing to be made with a very smooth bore, creating a more defined and stable harmonic series. The imperfections present in tubing formed by hand make for less definite harmonics; as a result, adjusting the intonation of specific pitches with the lips is accomplished more easily.<sup>11</sup>

While a discussion of these three playing techniques is useful, one needs to hear them in actual practice to truly understand the differences in sound. What follows is a list of recommended recordings, with descriptions, that compare the three playing techniques discussed. Rather than recommending one method of performance over another, it is left to the hornists to find the technique that best suits their abilities and beliefs.

The excerpts listed below can be heard on the IHS website: http://

*www.hornsociety.org/publications/horn-call/extras or scan this QR code:* 



#### **Vent Holes**

#### Excerpt #1

### Johann Sebastian Bach. The Brandenburg Concertos, Apollo's Fire, Eclectra Records ECCD 2047, 2000.<sup>12</sup>

This recording features hornists Derek Conrod and Willard Zirk using period instrument replicas with vent holes to correct intonation on Bach's Brandenburg Concerto No. 1.<sup>13</sup> Not being tempered by the bell at the players' sides and hands in the bell, the sound of the horns with the bells in the air produces a tone quality that is bright, raw, and direct.

#### **Baroque Horn Performance**



#### Excerpt #2

#### Johann Sebastian Bach. B Minor Mass. The King's Consort. Hyperion CDD22051, 2005.<sup>14</sup>

Andrew Clark uses a Jungwirth Baroque horn with vent holes for the horn obligato.<sup>15</sup> The lighter orchestration in this excerpt allows for easier examination of the sound of the horn with vent holes.

#### Hand-Stopping

Excerpt #3

Johann Sebastian Bach. Brandenburg Concertos. Academy of Ancient Music, Decca DEC 4141872, 1985.<sup>16</sup>

This is an example of hand-stopping technique used on Brandenburg Concerto No. 1, featuring British hornists Richard Watkins and Michael Thompson.<sup>17</sup> The stark difference between the open and stopped pitches is evident, and the overall tone quality is quite different when compared to the Apollo's Fire recording.

#### Excerpt #4

Johann Sebastian Bach, et al. Complete cantatas. Vol. 20. [S.l.]: Antoine Marchand, 2005.<sup>18</sup>

Andrew Clark performs *Unsre Stärke heißt zu schwach* from Bach's BWV 14 on a Jungwirth horn modeled after an original by Kerner of Vienna. Its bell diameter is between the average Baroque and Classical horns and Clark uses hand-stopping technique on this recording. This includes the highest notes Bach ever wrote for the horn, reaching written d" for horn in B'alto. There are only a few stopped notes that are evident and they might not be noticeable to the untrained ear.<sup>19</sup>

#### **Lipping vs Vent Holes**

#### Excerpt #5

Johann Sebastian Bach. Brandenburg Concerto No.1. Philip Pickett, New London Consort. L'Oiseau Lyre 440 675-2, 1993.<sup>20</sup>

According to Andrew Clark, "I attempted to play using my lip-bending technique for the first part of the recording session, but then ran out of strength for that technique and had to start using a bit more mouthpiece pressure about half way through. For this I used my Webb/Halstead baroque [sic] horn. Listening carefully one can just hear the change of technique from no vents to the use of vents for different takes."<sup>21</sup> This is particularly evident in the Trio, and the reader is encouraged to listen carefully to the tone quality on each written f". When a vent hole is opened, there is some degradation of tone quality. As this is more evident at the higher dynamic levels, it is easier to hear the difference in sound in the Trio. It is recommended that the reader explore the complete recording in order to reach one's own conclusions.

#### Excerpt #6

Johann Sebastian Bach. Hercules Cantata, BWV 213. Gustav Leonhardt, Orchestra of the Age of Enlightenment. Philips 442 779-2. 1994.<sup>22</sup>

Andrew Clark plays without the aid of vent holes or handstopping, choosing instead to rely on his lips to put the eleventh and thirteenth harmonics in tune. The horn used on this recording was made by Andreas Jungwirth and is based on a



#### **Baroque Horn Performance**

fixed pitch model by the Leichnambschneider brothers of Vienna (c. 1720). $^{23}$ 

#### Excerpt #7

#### Georg Frideric Handel. Judas Maccabeus. The King's Consort. Hyperion CDA66641/2, 1992.<sup>24</sup>

Andrew Clark uses his lipping technique with a horn made by Max and Heinrich Thein in 1991, after Ehe (c.1720). This is a very small-belled instrument and is close in size to a coiled trumpet, producing a clear and bright sound.<sup>25</sup>



Figure 1.6. Thein Corno da Caccia<sup>26</sup>

#### Excerpt #8

#### Georg Frideric Handel. Joshua. The King's Consort. London: Hyperion CDA66461/2, 1991.<sup>27</sup>

In this recording session from 1990, Andrew Clark performs on a Webb/Halstead Baroque horn with vent holes. See the Conquering Hero from Joshua contains the same chorus as Judas Maccabeus, and the difference in vent holes and lipping technique can be compared directly with the same player.<sup>28</sup>



Figure 1.7. Webb-Halstead Baroque horn<sup>29</sup> and SCI Region III Conference. Falvey has held full-time positions with the Shenzhen Symphony Orchestra in China and the Sinaloa Symphony Orchestra in Mexico. This article has been adapted from his doctoral essay, "An Equipment Guide to Performing Baroque Horn Music." Falvey's doctoral degree was conferred by the University of Miami where he studied with Richard Todd and J. D. Shaw. He received his master's degree from the University of Cincinnati College-Conservatory of Music in the studio of Randy Gardner, additional graduate studies in Barcelona with David Thompson, and his bachelor's degree from Eastern Michigan University in the studio of Willard Zirk.

#### Notes

<sup>1</sup>J. Drew Stephen, "To Stop or Not To Stop: Nodal Venting and Hand-Stopping on the Baroque Horn," The Horn Call, Vol. 37, no. 3 (May 2007): 59, 63.

<sup>2</sup>Seraphinoff, "Nodal Venting and Hand-Stopping on the Baroque Horn: A Study in Non-Historical Performance Practice," Natural Horns by Richard Seraphinoff, http://seraphinoff.com/content. php?p=bf9e6fd4-be82-47b8-a5b2-fddc3354f6a0 (accessed December1, 2015).

<sup>3</sup>Photograph by author, April 18, 2011, "Webb-Halstead horn with vent holes," Personal Collection of Richard Todd.

<sup>4</sup>Stephen, op. cit., "To Stop of Not To Stop," 59. <sup>5</sup>Ibid.

"Seraphinoff, "Nodal Venting," Natural Horns by Richard Seraphinoff, (accessed December 1, 2015).

7Jon Ericson, "The Natural Horn," Horn Articles Online, www.public.asu.edu/~jqerics/play-natural-horn.html (accessed December 1, 2015). \*Ibid.

<sup>9</sup>Anthony Baines, Brass Instruments: Their History and Development (New York: Scribner, 1978), 157. <sup>10</sup>Stephen, op. cit., 64. <sup>11</sup>Ibid.

<sup>12</sup>Johann Sebastian Bach, The Brandenburg Concertos, Apollo's Fire, Eclectra Records ECCD 2047, 2000.

#### <sup>13</sup>Ibid

<sup>14</sup>Johann Sebastian Bach, B Minor Mass. The King's Consort. Hyperion CDD22051, 2005.
<sup>15</sup>Ibid.

<sup>16</sup>Johann Sebastian Bach, *Brandenburg Concertos*, Academy of Ancient Music, Decca DEC 4141872, 1985.

17Ibid.

<sup>18</sup>Johann Sebastian Bach, Complete cantatas. Vol. 20. [S.I.]: Antoine Marchand, 2005.

<sup>19</sup>Andrew Clark, personal email to author, January 30, 2011.

<sup>20</sup>Johann Sebastian Bach, *Brandenburg Concerto No.* 1, Philip Pickett, New London Consort, L'Oiseau Lyre 440 675-2, 1993.

<sup>21</sup>Clark, personal email.

<sup>22</sup>Johann Sebastian Bach, Hercules Cantata, BWV 213, Gustav Leonhardt, Orchestra of the Age of Enlightenment, Philips 442 779-2. 1994.

<sup>23</sup>Clark, personal email.

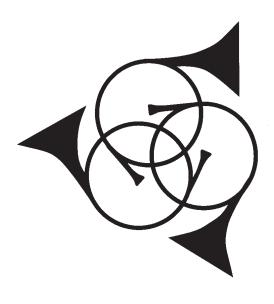
<sup>24</sup>Georg Frideric Handel, Judas Maccabeus, The King's Consort, Hyperion CDA66641/2, 1992.
<sup>25</sup>Clark, personal email.

<sup>26</sup>Andrew Clark, "Thein Corno da Caccia," Naturally Horns: The Website of Andrew Clark, www naturallyhorns.co.uk/baroque%20horn%202.htm (accessed December 1, 2015).

<sup>27</sup>Georg Frideric Handel, Joshua, The King's Consort, Hyperion CDA66461/2, 1991.

<sup>28</sup>Clark, personal email.

<sup>29</sup>Photograph by author, April 18, 2011, "Webb-Halstead Baroque horn," Personal Collection of Richard Todd.

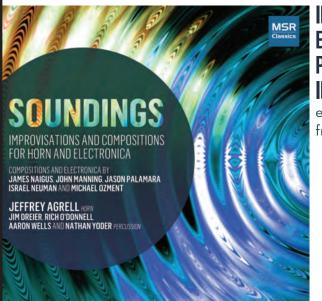


He has been a member of the Utah Festival Opera since 2013 and has performed as a soloist or chamber musician at the Northwest Horn Symposium, Western Horn Workshop, Southeast Horn Workshop,

Joseph Falvey is Assistant Professor at Utah State University where he serves as Associate Director of Bands and horn professor.



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#### The soloists were RJ Kelley, Alexandra Cook, John Aubrey, hornists, and Krista Bennion Feeney, violin.

The horns used were reproduction baroque horns and baroque mouthpieces. In all respects the recorded performances by the soloists and ensemble correspond to historical performance practice. The individual works were the Concerto for Three Horns and Violin, the Concerti for Two Horns in D, Eb, and F, the "Quartet-Concerto" in D for one horn (sometimes regarded as chamber music) and the Solo Concerto in D.

The baroque horns were played open (without the hand in the bell). RJ's horn was made by hornist Seraphinoff after Hofmeister, Alex's a Webb after Haas, John's a horn built by Greer with a Bohemian model. Baroque mouthpieces are straight-sided cones with no backbore.

The first recording of the Concerto for Three Horns and Violin and of the Solo Concerto was a modern-instrument performance. It was conducted by Richard Dunn and played by hornists James Stagliano (Boston Symphony principal), Arthur Berv (NBC Symphony principal), and James Buffington. The violin soloist was David Nadien (later concertmaster of the New York Philharmonic). It was recorded by Kapp Records and later released by MCA. It is now available from <a href="http://klassichaus.us/Baroque-Music-for-French-Horn--and--Orchestra.php">http://klassichaus.us/Baroque-Music-for-French-Horn--and--Orchestra.php</a>. The sheet music for the concerti and other horn works is available in urtext editions from Birdalone Music. Richard Dunn played the premiere performance for modern times of most of these concerti, including the Solo Concerto.

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

by Peter Witte

m 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's 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, Dvořák, Gandolfi, Golijov, Górecki, Higdon, Hindemith, Holst, Janáček, Kodály, 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 is 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* for Four Horns and Orchestra, Op. 86 in 2010. At the time of Richard's departure, these five formed 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

#### **Tom Witte Retires**



of 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 ASO horns in 1988. Back Wagner tuba when Bruckner was row (1-r): Tom Witte, Richon the bill.



ard Deane, Bruce Kenney Brice, in the solo chair, is a Front row: Susan Welty, story unto himself. Forty years in Brice Andrus

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 will 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

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 Janacek 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 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.

#### **Tom Witte Retires**

Since 1993, perhaps, the *New York Times* and thus the *Atlanta Journal Constitution*, considered the ASO among th**e** nation's greats, a perception substantiated by Carnegie Hall's presentation of the ASO on its 2016 Great American Orchestras series along side 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.

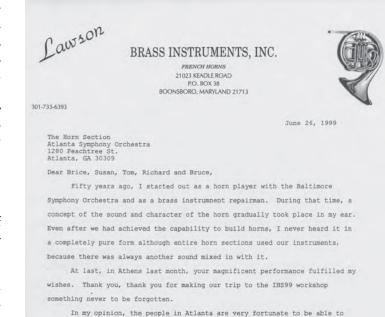
In 1973, when Dad was hired, orchestras from New York, Boston, Chicago, Philadelphia, Cleveland, and San Francisco were considered among the world's greatest. Atlanta's was not then. It is now. Witness Carnegie's 2016 packaging of the ASO with her storied peers.

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 of 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.



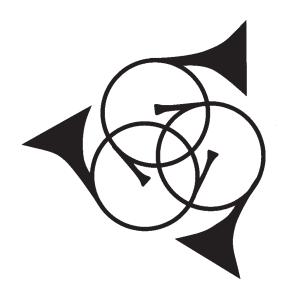
In my opinion, the people in Atlanta are very fortunate to be able to call one of the finest horn sections of today their own.

With kindest regards,

Walte

Walter A. Lawson Lawson Brass Instruments, Inc.

A letter from Walter Lawson to the ASO section after their performance at the International Horn Symposium in Athen, Georgia in 1999



# Orthodontics and Horn Performance by Ricardo Matosinhos

**B** races are now fairly common among music students to straighten teeth for either aesthetic or therapeutic reasons. Braces might ultimately help a wind player if the embouchure is improved. I have worked with students who were successfully treated with braces and offer my experience to those who are going through treatment or are about to start. Repertoire, accessories, and methodologies have been designed to make this process easier and more comfortable.

Braces often result in some discomfort, pain, and even lip bleeding, plus "dirty" articulation, when in place during horn playing. Despite these side effects, which can scare any student or teacher, once it is determined that braces are necessary, the sooner the better. Experts (Williams and Williams, 1998) state that, as you age, your teeth move more slowly and therefore the process is slower.<sup>1</sup> If braces are installed early, less time might be spent wearing them, resulting in less disruption to the learning process.

Wearing braces generally causes playing to be more difficult and, if it becomes too physically demanding, to inhibit improvement and lead to both physical and psychological problems. Students may feel that they are unable to improve and may even be losing what he had already conquered.

Today most orthodontists are aware of the problems musicians face; however, if you find one who is not, the result can be catastrophic. One of the keys to success lies in good communication between the teacher, the student's parents, and the orthodontist, so if major changes are necessary, the treatment does not begin before major concerts or exams. Literature on the subject of musicians and braces states, "[...] double reeds, saxophones, flutes and larger brass instruments [...] can be played with relatively good comfort and natural embouchure adaptation."<sup>2</sup> This statement does not apply to the horn and trumpet – brass instruments with small mouthpieces. According to Souza, the lack of knowledge related to horn and trumpet playing by both parents and orthodontists often leads to the application of braces just before a concert or audition/ exam. Orthodontists often state that they have treated many brass players, "none of whom had any problems."<sup>3</sup>

The shocking lack of parental awareness is often revealed when parents approach a teacher before a concert or exam and mention that their child has just had braces put on or has an appointment scheduled to put them on – only then do they remember to ask whether it has an impact on the student's performance. The lack of planning has been mentioned by several sources.<sup>4</sup> Proper planning is important.

Before choosing braces, students should talk to their orthodontist. Braces come in two types: fixed and removable. Even with removable braces, which have no brackets and therefore do not hurt the lips when playing, the fact that the position of the teeth constantly shift can affect performance. With fixed braces, the brackets usually cause discomfort and can even seriously hurt the lips. It is advisable to keep an open mind and examine the available choices.

Removable braces come in two types: "traditional" and almost invisible, *Invisalign*, which are more expensive and not

recommended for serious dental problems. Not all orthodontists are able to work with Invisalign braces. With removable braces, the amount of daily practice time must be taken in account; long periods without wearing the braces can slow the treatment.

Fixed braces can be traditional, with rubber bands, or the Damon System, which gives faster results but at a higher cost. "Lingual braces" are basically the same as traditional braces except the wires and brackets are on the inside of the teeth, so they do not hurt the lips. The negative aspects of lingual braces include a higher price, difficulty of cleaning, and possibility of tongue pain; also, the regular adjustments take longer and tend to be more difficult than traditional braces. Not all orthodon-tists are trained to work with them.

Mouthpieces to help horn players who wear fixed braces are available. The *Wedge*, according to its description, reduces the amount of pressure on the lips, which in turn leads to increased endurance and a clearer tone.<sup>5</sup> The *BP Mouthpiece* has a wider cushion rim, allowing the pressure to be distributed over a broader area, reducing the problem of cut lips and improving the sound.<sup>6</sup>Although none of my students have tried these mouthpieces, I can see the benefit of a wider rim for comfort and hygiene.

Although not advised nor desired, it is common, especially among young students, to use too much pressure on the upper lip in the higher range. In my experience, students who have been more successful playing with braces have learned to play in a more relaxed manner, using less pressure, to avoid or at least reduce pain.

A simple way to help reduce excessive mouthpiece pressure is to play without using the finger hook. If students use too much pressure, the left hand slips. Once the thumb alone supports the horn, I advise students to sit while playing to avoid excessive tension in fingers of the left hand.

An accessory that may help is "Methodisches Zusatzgerät" (methodic accessory), MZG.<sup>7</sup> Made in Germany, it is a small pressure regulation system with a spring in a cylinder that fits between mouthpiece and leadpipe. When the mouthpiece pressure exceeds a defined limit, the spring collapses enough to allow the air to escape and the sound to stop. When used moderately (for example while warming up), it helps reduce excessive pressure. I recommend that it be set first at the maximum pressure and then the pressure reduced gradually on a defined schedule (one day or one week at a time), reducing the pressure until the minimum pressure needed to play is found. The goal is not to play without pressure but to avoid its excess. With this device, the distance between the lips and leadpipe changes, so caution is recommended. Also, to keep track of progress, I suggest using permanent ink to mark the changes in pressure settings.

Another device is the STRATOS Embouchure Training System, an accessory developed in the United Kingdom by trombone player Marcus Reynolds. It is similar to the MZG; however, here the device fits on the mouthpiece with a screw and a piston and the chin limits the mouthpiece pressure. As

### **Orthodontics and Horn Playing**

mentioned on their website, it is designed to "change their jaw position, and reduce the pressure applied between lips and mouthpiece. You should be able to play without pain – and improve your technique ahead of the day the braces come off."<sup>8</sup> The website also mentions that, when the braces come off, muscle memory may help maintain the feeling of less mouthpiece pressure.

Perhaps the most damaging effect of braces is the difficulty in achieving clear articulation. The tongue releases the air, but with braces, the tongue has to travel a greater distance to set the lips into vibration, thereby creating a "fuzzy" articulation. If students use wax or plastic covers over the braces to reduce the lip pain, these covers, usually suggested by orthodontists, push the lips even further away, making clear articulation even more difficult. Molded plastic covers with 0.01mm thickness have been available since 1998, benefiting articulation while producing minimal interference to the player. If you want to try brace covers, contact the orthodontist and take your instrument with you to the office. Play for the orthodontist using different covers, so that together you can determine the best cover.

Above all, it is important to keep the embouchure and mind in shape! It is difficult enough to play while wearing braces. Without regular practice, it is impossible to maintain minimum quality. A practice routine provides an anchor, an invariable element, that helps to sustain the performance level, even while the teeth are shifting. It is not advisable to practice for long periods of time, but to split practice into brief periods. For example, instead of practicing for a solid hour, distribute that time over two or even three hours; a plan might alternate sessions: 15 minutes playing, 5 minutes doing solfège, 15 minutes playing, 10 minutes singing and fingering, 15 minutes playing, 20 minutes reading a book, and 15 minutes playing.

*Braces and Brass*,<sup>9</sup> a book for trumpet or horn by Colson and Stoneback, might help students organize their schedules during brace treatment. The exercises and etudes are similar to traditional or "normal" routines. The main difference lies in the way they are presented, including instructions to help students understand the nature of the problems related to playing with braces. The book presents a schedule where progress is notated, so results can be compared when a brace is applied or removed.

It is important to compare the work done in the previous weeks and months. Then, when students go through difficult times, looking back to the previous week(s), they can see the improvement, even if it is not as great as hoped. After one or two months, progress should be obvious, which helps students see the whole picture and estimate achievements.

This book reinforces the learning process by examining both the physical and the psychological aspects of performance. The psychological side is not often included in considering students' achievement, but it is addressed in this book. Another aspect of the book, range, is fine for trumpet, but I recommend transposing the exercises down a fifth to a more comfortable range for horn (horn in B<sup>b</sup> basso).

Posture might be affected when wearing braces. Students whose posture leads them to press the lips too hard on the braces can change the angle of the head in order to reduce pressure. According to (Hilliard, 2011), this complication can be improved by playing off the leg.<sup>10</sup>

As mentioned, one of the problems related to wearing braces is concerts and auditions/exams, which usually do not fit with the schedule of teeth realignment. As a partial solution that at least can mitigate this problem, I suggest that students focus on intellectual tasks during the treatment, leaving the physical ones until after the braces are removed. Students can work on low transpositions: horn in E, E<sup>\*</sup>, D, D<sup>\*</sup>, C, B<sup>\*</sup>, and even horn in B<sup>§</sup>. Students can work on the traditional repertoire but in a lower range. This also a good time to practice reading bass clef (both old and new notation) and alto clef (including ledger lines).

The high range is usually most affected by braces. Besides transpositions, several etude books available in the market, at different difficulty levels, focus on the low range:

• Denniss, G. W. (1993). *Studies for Low Horn*. AU: Graeme Deniss.

• Frehse, A. (1954). *34 Etüden für tiefes Horn*. Friederich Hofmeister.

• Grabois, D. (2009). *Twenty Difficult Etudes for the Horn's Middle Register*. USA: Daniel Grabois.

• Hackleman, M. (1990). 34 Characteristic Etudes for Low Horn Playing.

• Vuarmarens, Switzerland: Editions Bim.Matosinhos, R. (2013). *15 Low Horn Etudes*. Enschede, The Netherlands: Phoenix Music Publications.

• McCoy, M. M. (1986). 46 Progressive Exercises for Low Horn. USA: McCoy's Horn Library.

• Miles, P. (2009). *Low Horn Etudes and Drills for the Intermediate Horn Player*. Eau Claire, USA: Really Good Music.

• Neuling, H. (1951). *30 Spezial-Etüden für tiefes Horn*, heft1. Pro musica Verlag.

• Neuling, H. (1952). *30 Spezial-Etüden für tiefes Horn*, heft2. Pro musica Verlag.

• Neuling, H. (1986). 18 Studien für Horn : mit besonderer Berücksichtigung der tiefen Lage. Hans Pizka Edition.

• Pitarch, V. Z. (2002). 20 Estudios para Trompa Bajo. Valencia, Spain: Piles.Ware, D. (2006). Low Horn Flexibility Studies. USA: Cimarron Music Press.

• Weingärtner, F. (2009). *Etüden für tiefes Horn,* band 1. Freiburg: Möhlin Verlag.

• Weingärtner, F. (2009). *Etüden für tiefes Horn,* band 2. Freiburg: Möhlin Verlag.

• Weingärtner, F. (2009). *Etüden für tiefes Horn*, band 3. Freiburg: Möhlin Verlag.

Unfortunately, it is more difficult to find suitable material for solo repertoire and chamber or orchestra music, especially at an advanced level; even if identified as for "low horn," virtuoso passages in this range are not suitable for every student. Considering this lack of repertoire, I have written two pieces: (Matosinhos, *Low Horn Suite (no. 1) for Horn and Piano*, 2014) (Matosinhos, *Low Horn Suite (no. 2) for Horn and Piano*, 2015), both with a pedagogical approach and aimed at the intermediate level student.

Students should believe there has been progress during the treatment despite following a different path and learning sequence from students without braces. If students don't have this belief, they will probably become discouraged, in which

#### **Orthodontics and Horn Playing**

case it is difficult to maintain the motivation it takes to play the horn well.

Whenever we audition new students and I find candidates who show potential but present a malformation in the mouth, I recommend that they see an orthodontist and correct the problem as soon as possible. Otherwise they might face difficulties not only during the learning process but also in their careers. Many students begin playing the horn around the age of 10 but, unfortunately, the dental development that may require correction tends to occur when the student is 12-13 years old. I have taught students who started playing the horn already wearing braces and students who had them applied after having started playing the horn. Both groups of students feel discomfort when playing, but those who have braces on when they begin tend to learn more naturally how to reduce the pressure, improve their articulation, and accept the whole process more easily.

Of course, each student is different. I remember a student who began to wear braces after playing horn. He performed the Saint-Saëns *Romance* Op. 67 and the E transposition gave him more trouble than the soft b" at the end of the piece!

In summary, a dental correction will never be an easy task for a horn player; however, by adopting different methodologies, trying mouthpieces and accessories, maintaining a clear articulation, and keeping a healthy communication between the student, the horn teacher, the family, and the orthodontist, it is possible to achieve good results, especially when done in an early age.

Ricardo Matosinhos currently teaches at ARTAVE, CCM, and at the Academia de Musica de Costa Cabral in Portugal. He has played with the Filamonia das Beiras Orchestra, Orquestra do Norte, Orquestra Nacional do Porto, and others.

#### Notes:

<sup>1</sup>Williams, D., & Williams, R. (1998, November). "The Horn/Orthodontic Interface." The Horn Magazine, 6, 30-32.

<sup>2</sup>Balbach, D. R., Wiesner, G. R., & Wilson, M. A. (1973). Orthodontics and Wind Instrument Performance. Washington, USA: Musical Educators National Conference.

<sup>3</sup>Souza, S. (1998, July). "Brace Yourselves." The Horn Magazine, 6, p. 28.

<sup>4</sup>Balbach, Wiesner and Wilson (1973), Souza, 1998, and British Orthodontic Society. (2014). Advice for Musicians. Retrieved 10 2015, 22, from www.bos.org.uk/Information-for-Schools/Advice-for-Musicians

 $^{5}\mbox{Harrison, D.}$  (2015). Wedge Mouthpiece. Retrieved 10 23, 2015, from www.wedgemouthpiece. com

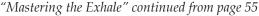
 $^{\rm 6}$ Black, G. (2012). Greg Black Mouthpices. Retrieved 11 2015, from www.gregblackmouthpieces.com/horn.htm

<sup>7</sup>Dölling, J. (2005). MZG - The "Methodisches Zusatzgerät." Retrieved 10 22, 2015, from Thomann: www.mzg-werkstatt.de/e\_index.htm

<sup>8</sup>Reynolds, M. (2015). STRATOS Embouchure Training System. Retrieved 10 22, 2015, from brasslessons4u.com/stratos-embouchure-aid

<sup>9</sup>John Colson and Ron Stoneback. *Braces and Brass*. (San Antonio: RBC Music Company) <sup>10</sup>Hilliard, H. (2011, May). "On or Off the Leg?" *The Horn Call*, XLI, no.3, 56-60.

#### Mastering the Exhale (continued)



1. Get in a constructive rest position

2. After an exhale, allow a deep inhale counting to 1-2-3-4 silently

3. On the exhale silently count 1-2-3-4-5-6-7-8 at the same rate, timing your exhale so you have emptied your lungs by the last count.

4. Repeat the inhale.

5. On the next exhale count 1-2-3-4-5-6-7-8-9-10.

6. Repeat, gradually adding counts to the exhale as far as you can without forcing.

#### Breathing Activity No. 3: Counting for Breathing Coordination

1. While in constructive rest and as you begin to exhale, lightly vocalize 1–10 one time, fairly rapidly but not hurriedly. At the conclusion close your mouth and continue to exhale through the nose until your body wants to inhale. No forcing.

2. Remember not to interfere with the inhale.

3. Count to 10 again, but this time speak the numbers at a normal speaking volume. Allow your voice to modulate in a sing-song manner.

4. On your next exhalation count to 10 twice, stopping counting anywhere in the sequence when it becomes an effort. Close your mouth and continue to exhale through your nose until you have maximum exhalation.

5. Continue, eventually going to as many multiples of 10 as you can without forcing or expending effort.

#### Breathing Activity 4: "Toning"

1. On exhalation vocalize on any comfortable pitch with an "ah" [a]. Sustain the tone as long as you can do so without effort, then complete the exhalation through your nose.

2. Repeat the process several times at different pitch levels and syllables.

3. Repeat the process several times at different pitch levels and syllables. Other good syllables include me [mi], food [u], mitt [I], say [e], zoo [z], and sue [s].

4. Do not concern yourself with vocal quality or "try" to sound good. Just do the activity.

5. Bonus points! As you are toning gently palpate the base of your tongue with your thumb or index finger. Can you tone without engaging the tongue?

As you do these activities you will notice that your exhale becomes fuller and your diaphragm returns more fully to its resting position. For maximum benefit of these breathing activities do them for a few minutes twice a day: first thing in the morning, and at night before retiring. Remember, you are encouraging the diaphragm to achieve its full excursion potential by maximizing the exhalation and non-interference with inhalation. No effort!

#### **Breathing Activity 5: Practical Application**

After you are comfortable with the previous activities without the horn it is time to add the horn to the mix. Start with a simple passage or scale or lip slur at a moderate tempo.

1. Do a controlled exhale as in activity No. 2 for a predetermined number of counts to achieve a full exhale. *continued on page 85* 

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## Book and Music Reviews Jeffrey Snedeker, Editor

eview 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.

*First Place for Jazz: Introductory Method for Jazz Ensemble* **by Dean Sorenson**. Kjos Music Company; firstplaceforjazz. com. ISBN 978-0-8497-7114-5. Horn in F book W75HF, 2011, \$8.95.

Dean Sorenson is a prolific composer, noted trombonist, and sought-after clinician. Recent publications, notably the *Standard of Excellence Jazz Ensemble Method, Advanced Jazz Ensemble Method*, and *Jazz Combo Session*, have all been reviewed in *The Horn Call*...because they offer a book for Horn in F! Sorenson holds degrees from the University of Minnesota and the Eastman School of Music and is currently Interim Director of Jazz Studies and Performance at the University of Minnesota-Minneapolis. He spent two years touring the United States and Japan with the Glenn Miller Orchestra, and maintains an active freelance schedule, playing for touring shows and a wide variety of local groups.

*First Place for Jazz* is described as "a comprehensive jazz curriculum built from the ground up — essential for implementing the jazz ensemble curriculum. The book is divided into three sections by key: concert B<sup>\*</sup>, F, and E<sup>\*</sup>. Within each section the major, mixolydian, dorian, and blues scales, and correlated chords of that key are introduced through Jazz Starters, Rhythm Section Spotlights, and Rhythm Sectionals. These enrichments prepare students to play each of the 12 original grade 1-2 Jazz Ensemble Charts and Lead Sheets. Suitable for group or individual instruction, this unique organization, combined with a host of innovative features including *Kjos Interactive Practice Studio* and availability in *SmartMusic*, will provide bands with the tools they will need."

I consider myself somewhat experienced as a jazz performer, and have some experience teaching jazz style and improvisation (each year my students have improvisation projects and performances to do, jazz and non-jazz). I have also appreciated Sorenson's work in constructing the *Standard of Excellence* volumes listed above, and used each of them in various teaching situations. So, I opened this book with my "teacher hat" on, not as a performer. I was given the opportunity to download the recorded tracks that go with every line in the book, as well as access to Kjos's Interactive Practice Studio (IPS) where every page is presented with audio links such that one can also hear and play along with every single line. I did. I played the scales, pitch sets, chords, rhythm figures, improvisation practices, suggested solos, and lead sheet versions with my own improvisations, integrating the various sets, figures, and patterns according to the instructions. The only thing I did not do is record my performances and email them to my teacher, which one can easily do while in the IPS. Except for my own improvisations, I did not play a note below f or above f" – as a matter of fact, most of the notes fell between g and c". I played melody lines and accompaniment figures. I imitated the audio samples, scat-sang when required, and wrote out chords.

In sum, this book is well thought-out and presented. I like the tunes, especially for beginning players. One of the challenges of improvising is setting aside worries about "wrong" notes, sounding "bad," etc. This book systematically gives players the vocabulary to play informed melodies, backgrounds, and improvisations in the three keys, and integrates the exercises with the tunes to effectively close the loop for notes, rhythms, phrasing, etc. for performance. I am totally impressed with this book and actually feel like I learned some things (again, and for the first time) not just for my teaching, but for my playing, too. In the context of *Standard of Excellence* and *Essential Elements* jazz ensemble methods, *First Place for Jazz* is equally valid and viable.

Open-minded educators who support opportunities for *all* of their students to play jazz, not just on standard big band instruments, should seriously consider this book as a text for their beginning jazz ensembles. *JS* 

The Big Book of Sight Reading Duets for Horn: 100 Sight Reading Challenges for You and a Friend by David Vining, horn version edited by Heidi Lucas. Mountain Peak Music, mountainpeakmusic.com. ISBN: 978-1-935510-79-6. MPM 11-140, 2015, \$24.95.

Trombonist David Vining is the founder and co-owner of Mountain Peak Music, a publishing company devoted to offering innovative, healthy teaching methods for all musicians. Mountain Peak Music represents Vining's personal mission, combining his extensive performing and teaching background with insights learned through his remarkable recovery from embouchure dystonia. Currently Professor of Trombone at Northern Arizona University in Flagstaff, Arizona, Vining has also served on the faculties of the University of Kansas and the University of Cincinnati's College-Conservatory of Music.

Vining's *The Big Book of Sight Reading Duets* comes in trumpet, horn, trombone, euphonium, and tuba editions, and provides a fun and effective way to improve sight reading. The 100 duets are progressively arranged so every skill level is addressed, and it includes a wide variety of styles, keys, time signatures, and other musical requirements for plenty

of diversity. The horn version, edited by Heidi Lucas, is appropriate for horn players at all levels.

The Introduction lays out the purpose and process of using this book clearly and thoroughly. I especially appreciate the practical suggestions for improving sight reading, including examples of questions to ask one's self when scanning a piece one is about to play. In terms of using the book, two goals are stated: practice sight reading regularly, and always play without stopping. Lucas's closing note about sight-transposing (i.e., do it!) is excellent advice for hornists. The duets themselves are grouped into four sections: easy, intermediate, difficult, and extreme. I was pleasantly surprised to see the first 10 duets involve a substantial amount of clapping - excellent! Subsequent duets proceed with increasing difficulty, with entertaining titles that describe the character or the challenge involved; e.g., "Simple March," "Peter Gunn Redux," "à la Bordogni," "Morse Code," "Ivesian Unpredictability," etc. (The typo in "à la Copeland" is forgiven, but this is the LAST TIME!!!) A few tunes are borrowed and arranged (e.g., "Great Gate") and still others encourage less typical horn skills (e.g., "Slow Walking Bass Line," "F Blues," and "Jazz Ballad"). I also appreciate the range of keys (up to five sharps and five flats) and the occasional use of bass clef. The "extreme" duets present significant challenges for advanced players.

In all, this is a valuable resource for teachers and performers. With 100 duets, each person has 200 opportunities to sight read legitimately, and one may expect that, after a reasonable amount of time, playing them again will be equally useful. The practicality of being able to sight read well cannot be overstated, and this book provides concrete opportunities for substantial improvement. *JS* 

*Raptor Music for Solo Horn* by Douglas Hill. Really Good Music, 1705 Wilson Street, Eau Claire WI 54701; reallygoodmusic.org. 2013, \$5.

The value of a well-written piece of music for solo horn cannot be overstated. "For my friend and fellow birder, Frank Lloyd" is the dedication listed on this relatively short unaccompanied work for horn. Whether you are a "birder" or not, it is very easy to get a sense of Doug Hill's impetus for this work from the swooping and soaring lines, to the cleverly interspersed extended techniques (stopped horn, flutter-tongue, tremolo, breath accents, vibrato, rips, falls, and glissandi), which often evoke the character of bird calls, or various other avian activity. Hill also writes a few sections that utilize multi-phonics, indicating the pitches to be sung directly above the horn line. This work may be best suited to a more advanced student due to range (G to c"") and the additional effects which Hill indicates.

The work is divided into short, somewhat contrasting sections, and while some sections are more rhythmically active, Hill writes these passages in such an idiomatic manner that they are less complicated to play than they may appear. The fundamental melody lines in this piece are not that challenging; it is the addition of the extended techniques that not only enlivens the piece, but adds the extra level of intensity to the preparation process. As with so many of his other works, Hill has managed to create a piece that is not only musically engaging and fun for the performer and audience alike, but also demanding of the performer, to incorporate some of the extended techniques which may not be part of their everyday practice routine. This edition did not include a page of additional instructions and directives as to suggested means for achieving success in the sections calling for extended techniques. The inclusion of such a page might make the process of preparing the piece easier; however, Hill's notation is clear, so it should be possible to achieve the effects he has written, especially if the player has some experience with these techniques and/or Hill's other pieces. *Heidi Lucas, Indiana University of Pennsylvania (HL)* 

*Gloach Corn* (*Irish Horn Call*) *for solo horn* by Mike Keegan. Imagine Music; imaginemusicpublishing.com. SMW072, 2006, \$8.

Milwaukee, Wisconsin-based hornist Mike Keegan composed Gloach Corn for solo horn, inspired – as he writes in the composer's notes – by his fascination with his Irish heritage and his desire to promote new music for horn, especially that for solo horn. The title is in Irish Gaelic and means "Irish Horn Call."

The piece begins with a simple tonic-dominant-based calllike figure, a recurring motive that unifies the various themes of the piece. The melodies that are featured in the more sustained lyric passages are quotations of traditional Irish songs, Minstrel Boy and Be Thoust My Vision. *Gloach Corn* is evidently a little more cosmopolitan than it appears, however, as it also includes statements from alphorn tunes, in a softer, muted passage a quote from Poulenc's *Elegie*, and even a jig passage based on themes from the Atterberg Horn Concerto.

Apart from some melodic pastiche, the piece is tuneful, familiar in style, and technically straightforward. The music is quite easy to play compared to some of the unaccompanied horn literature in the repertoire today. There are only a couple of challenges in range and technique – one glissando rip from b to b", and a descent to E in another spot.

If you want to show off a bit more after finishing your performance of *Sea Eagle, Gloach Corn* may not be showy enough for you. If you are looking for something for use in a casual setting or for material for a student recital, this piece may be worth a look. *Robert Dickow, University of Idaho (retired)* (*RD*)

*La Colère de Glykos for horn solo* by Pascal Proust. Sempre piu Editions, 2 allée Du Guesclin, 93130 Noisy-le-Sec, France; semprepiu-editions.com. SP0078, 2013, €9.05.

The challenge of finding a work for solo horn can be daunting, especially when seeking something new. The preexisting body of literature for this genre is relatively small in comparison with the number of concerti, sonatas, and character pieces that are available. While a number of works for solo horn are widely accepted as "standards" in the horn world, a good number of those are significantly challenging, and perhaps above the level of the average collegiate horn player.

Pascal Proust's *La Colère de Glykos* for horn solo is a multisectioned work that is both musically and technically engaging for the performer without being overly taxing. Ranging from B





to c", the work displays the wide range of the instrument, but is written in such a way as to use the extremes of that range to originate or punctuate a particular phrase, as opposed to spending a much time in that part of the range. The majority of the writing utilizes the middle-mid-high range, thereby not overly taxing endurance. A small number of extended techniques are included, such as stopped horn, mordents, and trills. Proust uses time signature and tempi shifts to help create the different characters within the piece, and the groupings within the odd-meter sections are clearly notated. Combined with the very specific articulation, phrasing, and dynamic indications he has included in the score, it is easy to understand his directives for each section.

It is easy to make music with this piece, since Proust has written it in such a way that the musical line and intention of each section, and indeed the piece as a whole, is obvious. This work would fit nicely on a number of different concert programs, as a capstone recital or jury piece, or for a competition. It is a delightful and accessible addition to the solo horn repertoire. *HL* 

*Nice 'n' Easy and Jazz Dances for horn and piano* by Phillip Rawle. Forton Music, 6 Lakeland Close, Forton, Preston, PR3 0AY United Kingdom; fortonmusic.co.uk. ISMN 979-0-57048-306-8. FM405, 2014. Available in digital (£9.00) and print (£12.00) formats.

UK-born Phillip Rawle is a singer, pianist, saxophonist and composer. He trained at the Birmingham School of Music and is now a music teacher in schools specializing in the middle school years. Rawle is an alto sax and clarinet player and arranger with the West Midlands Light Orchestra. He has written many pieces for students, both choral and instrumental.

*Nice 'n' Easy and Jazz Dances* for horn and piano is a collection of short jazzy character pieces. There are two themed sets: *Nice 'n' Easy*, with movements titled "Relaxed," "Mellow," "Laid Back," and "Chilled Out") and Jazz Dances ("Cha-Cha," "Waltz," "Foxtrot," and "Beguine"). In terms of styles, we have (in order) a ballad, a slowish swing, a slow waltz, and a tango, and then a cha-cha, another slow waltz, an up-tempo swing, and a quicker Latin number. Each has original thematic material and the harmonies are lush and jazz-informed. The horn plays throughout, with rests only at the beginning during introductions. As a result, there is a bit of a "run-on" feel to the tunes, but the melodies and settings are certainly appealing. My favorites were the tango, the foxtrot, and the beguine, and I could envision performing them separately as well as in various sets.

The best aspect of these two sets is the opportunities to practice in a range of popular styles, in relatively comfortable ranges. Overall, the horn range is only g-f<sup>#</sup>" in the first set, and g-g" in the second. The rhythmic elements are quite manageable, despite the "run-on" feel at times, so the music will be accessible to younger players, especially the *Nice 'n' Easy* set. The piano part is also clean and readable, especially for pianists who can read well and are familiar with the respective styles. This edition also comes with a play-along rhythm section, which only adds to the fun and value. Players

may not like every single tune in each set equally, but there is a little for everyone. *JS* 

*Five Psalms*, from Biblical Songs, op. 99, by Antonin Dvorak, transcribed for horn and piano by Jeffrey Powers. Imagine Music; imaginemusicpublishing.com. IMW072, 2006, \$18.

The publisher's notes on this compilation state, "Mr. Powers selected five of the ten 'Biblical Songs,' Op.99 (1894) by Antonin Dvorak that he felt would be complemented through performance on the horn. He worked from the lower pitched settings of these songs for baritone voice retaining the original keys of that setting. Given that the music was conceived with the Czech translation of the Psalms in mind, Powers endeavored to retain the original rhythms of that setting wherever possible. The English translations of the texts from the Psalms are provided to help the performer better understand the meaning of the music and thereby be better equipped to portray its character. A broad, cantabile style of playing is recommended throughout."

Jeffrey Powers teaches horn at Baylor University and is a frequent performer at IHS events. Dvorak's original op. 99 contains 10 songs, and this edition presents transcriptions of numbers 2, 4, 5, 6, and 10. As stated above, the original keys are preserved and, best of all, the inclusion of the translated texts provides additional reference for the character and inspiration for each song. The songs themselves have interesting folk elements (e.g., little twists of rhythm or melodic inflection) that are characteristic of Dvorak's music.

Some may find the overall range a little high  $(f^{\sharp'}-b^{\flat''})$ , but the sustained lines and song-like qualities should allow players to navigate the high register well. The general mood is, not surprisingly, contemplative, but there is enough variety to consider programming the five movements as a set. Sometimes, when the words are missing, transcriptions of vocal pieces can lose their impact or flow (e.g., on repeated notes), but these songs are well chosen and work well instrumentally. Players who want to work on lyrical playing, especially in the high register, will want to give this collection a serious look. *JS* 

*Carol of the Bells* by [Mykola] Leontovich and Peter Wilhousky, arranged for horn and piano by Larry Clark. ISBN 978-0-8258-8790-1. Carl Fischer W2675, 2015, \$4.99.

This arrangement is another contribution to horn music by Larry Clark, whose collections of Compatible Duets, among other publications, have been reviewed in The Horn Call recently. This famous carol was originally created by Mykola Leontovich, who wrote the music based on a Ukranian folk song in 1904, with lyrics added in the 1930s by Peter Wilhousky. It has been arranged for numerous combinations of instruments and voices, and this edition appears to be a sort of "universal" version – the piano part, in concert B<sup>P</sup>, has a part above it at concert pitch. The horn part provided is transposed to F and adapted, assumedly, to accommodate the horn's practical range. Unfortunately, the adaptations do not lend themselves to widespread performance. The opening four-note motive is introduced in the middle range, which works fine, but the middle phrases that have the rising lines are moved to an upper octave rather than a lower one as per the original, creating some odd voice-leading and a more precarious rise to a" (twice).



Leaving these measures in the lower octave makes much more sense in context, and would actually make the piece accessible to more/younger players. Better yet, moving the edition to a key more conducive to the horn's middle register, perhaps up a perfect fourth (concert F) where the horn would peak at g" and the original voicing would be preserved. I realize that this would be less convenient to the publisher because of the additional costs to produce an individual edition just for horn, but those costs might be absorbed with more sales.

Aside from these issues, there are a few more editorial inconsistencies, and once again I offer my encouragement to Clark/Fischer to include some notes about the piece of music to help people learn about it. I can't recommend this edition to hornists, on both technical and musical grounds. Save your money and look for a version you can play well that more closely resembles the original (or make your own!). *JS* 

*Journey's Call for two horns and piano* by James Naigus. RM Williams Publishing, 417 Collinsford Road, Tallahassee FL 32301; rmwpublishing.com. 2015, \$20.

On his website (jamesnaigus.com), the composer describes Journey's Call this way: "As MirrorImage [Michelle Stebleton and Lisa Bontrager] was preparing for recording their Safari album, it happened that *Reverie* (a different composition for two horns and piano) was already programmed, though as the only non-commissioned work on the disc. The desire to collaborate on this project manifested itself in this second piece, a corollary to the first. In following with the safari theme, Journey's Call depicts the progression of an adventure, from daybreak through the stillness of the midnight sky. The return of the opening fanfare signals the start of a new day – a call for a new journey."

The piece's "exuberant" opening eventually gives way to "mysterioso" middle section, and then a final return to a new version of the opening material. The depiction of the "adventure," especially "the stillness of the midnight sky," is quite effective. The opening energy is definitely optimistic and somewhat heroic, promoting the feelings associated with embarking on an adventurous journey, and its return at the end suggests well a new dawn of the same adventure, yet somehow changed, if only a little, after experiencing the previous night. The timing (just under five minutes) and overall range (only a-g") will make the piece even more accessible and appealing to younger, college-level players. In the end, this is another effective and appealing piece by Naigus. *JS* 

*In Deo gratias: Concerto pour cor et orchestre* by Alexandre Ouzounoff. Reduction for horn and piano. Sempre piu Editions, 2 allée Du Guesclin, 93130 Noisy-le-Sec, France; semprepiu-editions.com. SP0126, 2014, €19.90.

Rhythmically complex and gesturally-driven, this work by Alexandre Ouzonoff is a dramatic and emotional work. Ouzonoff creates musical intention through a series of sections that build to a point of arrival, creating intensity through that process as opposed to being melodically driven, especially within the piano part. The piano reduction often works in dialogue with the solo horn part, and the two trade ideas back and forth to suggest a variety of characters or moods throughout the piece. Both parts a quite challenging, with rhythm being a particular point of complexity. The individual rhythmic challenges of each part are extended in the process of creating ensemble with each other. The range of the horn part is just under three octaves, from c to b-flat"; there are numerous indications for stopped and muted horn, as well as some extremely intricate and technical passages. The piano reduction is quite complicated, and in addition to the rhythmic challenges already mentioned, there are a number of passages that would demand extra care in the preparation process as they are atypical patterns and not always idiomatic for the pianist.

Ouzonoff has obviously taken great care to indicate dynamics and articulations, and the outcome is a very convincing effect of building intensities and explosions of sound to create an emotionally driven work. [Ed. Note: this work was the required piece for Concours 2014 at the Paris Conservatoire.] *HL* 

Concertino for Horn and String Orchestra "About Rain" by Harri Wessman. Modus Musiikki Oy, Puistokatu 6 D 1, 39500 Ikaalinen, Finland; modusmusiikki.fi. Score ISMN M-55003-103-6, M97A 1995/1999,  $\in$ 18 (orchestral parts  $\in$ 70). Horn with piano reduction ISMN M-55003-141-8, M97B, 1995/1999,  $\in$ 18.

Finnish composer Harri Wessman (b. 1949) studied musicology and foreign languages at the University of Helsinki and composition with Joonas Kokkonen privately and at the Sibelius Academy. He has been a music critic, editor, and teacher of music theory. Wessman has written many works for orchestra, chorus, solo voices and instruments, chamber ensembles, and the stage. His works are described as melodic, lyrical, intimate, free-tonal, and "brimming with Romantic warmth," in contrast to more Modernist inclinations of other contemporary composers. Wessman is also concerned with writing music playable by younger performers, yet connected without compromise to contemporary styles. His Concertino for Horn and String Orchestra fits these descriptions.

The piece has three movements, titled "the sadness of rain," "rain song," and "the joy of rain," all in keeping with the work's subtitle, "About Rain." Composed for Jenni Kuronen, in 1996 a student at the Joensuu Conservatory in Joensuu, Finland, the piece lasts about 10 minutes. The character of the music reflects the subtitles – somewhat subdued in the first two movements, with slower tempos and rhythmic motion, and an upbeat last movement, in almost an alla caccia style.

The solo part and the orchestral parts are purposely designed for younger performers. The overall range for the horn is e-g". The same motive/melody is used in each movement, which helps to unify the piece musically. There are some nice musical gestures, especially in the finale, and it is fascinating to observe how self-imposed limitations in rhythms, range, intervals, accidentals, etc., lead to interesting compositional choices. The piano reduction is clean and quite playable, making this piece a viable recital option.

I find the piece to be interesting in itself, and wonder how a younger person would respond to its somewhat dissonant harmonies and pervasive repetition of motives. It is certainly playable by a high school level player, maybe even a good



middle schooler, but I wonder how the music will hold their attention – it's possible! *JS* 

*Falls Like Rain for horn quartet* by Mark Adam Watkins. Emerson Horn Editions/Solid Wood Publishing; solidwoodpublishing.com. WP-Q-404S, 1999, \$20.

According to his personal website, "[F]or the last 20 years, Mark Adam Watkins has served in multiple capacities as a composer/songwriter, music director and pianist/keyboardist. His career in music has yielded several professional touring engagements, traveling in 33 countries and 43 states. Adam's eclectic interest in the arts has afforded him many opportunities to compose for and perform in the different genres that commercial music purveys. He has worked on numerous productions which have included a mix of disciplines from Film/TV production, musical theatre, ballet/modern dance, and orchestral/chamber commissions both pure and programmatic." Watkins, a Charlotte, North Carolina-based composer, has worked with a range of artists that includes Lou Rawls, Isaac Hayes, Debbie Harry, Beyoncé, Lisa Loeb, the Charlotte Symphony, and Quadre: The Voice of Four Horns.

*Falls Like Rain* was originally composed for string quartet, then adapted and expanded for Quadre, who subsequently recorded this piece for their 2000 debut recording. Several styles are presented; in the composer's words, "One moment it is a jazz chart. The next, it is a baroque canon. The work gradually moves from one style to another with a rather extended shout section followed by introspective solos for each of the four horn players. When describing the work in concert, I like to say it is like walking along the docks with dense fog everywhere. There is an old man leaning against a pier on a barrel and a jazz club can be heard over the water."

Overall, this piece has a nice musical arch, starting with a gentle swinging motion that gradually gives way to energetic "baroque" counterpoint. Eventually, this energy peaks. After brief cadenzas for each member, the music returns to the gentle opening for a satisfying close. For those quartets looking to expand their repertoire with jazz-inspired pieces, this one would be a good choice, and Quadre's excellent recording would be a useful reference. The workload, covering a combined range of c-c<sup>'''</sup>, is distributed evenly between the four parts, and, at six and a half minutes, this piece would work well on a recital program because of its variety and interesting compositional voice. *JS* 

New from Veritas Musica Publishing, 1314 5th Street, Eldora IA 50627; veritasmusicapublishing.com.

Landscapes for horn trio with piano by James Naigus. 2015, \$15.

#### Aileron for horn octet by James Naigus. 2015, \$20.

*With Valor for horn octet* by Wayne Lu, edited by Sean Bresemann. 2013, \$20.

James Naigus (see jamesnaigus.com) is on a roll with two new appealing works published by Veritas Musica. *Landscapes* was composed for Patrick Smith, horn faculty at Virginia Commonwealth University, and premiered in September 2013. Of the piece, Naigus says, "This single movement, multi-sectional piece takes the listener on a journey through the vastly beautiful and varied landscape of Sweden." The sections are "Jublande (Joyous)," "Stilla (Serene)," and "Glad! (Jubilant)." Smith's notes on the piece say "While the title hints towards subjects of a geographic nature, the heart of the piece revolves around the humanistic bond we all share and some elements of that bond: strength, conviction, passion, empathy, and synergy...with moments of glorious sweeping melodies, tonal artistry, and technical interplay." The repertoire for three horns and piano is very small, and this one is a substantive, expressive contribution that will hopefully inspire others to try it. As is usual for Naigus's style, the work is accessible but not simplistic, expressive but not cliché, and pleasant to play and hear. The overall range is a comfortable f-g" and the workload is evenly distributed, albeit with the highest tessitura in the first horn and the lowest in the third part. These characteristics will encourage players of high school level and above to try it - with solid rhythm and pitch awareness, there should be little problem.

An aileron is most frequently defined aeronautically, i.e., as "a movable surface, usually near the trailing edge of a [airplane] wing, that controls the roll of the airframe or effects maneuvers, as banks and the like." (Dictionary.com) Naigus's piece of the same name was composed for the 2015 International Horn Symposium in Los Angeles, and is a rollicking musical ride befitting the aeronautic definition above. Cast in a fast 6/8, one can sense the speed and various maneuvers, banking and diving, throughout the piece. As he often does, Naigus treats everyone equally, setting the eight parts generally in two quartets that play antiphonally and all together. The effect is exciting and effective, especially at the marked tempo. The overall range is a manageable B' to g" (plus a final b" in Horn 1). The only quibble I have is with the edition. All parts are set entirely in treble clef, which makes the passages in the low register for Horns 4 and 8 a little hard to read with the leger lines

Hornist, composer, and Veritas Musica owner Wayne Lu has written a range of orchestral, chamber, and solo works, many of which feature the horn. He completed music degrees at the University of Illinois and the University of Minnesota, and is currently a DMA candidate at University of Illinois. He is also the Instrumental Music Director at the Eldora-New Providence School District in central Iowa where he teaches fifth grade band and high school jazz, marching, pep, and concert bands. With Valor is constructed in three sections, with the first dominated by aggressive, heroic figures. The middle section is lyrical and calm, a wonderful contrast, followed by a return to first section. The harmonic language is tonal and the range of expression plays directly to the horn's strengths. The overall range of the parts is manageable by a solid collegelevel group (E<sup>°</sup>-c<sup>'''</sup>). The texture is somewhat thick, which will require added emphasis on precision of inner voices, but the effect of this five-minute piece is exciting and noble and in keeping with the title. JS



*Triad for trumpet, horn, and trombone* by James Pugh. Cherry Classics Music; cherryclassics.com. 2790, 1996, \$25.

James Pugh is Professor of jazz studies, trombone, and composition/arranging at the University of Illinois,

Champagne-Urbana. His 1996 work *Triad* for brass trio is written for trumpet in C or B<sup>b</sup> (the score shows the trumpet part notated in C), horn in F, and tenor or bass trombone. The trombonist will need an F attachment, given the occasional excursions to low A<sup>b</sup> and A.

The piece is about five minutes long, comprising eight short passages, dramatically contrasted against each other with effective changes of tempo and dynamic energy. The style is serious and sometimes dark in mood. The style is of the freely-atonal sort, with tritones, sevenths, and semitones lending dissonant poignancy to the harmonies and melodic intervals. The form is episodic and free, but the overall contour of the work is engaging and satisfying in overall effect. The piece begins with an expressive, lyric adagio, rises to some feverishly fast middle passages (the second section is marked MM=220 in 4/4 and 5/4 meters), and closes with an adagio fugato reminiscent of the opening. Melodic lines are sinuous and freely self-generating, yet musically very clear in their phrase structure.

The score bears a dedication to the Areopagitica Brass Trio (Chris Gekker, David Jolley, and David Taylor) for whom it was written. Given the playing skills of players like Jolley and his trio-mates, it is surprising that Triad is not more of a virtuosic showpiece. Instead, this piece is gratefully approachable by any moderately experienced group with the flexibility to handle some angular legato lines. Pugh knows how to write practically for brass. There are sufficient rests and good pacing, and the range is manageable in all the parts. *RD* 

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

*Quartetto for two clarinets, horn, and bassoon* by Agostino Belloli, edited by Antonio Fraioli. Potenza Music 30132, 2014, \$22.95.

It can be a challenge to find chamber works for "odd" instrument groupings. This new edition of Belloli's Quartetto for two clarinets, horn, and bassoon by Antonio Fraioli provides a great opportunity for an advanced high school or early collegiate group to perform a work that gives each an opportunity to play both a leading and supporting role. Most of the technical passages are scalar in nature, or feature fairly consonant leaps, resulting in idiomatic and engaging parts for the individual players. Everyone gets an opportunity to play the melody, which also adds to the fun! Despite a few minor notational inconsistencies (some missing rests, for example), the parts are, for the most part, clear and easy to read and interpret. Horn players are provided both F and E<sup>P</sup> parts, which could be give the performer a great opportunity to work on transposition. The clarinet parts are the most involved; despite their fairly technically challenging nature, they are still accessible. This piece could be a fun way to highlight some advanced students on a high school showcase, or provide a chamber music experience for a group of students who do not have access to the personnel for a woodwind quintet. It is sure to be a delight for the audience and performers alike! HL

*Five Carols for brass quintet* by Michael Kibbe. 2015, 60045, \$24.95.

For this medley, arranger Michael Kibbe has chosen five holiday favorites: I Heard the Bells on Christmas Day; Bring a Torch, Jeannette Isabella; Good King Wenceslaus; O Little Town of Bethlehem; Joy to the World. After a brief introduction, we are presented with two verses of each tune (except O Little Town which has only one) and a variety of compositional devices - descant lines, ornamentation, distribution of melodies to all parts, varied orchestration, a range of modulations up to four flats and four sharps, and interesting transitions. The entire medley lasts about five to seven minutes, depending on tempos, and ends with a satisfying flourish. The parts are quite manageable by college or even good high school level players. The trumpets top out at c''' (in B<sup>b</sup>), the tuba bottoms at B<sup>°</sup>, and the horn range is b<sup>°</sup> to g". We enjoyed playing these very much - two verses each may leave people wanting more, but sometimes that is a good thing. *IS* 

*Legends for brass quintet* by Noah D. Taylor. 2013, 60034, \$24.95.

Potenza's description of Legends says it "was composed for the Eufonix Quartet. Legends are tales often tied to historical events or locations. Most often legends are believable, but not believed. The juxtaposition of a lush-romantic melody and a whimsical rhythmic motif, this work evokes the idea of grand storytelling." Originally for tuba-euphonium quartet, I think this version for brass quintet might work better in terms of contrast and range. The short introduction begins quietly and builds dramatically to an energetic Allegro vivo in 7/8(mostly). The mix of fanfare figures and sweeping melody covers a full range of dynamics and call-and-response effects between the ensemble members, gradually building to a return of the slow opening and a final flourish. My colleagues and I really enjoyed the unabashed, heroic character of this sixminute piece. In terms of range and technique, a college-level group with a solid rhythmic sense will find this piece accessible and enjoyable, and audiences should really like it, too. Taylor is an active conductor, arranger, and composer of a wide range of orchestral, band, chamber, jazz, and solo works. Hear more of his music at noahdtaylor.com. JS

*Humboldt Currents*, op. 174, for brass octet by Michael Kibbe. 2014, 60040, \$59.95.

This three-movement work is a most enjoyable new work for brass ensemble. Composed for three B<sup>°</sup> trumpets, one horn, three trombones, and tuba, the work as a whole is engaging, diverse, and interesting, and Kibbe has done a great job of scoring. There's a good deal of melodic sharing among all instruments, and the individual parts are wellwritten, idiomatic, and within a range that is generally quite comfortable for each instrument. Occasionally there are a few uncomfortable enharmonic spellings in the trumpet parts. Kibbe also chooses to use written style markings for a particular section of the music (e.g., "Legato") as opposed to notating the notes with expression markings. A good undergraduate brass ensemble would likely be able to handle this piece (and enjoy it!). *HL* 



Heidi Lucas offers 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), as well as Rosemary Brumbelow, Mary Kate Kuhne, Matt Emmanuelson, Kathleen Dougherty, Nick Umstead, and Kenken Coronado for their assistance in reading the works she reviewed in this issue.

### *Polarities for double brass quintet* by Jim Self. 2015, 60046, \$25.95

The publisher's note about *Polarities* says "For many years Jim Self has coached chamber music at The USC Thornton School of Music. He wrote *Polarities* in 2005 for his student quintets: The Self-Taught Brass and The Z Sharps. It was premiered by them at USC on April 17, 2005. It is a four-minute, one-movement, fanfare-like piece for Two Antiphonal Brass Quintets – alla Gabrieli. The sections are titled À la Fanfare, À la Scherzo, and À la Waltz. Emphasizing the antiphonal effect is important to the overall sound with a lot of trading of passages between the instruments of each side. Each of the ten instruments has solo passages and rhythmic intricacies abound. The final half of the piece is a gradual build-up in intensity to the end."

As advertised, the antiphonal effect, so popular in the first Golden Age of brass ensemble music ca. 1600, pervades every section of this energetic piece. Though generally tonal, there is plenty of "crunchy" dissonance, and the technical demands for each instrument are considerable. After listening to this piece several times, the concept of "polarity," manifested in a sort of competition between the two quintets as they struggle against each other and then finally come together, really began to make sense in a musical context.

Audiences should enjoy the contrasts and overt expressive aspects, and players should enjoy the challenge of getting the blend, balance, and coordination right. An effective performance will likely require advanced players and/or extra rehearsal time, but the piece works as a modern-day application of Giovanni Gabrieli's famous style. *JS* 

*Five Gamelans for Brass Quintet* by Derrik Jordan. Hilljoy Music, PO Box 403, Putney VT 05346; derrikjordan. com. Second edition 2008.

According to derrikjordan.com, Derrik Jordan composes world fusion and world fusion/classical music for orchestra, chamber groups, television and film, and loves bringing musicians and cultures together through his compositions. He performs original vocal and instrumental music, especially on the five-string electric violin and many other instruments on three CDs under the name *SuperString Theory*. He also performs with many groups, including Tony Vacca's World Rhythms, Impulse Ensemble, Natural History, and others. Of the piece presented here, the composer writes, *"Five Gamelans for Brass Quintet* draws its inspiration from the scales and rhythms of Balinese gamelan. It is not traditional nor is it intended to sound authentically Balinese. It is influenced by various pieces of Balinese gamelan music that I have listened to and enjoyed over the years."

I've had occasion to teach World Music before, and the music of Bali figures prominently when Southeast Asia is discussed. Jordan draws upon traditional materials but places them in a contemporary context. The Balinese inspirations are clear – pentatonic scales, layered parts, percussive effects, call and response, even some improvisation effects in the form of solos over ostinatos. The trumpets are asked to play with harmon mutes throughout, creating a characteristic "metallic" ensemble sound; the resulting softer volume may be compensated for with amplification, if desired. The harmony is sometimes tonal, other times dissonant — this is not entirely unexpected because there are dissonances in Balinese music, but the vertical relationships seem to be contemporary classical in nature. The titles of the movements are somewhat descriptive, but quintet members would do better, at least at first, to inform their ears and knowledge by listening to recordings, watching videos, and reading even just a little about how Balinese music is created and performed.

Overall, the movements average about four minutes each, creating a substantial work for recital performance. "The Clown Prince" combines angular gestures, abrupt dynamic changes, stepwise ostinatos, and pentatonic tutti passages to create a humorous character. The closing legato section suggests that there is another side to the prince's personality. "Orchid Forest" has mysterious, scary, and lush sections, like a walk in the woods at dusk. "Shadow Puppets" is gestural, occasionally humorous, just like the Balinese artform. "Mountain of the Gods and Goddesses" does not follow what a Western mind might expect from the title. The movement starts quietly and builds in agitation and intensity to the end, finally resolving almost reluctantly. "The Masked Dancer Retells An Ancient Tale" begins lyrically and finishes urgently, bringing this work to dramatic close.

All in all, this piece is definitely worth considering by active brass quintets looking for something that is modern in style yet unique, especially rhythmically, for the instruments. Just the excuse to learn more about Balinese music makes this work worthwhile. *Five Gamelans* requires advanced players, but the work involved will be worth it. *JS* 

*Lighthouse Suite for brass quintet* by Daniel Baldwin. Imagine Music; imaginemusicpublishing.com. IMS1511, 2015, \$24.

Oklahoma-born composer Daniel Baldwin (b. 1978) has produced quite a bit of music, and those who attended the IHS LA symposium had the opportunity to hear several of his works in performance. Baldwin is an award-winning composer whose works have been commissioned by many performers from top orchestras. His music has been presented on National Public Radio, in prestigious venues such as Carnegie Hall, the Walt Disney Concert Hall, and the Oklahoma Jazz Hall of Fame, and at conventions around the world. He holds the degrees from Northwestern Oklahoma State University, Kansas State University, and the University of Nebraska in Lincoln. His primary composition teachers include Eric Richards and Craig Weston as well as additional studies with Max Ridgway and Eric Ewazen.

Of *Lighthouse Suite*, Baldwin says, "In the spring of 2010, my minister put me in touch with his nephew, the trombonist of the Gaudete Brass Quintet of Chicago. A brief conversation resulted in a commission for an expansive four-movement work written over the course of three years. Lighthouses have

always been a fascination of mine; all of the things they must see! The piece begins with a call to the high seas. In this you will hear the introduction of the lighthouse dynamic, a large dynamic sweep, representing the lighthouse light swinging by and out of sight again. The second movement depicts adventures on the open sea. In the third movement, darkness falls. The finale represents daybreak and the excitement of the new day. A dramatic moment leads to a heroic moment, followed by a moment of silence for those who have fallen (the second theme of the fourth movement is presented in the style of "taps"). A return of the call to the high seas leads to an energetic conclusion. *Lighthouse Suite* is dedicated to the Gaudete Brass Quintet who premiered the piece in the fall of 2014."

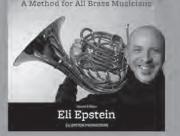
The influence of Ewazen, in particular, is evident in this 16-minute work for brass quintet. Baldwin's compositional voice is unique, however, and the piece as a whole is enjoyable to perform. I believe audiences will also find it appealing. The characters of the movements fit well with the composer's titles and the description above. My colleagues and I found the first and last movements particularly interesting, and the swinging light motive is used effectively throughout the work. Quintets that are looking for another tonality-based recital piece should enjoy adding this one to their repertoire. The ranges are a little on the wide side, but a strong college-level group should be able to handle this Suite, especially if they have successfully played any of Ewazen's quintet music. Again, Baldwin's quintet is certainly influenced by Ewazen, but different enough to deserve a serious look. *JS* 

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

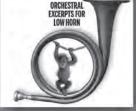
demonstrations of the excerpts. Eli is certainly one of the great players and teachers of our generation.

 — Richard King, Principal Horn, Cleveland Orchestra





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#### Mastering the Exhale (continued)



2. At the end of the exhale allow a full inhale for one or two counts with no effort or interference. The inhale should be virtually silent. A noisy inhale indicates some constriction or resistance in the air passageways.

3. Without breaking rhythm begin to "blow" into the horn. Allow the natural elasticity of the breathing structures to provide the energy for the air movement with no deliberate tightening in the abdominal or neck areas. The sensation that you are seeking in the air passageways (throat, larynx, oral cavity) is a lack of sensation, a sense of "nothingness." Allow the energy in the air to initiate and sustain the lip vibration and consequently resonate the instrument. If you detect any muscle tension see if you can release or reduce it.

4. Your goal is a sound that is resonate, free, and virtually effortless.

#### Conclusions

Respiration is a marvelously complex function of the human body, and the anatomical and physiological details can fill many books. It is not necessary, however, to understand all the details of our respiratory process in order to use it effectively and efficiently as hornists. It is helpful to understand the basic anatomy and physiology of breathing so that we can coordinate our movements with this natural process. We conclude with a few takeaways:

1. Breathing is primarily an autonomic function, and as horn players we should coordinate our musical breathing with the body's autonomic respiration process.

2. Primary focus for hornists should be on the *musical intent* rather than the mechanics of respiration.

3. Respiration and horn playing are both fundamentally dynamic processes. That is, respiration and musical performance both require *coordinated movement*.

4. We can relearn our body's natural respiration process with activities that focus on the exhale, allowing rib movement, and noninterference with the inhale.

5. Ideally, we breathe with our *entire body* in rhythmic, coordinated, tension-free movement.

Johnny Pherigo is Professor of Music at the University of Central Florida in Orlando, where he teaches horn, music history, and musicians' health and wellness. He is an Andover Educators licensed Body Mapping instructor, Past President of the International Horn Society, and former Editor of The Horn Call.

#### Notes

<sup>14</sup> The Physiology of Breathing: Setting the Record Straight." Peter Iltis. *The Horn Call*, XLIII:2 (February 2013) 35–38.

<sup>2</sup>Man's Supreme Inheritance. 6th ed. F. Matthias Alexander. Mouritz: (London, 1996). 143. <sup>3</sup>Jessica Wolf. The Art of Breathing.www.jessicawolfartofbreathing.com (accessed 10 January 2016).

4Fergus McWilliam refers to these types as "Air Athletes." Blow Your Own Horn! 2nd ed. Fergus McWilliam. (Ontario: 2013) 97–114.

<sup>5</sup>For cultural reasons many people are uncomfortable discussing or even thinking about the pelvic area. This attitude is unfortunate, because the pelvic area is a critical contributor to whole-body balance and a significant contributor to respiration. Yoga and Pilates teachers often refer to the importance of "engaging" the pelvic floor, and it is in this context that the late Joan Watson relates her discoveries of engaging the pelvic floor as a contributor to breath support in her May 2013 article in *The Horn Call*. My interpretation of engaging the pelvic floor is not to tighten these muscles but rather to allow them to be involved or participate in an active way; that is, awareness and movement. "Specifically, the psoas connects to lumbar vertebrae L1–4 and thoracic vertebra T12. The diaphragm

"Specifically, the psoas connects to lumbar vertebrae L1–4 and thoracic vertebra T12. The diaphragm also connects at T12 and L1–3. "It is probably true that hornists may need to use an "enhanced" or "augmented" exhalation for very

'It is probably true that hornists may need to use an "enhanced" or "augmented" exhalation for very high or loud playing. However, "dynamic exhalation" should never be a deliberate, conscious act. Keep the focus on your musical intent and let the body figure out how to achieve it.

the focus on your musical intent and let the body figure out how to achieve it. <sup>8</sup> A Personal History of Learning and Teaching Breath Support." Joan Watson. *The Horn Call*, LXIII:3 (May 2013) 84–86. In this article Joan Watson chronicles her journey with breath support. The differing and sometimes contradictory advice she received early in her career regarding breath support is illustrative of the challenges the term presents.

<sup>°</sup>Carl Stough (1926–2000) was an American choral director and breathing specialist who emphasized an exhale-focused breathing re-education process he called Breathing Coordination. He published very little, and his work is carried on mostly by a small group of former students. www.breathingcoordination.com (accessed 10 January 2016).

## Recording Reviews Lydia Van Dreel, Editor

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

**Early Romantic Horn Sonatas. Steinar Granmo Nilsen, natural horn**, with Kristin Fossheim, fortepiano. 2L 113.

Ferdinand Ries: Grande Sonate F-Dur op. 34; Franz Danzi: Sonate Es-Dur op. 28; Nikolaus von Krufft: Sonate E-Dur.

Steinar Granmo Nilsen is a Norwegian hornist who performs on the natural horn as well as the modern instrument. He plays in the Norwegian Wind Ensemble and is a faculty member of the Norwegian Academy of Music. On this disc, he has recorded three sonatas written in the early 19th century, all played on the natural horn and beautifully accompanied by Kristin Fossheim on the fortepiano. The works were composed between 1804 and 1812 – for comparison, Beethoven wrote his Sonata op. 17 in the year 1800.

According to the liner notes (which are uncredited, poorly translated, rife with typographical errors, and almost impossible to read), Ferdinand Ries was "haunted by Beethoven's own remark, 'He is copying me too much.'" Indeed, in harmony, texture, and dynamics, the influence of Beethoven is plain to hear. Nilsen's vivid dynamics bring drama to the piece. The covered or stopped notes sing with a hovering gentleness in soft passages and cut through with sharp power in the loud. The playing is deft at all times, with a large palette of colors.

Horn players know Franz Danzi mostly for his wind quintets. In his Sonata, he shows himself to be comfortable with the natural horn and all its expressive possibilities. The key of  $E^{\nu}$  is familiar to every horn player from playing the Mozart concertos, and the work begins with a powerful descending B' major arpeggio (speaking in horn pitch). The arpeggio is then repeated but ends on a surprising low E natural. Although Nilsen handles it well, this low E is an extremely awkward note to play on the  $E^{p}$  horn. This made me think: as composers looked to stretch tonality, even as early as 1804, the mechanics of the natural horn presented both opportunities (lots of colors) and obstacles (the challenge of the covered notes, especially the low ones). It is intriguing to wonder what these composers would have thought of the modern valved horn. At any rate, Danzi wrote a beautifully melodic second movement and a third movement full of fire. Nilsen executes the arpeggios, rapid passages, lightning fast register changes, and charming dance-like gestures with aplomb.

The Sonata by von Krufft is the latest chronologically, written in 1812. The first movement contains none of the stormy drama of the other two works, but von Krufft has written a charming lilting melody in the middle section that reminds me of the operettas that would be written many years later. Nilsen stylizes it beautifully. The second movement is a powerfully emotional song without words, while the third movement brings the work to a close in a charming Rondo alla Polacca. A few criticisms of the physical product: first, the cover is somewhat difficult to read, and the back of the CD box presents a short essay on early Romanticism written in minuscule type. I opened the box and saw two discs. One would not read on my CD player, so I checked the booklet and found a very technical paragraph which (I think) explained that one of the discs can be played in a Blu-Ray player (though I'm not sure). I believe that one of the discs will also play in Super Audio (SACD) format. While I understand the desire to make many formats available, I began my experience of the disc in confusion. *Daniel Grabois, University of Wisconsin-Madison (DG)* 

*Stephen Shewan: Orchestral & Instrumental Music.* **Emily Britton, horn**; Stephen Shewan, piano. Albany Records TROY1569.

Stephen Shewan: Sonata for Horn and Piano (and various other Shewan works)

This CD boasts eight works by Stephen Shewan for various instrumentation. For the sake of this review, I will be discussing only his Sonata for horn and piano, which features contemporary sounds presented in an accessible way. It is a strong new work for horn that deserves to be performed often. Information from the liner notes describes how the first movement was conceived as a stand-alone piece in 1991 entitled *Epilogue for Horn*. In 2003, the second and third movements were added as a 21st birthday gift for Shewan's niece, Emily Britton, who premiered the work in April 2004 and can be heard on this recording.

Emily Britton, currently principal horn of the Evansville Philharmonic and Adjunct Professor of Horn at the University of Evansville, maintains masterful control of this Sonata throughout. She tackles the demanding first movement with flexibility and fluidity, while demonstrating a powerful and refined sound. The strength of her sound sets this piece up impressively.

The second movement allows Britton's playing to soar through lyrical reincarnations of the themes from the first movement. She does this with absolute control of the musical line.

The final movement of this Sonata is a rhythmic tour de force for the horn player. From the liner notes, the composer describes the movement as "...breaking out into some sort of Latin dance music/rock and roll, driving to a frenetic ending." Britton performs this exciting work with an approach that is electric. Her percussive articulations and rhythmic control are thrilling. She flies through this final movement with graceful precision, making it all sound easy.

Congratulations are due to Stephen Shewan for this excellent addition to the repertoire and to Emily Britton for a fantastic recording. *Katie Johnson, University of Tennessee (KJ)* 

*So Low.* **Denise Tryon, horn**; Julie Nishimura, piano. Bridge Records, BRIDGE 9455.

Hermann Neuling: *Bagatelle*; Peter Askim: *A Door in the Dark*; Tim Martin: *Lament*; Brett Miller: *Hunting Songs: The Crow, The Owl, The Falcon*; Nathan Pawelek: *Irremediable Break-down*; Dante Yenque: *Tanguito*; Carl Nielsen: *Canto Serioso*; Andrea Clearfield: *River Melos*; Anonymous: *Gummi Polka*.



With her long history of world-class orchestral playing as a low horn specialist, I knew that Denise Tryon's CD, So Low, would be excellent, but after listening to the recording several times, it has truly surpassed all of my expectations. So Low fills a special need for recordings and commissions that are focused on expanding the repertoire for low horn playing. Denise Tryon's low horn playing is so versatile, dynamic, and unimaginably solid that I believe this CD not only models great repertoire for the horn's low register but also models exquisite low horn playing that all horn players need to hear. I hope this recording finds its way to the CD libraries of horn studios all over the country. I also appreciate Tryon's decision to mix works from the standard repertoire with new works featuring the low horn. Throughout this CD, Tryon's stability, flexibility and rich tone in the low register are nothing short of inspiring.

Neuling's *Bagatelle* is played with ease and fluidity. Surely Tryon's high-quality musicianship surpasses any performance that Neuling could have imagined. Tryon also includes a beautiful recording of Nielsen's *Canto Serioso*. Throughout this recording project, Tryon has brought life to well-known, but infrequently recorded standards of the low horn repertoire for professionals, students, and enthusiasts alike.

The new works for horn and piano such as Peter Askim's *A Door in the Dark,* Nathan Pawelek's *Irremediable Breakdown,* Brett Miller's *Hunting Songs,* and *River Melos* by Andrea Clearfield highlight the low horn as a solo voice and not the often heard supporting voice. These are all exciting and important contributions to the low horn repertoire and I hope they frequently find their way into the performance hall. It is refreshing to hear this range of the horn treated as an individual voice that is capable of conveying as much musicality as the horn's brilliant upper register.

Two strong works for unaccompanied horn, Dante Yenque's *Tanguito* and Tim Martin's *Lament* (which is already frequently finding its way into the concert hall), allow the horn's low register to stand on its own. Tryon's sense of line and musical direction breathe life into these works.

An unaccompanied work titled *Gummi Polka* is a short, sweet, and stunning tribute to the low horn and her remarkable low register. You must hear this CD! *KJ* 

## *Stepping Stones for Horn,* vol. 1. Jeffrey Powers, horn; Vincent DeVries, piano. Potenza Music, PM1022.

Allan Abbott: *Alla Caccia*; Robert Clérisse: *Chant Sans Paroles*; Bozza: *En Ireland*; Corelli/arr. Solodouiew: Sonata in F Major; Ifor James: *Windmills*; Beethoven/arr. Poole: *Andromeda* Serenade; A. Louis Scarmolin: Romanza and Allegro; James Ployhar: *The Hunt*; Vladimir Bakaleinikoff: *Canzona*; B. M. Colomer: *Fantasie-Légende*; Rachmaninoff/arr. Voxman: *Vocalise*; Don Haddad: Adagio and Allegro; Jan Koetsier: *Romanza*; Bernard Heiden: Sonata; Mozart/arr. Wilcox: Allegro from Horn Quintet.

This is the first of a two-volume set. According to the liner notes, the *Stepping Stones* series is a set of reference recordings from the repertoire list for the Texas University Interscholastic League (UIL) prescribed music list (PML), as well as several additional works chosen for both pedagogical and musical value. Powers has assembled an interesting variety of works of easy to moderate difficulty. Always on the lookout for easier, cantabile-based material for tonal and phrasing development, I came across a few surprises on this CD that I will add to my library. The Bakaleinikoff selections on this and the subsequent disc are wonderful works that have good value. Don Haddad's music seems to have fallen out of fashion and I am glad of the addition of his Adagio and Allegro; an inclusion of a lost gem is gratefully appreciated.

The selections are performed with clarity and authority. The engineering is a bit dry and the close microphone placement to the bell does not do justice to Powers's lovely, warm sound. Still, I recommend this disc to all band directors and horn teachers who wish to add to their library quality material of varying difficulty for younger and moderately advanced students. *Eldon Matlick, University of Oklahoma (EM)* 

Stepping Stones for Horn, vol 2. Jeffrey Powers, horn; Vincent DeVries, piano. Potenza Mușic, PM 1027

Arnold Cooke: Rondo in B<sup>°</sup>; G. B. Grazioli/Reynolds: Adagio; Bozza: *Chant Lointain*; Telemann/Chidester: Adagio and Presto; Piantoni: *Air de Chasse*; Ployhar: *Replicato*; Kuhlau/ Steinbeck: Andante and Polacca; Bakaleinikoff: *Cavatina*; Don Haddad: Sonata; Leonard B. Smith: *Telstar*; Purcell/Dishinger: Gavotte and Hornpipe; Heinrich Gottwald: *Fantasie Heroique*; Glazunov/Singer: *Reverie*, Op. 24; Jan Koetsier: Sonata, Op. 59/1.

This is the second volume of reference recordings for horn music selected from the UIL (Texas University Interscholastic League) solo repertoire list. Hornist Jeffrey Powers has assembled an interesting list of works. The most appreciated are a handful that may not be universally known but are certainly quality works in a student's development.

Cooke's Rondo in B<sup>\*</sup> is an excellent vehicle to use for developing a light dexterity in a developing student. The Grazioli Adagio is a gem of a piece for developing a sensitive cantabile and control of long phrases. As in the first CD, Powers includes a Bakaleinikoff work, the *Cavatina*. I had not seen these since James Stagliano recorded them. The Gottwald *Fantasie Heroique* is a quality work for developing stamina, power, and articulation. Unfortunately it is difficuilt to find in print.

All of these recordings are solid interpretations, authoritatively performed. The horn is very "up front" due to close bell microphone pickup, but the piano sound is spacious. Powers and DeVries are to be commended on producing a large body of quality reference recordings for band directors, young students, and horn teachers of all levels. *EM* 

*Four American Stories.* **Baylor Brass, Jeffrey Powers, horn**; Wiff Rudd and Mark Schubert, trumpet, Brent Phillips, trombone, Kent Eschelman, tuba. Soundset Recordings, SR 1071

Herbert Haufrecht: *Suite for Brass Quintet;* Richard Willis: *Epigrams;* John Cheetham: *A Brass Menagerie;* Anthony Plog: *Four Sketches* 

Baylor Brass, ensemble in residence at Baylor University, has released a CD of brass quintet music by four American composers, all demanding and significant in length and difficulty.

Two works, the Cheetham and Plog, are virtuosic showpieces for any quintet, and the ensemble tackles them with ease. The Haufrecht and Willis selections are new to this reviewer and to become acquainted with these works was a pleasure. The Haufrecht is a tuneful showcase; all instruments have solo passages and the individuals prove that the quintet comprises five equally superb musicians. The blend of the ensemble is transparent, allowing each voice to be heard in the ensemble blend. The lower voices are seamless in tonal spectrum allowing for a very warm total ensemble sound.

Richard Willis was on the composition faculty at Baylor University. *Epigrams* was commissioned for the Notre Dame Brass Quintet in 1988. This work includes rapid-fire passages and quick dialogue exchanges. Harmonically it pairs well with Plog's *Four Sketches*. Jeffrey Powers's distinctive tone and clear articulations are on display in this piece.

The recording is well engineered. The ambient sound does not destroy the clarity nor does the reverberation sound fabricated. The microphone placement picks up the natural blend of the ensemble, allowing for a natural concert hall setting. All artists are to be congratulated on putting forth a quality disc that is superbly performed. *EM* 

*Perfect Landing.* Canadian Brass. Bernhard Scully, horn; Christopher Coletti, Caleb Hudson, trumpet; Achilles Liarmakopoulos, trombone; Charles Daellenbach, tuba; Brandon Ridenour, keyboards. Opening Day, ODR 7450.

Bach/Brandon Ridenour: *Perfect Landing*; Bach/Arthur Frackenpohl: Brandenburg Concerto No. 2, Third Movement; Mozart/Caleb Hudson, Spring Quartet, K. 387; Luther Henderson: *Dixie Bach*; Enrique Crespo: *Vals Peruano*; Caleb Hudson: *White Rose*; John Holborne/WF Mills: *Muy Linda*; Luther Henderson: *Cool Bach*; Augustín Lara/Don Bagley: *Granada*; Traditional/Boris Pigovat: *Shalom aleichem*; Luther Henderson: *Bebop Bach*; José Padilla/Don Bagley: *El Relicario*; Francisco Tárrega/Don Bagley: *Recuerdos de la Alhambra*; Bach/Neil Balm: Passacaglia and Fugue in C minor.

As described on their album cover, the Canadian Brass has conceived of *Perfect Landing* as a sequel to their award winning CD *Takes Flight*. This CD is representative of everything that we have come to expect of the Canadian Brass – phenomenal ensemble, remarkable blend, and stunning musicianship.

This CD features several incarnations of works by J. S. Bach, a common theme through many recordings by the Canadian Brass. Each work becomes a fresh rendition of Bach's masterpieces. From the title work, *Perfect Landing*, which is a quasi-cadenza introduction to Bach's Brandenburg Concerto No. 2, to the last work, Bach's Passacaglia and Fugue in C minor, the Canadian Brass display seemingly effortless playing reminiscent of the best string quartets.

In contrast to the works on the CD attributed to Bach, the ensemble has recorded a set of four Spanish works that feature the group through intriguing rhythms and sultry harmonies.

The final group of works are described in the liner notes as "...significant contributions to brass repertoire point[ing] the way for future generations of brass players." Most notable of these works is an original composition by Canadian Brass trumpeter, Caleb Hudson. His original work *White Rose* is perhaps the most stunning work on the CD. Special kudos are due to hornist Bernhard Scully for his playing throughout. His remarkable phrasing and singing musicality will pull at your heartstrings and leave you begging for more.

The newest addition to the collection of Canadian Brass recordings, *Perfect Landing*, is not to be missed! *KJ* 

*For Then and Now.* Western Brass Quintet. Lin Foulk, horn; Scott Thornburg and Stephan Jones, trumpets; Daniel Mattson, trombone; Jacob Cameron, tuba. Summit Records DCD 665.

Laurence Bitensky: *For Then and Now*; Monteverdi: Four Monteverdi Madrigals; Pierre Jalbert: Brass Quintet; David Colson: *A Flying Circus*; André LaFosse: *Suite Impromptu*; Richard Peaslee: *Distant Dancing*.

Founded in 1966, the Western Brass Quintet is the quintet in residence at Western Michigan University. In celebration of their upcoming 50th year anniversary, the quintet, long advocates of commissioning new music and new arrangements for brass quintet, has released a CD of newer works for horn, most of which were commissioned or co-commissioned by the WBQ.

*For Then and Now* was written in 2011. Traversing two styles, in reference to then and now, the piece jumps between expressive lyricism and angular, asymmetrical rhythms.

Arrangements by WBQ's trombonist, Daniel Mattson, of Monteverdi madrigals for brass quintet, are lyrically performed in an appropriately choral style. Mattson is described in the liner notes as using the original madrigal text in order to provide dynamic, tempi, phrasing, and articulation markings.

Pierre Jalbert's Brass Quintet was commissioned for the occasion of the WMU's School of Music's 100th anniversary and premiered by the WBQ in 2013. The first movement begins with an alarmingly loud, low, and dramatic fanfare motive in the tuba and trombone. The offstage trumpets then play a lyrical fanfare line. As described in the program notes, the trumpets move on stage through the course of the movement. Absent a visual, it would difficult to discern this offstage effect from the recording but, presumably, the live rendition is even more dramatic than the already excellently provocative recorded version. The second movement, Concurrence, has a repeated rhythmic figure, creating the backbone of the fascinatingly relentless, driving movement.

David Colson's *A Flying Circus* was also premiered by the WBQ and is dedicated to the composer's percussion teacher, Jerry Hartweg. In the liner notes, the composer describes the piece as commemorating "Mr. Hartweg for the difference he made in my life," and describes his passion for airplanes and magic tricks. Some extended techniques at the end of the piece bring an added component of other-worldliness to this interesting work.

LaFosse's *Suite Impromptu* was originally composed for three trombones and later arranged by the composer for brass quintet. The four-movement suite, composed in a tonal, popular music style, has great charm and humor. One could imagine listening to this music sitting in sidewalk café.

Richard Peaslee's *Distant Dancing* is similar to *Then and Now,* as it has two distinct soundscapes that are tossed around



by the quintet, one being created with mutes and blowing air sounds through the instruments and the other being rapid virtuosic explosions of sound.

Overall, the quintet performs with great cohesion of sound and phrase concept, rendering these challenging works very listenable. Lin Foulk plays beautifully throughout the disc. If you're looking for a collection of newer works for brass quintet, this recording would be an excellent choice. *LVD* 

#### *Home for the Holidays.* Washington Symphonic Brass. Martin Hackleman, Chandra Cervantes, Amy Horn, Shawn Hagen, horns; Douglas Mears, conductor. wsbrass.com

Phil Snedecor: A Christmas Fanfare; O Come O Come Emmanuel; Bring a Torch, Jenette, Isabella; Quelle est cette odeur agreeable?, Infant Holy, Infant Lowly; Prokofiev/Snedecor: "Troika" from Lieutenant Kije Suite; Est is ein Ros Entsprungen, O Jui med din glede; Noél Nouvelet (Sing We Now of Christmas); Britten/ Snedecor: "This Little Babe" from Coventry of Carols; Snedecor/Price: In Dulci Jubilo (In Sweet Rejoicing); Tonttu (Christmas Gnome); Twelve Days of Christmas; The Coventry Carol; Angelus ad Virginem; I Wonder As I Wander; Carol of the Bells/God Rest Ye Merry, Gentlemen.

The Washington Symphonic Brass is a collection of brass players from the National Symphony Orchestra, Washington DC service band musicians, and renown players from the Washington DC and Baltimore area. An exquisite assembly of superb musicians, their concerts and recordings are sharply detailed and breathtaking in their artistry. The arrangements set forth by Phil Snedecor show various sections of the ensemble in all their glory. Being familiar with the other discs assembled by the Washington Symphonic Brass, I was ready to be impressed with brass artistry of the highest caliber. I was not disappointed.

This disc is a collection of Christmas carols and holiday music familiar and not so well-known. The arrangements are creative and not necessarily straightforward renderings of the tunes and so will be interesting to those of discriminating tastes. The spectacular moments are too numerous to highlight. However, the high horn work of Marty Hackleman in *Quelle Est Cette Odeur Agréable?* soars magnificently and is absolutely stunning.

This volume will become part of my holiday music rotation along with the Philadelphia Brass, Chicago Symphony Brass, Isthmus Brass, and Solid Brass ensembles. It should be part of yours, as well. *EM* 

*Luminosity*. Illuminating the music of Giovanni Gabrieli. Messiah College BrassCross. William Stowman, Artistic Director/Founder. *Michael Harcrow*, Music Director. Bradley Genevro, Conductor/Producer. Mark Masters. 51335-MCD.

Anthony DiLorenzo: *Luminosity*; Dukas: "Fanfare" to *La Peri*; David Diamond: *Ceremonial Fanfare*; Gabrieli Canzon Septimi Toni No. 1 and 2, Sonata No. XIII and XIX, Canzona No 1, 2, 3, 4, 6, 12, Canzon in Double Echo.

BrassCross, a brass ensemble founded in 2009, comprises the brass faculty and students of Pennsylvania's Messiah College. This recording lists 21 trumpets, 10 horns, 9 trombones, 2 euphoniums, and 4 tubas performers (plus the 5 percussionists heard on the David Diamond piece), as the music was recorded over a period of five years. This is a wonderful recording. The quality of brass playing is impressive, and the recorded material is presented well. While the liner notes gave details about the performers and the school, information about the music and the composers would have been welcome, too.

This is the group's first recording and BrassCross has set the bar at a high mark for their future CDs. *Paul Austin (PA)* 

*A Time and a Place*. Laura Brenes, horn. Roger Wilkie, Maia Jasper, Songa Lee, Eun-Mee Park, Paul Henning, Kevin Kumar, Ben Jacobson, Nina Evtahov, Sara Parkins, Kevin Connolly, Sarah Thornblade, violin; Rob Brophy, David Walther, Luke Maurer, Caroline Buckman, Alma Fernandez, viola; Steve Erdody, Cameron Stone, Vanessa Freebain-Smith, Maggie Parkins, cello; Ed Mears, Steve Dress, bass; Allison Allport, harp; Damian Montano, bassoon; MB Gordy, performed percussion; Brian Pezzone, piano; Bear McCreary, pre-recorded tape. Available from laurabrenes.com

Chris Bacon: *Almost Exactly;* Daniel James Chan: *Aetheris;* Randy Newman, arr. Chris Bacon: *Snow;* Damian Montano: *Mosaics;* Bear McCreary: *Griffin's Claw;* James Grant: *Waltz for Betz, Why/Because.* 

Los Angeles Freelancer Laura Brenes may not be a household name, but we have all likely heard her horn playing in our homes through her studio work in movies such as *Ice Age*, *Minion Movie, Agents of Shield*. Now Laura has given listeners another reason to bring her playing into our homes. *A Time and a Place*, Laura's debut CD, is delightful and refreshing, filled with engaging contemporary works for horn. I listened to it again and again.

Brenes has compiled a collection of works for horn and various ensembles that are fresh and compelling. Her horn playing throughout the recording is rich and flowing. Her warm tone drew me into the recording and the strong compositions kept me listening.

All of the works on this recording are engaging; however, I particularly enjoyed the articulate and vivacious playing on Chris Bacon's *Almost Exactly*. This work for horn and chamber orchestra covers the entire range of the horn, both in pitch and emotion. Another standout is *Why/Because* by James Grant. This heartfelt work highlights Laura's lyricism as if the piece were written for her.

If you are looking for music that is full of heart and life, I encourage you to look further at this recording. *KJ* 

*Gemini*. Jeff Nelsen & Adam Frey. Jeff Nelsen, horn; Adam Frey, euphonium; The University of Utah Wind Ensemble, Scott A. Hagen, director. Siegfried's Call (no index number).

Anthony DiLorenzo: *Gemini*; Robert W. Smith: *Wison Suite*; Elgar/Tony Rickard: *Chanson de Matin*, Op. 15, no 2; Lewis Buckley: *Yellow Rose of Texas Variations*; James Beckel: *The Glass Bead Game*; Ron Nelson: *Night Song*; Vittorio Monti/Tony Rickar: *Czardas*.

This is an excellent recording of recent pieces for horn and/or euphonium with wind ensemble accompaniment. Showcasing hornist Jeff Nelsen and Adam Frey on euphonium, Anthony DiLorenzo's *Gemini* is the eponymous opener to this project. A trumpeter and composer of great acclaim, DiLorenzo writes in the liner notes that he "started a series of concertos based on Greek mythology" in 2006. In 2008, Nelsen and Frey



commissioned DiLorenzo to write a piece, and the logical Greek myth for a double concerto was the story of Gemini, the twins. The piece treats the horn and euphonium voices as individual, yet complementary, as they engage in a breathtaking, virtuosic dialogue.

Jeff Nelsen is featured in a solo arrangement of Elgar's *Chanson de Matin*, originally written for violin and piano probably around 1890. True to the era in which it was written, it is a lush, sonorous romantic piece, and the arrangement by Tony Rickard beautifully exploits the countless timbral opportunities presented by the wind ensemble.

James Beckel's *The Glass Bead Game* also features the horn. A beautifully written work, having received recently much well-deserved publicity, many performances, and a handful of recordings, Jeff Nelsen delivers a soaring, strong performance. A quick note from James Beckel and Jeff Nelson: they wanted to acknowledge the recent passing of Kent Leslie, their dear friend who commissioned *The Glass Bead Game*. The horn world remembers Kent with every performance of this work.

The duet for horn and euphonium by Tony Rickard is yet another excellent arrangement, this time of the popular melody *Czardas*, performed with appropriate paprikan panache.

The University of Utah Wind Ensemble, a strong student group deftly directed by Scott Hagen, negotiates their way around these challenging accompaniments with skill and palpable enthusiasm. This disc is a pleasure to listen to and it's an excellent showcase for recent works for horn and euphonium and the estimable talents of Jeff Nelson and Adam Frey. *LVD* 

Schumann, Madsen, Mozart: Works for Four Horns and Orchestra. Christoph Eß, Sebastian Schorr, Stephan Schottstadt, Timo Steininger, horns; Bamberger Symphoniker and German Hornsound; Michael Sanderling, conductor. Genuin, GEN 15370

Leopold Mozart: *Sinfonia di caccia* in G major for Four Horns, Strings, and Shotgun; Robert Schumann: *Konzertstück* in F major for Four Horns and Orchestra, Op. 86; Trygve Madsen: *Sinfonia Concertante for Horns and Orchestra*, Op. 153

This disc is a collection of works featuring four horns and orchestra that range from old to new. The **German Hornsound** specifically commissioned Madsen's *Sinfonia Concertante* for in 2013 and this disc is its premiere recording.

The Leopold Mozart *Sinfonia di caccia* starts in a rollicking fashion with spirited string playing and beautifully harmonized horn calls. Interspersed are the firing guns, which mercifully, are not true shotguns! The second movement, with its orchestral echoes, sets a more pastoral mood. The graceful concluding minuet features wonderful horn quartet writing. Christoph Eß's finesse on the delicate high horn playing is truly remarkable.

Schumann's *Konzertstück* gives the ensemble ample opportunity to demonstrate a unified style and approach as melodies pass among the players and counter melodies weave effortlessly through the ensemble. The orchestra is managed well by maestro Sanderling, making sure the excessively doubled melody is kept in check. It sounds as though some of these passages were omitted, which is a wise solution. Because of this and the attention to orchestral balance, the soloists do not seem to have to muscle the fanfare passages, allowing a linear approach. The Adagio ensemble passages are wonderful and perfectly balanced. The melody is able to float above the lower interweaving voices. The brilliant finale proceeds with a slower pace than most recordings but is refreshing nonetheless. The attention to unified attack style, tone, and note length by the soloists is something to which all horn sections should aspire.

Madsen's Sinfonia Concertante is a wonderful addition to our short list of showpieces for horns and orchestra. The writing is reminiscent of film music at times. The harmonic language is lush, contemporary, and easy on the ears at first listening. Madsen weaves the horns into the composite orchestral score so that, even though the horns are featured, it never achieves an "us versus them" approach. At times, the quartet is featured with some low brass voices in tow, allowing for more richness and depth to passages. The second movement allows for beautiful solo wind moments, making the orchestra and soloists equal partners. The quasi-commercial moments in the last movement are deftly woven into the plan. At over ninteen minutes, this Concertante is a substantial work. The everchanging orchestral scoring makes for a variety of sonorities which contiue to keep the listener's interest. Congratulations to German Hornsound for commissioning this wonderful addition to our repertoire. This CD will certainly become a favorite showcase for orchestral horn sections. EM

*The Odd Couple Quintet* + 1, John Clark. John Clark, horn; Michael Rabinowitz, bassoon; Freddie Bryant, guitar; Mark Egan, bass; Abe Fogle, drums; Pete Levin, keyboards. Composers Concordance Records. Comcon 0022.

Neal Hefti: *The Odd Couple Theme*; John Clark: *MK447JC1*, *MK447JC2*, *MK447JC3*, *MK495JC1*, *MK495JC2*, *MK495JC3*, *Corporations Are Not People*.

"When one thinks of common jazz instruments, the French horn and the bassoon do not immediately come to mind. But then again, there's nothing common about the playing of John Clark and Michael Rabinowitz, who team together as the frontline of the *Odd Couple Quintet* + 1."

This reviewer, being a member of a horn/bassoon duo now for over fifteen years, found it enlightening to hear this jazz recording featuring these instruments. Unlike other original music for horn and bassoon, this CD falls under the "and now for something completely different" category.

Under the premise of the 1970s TV sitcom *The Odd Couple*, we are asked whether these two instruments, horn and bassoon, can get along properly, much like those television characters, Felix Unger and Oscar Madison.

The two instruments here most certainly get along quite well. For the main portion of this recording, New York jazz composer and horn player John Clark has used two Mozart Concertos (K.447 and K.495) as the basis for six of this recording's tracks. After performing and teaching those Mozart melodies for decades, on both valve and natural horns, I found that this CD has provided an interesting opportunity to experience them in new way. In fact, the improvised spirit found here may provide inspiration to horn players when composing their cadenzas for the first movements of these pieces, as well as the carefree quality of the third movements.

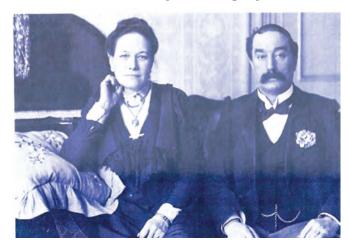
*Corporations Are Not People* truly shows the tightness of the ensemble and was this reviewer's favorite. Thank you, John Clark, for this interesting recording, impressively played by you and your colleagues! *PA* 

# Alfred Edwin Brain Jnr (1885-1966) Prince of Horn Players The Forgotten British Horn Virtuoso

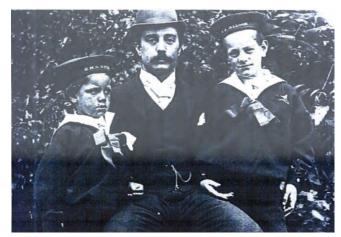
# Part II

by Leighton Jones

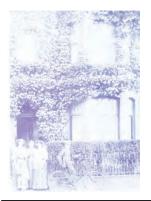
**Brain Family Photographs** 



Letitia and A.E.Brain Snr



A. E. Brain Snr with Aubrey on his right and Alfred on his left



The Brain family home. 1, Orimston Road. Shepherds Bush



The Brain family at the their home in London



Alf on his 21st Birthday

### Alfred Edwin Brain Jnr (1885-1966)

Of Alf's birth we have the following information from the Certified copy for an entry of Birth:

Registration District St. George's Hanover Square. Birth: Sub-district of Belgravia, the County of Middlesex. 24 October 1885. 174 Wellington Buildings.

Name : Alfred Edwin Brain
Name and Surname of Father: Alfred Edwin Brain
Name and Surname of Mother: Letitia Brain, formerly Fearne.
Occupation of Father: Musician, Scots Guards.
Signature, description and residence of informant.
A.E.Brain, father, 174 Wellington Buildings, Pimlico.
Registered 6 November 1885.

Signature of Registrar: F. H. Doggett, registrar

The eldest son, Alfred Edwin Brain, was born on 24th October, 1885. Alfred began his musical training on the trumpet at the age of six (about 1891) and must have gained a lot of inspiration from the virtuosic playing of his older sister, Helena, who became celebrated as a performer on the long F trumpet. She went on a concert tour in 1905 to South Africa. At the age of twelve, Alfred changed from trumpet to horn. According to Alf's recollection much later in life, he stayed for a short while with his sister, Rebecca, in Amsterdam while she played the double bass in the Concertgebouw Orchestra. We are not certain of the dates regarding his stay in Amsterdam; maybe it was in his early years, either prior to the Royal Academy or during his training there.

According to his passport (issued by the Foreign Office in 1922) Alf's height was 5 feet, 6 and three quarter inches. Colour of eyes, blue. He commenced his training at the Academy in February 1901 and left in midsummer 1904. The information given to Stephen Pettitt (biographer of Dennis Brain) on April 23th 1974 by the then librarian at the RAM on Alf was: home address 1 Ormiston Road, Shepherds Bush, London, W12, born 9 June 1901 (father Alfred Edwin Brain, at the same address). Principal study – horn: Borsdorf, Brain. Second study – piano: R. Robertson Moreton, Miss Frost, Mossop, G.D. Cunningham, and harmony with McEwen.<sup>1</sup> In 1923, Alfred Brain junior gave the following brief information about his early years and training at the Academy in a newspaper article:

I was born in London and, like most youngsters, went through common school and what is our equivalent to your American High School and then topped off with four years in the Royal Academy of Music, London, and was fortunate enough to graduate from that Institution with a bronze medal, a silver medal, and a certificate of merit to show for my labours.



The bronze medeal engraved with the name Alfred Brain

The "certificate of merit" he mentions wasn't for horn but for piano. In G. D. Cunningham, he must have met with a sensitive teacher as well as an accomplished pianist and organist. Interestingly, Cunningham was later to teach Alfred's nephew, Dennis, at the Academy from 1936-1939.

# Early Career in Glasgow with the Scottish Orchestra

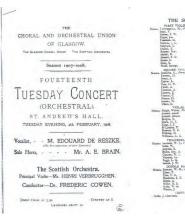
Alf's first big "break" as a horn-player was with the Scottish Orchestra in Glasgow. He later recalled with fondness: "My first engagement of any magnitude was with the Scottish Orchestra of Glasgow. I played horn for that organization for four years under Sir Frederick Cowe."

Stephen Pettitt writes, "The reason so many went to the Scottish orchestra was because it was one of the only regular orchestras. It met yearly for a three-month spell and all great conductors went there – Arbendroth, etc."<sup>2</sup> Attracting players of Alfred's caliber cannot have been too difficult with such an impressive roster of conductors and with such excellent terms of employment. Information on Alfred's period with the Scottish Orchestra must be gleaned from newspapers and concert programmes.

The Scottish National Orchestral Society archives gives the following information on Alfred, kindly supplied to Pettitt by Roger F Witts, the Press Officer of the orchestra in 1971.<sup>3</sup>

The orchestra in those days was the Scottish Orchestra founded in 1891 in Glasgow, a seasonal body of eighty performers. (Pettitt adds – the first concert was in 1893 conducted by George Henshcel. The leader was Maurice Sons)<sup>4</sup>

In the 1904-05 season A. E. Brain Jnr (19 years of age) is listed as third horn. In the 1905-06 season, A. E. Brain is listed as principal horn, which he retained for the seasons 1906-07. On 17th February 1906, he performed as soloist with the principal oboe, clarinet, and bassoon in Mozart's *Sinfonia Concertante*, K.297b. In the 1907-08 season A. E. Brain is listed as principal horn. On 4th February 1908 he performed as soloist the Romance and Finale from Mozart's Concerto in E-flat Major, K447. There was no biographical note for artists in those days and, since this performance was not mentioned in the Season's prospectus, I think it is reasonable to assume that it was arranged for some special purpose; e.g., to mark Alf's departure from the orchestra. There is no mention of him in any other season.



The horn sections of the orchestra during Alf's time there were: 1903 - H. G. Hambleton, F. Salkeld, E. Evett (?), and O. Deicher. 1904-08 – A. E. Brain. R. Spence. R. Meet (or Meest), O. Deicher.

Brain, A. E. Srentat, R. Mort, R. Letter

2.TS AND U. Hallowry, S. Freeman, C. Laur, C. E. Lawe, G.

EASN T

IDE DRUM AND TR MINIS. Begerweil, E. Kat, E.



PART FIRST.
2. CONCERTO GROSSO FOR STRING, DE BHINON, 1986 6, No. 12, Handel. (For the in Garyon)
2. ARIA, " MADANINA" (Dor Gorman) Mount.
M. ELOUARD DE RESEKE.
(His nest oppositions of these Consents.)
2 ROMANCE AND FINALE FROM CONCERTS IN E FLAT FOR HORN AND ORCHESTRA Mesony.
(First view at these Concerns.)
Solo Horn-Mr. A. E. BRAIN.
4 VULCAN'S SONG PROM "PRILADIN AND BAUGIS," General
M. EDOUARD DS. RESZER-
5. OVERTURE TO " DIE MERSTRESINGES,"
PART SECOND.
6 SONG, "THE TWO GRENADHERS," Schwarder.
M. EDOUARD DE RESERE.
7. SUMPHONY No. 4. IN F MINOR, Tuckailonnaty.

Dr. FREDERIC COWEN.



From these archives, we may deduce that opportunities for appearing as a soloist in the Scottish Orchestra were very few and this was by no means unusual for orchestras in Britain or, indeed, anywhere

in the world. The horn, although much appreciated as an orchestral instrument, was not in great demand as a solo instrument. Despite his "residency" in Scotland, Alf was sometimes asked to come back to London to play, as he did on April 27th 1907, to perform the "Quoniam" from Bach's B Minor Mass at the Alexandra palace.

During his time in Scotland, at the age of 22, Alf married Gertrude Levi, the daughter of a Rabbi in Fulham, London on September 26th 1907.

Alf's legendary coolness under pressure was tested at an early age when playing with the

Scottish Orchestra. Irving Rosenthal recalls the incident in Of Brass and Brain:

(First time at their Contert...)

On one lamentable occasion the programme consisted of the Ninth Symphony of Beethoven. To make room for the chorus, the members of the orchestra were somewhat squeezed together. The timpanist placed directly above and behind Brain suddenly became violently ill and in the middle of the performance uncontrollably spewed all – directly upon the back, shoulders, and head of Alfred. However with characteristic self-control nothing could deter him from playing his part in the best Brain tradition but, as he recalled, it was one of the most trying times of his career.<sup>5</sup>

#### Alf Brain Returns to London

Returning to London in 1908, Alf played first horn for the Queen's Hall Orchestra and with the Royal Philharmonic Society, which preceded the now Royal Philharmonic Orchestra. He described his experience their:

This orchestra has only guest conductors but they have the greatest of them as the names of Nikisch, Richter, Savonoff, Mengelberg, Weingartner, Steinbach, Sir Thomas Beecham, Sir Henry Wood, Sir Landon Ronald, Hamilton Harty and Albert Coates will amply bear me out.

On 28 November 1908, Alf, together with Frederick Salkeld (who he had taken as his second horn from the Scottish Orchestra to the Queen's Hall Orchestra) gave the first London performance of Bach's Brandenburg Concerto No. 1 in F Major.

Alf's career in London's top orchestras was soon re-established. He took part in some premiere performances of new compositions (not all of them he approved of) while he was in the Queen's Hall Orchestra. There were also some groundbreaking performances of not so recent works that were very demanding and difficult to play, such as Schumann's Konzertstück in F, Op.86 for four horns. A work bristling with difficulties, it requires a seamless blending of notes and precision timing. The effect is life affirming – a rejoicing sound from all four players. Alf Jnr, Alf Snr, Oscar Borsdorf, and G. W. Smith gave the first United Kingdom public performance of this difficult and lovely piece at a promenade concert on Friday 8th October 1909. Sir Henry Wood did not forget to mention this important performance in his autobiographical recollections, *My Life In Music* (1938, p. 311).

We produced a work for four solo horns for the first time in England. This was a very difficult Konzertstück by Schumann (Op.86). The soloists – all our own men – were A. E. Brain, Brain Senior, Oskar Borsdorf and G. W. Smith. This work was written in one of Schumann's most prolific years (1849) and is not heard nearly enough. It was a favourite with Schumann himself and is contemporary with *Manfred*. It certainly does require four fine and even horn-players: but these we had in 1909.6

In the same concert, Alfred Brain Jnr also played the horn part in the first performance of Walford Davies's Songs of Na*ture* for treble voices, piano, flute, horn, and strings, in seven movements. (Sir Henry Wood, 1938, p. 311) Reginald Morley-Pegge, who recalled this concert, gave the following observation about the Konzertstück:

(In one instance in the first movement) The second horn part being higher than the first is normally played by the third horn so it would have fallen to the lot of Oscar Borsdorf, eldest son of Adolf Borsdorf who was then 1st in the LSO and who trained Alfred and Aubrey Brain and many other fine horn players... They made a fine quartet, more or less on a par with the LSO's own "God's Own Quartet" (A. E. Borsdorf, H. van der Meerschen, Thomas Busby, and A. E. Brain senior).7

This quartet was originally with Henry Wood in the Queen's Hall Orchestra, but broke away to found the LSO (in 1904); this was because Wood banned the use of deputies in the Queen's Hall Orchestra. The four original breakaway players who set up the London Symphony Orchestra were, Adolf Borsdorf, Thomas Busby, Henrick van der Meerschen - horns, and John Solomon – trumpet. A. E. Brain Snr, along with some others from the orchestra, moved as well to become founder members of the LSO.

It is interesting to note, that whilst Sir Henry named his quartet, Reginald Morley-Pegge gave the name of the performing players as Alf Jnr, Fred Salkeld (Alf's normal second horn)

O. Borsdorf, and G. W. Smith. Alf Snr was not there according to Pegge because he had left the Queen's Orchestra for the LSO. Sadly Fred Salkeld was killed in a motorcycling accident in 1931, whilst on holiday in Wales with his wife.

It is interesting to recall here what Alf's nephew (Leonard Brain, the distinguished oboist and Cor Anglaise player) said about his uncle on Alf's return to London:

In some concerts the whole horn section was 'Brains' Alf (1st) Arthur (2nd) Aubrey (3rd) Papa Brain (4th). When, as mentioned earlier, Arthur left to become a policeman, the other three Brains, when seen by the other members of the orchestras were described as 'the father the son and the Holy Ghost.' The Holy Ghost being Alf.<sup>8</sup>

"LSO No Deputies Row." It is worth here explaining a bit about the LSO and the deputie's row. Approximately 1900 musicians lived on what they could earn from theatres, restaurants, and music halls. Symphonic work took first place artistically but second place financially. If you were a member of the Queen's Hall Orchestra (QHO) you did not have a very secure living, as the concerts could conflict with other work going on. The deputy system was introduced – a player could send someone to deputize for him in a concert and sometimes to various rehearsals. On some occasions a conductor could have a horn section playing in the concert that was totally different form the section that appeared in the rehearsals. In 1903,Sir Henry Wood made an offer to his players of £100 per year provided that he had first call on his players and no deputies were to be used.

About two years after his return to London, Alf and his wife, accepted a lodger, Frank Probyn, who was in London to enroll at the Royal College of Music. What Probyn related to Stephen Pettitt, concerns the years 1910 to 1914.<sup>9</sup>

At Alf's invitation, he went to an address at Shepherd's Bush but found the house deserted. Alf had not remembered to send a message to Probyn that he was about to move to Third Avenue, Acton. Eventually Probyn found the new address in Acton with half-opened packing cases all over the place. Alf went out and, when he returned, he soon got into a heated row with his wife. Alf insisted that Probyn have a meal and a bed made ready. Probyn didn't recall the daughter, Olga Brain, who was born a year or so later – in 1911. As in his later years in Los Angeles, Alf demonstrated his willingness to help a young horn player just starting out.

Alf gave Probyn opportunities to gain horn playing experience while he was a student at the R.C.M. Probyn benefited from being used as Alf's deputy in the Shaftesbury Theatre Orchestra, conducted by Arthur Wood – Alf was their regular first horn. On the first occasion that Alf sent Probyn to the Shaftesbury, the other players banned him from performing. On the second occasion, however, Arthur Wood had sorted out the problem and Probyn was allowed to play thereafter as Alf's permanent deputy. Perhaps it was a mutually beneficial arrangement, for while Probyn was filling engagements with Alf's orchestras, Alf was enjoying some leisure – playing poker, for example, through the night at the Musicians Association.

One day, Alf was booked for two jobs – one at Waterloo in the morning and another at Winchester Cathedral in the

afternoon/evening. Instead of going himself, he sent Probyn and took the day off. Word of this got to his father, A. E. Brain Snr, who sought out his son and gave him a severe reprimand: "What the bloody hell did you mean by sending the youngster to Winchester?" Following this incident, A. E. Snr advised Probyn not to stay with Alf any longer.

Probyn appears not to have been entirely grateful to Alf for all the opportunities that came to him through Alf's kindness. Probyn described Alf's manner as "very coarse." He was a great womaniser, he said. Probyn also found Alf's wife "very coarse and fat" and, moreover, of "doubtful reputation." She had been "a Tiller girl." [chorus line dancer] So what? Perhaps Probyn's provincial background had not prepared him for the culture shock of living in London. Probyn seems to complain about everyone; he was very dismissive of Aubrey, stating he was not respected!

Alf's marriage to the "Tiller girl" was not a happy one, as Probyn witnessed on the day he became their lodger. Around 1914 Alf left his wife and moved to Gutteridge's pub at Elstree, which was run by a friendly couple. His wife followed him wherever he went but he made every effort to lose her. On one occasion, she caught up with him and Frank Probyn at the Spa Orchestra, Bridlington.

Another horn-player (an amateur/professional) Handel Knott, recalled Alfred Jnr from the very early days in London:

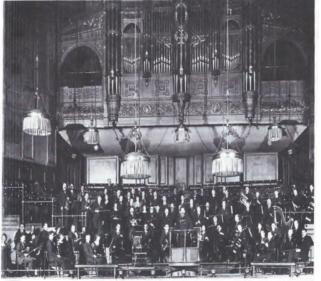
I started to play the horn about 1905 when I was seventeen and I think it was after that time when Alfred came from being principal horn in the Scottish Orchestra to take up a similar position in Henry Wood's Queen's Hall Orchestra for the promenade concerts. I know I went to Queen's Hall to hear him play the Strauss Horn Concerto No. 1 and it was a revelation. Horn concertos played in public in those days were hardly known. His magnificent playing thrilled everyone and the Brain supremacy in horn playing was established. He also played 1st horn in Schumann's Konzertstück for four horns and orchestra, a truly remarkable achievement on the horns then in use. When playing quietly he produced the wonderful true French horn tone with a floating kind of sound that seemed to come from nowhere. In playing at various concerts with Alfred, I always got this same impression of his tone. His technique also was very fine, a much more difficult task on the piston narrow-bore horn of those days.<sup>10</sup>

Clearly, Alf's performance of Strauss in concertos or orchestral work was legendary. This is confirmed by his early recordings with Albert Coates and others, in the acoustic era of the gramophone. In spite of the limitations of the recording technology, his vivacity of style and beauty of tone can be heard. In the Queen's Hall Orchestra, Alfred gained a reputation as one of the more outspoken members of the orchestra. If he didn't like a piece of music, he wasn't shy about telling the conductor exactly what he thought! One example is told by Sir Henry Wood, in his autobiography, *My Life And Music* (Victor Gollancz, 1938, p. 380):

Nowadays we regard Bela Bartok as one of the leading forces in the development of modern music, but his works were unknown in England until 1914. On September 1, we played his Suite for Orchestra for the first time. This very original Hungarian composer's idiom was somewhat strange and brought forth a protest from one or two members of the orchestra...I recall with amusement that A. E. Brain - brother of Aubrey Brain, our present leader of the horns – stood up and "went for" me. "Surely you can find better novelties than this kind of stuff?" he said indignantly. I saw there was a call for a little tact. "You must remember," I said, "that I must interpret all schools of music - much that I do not really care for – but I never want my feelings to reflect upon the orchestra. You never know, but I am of opinion this man will take a prominent position one day. It may take him years to establish it, but his originality and idiom mark his music as the type of novelty our public ought to hear." This calmed Brain and, moreover, I have the satisfaction of seeing my prediction fulfilled.<sup>11</sup>



The Brain Family – Winchester, 15th July 1920 The <u>Oueen's Hall</u> Orchestra



From the above photograph, I have tried to "zoom in" on the horn section below, sitting in the old English way, from right to left in the photograph – fourth to first. Go up from the gap next to the podium between two violinists, three rows to the gent with a moustache. This is the fourth horn.

Fourth horn: Alfred Edwin Brain Snr; third horn: Aubrey Brain; second horn: Fred Salkeld, first horn: Alfred Edwin Brain Jnr.

It is worth noting here the history of "The Queen's Hall."



It was to be founded in Langham Place London. Sir Henry Wood was appointed as assistant chorus master to the conductor Felix Mott for a series of Wagner concerts to be held at the newly built Queen's Hall. The manager of the hall was Robert Newman who proposed to run a ten-week season of promenade concerts and who, being impressed by Wood, asked him to conduct the orchestra.

There had been such concerts held in London since 1938 and Arthur Sullivan's concerts in the 1870s had been particularly successful, because he had offered his audiences something more than the usual light music. Newman aimed to copy Sullivan and stated "I am going to run nightly concerts and train the public by easy stages. Popular at first, gradually rising the standard until I have created a public for classical and modern music"<sup>12</sup>

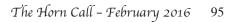
In order to make the concerts more attractive to all Londoners, Newman charged prices that were cheaper than those found in normal concert halls. The promenade (where the public stood) was one shilling; the balcony two shillings; and the grand circle (reserved seats) were three and five shillings. In today's currency this would equate to £3.85 (\$6.30), £7.70 (\$12.59), £11.55 (\$18.89), and £19.25 (\$31.48). "The Proms" had started.

Newman needed financial backing for his first season, and the first sponsor was the very wealthy Ear, Nose, and Throat Consultant Specialist, Dr. George Cathcart. He would sponsor the concerts on two conditions: First, Sir Henry had to conduct all the concerts; second, the Queen's Hall Orchestra had to adopt the "diapason normal" pitch. This was because he had treated singers with throat problems as the result of singing at the then higher pitch used in London. At that time the pitch in London was A 452.4 Hz at 60F, and with the Queen's Hall Orchestra the pitch became A455.5 in a heated hall. Basically the pitch in London was a full semitone higher than that used on the Continent.

Due to his background in voice training, Wood agreed. The members of the brass and woodwind section of the orchestra were unwilling to buy new low-pitched instruments, so Cathcart imported a set from Belgium and lent them to the players. After a season the players recognized that the new low pitch would be permanently adopted, and they bought their instruments from him.

For the first concert Sir Henry opened with, what some critics called "blatant trivialities," but within a few days he had introduced works such as Schubert's *Unfinished*, the *Great C Major*, etc.

In the *Radio Times* of September 30th, 1930, we have a section on "Henry Wood looks back" in which the great man gave the following information:



When I look round my orchestra at the end of this fourteenth season of Promenade Concerts, I feel like the father of a very big family, it is, I believe, a very happy family too. If it were not for our work together and especially everyday contact of the eight weeks Promenade season would be unbearable. Wasn't it George Formby who used to say, "relations are worst then friends?" Of all the silly ideas that exist concerning a conductor's job the silliest is that beloved of the writer of romantic fiction. To her (yes, usually her) the conductor plays magically on his instrument as though they formed an organist's keyboard. A pretty picture but obviously complete nonsense.<sup>13</sup>

We have our fun together, though it may be some of the things that amuse us do not seem so amusing to other people. That is something the fate of family jokes. Anyway we find it funny when we are rehearsing Ravel's Bolero in which you will remember each instrument in turn has an elaborate solo to play, to treat the whole thing as a competition festival. As each man completed his solo, the man who was to follow him treated his efforts with the utmost scorn, as much as to say, "What a rotten show, I'll show you in a minute." Then all joined in a shuffling of feet, which is the orchestra's traditional manner of registering its displeasure. Occasionally there are little rows in the orchestra. It was after a rehearsal of a piece by a now world famous composer, that that great horn player, Alfred Brain (brother of Aubrey Brain) wrote to tell me, without reservation, precisely what he and his colleagues thought of the music they had just been playing. And I shall not readily forget the look on the face of that magnificent flautist Albert Fransella when he told us exactly what would happen if we dared reengage a certain woman flautist who had just played a solo.14

Alf then became a member of the London Chamber Musicians, and took part in two concerts promoted by "Leighton House Chamber Concerts" at Leighton House, West Kensington. London. In the first concert on March 24th 1909, they performed the Octet by Hugo Kahn, and in the second concert on the 30th, they played the nonets of Spohr and Sir Charles Stanford.

On 30th October 1911, Olga, Alf's daughter was born.

Due to his huge natural talent, within the short space of ten years Alf had become the foremost and most sought after horn player in London. When Borsdorf (Alf's teacher) had to retire in 1913 due to illness, Alf became the first horn of the Royal Philharmonic Society, and Thomas Busby became first horn of the LSO.

#### World War I and its Aftermath

The outbreak of the First World War in 1914, which made such a violent intrusion into everybody's lives, also interrupted Alf's career as one of London's foremost horn-players, and he saw active and dangerous service with the Scots Guards.

Aubrey joined the Welsh Guards, 24th February 1916; he remained with them until August 1920 playing the horn in

the band and saw no active service (Stephen Pettitt – *Dennis Brain*).<sup>15</sup>

At this time Alf considered a change of career – as a tenor - encouraged by Sir Thomas Beecham, as Alf here relates to a Los Angeles newspaper, explaining that this was dashed by the outbreak of hostilities:

No, I don't play any other instruments for the horn is my first and only love instrumentally and has been so for some twenty-two years, though come to think about it, if it hadn't have been for the Great War, this might not have been so, for just prior to the outbreak of hostilities, Sir Thomas Beecham had about persuaded me to devote all of my efforts to bringing out the latent possibilities of my voice. The War brushed that ambition aside for, of course, I went in with the outbreak of hostilities and stayed for the end of the show - including four months with the Army of Occupation. I don't think I will readily forget the tremendous crashes of sound or the deep diapason of the siege artillery with which I served four years, one year and eight months of which was in active service in France, until some shrapnel played havoc with my right hand and I thought for a while that my playing days were over. But I came around alright and they transferred me when the show was over to the Coastguard Band and, once more, I was following the peaceful vocation of blowing the horn in Cologne till my welcome discharge came along and permitted me to resume my activities in London once more.16

Alf's service record (service number 16810) confirms some of the above information and gives further details of dates of service and his military honours. His rank was that of a Private when he enlisted on 30 November 1915. He was on reserve until 23 August 1916, so presumably he was able to take part in what musical engagements were available in the meantime. He was transferred to the Scots Guards on 22nd May 1917 and was trained in communications. He was sent to the French Front in May 1917 where he spent over a year in the hazardous work of stringing up the vital telephone cable links between battle stations. He was hit by shrapnel in 1918 and, at one stage, it was thought he would lose the use of his right hand. Happily he made a complete recovery and on 19th November 1918 he was sent to the Army of Occupation in Cologne with the Coastguard Band, where he played the horn. He was discharged on 6 May 1919, as he was considered no longer fit for War service due to the injuries he had sustained.

Apparently, during his time in the trenches, Alf used to keep his lip in shape by playing on an old Bugle (related by Jack Cave). This is where he also learned to cook, a talent that would be of use to him later in life. Like many servicemen who served in that theatre of war, he was issued the British War Medal and Victory Medal.

On his return to London following the War, Beecham hired Alf to play first horn in the Orchestra of the Opera House, Covent Garden. Jack Cave recalls Alf telling him, during that period, there were not many good English horn players. Indeed, there used to be a sign outside the "Garden" stating, "Horn opening, English need not apply."<sup>17</sup>

Beecham was so pleased that Alf was back in London that he put him to work immediately giving Alf no time to "get his lip in shape." Following the performance of *Aida*, Alf said his lips were like cardboard, and he could not blow a thing for a few days, but, blessed with a very strong embouchure, he quickly recovered.

An interesting story is told about Alf when he was in Covent Garden. They were doing *Siegfried* and Alf was playing the off stage Call. Just a short while before the Call, someone noticed that Alf was nowhere to be seen. Panic set in, and someone casually said, "he's in the Nag's Head" (a pub just outside the stage door of the opera house). Someone dashed over to the Nags Head, called Alf, and off he went to play the Call! This was noted and every night that *Siegfried* was on for that run, someone would go to the "Nag" shout out, "Alf when you're ready," and off he'd go to play, and then back to the bar for another libation. He was always that cool of temperament.<sup>18</sup>

Interestingly, many years later, around the mid 80's Vincent DeRosa and Jack Cave and their wives took a holiday in London. When in town they wanted to visit the Paxman Horn factory, which was then situated in Long Acre, Covent Garden. There, they met some horn players and asked them for directions to the "Nags Head," as they had recalled the pub from Alf's story. They wanted to make a pilgrimage to have a "British beer" and toast their great friend in one of his haunts.<sup>19</sup>

Alexander Penn remembered Alf Brain Jnr as a "fine player" and particularly of works by Richard Strauss, whose works (Penn said) he interpreted with "great sense of humour." Penn recalled a concert in Queen's Hall (LSO), which included Wagner's *Siegfried Idyll*. Aubrey Brain was playing first horn and Penn, second. Alf played a prank on them: creeping round behind the orchestra, he "hid behind the organ pipes, and tried to put them off. Aubrey was not amused."

Penn confirmed what is stated from other sources that Alf and his first wife didn't get on. Penn recalled, "She was houseproud, he wasn't; he used to delight in finding patches of dust in which he could write his name." Although Alf had confided in Penn about the letter he received from Walter Damrosch, offering the principal post in the New York Symphony, Penn heard nothing further from him after he emigrated and did not hear about his death in 1966.

Alf's reputation as one of Britain's foremost principal horn players was assured through his concert performances as a soloist as well as an orchestral player, but early recordings also played an important part in spreading his reputation further afield than the shores of the British Isles. It is worth mentioning here what Vincent DeRosa recalled from a story told by Sir John Barbirolli: when Alf was very young and playing first horn in one of the orchestras in London (Papa had moved to 4th, Aubrey on 3rd), the conductor began getting a bit aggressive with him. Up jumped Papa Brain to his defence and said, "Sir, you can be replaced, but my son can't!!" Sir John was sitting in the last desk of the cellos at the time!

Alf then went on to form the London Wind Quintette with the virtuoso oboe player Leon Goossens. HMV and Edison Bell produced many recordings, mostly orchestral, which feature Alf in the orchestra or as a soloist in chamber music. Regrettably, he did not record any works for horn and piano or violin, horn, and piano. It is interesting to note that during his time in London Alf never played the Brahms Horn Trio. When asked about this years later, he simply answered, "I couldn't play quietly enough then." Of course, this contradicts reports of his beautiful soft playing that appeard from no where.

Many years later, two years before he retired, he recorded a precious handful of works that include the lively, jocular, and beautifully played *Choros No. 4* for three horns and trombone by Villa Lobos. Some in the horn profession regard this as the best recording that Alf made but he also made the first gramophone recording of Haydn's Second Concerto in 1950.

Apart from these precious works in the chamber and solo repertoire, it is still possible to hear his exceptional flexibility of sound and beauty of tone on a host of early pre-electrical recordings made for Edison Bell and HMV. He also participated in some of the first recordings that were made of wind music arrangements or excerpts by Bizet, Scarlatti, Pierne, Haydn, Barthe, and others. His discography is included in the first section of Appendix A at the end of this series of articles. Here are three of them as listed in *Dennis Brain* – *A Biography* by Steven Pettit.<sup>20</sup>

#### Edison Bell Records – The London Wind Quintet: R. Murchie (flute), Leon Goossens (oboe), Haydn Draper (clarinet), W. James (bassoon), Alfred Brain (horn)

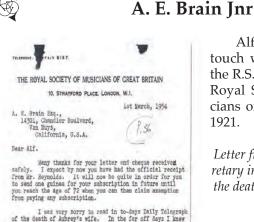
• EB 515. Andante & Allegro (Scarlatti), and *Pastorale* (Pierne), recorded 1922.

• EB 519. "Kermesse Scene" *Faust* (Gounod) recorded 1922. Quintette from Act 2 *Carmen* (Bizet). Recorded 1922 (on same disc)

• EB 3476. *Passacaille* by A. Barthe recorded 1920. Finale to *Suite* Op. 57 (Lefebre).

After Alf emigrated to the States, Frederick Salkeld took his position in the London Wind Quintette recordings made for Edison Bell. Salkeld's name appears as the horn soloist in Edison Bell's catalogue for these recordings, but curiously Alfred Brain, who played in the above recordings, is not mentioned. This must be an error or oversight by Edison Bell. Tony Catterick, in his conversations with Leon Goossens in the 1980s, learned that the Edison Bell recordings with the London Wind Quintette were with "Alfred Brain." Perhaps one of them – the Thuille Sextette – has Salkeld playing. The long horn solo in the slow movement is very beautifully played but it isn't Alf's distinctive tone. No precise recording dates are known for any of these early Edison Bell recordings.

So to date, Alf had become the most sought after horn player in London, even Aubrey always played "down the line" to Alf. In 1921 on the 6th of November he joined the Royal Society of Musicians, and it was at this point that he made the very big decision to leave London as the result of an invitation to play for the New York Symphony Orchestra under Damrosch, who had worked with him in London. It was also his hope to escape from his wife. Whilst on an orchestral tour in Wales. Alf showed a colleague a letter from Damrosch inviting him to go to as principal horn to the New York Symphony Orchestra. When the colleague asked Alf if his wife know about this move Alf's quick reply was "No, and for God's sake don't tell her."<sup>21</sup>



I was very sorry to read in to-days Daily Telegraph of the death of Aubrey's wife. In the far off days I mew her very well as Markom Besley and often played her accompaniments at Simhay Lesque and other concerts. I do nog innow if the swage stacks made on her by a bag snatching feind some time ago had anything to do with her death; sus struck in the eye and I know consulted the Society's Opthalic surgeon Mr. Frank Juler. I have just written to Aubrey.

Things are not too bright in London for the rank and file misician though the large orchestras are keeping nuite busy.

Hoping you are keeping well, with best wishes,



Alf always kept in touch with friends and the R.S.M. He joined the Royal Society of Musicians on November 6th 1921.

Letter from the RSM Secretary in 1954 mentioning the death of Aubrey's wife Marion.

There is a great story of Alf playing the high horn duet in *Judas Maccabeus* by Handel. Nick Hill recalls the story, which was later confirmed to me by my friend, Terrence Johns, the former principal

horn of the London Symphony Orchestra, following a conversation he had some years ago with the well-known old London horn player, Jimmy Buck Snr.

In "See the Conquering Hero," there is a very high and exposed section for the two horns. The conductor, at the rehearsal on the day of the concert, said he wanted only the trumpets section to play the opening horn fanfare of the piece. Alf was incensed with the idea of not being allowed the chance of performing this well-known high exposed horn duet and objected, but to no avail. At the concert just before this particular chorus, Alf tapped the two trumpeters on the shoulder and told them that *he* was going to play. He then stood on his chair and played the fanfare with his bell right up in the air, and very loud indeed, without missing a note. When the section was finished he smiled at everybody and sat down. He had made his point.<sup>22</sup>

Jimmy Buck stated that Alf was a very kind, fair, and modest person a real character who would help anyone but, he also could be very tough and hard when it was called upon to be so.

In Los Angeles in 1923, Alf remembered his days at Queen's Hall fondly and also the London Symphony Orchestra and Covent Garden Opera Orchestra:

For fifteen years I have been principal horn with the Queen's Hall Orchestra, of London, at the same time filling engagements in like capacity with the London Symphony Orchestra. This Queen's Hall Orchestra is a most interesting institution. You see, none of the chaps are paid for their performances for it is a co-operative organization of one hundred members, each holding ten shares of stock. They give their own concerts and have only guest conductors, the concerts being used for advertising purposes principally, for most of us are instructors as well as performers. I am still principal horn with them and still hold my stock (which, by the way, has greatly increased in value). They granted me a furlough to come to this country but I have taken out my first papers and am still wellsatisfied in Los Angeles that I am rather afraid they are going to have a long wait for my return. Then, too, I played some time with the Covent Garden Opera Orchestra and had the opportunity of playing under some great opera conductors – Mancinelli, Campanini, Panizza, Emile Cooper, and Bruno Walter conducting *The Ring*<sup>23</sup>

#### Moving to New York, then Los Angeles

In late September 1922 Alf and his daughter Olga set sail for a new life performing as co-principal horn with the New York Symphony Orchestra.





The New York Symphony Orchestra eventually merged with the New York Philharmonic in 1928 to become the New York Philharmonic Orchestra.

In the 1922-23 season Walter Damrosch was conductor and the horn section was: A. E. Brain (alternate 1st horn), Santiago Richart (alternate 1st horn), Arthur Schneiderman, Max Srbecky, Eric Hauser (who replaced by Srbecky by February 5, 1923, and Fred Dultgen.

According to Stephen Pettit, Alf (who soon became Al in America) was coprincipal of the New York Symphony from 23 October 1922 to 20 March 1923. Al

was not yet happily settled and there was "an uncomfortable rivalry between the New York Symphony and Philharmonic Orchestras which did not make Damroch an easy man to work for." While the money as good the climate was too similar to that of London so, in the spring of 1923,

Al jumped at the opportunity to become principal horn of the Los Angeles Philharmonic. He bought a car and set out for the west with Olga. For the 1920s this was a daunting adventure that Al decribed as, "a liberal education as to the vastness of this country and, taken in all, a most delightful trip."<sup>24</sup>

They arrived in Los Angeles in mid-September and Al soon wrote home to tell his family they had arrived safely. The return letter from his father was quoted in Part I of this article. Al was shocked that his mother had died, although the news was not entirely unexpected.



#### SYMPHONY SOCIETY OF NEW YORK

- I agree to play Horn for the Symphony Society of New York for the season of 1922-1923 beginning on or about October 23rd, 1922. The season shall consist of a minimum of thirty (30) consecutive weeks. The Symphony Society of New York has the privilege of further prolonging this season of thirty (30) weeks at its pleasure by notifying me of such extension on or before March 20th, 1923.
- 2. During the term of this contract, I agree to play to the best of my ability whenever called upon by the Symphony Society of New York in rehearsals, solo and public performances.
- In case of war, strikes or force majeure the Symphony Society of New York has the right to cancel this contract.
- For my services, as above spacified, the Symphony Society of New York agrees to pay me the Sum of one hundred dollars (\$100.00) a week.
- 5. The Symphony Society of New York shall have the privilege of renewing this agreement under the same terms and conditions for the season of 1923-1924 by notifying me on or before April 1st, 1925.
- All further details not specified in this agreement are to be arranged in accordance with the rules and by-laws of the New York Local, 802, 4, F. of X.
   Murr. O. Br. au.

Approved and accepted by the SYMPHONY SOCIETY OF HEW YORK



When he arrived in Los Angeles, Alfred already appears to have been a celebrity to judge from the long and detailed feature interview that was published in a Los Angeles newspaper shortly after his arrival. This article contains information that would otherwise be lost to us, since it gives Alfred's own story of his life and career up to that point.

The financial "backer" for the Los Angeles Philharmonic Orchestra at that time was Williams Andrew Clark, a multimil-

The contract written by Alfred Brain for his employment with the New York Symphony Orchestra in 1922. Point number 5 concerning the possible renewal of the agreement never materialized. lionaire who had made his money in the Gold Rush. He was a violinist himself and sometimes "sat in" during rehearsals – after all he paid the money! Clark wanted to establish a firstrate orchestra in L.A. Besides securing the services of Alf he also managed to hire de Busscher (oboe), and Fred Martz (bassoon). They were paid \$250 a week. George Hoffman, principal horn of the Berlin Opera was originally booked to play first but, when the conductor Rothwell heard Alf play, he had no hesitation to put Alf on first and Hoffman on third – all done without consultating Hoffman!!<sup>25</sup>

Los Angeles was, in 1923, a thriving metropolis with many theatre orchestras that provided regular work for the local musicians, and Alfred wasted no time in establishing himself there. Apart from the theatres, there was also the silent film industry up until about 1929, and thereafter the early sound tracks for films that required orchestral accompaniment. Al Brain played in the first "talkies" with Al Jolson, and later for MGM and Twentieth-Century Fox Studios. He can be heard on such films as *Hurricane, Ben Hur, Captain of Castile, King Kong,* and countless others. Early radio broadcasts also helped to spread Alf's reputation as both orchestral player and soloist.

To be continued...

In his youth, after only a brief period of study, Welshman Leighton Jones became solo horn of the Natonal Youth Orchestra of Wales. At nineteen, he began to play and broadcast with the BBC Orchestra of Wales. He studied with Keith Whitmore (principal 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 Orchestra, The National Symphony Orchestra, BBC National Orchestra of Wales, and The Orchestra of Welsh National Opera.

#### Notes

<sup>1</sup>Royal Academy of Music students records

<sup>2</sup>Stephen Pettit. *Dennis Brain A Biography*. (London: Robert Hale. 1976, 1989)

<sup>3</sup>Ibid. <sup>4</sup>Ibid.

<sup>5</sup>Irvine Rosenthal. "Of Brass and Brain," Woodwind Magazine 6 (October 1953) pp. 9-10+

<sup>o</sup>Irvine Rosenthal. "Of Brass and Brain," *Woodwind Magazine* 6 (October 1953) pp. 9-104 <sup>o</sup>Sir Henry Wood *Mu Life on Music*, (London: Victor Gollancz, 1938)

<sup>7</sup>Recalled by Reginald Morley-Pegge (author of *The French Horn* – Benn 1960) who attended the concert.

8Rosenthal. op. cit

<sup>9</sup>Pettit. op. cit. <sup>10</sup>This statement was reputedly made by Handel Knott, a composer/amateur horn player and con-

temorary of A. E. Brain, who now does not recall making the statement. "Sir Henry Wood. op. cit.

<sup>12</sup>The History and Foundation of the BBC Proms. Online

<sup>13</sup>Sir Henry Wood from "Sir Henry looks back," *Radio Times* Sept 1938

<sup>14</sup>Ibid.

<sup>15</sup>Pettit. op. cit.

<sup>16</sup>An interviews with A. Brain, Chicago Musical Leader, Oct 20, 1923

<sup>17</sup>Personal communication from Vincent DeRosa (Los Angeles studio hornist) and from letter of Jack Cave (Los Angeles studio hornist) to Tony Catterick (London)

<sup>18</sup>Letter from Jack Cave to Tony Catterick

<sup>19</sup>Personal interview with Vincent DeRosa

<sup>20</sup>Pettit. op. cit.
<sup>21</sup>From a personal interview with Alexander Penn. Alf related this information to his friend Penn.
<sup>22</sup>From Terry Johns, former LSO Principal Horn, who heard this from Jimmy Buck Snr, a horn play-

ing contemporary of Alf, who was present at the concert. Confirmed in a letter by Nick Hill. <sup>23</sup>Chicago Musical Leader. op. cit.

<sup>24</sup>Ibid.

<sup>25</sup>Related to the author by Vincent DeRosa

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