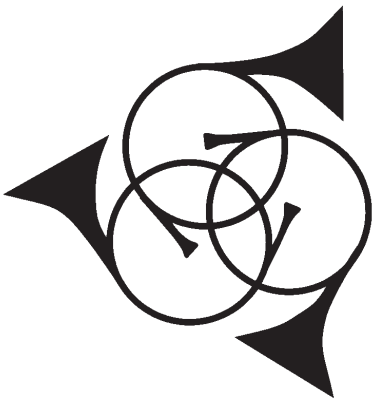
The Horn Call

Journal of the International Horn Society

Volume XLVI, No. 3, May 2016



William Scharnberg, Editor

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On the cover: photograph by Li Zhi Yeoh – his horn on the University of Nebraska campus where he is the School of Music's head piano tuner

The International Horn Society recommends that HORN be recognized as the correct English label for our instrument.
[From the Minutes of the First IHS General Meeting, June 15, 1971, Tallahassee, Florida, USA]

The International Horn Society

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The Horn Call

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

Volume XLVI, No. 3 May 2016

Contents

The Horn Call

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From the Editor

Bill Scharnberg

Dear Readers,

If you did not register for the June 13-18 International Horn Symposium at Ithaca College, you may still have a chance. There is **No On-Site Registration** for this Symposium, but the close of registration is now **May 18**. The featured artists include David Amram, Pip Eastop, Nobuaki Fukukawas, Frank Lloyd, Philip Myers, Jeff Nelsen, Leslie Norton, Bruno Schneider, Arkady Shilkloper, Jeffrey Stockham (see an article by him on page 70), William VerMeulen, and Gail Williams, with host Alex Shuhan. For years I have heard from colleagues and students about the natural beauty (and steep hills) in that area of New York – surely there is a bike rental shop in town.

My goal for every *Horn Call* is to create a journal of 108 pages (under a pound for US bulk-rate mailing), with great articles of interest to every member. This journal is only 100 pages, with 20 of those dedicated to the Leighton Jones's biography of Alfred Brain (where you will read an astounding fact about Brain's accuracy). If you want articles of interest in *your* journal, please consider creating an article yourself, and encourage those you know with stories to send them – we print nearly all the articles sent. Don't worry about the length of the article, and you don't need to be a genius or a scholar to contribute to the journal – in any language!

This *Horn Call* features a "test run" for a potential column: A'tudes & Brews by Carrie Rexroat. Please email me with feedback on this column. Just the title of the email can say it all – "I like the new column."

Enjoy!

Bill

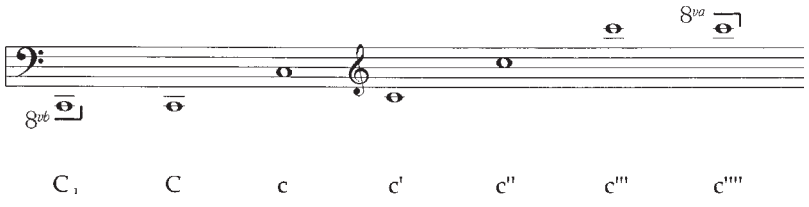
Guidelines for Contributors

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

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



President's Message

Jeff Nelsen

Projects, anyone?

Well, it's May. That means it's time to pick some projects to complete over the upcoming summer (or winter if you live below the equator). The changing of the seasons is a good time for "out with the old, in with the new." I do nothing without goals. Don't get me wrong, there's nothing wrong with doing nothing! But after your time-for-nothing, it's project time. Here are some project ideas you might try.

Create a practice shrine

Clear away everything in your practice space and put only things in it that serve your artistically-focused, inspired, motivated state of mind. I'll post a picture of my practice shrine on the IHS Facebook page. We can all share photos of our practice spaces and steal useful ideas from each other.

Book a public performance

Find a venue that might enjoy live music. Have a plan as to what that music could entail – horn and piano, chamber music, an orchestra? Convince the management that they should let you use their space. Then agree to a date, select repertoire, find musical colleagues, create advertising, and then the fun begins – learning about the horn, music, and yourself!

Know the score

Play along with your favorite recording of a Mahler or Brahms symphony. Play each horn part. Pick a piece a month and really get to know the score. Read biographies of the composers, their letters, and research world events at the time the music was composed.

Add a daily wellness goal

Invest in your peace of mind and body. My school's dean, Gwyn Richards, has a simple daily wellness goal of sweating. Every day, he changes into exercise clothes and does some physical activity that breaks a sweat. That's it. That simplicity makes wellness success unavoidable, right? What activity can you add to your day that invests in your wellness?

I researched other peoples' morning routines and borrowed some ideas that I now enjoy throughout the rest of my day. I wake up and (before checking emails!), I make my bed, do a beginner yoga 15-minute session (off the "yoga studio" app), sit for 10 minutes (in meditation or silence), make tea, and then write in a journal for at least five minutes. That writing turns into planning my day.

Be solution-oriented

All projects can be worded in a "what to do" way. Don't make it about avoiding or taking things out of your life. Whatever you want to avoid, do the opposite. For my healthy eating project, for example, I don't try to avoid pizza, I eat as much salad as I can get my hands on. A pint of water can replace beer...most of the time!

The best project you could complete this year is getting to the IHS Symposium! You can see and hear world-class performers and teachers, world premieres of new horn music, and the biggest collection this year of horn and horn-related vendors. See all your horn-loving friends and make new connections, too.

The members of the IHS Advisory Council cannot wait to see you there in June, wrapped in the sights and sounds of the horn, in the natural beauty that surrounds Ithaca College. Bring your horn, play with others, try new horns and new music with new friends, discover new equipment and new approaches, and go home exploding with new inspirations!

Hoping to see and hear you soon,

Jeff

Classified Ad

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

On the EMI Angel S-36036 recording *New Music For Horns: The Horn Club of Los Angeles* and on the A Moll Dur Publishing House ©1980 Virginia Beach, VA, Huntington Burdick transcription Two Renaissance Quartets for horns. There is a work arranged for horn quartet prosaically titled *Madrigal* by Orlando di Lasso. What is the exact title of this piece?

Has anyone ever asked this question before? I wonder if it is a madrigal because the texture is inconsistent with most di Lasso madrigals and more like what I found in a couple of his *Requiem* Kyries, also consistent with the "Con Dolore" mood marking Huntington Burdick felt compelled to include or indicate in his transcription. A text would have been helpful. Where would Huntington Burdick have run across this particular tune? What LA person would know about Burdick's arrangements? I've asked all of my vocal colleagues and none know the music. I am considering crowd-sourcing for an answer by asking the Facebook Horn community but in so doing basically admitting failure of my supposed investigative prowess.

I do not have at my disposal any libraries with the collected works of Orlando di Lasso, otherwise I would have physically thumbed through every page by now. This is what I have done so far:

I have searched 981 PDFs of works by di Lasso in the CPDL online library [www3.cpdl.org/wiki/index.php/Orlando_di_Lasso]. Pulling up the PDFs one at a time, I look for four-part, homophonic texture, conjunct motion up a fourth at the beginning likely in the top voice, tertian Picardy third final, and four phrase sections. I seriously have to wonder how Huntington Burdick happened to have this "madrigal" fall in his path to consider arranging it for a horn quartet because I have made a concentrated effort to find it and have not.

A month ago I checked 17 digital facsimile collections containing four-voice secular works – madrigals, villanelles, canzons, chansons, cantiones, and a few motets that got mixed in somehow. Some collections are shared with Orlando di Lasso's son Ferdinand and I took the effort to look at his (35) works as well. That investigation eliminated 435 works as a possible source.

I then looked at works not published in di Lasso collections but listed in the CPDL: Sacred Latin 345, Sacred German 4, Sacred Italian 21, Secular French 71, Secular German 15, Secular Italian 74, Secular Latin 16, totaling 546 additional di Lasso compositions – totaling 981 I have eliminated as the source for the Burdick transcription.

I started with one question: what is the real title of the di Lasso *Madrigal*? But now I wonder, has anyone asked this before? Why not? Is it a madrigal? Is it by di Lasso? Where did Burdick stumble upon this work? Why is this work (original source) so difficult to find? Is it a forgery? Is the original transcription in the LAHC library? Who would I contact to find out?

Any suggestion someone might have would be helpful.

Karl Kemm, Associate Professor of Horn and Humanities
Del Mar College
Department of Music and Humanities
Corpus Christi, TX

Editor's note: My University has two sets of the collected works of Orlando di Lasso. I checked all those labeled "madrigal" and "motet" but did not find the work. Perhaps it is a fragment of a longer work?

From: Ralph Hall <ralph@brasshausmusic.com>
Subject: [Horn] Diet & Horn Playing
Reply-To: The Horn List <horn@lists.bogusville.us>

Dear All,
[first and last paragraph deleted]

Two things: my membership of the IHS lapsed because *The Horn Call* was turning into an extra issue of the *Scientific American* – humourless and deadly boring! It's like there is no fun in horn playing anymore. I was a professional player for 40 years and I can't think of a day when I didn't laugh at myself and most of the maestros who were telling us what to do. It helps to alleviate the pressures of the job. Many years ago I was on tour in Italy and we played a concert in the opera house in Modena, typically starting about 10 at night. After a long and difficult concert and the thoughts of a meal and wine uppermost, two horn players from the local orchestra gripped us and just wanted to talk about mouthpieces! Secondly; an overly analytical approach removes all the spontaneity from your playing – and it becomes obvious to the listener.

Ralph R. Hall

Dear Mr. Hall (someone will have to send this to you),

Ed Glick, our *Horn Call* proofreader, found the above response posted on "The Horn List," and sent it to me because he thought our readers would be interested in your comments.

As Editor of *The Horn Call*, I accept and print most articles that are sent. If you want more humor in our journal, please urge your fellow hornists to send in humorous articles. I reluctantly had to discontinue "Out the Bell" simply from a lack of humorous submissions, and will reestablish that column when we receive appropriate material.

I encourage you to rejoin the IHS and please consider urging your colleagues on "The Horn List" to send articles and material – humorous, newsworthy, or of educational value – that they (and you) think other members might want to read.

Bill Scharnberg

PS: Frankly, I enjoyed *Scientific American* but let my subscription lapse – and that reminds me of a viola joke that I can't relate in print.

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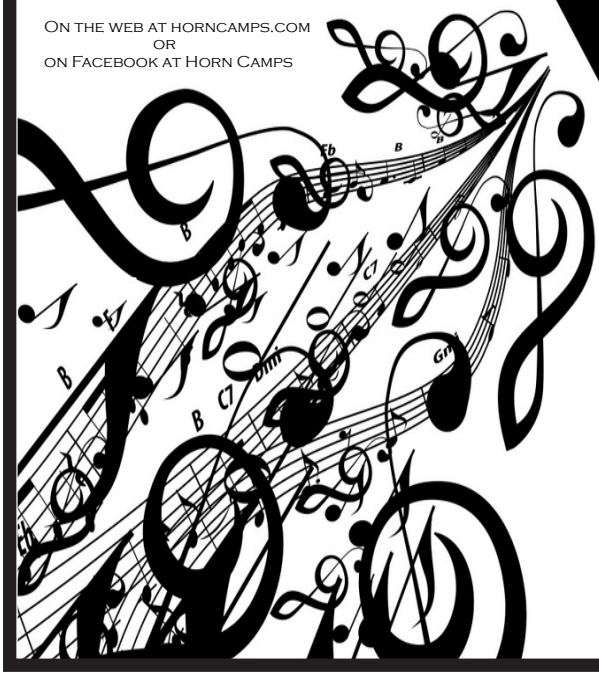

IHS News and Reports

Kate Pritchett, Editor

From the Office

Extended registration for the June 13-18, 2016 International Symposium in Ithaca, New York! Online registration has been extended to **May 18**. So, plan to attend now and register at: ithaca.edu/music/ihs2016/

Have you moved? You may be finishing your semester at school – will you have a new address in the fall? You can (and should) update your own membership address online at hornsociety.org. Log in, then update your profile. This will automatically result in *The Horn Call* being sent to your new address.

Many of our members are not receiving our free E-newsletter. This newsletter is published once a month and is sent to the email address you specify when you sign up. It costs nothing and is available to both members and non-members, but you do have to request it. The sign-up is on the home page.

– **Heidi Vogel**, Executive Director

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**, **Jennifer Kempe**, **Julie Krause**, **Maya Norman**, **Geoffrey Ong**, **Brooklynn Peacock**, **Robert E. Reynolds**, **Leslie Schlussel**, **Arthur Schwartz**, **Andrew Sehmann**, **Faith Skinner**, **Marie Smith**, **Heather Thayer**, **Julie Thayer**, **Kestrel Wright**, and **Natalie Young**.

News Deadline

The next deadline for news submissions is August 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, john.ericson@asu.edu.

IHS Website

The following videos have been added to the members-only excerpts section: Schubert Symphony No. 9 ("The Great") by Dale Clevenger and Saint-Saëns Symphony No. 3 ("Organ"), by Randy Gardner.

– **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

This new year has brought two notable retirements from the ranks of the US Area Representatives. **Patrick Miles** has been the representative from Wisconsin for many years, has kept the IHS ball rolling in his area, and received the IHS Certificate of Appreciation in 2012. He is also retiring from his position at the University of Wisconsin at Stephens Point. On behalf of the IHS, I want to thank Patrick for his dedication to the society and our members in Wisconsin.

The other retirement comes from **Leland** and **Mary Bartholomew** of Asheville, North Carolina. The Bartholomews

have been active in the IHS for many years. Mary served as US Regional Coordinator from 1983-1990 and as the Area Representative for North Carolina from 1993. In 1994 Leland took over as Area Representative and Mary reassumed the Regional Coordinator position which she held until 2001. Leland published *Tarheel Horns* as an informational outreach to the North Carolina members. On behalf of the IHS, I would like to thank both of them for their combined years of service. Please let these folks know that you recognize and are grateful for their service to the IHS.

Because of these retirements, we have positions open in Wisconsin and North Carolina, as well as Illinois, Maine, West Virginia, and others. If you would like to be an Area Representative for the IHS, contact me (usa-coordinator@hornsociety.org) for an application form and job description. It could be fun!

– **Elaine Braun**, Coordinator

Coming Events

The **International Horn Society Symposium** in Ithaca, New York, will offer master classes, warm-ups, health and wellness activities, lectures, exhibits, horn ensemble playing, concerts, and competitions. Come experience "The Natural Beauty of the Horn" June 13-18. Host **Alexander Shuhan** is bringing talent from around the world including **Gail Williams**, **Frank Lloyd**, **Phil Myers**, **David Amram**, **Arkady Shilkloper**, **Pip Eastop**, **Leslie Norton**, **Nobuaki Fukukawa**, **Bruno Schneider**, **Jeffrey Stockham**, **Jeff Nelsen**, and many more. Visit ithaca.edu/music/ihs2016.

The Horn Seminar at the Western Illinois University (WIU) Summer Music Institute, titled "The College Experience," June 19-25, is for high school hornists participating in the Senior High Band and Orchestra Camps. Contact host **Randall Faust** at RE-Faust@wiu.edu or go to wiu.edu/cofac/summermusicinstitute/.

The 10th Horncamps! workshop will be held June 26-July 2 in Daytona Beach, Florida. Artists for 2016 include **David Johnson**, **Michelle Stebleton**, **Dan Phillips**, **Bill Warnick**, and, for the first time, **Kaz Machala**. 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.

The 17th International Festival Italian Brass Week will take place July 17-14 in Florence. Horn artists include **Dale Clevenger**, **Luca Benucci**, **Frøydis Ree Wekre**, and **Stefan de Leval Jezierski**.

Italian Brass Week Artistic Director Luca Benucci, solo horn of Orchestra del Maggio Musicale Fiorentino

The Twin Cities Horn Club of Saint Paul/Minneapolis (TCHC) announces an international competition for new music for large horn ensembles (of more than eight horns). Musicians of the Minnesota Orchestra horn section will jury the competitions, and the winning compositions will be featured on a special TCHC concert presented in the Twin Cities. Three scores will be chosen for the performance, with composers of the winning compositions receiving awards of $3,000, $1,500, and $500. The deadline for submitting works is February 5, 2017. See tchornclub.org.

Northeast Horn Workshop 2017, March 24-26, will be hosted by **Barbara Hill** at Hartt College, Hartford CT. bahill@hartford.edu.

Member News

Kathryn Jackson commissioned and premiered Storm Runner for horn and electronic media by Chris Milby in October at Morehead State University. The piece is available at chrismilbymusic.weebly.com.

Greg Beckwith, with fellow members of Music St Croix (Stillwater, MN) and Metropolitan Opera Singers Heather Johnson (Mezzo) and Dennis Johnson (Tenor) performed the Schoenberg chamber edition of Mahler's *Das Lied von der Erde*. Conductor Delta David Gier, South Dakota Symphony Music Director, led the ensemble and singers in three moving and memorable performances enthusiastically enjoyed by audience and musicians alike. Music St Croix is a professional chamber ensemble based in Stillwater, MN and performs minimally two concert series annually. See musicsaintcroix.com.

Patrick Miles and the University of Wisconsin Stevens Point Horn Studio hosted the 25th Annual UWSP Horn Festival in November. The event included master classes, breakout sessions, and rehearsals. There were performances by the UWSP Horn Choir, the horn ensemble from the award winning Oak Creek High School bands (Guy Gregg, director), the massed festival choir, and a twenty-two member UWSP Alum Horn Choir. It was the final horn fest for Dr. Patrick Miles, who is retiring in May after 27 years at UWSP. In January, the UWSP horn club took a team-building trip to UWSP's environmental campus, Treehaven, where the members cross country skied, played games, watched a movie, and, while on a guided snow-shoeing trip, came across a hibernating black bear. Truly a once-in-a-lifetime experience for all!

The UWSP horn club

Phil Hooks and his Holiday Horns performed their 2015 Christmas concert in December at the TownMall in Westminster, MD.

Phil Hooks and his Holiday Horns

Donald Krause hosted Michigan Philharmonic principal hornist **John Putnam** at Krause's annual Hornsaplenty Christmas concert in Wisconsin. Putnam taught lessons and performed Saint-Saëns's *Morceau de Concert* during his visit.

John Putnam teaches Nolan Henckel

Eric Reed, American Brass Quintet hornist, spent a week in January at Indiana University's Jacobs School of Music, working with IHS president **Jeff Nelsen**'s studio. Eric's visit included lessons, a master class and a meditation, and Caruso "Method" group class. The week culminated with a recital of horn and organ works at Second Presbyterian Church in Indianapolis with Eric's father Douglas Reed at the organ. Works included a new transcription (by the organist) of "Marietta's Lied" from Korngold's opera *Die tote Stadt*, and the rarely performed Romance by William Albright. Eric also joined the faculty of New York University to participate in Suffolk County Music Educators Association's Horn Day.

After his master class, Eric Reed and Dale Clevenger with Jacobs School horn students.

Jeffrey Snedeker presented a January recital at Central Washington University, entitled "The Jazz-y Horn," featuring works by Alec Wilder (Sonata No. 3), Douglas Hill (*Three Jazz Fantasies for Horn and Piano*, world premiere), Paul Johnston (*Mountain Sketches*), and John Graas (Symphony in F minor). The Symphony (1956) exists in two versions: for a nine-piece jazz band and for full symphony orchestra and jazz soloists. Jeff has recently reconstructed both versions from various sources, and this performance of the small group version may have been the first live performance of the entire piece in about 60 years. Jeff has been granted a sabbatical for Spring 2017, during which he will create a side-by-side recording of the Gallay *Op. 57 Second/Low Horn Etudes* using both natural and valved horns.

Peter Kurau reports from the Eastman horn studio that Eastman alumni hosted the Northeast Horn Workshop in January, and many Eastman students and alumni fared well in the competitions there (see report below). Current Eastman DMA student **Erin Futterer** presented a lecture/recital at the workshop, focusing on solo horn repertoire commissioned by or composed for **Frøydis Ree Wekre**. Speaking of Frøydis, Eastman's studio was pleased to welcome her back at Eastman for master classes and speed lessons in January, followed in February by a visit, master class, speed lessons, and recital by **William VerMeulen**. Peter looks forward to returning to the Kendall Betts Horn Camp (week 3), and to participating in the 2016 Sun Valley (Idaho) Symphony.

Frøydis Ree Wekre with Peter Kurau and the Eastman horn studio

James Thatcher reports that along with recording work, he has been traveling and soloing with the London Symphony (Mahler 7 and *Till Eulenspiegel*) and the London Philharmonic (Horner *Collage*). He is helping to establish a new recording hall in Vienna (Syncron Stage Vienna). He has also just released, on CD Baby etc., Strauss's Second Horn Concerto with a Hollywood Film Orchestra and plans on doing more classical recording for distribution on the web.

Lin Foulk hosted the 11th annual Horn Day at Western Michigan University (WMU) in February. IHS President **Jeff Nelsen** was the featured artist. Solo competition winner Brek Moorey and WMU horn majors played for Professor Nelsen. The final concert featured Jeff and Lin performing solos, the Western Horn Choir, and a mass horn choir made up of all the Horn Day attendees. See wmich.edu/music/horn/ (click on "Horn Day") for information about next year's Horn Day.

Participants in the 11th Annual Horn Day at Western Michigan U.

The **Virtuoso Horn Duo** (**Kerry Turner** and **Kristina Mascher-Turner**) were featured artists, along with pianist Lauretta Bloomer, at the 40th anniversary celebration in February of the Association Française du Cor in Aulnay-sous-Bois, just outside Paris. Kerry presented a master class, Kristina conducted an ensemble of professional women horn players from all over France, and the duo performed in two concerts that included a mass ensemble of 120 hornists of all ages, alphorns, jazz, conch shells, and a troupe of trompes de chasse. The duo will be performing at the Chintimini Chamber Music Festival in Corvallis, Oregon (June 24), where they will be presenting the world premier of Turner's work for two horns and strings entitled *The Coyote of Central Park*. Kristina will be joining Kerry on his recital at the Broumov Festival in the Czech Republic this August.

Virtuoso Horn Duo

James Boldin reports that Trio Mélange, a horn, voice, and piano trio from the University of Louisiana at Monroe, performed recitals and gave master classes in February at Centenary College of Louisiana, Stephen F. Austin State University, and The University of Texas at Tyler. Ensemble members are James (horn), Claire Vangelisti (soprano), and Richard Seiler (piano). Their program included *Vier Gesänge*, Op. 117, by Carl Gottlieb Reissiger, *Le Cor: Romance*, by Auguste Panseron, *Duas porcelanas musicais*, by Eurico Carrapatoso, and *To the Seasons*, by Gina Gillie.

Trio Mélange; photo by Emerald Harris

Reports

11th Annual SCMEA Day of Horn reported by Alan Orloff

The Suffolk County Music Educator's Association (SCMEA) held their 11th Annual SCMEA Day of Horn in January, organized by founder **Alan Orloff**, Day of Horn Chairman. The day, which honored SCMEA on its 60th Anniversary, featured rehearsals, clinics, large group ensemble performances, guest artists in recital, and the Mass Horn Ensemble of 278 horn players whose performance set the Guinness World Record for Largest French Horn Ensemble. SCMEA had held the record for World's Largest Horn Ensemble, but when that record was broken by 2-tone ceremonial Kombu hornists at the Art of Living Institute, Inc. at their ashram in India, Orloff felt the need to honor our orchestral horn by setting the record for French Horn, even though we teach all the students that the IHS standard for our instrument is "The Horn."

A concert by many participants in large ensembles preceded a memorable performance by our guest artists; **Julie Landsman**, **Eric Reed**, **Eric Davis**, and **Eric Huckins** provided a recital of trios and quartets that had the audience spellbound, while guest artist **Linda Kimball** performed with all the large ensembles and conducted the Student All Star ensemble. Finally, after an elaborate counting exercise (one of the procedural demands from *Guinness World Records*) the Massed Horn Ensemble of 278 horns played for the world record. SCMEA is now finishing the Corroborating Evidence Package as stipulated by Guinness, and hopes to be named the official Guinness record holder in the near future.

Record-Breaking SCMEA Day of Horn Mass Horn Choir

2016 Northeast Horn Workshop reported by Marilyn Bone Kloss

Heidi Lucas and **Jonas Thoms** hosted the 2016 Northeast Horn Workshop in January at Indiana University of Pennsylvania in Indiana PA with artists **Frøydis Ree Wekre**, **Tom Varner,** the **Pittsburgh Symphony Horn Section**, and **Genghis Barbie**.

The Pittsburgh section demonstrated flexibility in section playing in choir work, including the world premiere of *Endeavor* by Frank Gulino, and in excerpts, and then made their way home in a snowstorm. Genghis Barbie (**Rachel Drehmann**, **Danielle Kuhlmann**, **Leelanee Sterrett**, and **Alana Vegter**) performed their unique pop arrangements at a concert open to the public. Tom Varner led both an afternoon jazz session and an afterhours jam session. Frøydis Ree Wekre conducted an extensive master class and the amateur session. College and community horn choirs were featured prominently.

Competition winners were: **Nikki Labonte** (student of **Peter Kurau** at Eastman), High Horn Mock Audition; **Grace Shafer** (student of **Lisa Bontrager** at Penn State), Low Horn Mock Audition; **Jessica Elder** (student of Peter Kurau at Eastman), Collegiate Solo Competition; Eastman Horn Quartet: **Nikki Labonte**, **Jessica Elder**, **Caroline Baker, Rebekah Lorenz** (students of Peter Kurau at Eastman), Quartet Competition; **Drew Phillips** (student of **Abigail Pack** at UNC-Greensboro), Composition Competition; and **Alex Swackhamer** (student of Heidi Lucas at Indiana University of PA), Jazz Competition. The audition winners performed with the Pittsburgh section, and the solo and quartet winners performed on the final concert. Drew Phillips's winning composition, *Exultant Fanfare*, was performed at the final concert.

Frøydis Ree Wekre coaches Andrew Seacord III in the amateur session

2016 NHW Pittsburg section: Pittsburg Symphony at 2016 NHW: Zachary Smith, host Heidi Lucas, Stephen Kostyniak, Mark Houghton, mock audition winners Grace Shafer and Nikki Labonte, William Caballero, and Joseph Rounds.

Obituaries

Brian O'Connor (1951-2016)

Brian O'Connor succumbed to brain cancer after a long battle that included times of recovery, hope, and return to a busy freelance schedule in Los Angeles. He told his inspiring story to **Paul Neuffer** in the February 2015 issue of *The Horn Call*.

David N. Baker (1931-2016)

David Baker was a legendary jazz player (on trombone and cello), band leader, writer, and educator. He founded the jazz studies program at the Indiana University Jacobs School of Music, was involved in educational and cultural organizations, and received many honors and awards. He has more than 65 recordings, 70 instructional books, and 400 articles to his credit. His more than 2,000 compositions range from jazz to film scores to chamber and symphonic music.

David encouraged horn players in his classes and jazz bands. **Peter Gordon**, one of his students at Indiana University, commissioned *Ballade* for horn, alto saxophone, and cello for his senior recital in 1967. **Douglas Hill**, IHS President and Chair of the IHS Composition Commissioning Project in 1985, directed the commissioning of a work for horn in a jazz setting, *Suite for French Horn and Jazz Combo* (flugel horn, tenor saxophone, piano, bass, drums). David followed this (without commission) with *Suite for French Horn, String Quartet and Contrabass*, also written in 1985 but never performed.

Wendell L. (Pete) Exline (1922-2016)

Pete Exline, long-time IHS member from Washington state, and a record holder for attending Internation Symposia, passed away very recently. An obituary will apprear in the October *Horn Call*.

In 1964 and 1965, took a sabbatical leave from his position at what is now Eastern Washington University to interview, record, and photograph principal horn players of several European orchestras. In 2009, Pete gave all he collected on that tour to the IHS. Data from that sabbatical project, now digitzed, is the basis for the first "Survey of European Horn Playing Styles" presented on hornsociety.org.

Obituary

Leigh Martinet (1923-2016)

Leigh Martinet conducting

Leigh Marriott Martinet, horn player, founder of the Baltimore Horn Club, arranger, conductor, teacher, record collector, and all-around musical polymath passed away in his sleep January 13, 2016. He was 92.

Martinet (he pronounced the final letter) was born in Baltimore October 4, 1923, to Eugene and Mary Martinet. His father was founder and conductor of the Baltimore Civic Opera Company; his mother was a pianist and piano teacher. Thus Martinet was destined for a career in music.

In 1941 he graduated from Baltimore City College, a Baltimore City high school. After obtaining his teacher's certificate from the Peabody Conservatory of Music in 1946, he received B.S. and M.A. degrees in music education from Columbia University in 1948 and 1949, respectively. In 1966 he earned the first Doctor of Musical Arts degree in conducting awarded by the Peabody Conservatory of Music. As an undergraduate, he majored in horn and minored in violin. He studied horn with Charles Lannutti, Jerry Knop, and Arthur Berv; violin with Gustav Strube; and conducting with Ifor Jones, Stanley Chapple, Giuseppe Bamboschek, László Halász, and Claude Monteux. On April 13, 1988, the Peabody Conservatory of Music honored him with its Distinguished Alumni Award.

From 1942-45, during World War II, he played in the Army Air Forces Band at Bolling Field in Washington, D.C. Other members of the horn section were Arthur Berv, principal horn of Toscanini's NBC Symphony; Harry Shapiro, second horn in the Boston Symphony; Joseph Mourek, long-time member of the Chicago Symphony; John Barrows, and Joseph Eger.

After the War, from 1949-67, he taught in the Baltimore City School System. In 1967-68 he was promoted to specialist, and then, from 1968-73, served as Supervisor of Instrumental Music for Baltimore City schools. After leaving the Baltimore City school system, he taught in the Baltimore County Public Schools; he was teaching at Randallstown High School when he retired in 1976. In addition, he taught at the Peabody Conservatory of Music, Morgan State University, and Catonsville Community College.

In 1955 Martinet formed the Baltimore Horn Club. The nucleus was players from the Baltimore Symphony and freelance players. Because music for horn choir was meager at the time, Martinet exercised his arranging skills by producing material for the group to play. Beginning in 1970, the Club published his transcriptions. His arrangements totaled 443, of which 96 have been published. He arranged all of his music the old fashioned way, with pen or pencil and staff paper. Once the piece was read at horn club, he would decide if it was to be published, and make final edits. His long history with opera and bands is reflected in his selections for horn ensemble.

The Baltimore Horn Club in 1955
Top row left to right: Walter Lawson, Leigh Martinet, Clarence Ogilvie, Tom Kenny
Bottom row left to right: Bill Cook, Joe De Pasquale, Vic Kestle, Bert Chermin

Although he chose to pursue a teaching career, he performed regularly with the Baltimore Symphony for over forty years, first as a member of the Orchestra for the 1948-49 season, and then as first-call extra and substitute through the 1980's. In addition, he appeared as soloist with the Orchestra in the 1952 world premiere of Howard Thatcher's Horn Concerto. His extensive freelance career spanned over 65 years, and included performances at the Lyric Opera House, Ford's Theatre (1950-65), the Morris Mechanic Theatre, the Ice Follies (1962-76), Disney Shows (1969-74), and the Ringling Brothers and Barnum & Bailey Circus (1974-76). On May 23, 1950, he was soloist in Strauss's Horn Concerto No. 1 when the Washington Civic Orchestra appeared at Roosevelt Auditorium. His last professional engagement was on July 15, 2009, also believed to be the last of the summer band concerts organized by Baltimore City. At the time of his death he was still active arranging music for and playing horn (by all accounts extremely well!) with the Baltimore Horn Club. Low horn was his favorite, and he would arrange his ensembles with especially "juicy" low horn parts.

Upon his father's death in 1947, the Baltimore Civic Opera suspended production. However, in February 1949, after graduating from Columbia University, Martinet resurrected the company, becoming its conductor until 1960. (Before his father's passing he had served as conductor of the chorus.) During his time with the Civic Opera he conducted much of the standard operatic repertoire. He also conducted *Thaïs*, then, as now, quite a rarity. Singers he conducted ranged from the world-famous John Charles Thomas, also a native of Baltimore, to the then-unknown Beverly Sills (in an early assumption of the role of Manon), and everyone in between.

Around 1950 he invited Rosa Ponselle, the great Metropolitan Opera soprano, who had retired to Stevenson, Maryland, to attend a rehearsal. After seeing that Martinet could successfully produce *Aida* on a stage fifteen feet deep, with an orches-

tra of ten players plus theater organ, she became active in the company. Starting with a production of *La Traviata* in the spring of 1951, Ponselle coached the singers and worked to improve costumes and scenery. As a result of these experiences, Ponselle realized she had a talent for teaching, which led to her coaching many singers who later had significant careers, including Lili Chookasian, Plácido Domingo, Sherrill Milnes, James Morris, and Beverly Sills. Thus, Leigh Martinet was responsible for starting one of the most important vocal teaching careers of the last half of the twentieth century.

In addition to the Civic Opera, he conducted the Johns Hopkins University Orchestra (1961-66), the Baltimore Municipal Concert Band (1959-83), the Metropolitan Musicals (1961-66), and, in 1967, the Phyllis Diller show with the Osmond Brothers. Phillip Hooks, one of Martinet's horn students who later played in the Baltimore Park Band, fondly remembers Martinet's puckish sense of humor. He recalls going through his music and, on different occasions, finding a pinup picture and a reproduction of a poster urging re-election of FDR!

In a letter dated December 18, 1955, and published in the Baltimore Sun on December 30, 1955, Morris Bratman suggested that Martinet be chosen to succeed Massimo Freccia as the conductor of the Baltimore Symphony. He wrote:

> In all my years of experience as an instrumentalist, and having performed under many of the top-flight conductors of this era, I can say that our own Leigh Martinet gives all indications of becoming a truly great conductor in his own right.... It is common knowledge among local musicians, professional and amateur, that his performances with our Baltimore Civic Opera group have been flawless, and above criticism. He has also, in a short time, done wonders with the York Symphony Orchestra.

Bratman concluded, "The choice of Mr. Martinet would bring together two such fine organizations as the Baltimore Symphony Orchestra and Baltimore Civic Opera Company under one head, a consolidation that has been a sore need to the musical life of this city for too long." The BSO did not take Bratman's advice, preferring to hire Peter Herman Adler. One wonders what the course of the Baltimore Symphony Orchestra and the Baltimore Civic Opera might have been had Martinet conducted both concurrently.

Martinet's love of opera led him to collect 78 rpm recordings of singers from the so-called Golden Age of Opera. At one time his collection exceeded 10,000 discs. He was one of the most important collectors of classical vocal recordings on the east coast. In addition to the records, he collected antique phonographs on which to play them. The basement of his home was devoted to his record and phonograph collection and to his work with the Baltimore Horn Club.

Beyond his activities in classical music, the *Baltimore Sun* noted on January 13, 1952, that the "family and two or three friends had a hillbilly band, in which Leigh's father played the cello and Leigh the violin." Martinet also owned a house on the Delaware shore, where he spent summers fishing and arranging horn music. He delighted in coming back several weeks in the summer to try out his new arrangements.

Robert Pierce, principal horn of the Baltimore Symphony Orchestra from 1958-82 gave this reflection on Martinet's contribution to musical life in Baltimore: "Leigh could easily have had a very successful career as a professional horn player in a major orchestra. He chose a broader brush with which to paint his professional life in music, and in so doing and with his talents, he touched an infinitely larger audience in a most effective way – testimony to which has been given by many grateful admirers over the many years of his life. We owe him a great debt of gratitude for the rich musical scene he helped create in Baltimore."

He is survived by his wife, the former Doris Arnold, one of his father's voice students, whom he married in August 1950, a son, two daughters, and several grandchildren and great grandchildren.

The Baltimore Horn Club in 2015
Some of the 3-4 generations of Horn players ages 25 to 92: left to right: Leigh Martinet, Ken Bell, Mary Welliver, Karen Bakkegard, Ron Tilghman, Diana Ogilvie, Ron Friedman, Sharon Tiebert, and Piper Greenbaum.
Note phonograph horn and other record collecting memorabilia.

Compiled by Kenneth Bell, Sharon Tiebert-Maddox, and Howard Sanner from information in an article by Kenneth Bell on the American Federation of Musicians Local 40-543 Facebook page, Phillip Hooks, the Baltimore Horn Club web site, and various articles in the Baltimore Sun.


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Women Horn Players in the US Part I: The Early 20th Century

by Ellie Jenkins

The last hundred years have seen major changes in opportunities in education and employment for women horn players in the US. The Philadelphia Orchestra now has a majority female horn section, and the New York Philharmonic and Boston Symphony orchestras have welcomed women to their horn sections in recent years. Women regularly appear as soloists and teachers at international conferences. Today we may have reached a tipping point in thinking about gender in American orchestras, but it has taken a long time to reach this point.

Attitudes have changed markedly in the last decades, and they have changed even more since Gustave Kerker wrote this in the *Musical Standard* in 1904:

> It would be like oil and water to put men and women in the same organization. Women musicians alone may be alright, but they don't belong with men. The Musical Union is making a big mistake admitting women to membership.… Nature never intended the fair sex to become cornetists, trombonists, and players of wind instruments. In the first place, they are not strong enough to play them as well as men, they lack the lip and lung power to hold notes which deficiency makes them always play out of tune.… Another point against them is that women cannot possibly play brass instruments and look pretty, and why should they spoil their good looks?… Women cannot be depended upon for rehearsing and the hard work demanded of musicians. Woman, lovely woman, is always to be admired, except when she is playing in an orchestra.[1]

Though shocking to us today, this was a commonly held view at the beginning of the 20th century, and can be widely found in a variety of print sources. At that time, women didn't yet have the right to vote in the US and could not own property or establish their own credit. They weren't fully functional citizens, and were often completely dependent on the men in their lives. The presumption was that the ultimate goal of every woman was to marry and have children, so she must avoid any activity that distorted her appearance, making her less "marriageable." Therefore, all wind instruments, and certainly the brass, were off limits. A 1906 *Musical America* critic wrote:

> For the sake of the veneration in which all women should be held it is to be hoped that none of them will follow the suggestion of Lanier and take to playing the trombone, the French horn, or the gigantic Sousaphone for, as Byron once said: "Seeing the woman you love at table is apt to dispel all romance." And seeing a woman get red in the face blowing into a brass instrument is just as likely to prove an unpleasant shock.…[2]

While these arguments continued in the pages of magazines and newspapers, women had already taken up woodwind and brass instruments and were playing them in the growing number of all-women orchestras and bands.

The Boston Fadette Lady Orchestra was the best known of these, and probably the most influential. Founded by Caroline Nichols, it began with six players in 1888, and by 1898 had expanded to 20 (including two horns and one trombone). In 1896, *Freund's Weekly* reported that the Fadettes had the only two women horn players in the US, though this is surely not true.[3] The ensemble played a widely varied repertoire, including "many symphonies, all the classic overtures of 75 grand operas and numberless salon pieces" and accompanied silent movies at Roxy's Theatre. Between 1888 and 1920, Nichols reported that the Fadettes had employed over 600 women and performed in more than 6000 concerts. Nichols was optimistic about the future for female musicians, saying in a 1908 interview:

> The field for women musicians is growing. Why, when the Fadettes began to appear for professional engagements, people looked askance, and the men musicians smiled and said wait until the public hears them. Well, the public did hear them, and the public liked them so much that we've never had an open week from that day to this that was not of our own making. We can play fifty-two weeks a year if we wish.[4]

The first conservatories in the United States were founded in the latter half of the 19th century, and began admitting women fairly early on. The New England and Oberlin Conservatories both opened in 1867; Oberlin was officially coeducational from the beginning. Women were being trained as musicians, but were barred from the professional ranks due to the social strictures of the time. The all-female orchestras provided an artistic outlet for women who otherwise would have had none.[5] They have sometimes been labeled "apartheid," but in fact became an important stepping-stone on women's path into the profession.[6]

The Heyday of All-Women's Orchestras (1920-1941)

With the ratification of the 19th amendment to the US Constitution, the women's movement fragmented, losing focus after achieving their longtime goal, but substantial barriers remained to women entering the professional ranks in any field. Common opinion held that paying a woman for any job was taking money out of a man's pocket, and therefore food out of his children's mouths. Another assumption asserted that once married, any woman would naturally prefer to stay home taking care of husband and children, and it would be unseemly for her to be out and about performing music (or working in general). Raymond M. Panzer made an interesting, if strangely backhanded, argument in favor of professional women musicians in February of 1936.

> Music today is not financially alluring as a profession. Thousands of musicians who once made a com-

> fortable living are suffering want and humiliation.… Music, therefore, is no desirable career for the man who must earn a living, so comparatively few will or can choose it. Here lies an opportunity for women.[7]

Even American *men* were scarce in orchestras of the time, which were heavily populated by the Europeans preferred by conductors. Female musicians began to gain ground as a result of the increasing number of all-women orchestras. By now more conservatories had been established (Juilliard, Curtis, and Eastman in the 1920s), and were graduating substantial numbers of women, who of course wanted an outlet to continue playing and performing.

The combined pressure of the expanding numbers of female musicians and the limited opportunities for their employment helped lead to the explosion of women's orchestras between 1925 and 1947, the so called "second wave" of women's orchestras. A total of 28 new all-female orchestras were founded in that period, as documented by Carol Neuls-Bates.[8] Some lasted for only a year or two, while others, like the Los Angeles Woman's Orchestra (later renamed Los Angeles Woman's Symphony Orchestra, then California Women's Symphony Orchestra) and the Cleveland Women's Symphony were active for more than fifty years.

One of the most successful of these organizations was the Women's Symphony Orchestra of Chicago, active from 1925-45. It was founded as a reading ensemble, and made its concert debut in May of 1925 with 45 musicians, later expanding to 90. At first, the orchestra filled out instrumentation with men on oboe, horn, and trombone, but made a strong commitment to an all-female membership. To facilitate this, the group offered scholarships to pianists and violinists to train on wind and brass instruments, and to high school wind and brass players. Within five years of its debut, the ensemble was all female, with complete orchestral instrumentation.[9] Its members were paid, and among its many accomplishments it gave a 26-week series of concerts on CBS radio in 1940, with conductors including Enesco, Stock, and Bernstein.[10]

Only four female hornists (Ellen Stone, Helen Enser, Anna Solberg, and Carol Comstock) entered professional "mixed" orchestras during this period (1920-1941),[11] but many more must have had more satisfying musical lives as a result of the women's orchestras. These orchestras established that women were capable performers of large orchestral works, and in some cases they provided a training ground for women who later entered orchestras that had previously been open only to men.

According to all records that I have located, Ellen Stone was the first female player in the brass section of a major orchestra. Originally from Teaneck, New Jersey, she attended Juilliard and Oberlin, and at age 20 auditioned for Otto Klemperer, who hired her as a member of the Pittsburgh Symphony. Sources conflict as to her actual position. One article reports that she was appointed to a six-week term as principal horn, but programs have her listed second.[12] She appears in only 1937-1938 programs.[13] She later performed as first horn of New Friends of Music in New York City, and can be found in their programs through 1943.[14] After that, she apparently moved to Middlebury, Vermont and is lost.[15]

Ellen Stone

Several articles in the *New York Times* mention Ellen Stone during her performing career, and she was featured in *TIME* magazine in 1939 ("Little Girl Blue," 13 Nov. 1939). The article details her performance of the Mozart Quintet, and the challenges of playing horn. The article ends on a somewhat disheartening note with, "But her big thrills come when her boy friends (mostly fellow horn players) ask her out for an evening of horn duets and trios."[16] While indicative that the world was beginning to open for professional musicians, it reinforces old notions of women's supposed goals.

World War II and the First Wave (1941-46)

In contrast to the years preceding it, the era spanning 1941-46 was governed by the overriding influence of World War II. Eventually over 13 million people (mostly men, but some women) joined the armed forces, leaving a tremendous number of jobs to be filled. Roughly 6 million women went to work during the war, and about 14 million had already been working, so by the end of World War II women comprised more than a third of the US workforce.[17] Women did jobs of every description during the war years, from clerical work to the iconic Rosie the Riveter.

Women also joined the ranks of professional orchestras in numbers previously unimaginable. In January 1945 the conductor of the Chicago Women's Symphony reported that two dozen former members had found paying orchestra jobs.[18] *International Musician*, the newspaper of the American Federation of Musicians, listed numbers of women in several major orchestras in July 1942: Pittsburgh, 7; San Francisco, 5; National Symphony, 4; Indianapolis, 4; Philadelphia, 3; and one woman each in Chicago, Cleveland, Kansas City, Los Angeles, Rochester, and St. Louis.[19] A few orchestras had begun hiring women prior to the outbreak of war, mostly violinists, but the sudden absence of qualified male players opened new doors for women performers, and quickly.

Women were training in record numbers as well. The National Orchestral Association, a training orchestra in New York, reported that prior to the war women had constituted approximately 12-15% of the ensemble. During the war the percentage increased to 50-60%.[20]

The Army formed an all-female band in 1942, named the Women's Army Corps Band, and the Marine Corps followed suit in 1943. The Marine Woman's Band consisted of 43 members stationed at Camp LeJeune, North Carolina. Its purpose was to "release for field duty the male musicians who are now in the band at camp." The women were required to go through regular basic training, and were expected to be "marines first and musicians afterwards."[21]

The sheer number of job openings gave a great boost to women horn players during the early 1940s. The rosters of 29 major orchestras listed only four women in their horn sections prior to 1940. By 1945 those same orchestras had filled 22

horn openings with women players.[22] The trend continued throughout the decade, and 30 women had been hired by 1949. Most significantly, in the fall of 1941 Helen Kotas was appointed by Frederick Stock as principal horn of the Chicago Symphony, a position she held for six seasons. Besides Helen Kotas, female horn players who first became active professional musicians during this era included Helen Enser Hall, Anna and Elna Solberg, Patricia Quinn Standley, Carolyn Clarke Panasevich, Pauline (Pauny) White Yancich, and Ethel Merker.[23]

Helen Kotas

Helen Enser

The same patterns that allowed women to enter major orchestras hastened the failure of many women's orchestras. The departure of top-notch players for jobs in mixed professional orchestras led to a decline in both quality and demand for all-women ensembles. By 1950, only six women's orchestras remained active.[24] However, the huge gains made by women during the war years were not irreversible, and began to erode almost immediately with the end of hostilities. In 1946, three million women left the workforce, often involuntarily. Surveys showed that up to 70% of women wanted (and sometimes needed) to remain in their wartime jobs, but many were dismissed even before men began coming home.[25]

Elna Solberg Haynes

Changes were not quite so sudden for women orchestra players, but set in gradually. The New York City Symphony, for example, had 21 women players during the war, but by December 1947 had only seven. "However, the women in general feel that this was not brought about by discrimination, but because anyone gives place to the homing veteran."[26] Nonetheless, some prejudice did persist. Even in 1944, long before the end of the war, critic Alan Rich reported that the president of a Boston Symphony fund-raising committee warned that unless more money was raised, the orchestra would have to shorten its season, reduce the number of players, and "lower its standards" by hiring women players.[27] In fact, the Boston Symphony did hire its first female wind player, a bassoonist, in 1945. Two harpists had preceded her, each for one season only.[28]

Conclusion

With the war over, many of the old arguments against women players reemerged. Nonetheless, barriers had been eroded in the minds of both the general public and the women themselves that would never be fully resurrected. Old patterns were broken; women had different outlooks and expectations for their lives. "They realized that they were capable of doing something more than cook a meal," said music teacher Dellie Hahne.[29] Although the 1950s were in many ways regressive for women in the workforce, things would never be the same.

Part II will cover the years following World War II through the early 1980s, exploring the considerable setbacks experienced by female musicians, followed by the gradual acceptance of women into newly mixed orchestras across the United States.

Ellie Jenkins

Ellie Jenkins is the first full-time music faculty member at Dalton State College in Georgia and performs in the Carroll Symphony, the Chamber Players of the South, and the Rome Symphony. Her degrees are from the University of Miami, the University of Wisconsin Milwaukee, and the University of Wisconsin Madison. Her primary teachers have been Maribeth Crawford, Robert Elworthy, Barry Benjamin, and Douglas Hill.

This material is from Ellie's dissertation, Women As Professional Horn Players in the United States, 1900-2005, *available from the IHS lending library.*

Notes

[1]"Opinions of Some New York Leaders on Women as Orchestral Players," *Musical Standard* [London] 21 (2 April 1904): 217-18, reprinted in Carol Neuls-Bates, "Should Women Perform in the Same Orchestra With Men?" *Women in Music* (Boston: Northeastern University Press, 1996), 202.

[2]"The New Woman in Music," *Musical America* 9 (April 28, 1906): 8.

[3]*Freund's Weekly*, (30 September 1896): 6, as cited by Christine Ammer, Unsung, 124.

[4]Caroline Nichols, "How One Woman Carved Out a New Avenue of Bread Winning for Her Sex," *Pittsburgh Gazette Times*, 23 February 1908, section 4, p. 6, reprinted in Carol Neuls-Bates, "Caroline B. Nichols and the Boston Fadette Lady Orchestra," *Women in Music* (Boston: Northeastern University Press, 1996), 196.

[5]Carol Neuls-Bate, "Women's Orchestras in the United States, 1925-45," in *Women Making Music: The Western Art Tradition* (Urbana: University of Illinois Press, 1986), 365.

[6]Christine Ammer, *Unsung: A History of Women in American Music*, century edition (Portland, Oregon: Christine Ammer, 2001), 118.

[7]Raymond M. Panzer, "Stepdaughters of Orpheus," *Independent Woman* 15 (February 1936): 40.

[8]Carol Neuls-Bate, "Women's Orchestras in the United States, 1925-45," in *Women Making Music*, 350-353.

[9]Ibid, 354.

[10]Christopher Leuba, "Helen Kotas: An Appreciation," *The Horn Call* 26, no. 1 (November 1995): 47-48.

[11]Norman Schweikert, *Collection of United States Orchestra Rosters*, emailed to the author between January 14, 2004 and June 11, 2004.

[12]Frederique Petrides, ed., "Major Symphony Ignores Precedent," *Women in Music* 3, no. 3 (15 October 1937): 1.

[13]Pittsburgh Symphony Concert Program, 1937 (month, date unavailable).

[14]Olin Downes, "New Friends Open Fourth Year Here," *New York Times*, 30 October 1939, p. 13. Also "Women are Soloists as Barzin Conducts," *New York Times*, 16 March 1943, p. 15.

[15]Richard Martz, "Ellen Stone," http://www.rjmartz.com/horns/Stone, accessed 29 February 2016.

[16]"Little Girl Blue," *Time Magazine* (13 November 1939), clipping file, Oberlin College Archives.

[17]Gail Collins, *America's Women: 400 Years of Dolls, Drudges, Helpmates, and Heroines* (New York: Harper Collins, 2003), 381.

[18]Christine Ammer, *Unsung*, 250.

[19]"Women's Voice." International Musician (July 1942): 6.

[20]Mary L. Stoltzfus, "Eve in the Ensemble," *Musical Courier* 136, no. 8 (December 1947): 17.

[21]"Marines Forming First Woman Band," *New York Times*, 20 July 1943, p. 16.

[22]Norman Schweikert, *Collection of United States Orchestra Rosters*, emailed to the author between January 14, 2004 and June 11, 2004.

[23]Much of what is known about several of the women listed here comes from a survey distributed by Norman Schweikert, who generously shared those surveys and other correspondence with me, along with his collected orchestra rosters and a wealth of other information.

[24]Carol Neuls-Bate, "Women's Orchestras in the United States, 1925-45," in *Women Making Music*, 352-3.

[25]Gail Collins, *America's Women*, 394-5.

[26]Mary L. Stoltzfus, "Eve in the Ensemble," 9.

[27]Christine Ammer, *Unsung*, 251.

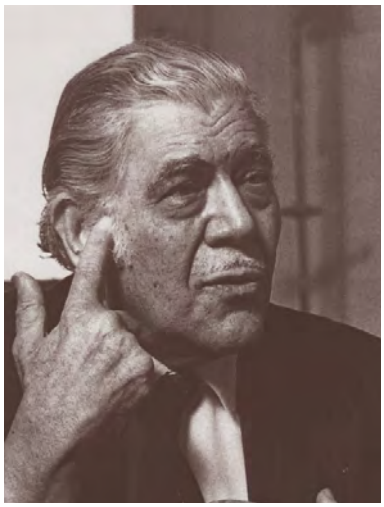
[28]"A Listing of All the Musicians of the Boston Symphony Orchestra from its Founding in 1881," http://www.stokowski.org/Boston_Symphony_Musicians_List.htm, accessed 6 March 2016.

[29]Gail Collins, *America's Women*, 396.

Arnold Jacobs Reconsidered:
Reflections on a Legacy at the Centennial of his Birth
by Frank Byrne and Michael Grose

Reprinted from the ITEA Journal – Fall 2015

The 100th anniversary of Arnold Jacobs's birth provides an opportunity to remember and re-examine his legacy. Marking a centenary also risks placing Jacobs in a mythic status like that of golfing legend Ben Hogan. If the reader asks, "Ben who?" then you know what the authors have experienced in speaking to audiences who never studied with, much less heard Arnold Jacobs perform with the Chicago Symphony. Is the Jacobs legacy nostalgia or urban myth? The answer is no.



Our media-dominated culture worships the new and, in so doing, trivializes the past. One could imagine Arnold Jacobs being categorized with a giant like Thomas Edison – revered but not terribly relevant. In fact, Arnold Jacobs was a visionary and groundbreaking teacher and performer. He was to his musical peers as Tesla was to Edison. He was decades ahead of his time in his musical philosophies, and he helped transform how to make and understand music.

Arnold Jacobs understood people in their humanity, their physiology, and most importantly their musical minds. While science has taken quantum leaps in the past century, human beings are still "wired" similarly and their body systems still function in the same way. The teachings of Arnold Jacobs are as relevant today as they were in the 1960s when his teaching took off – even more so because Jacobs was very advanced in his application of techniques that have come to be understood as integral to training and remapping the brain.

All attempts to capture the essence of Arnold Jacobs (including this article) are limited because there was not a single Jacobs method that can be packaged and boxed for our convenience. Phrases like song and wind are only part of a larger picture. Arnold Jacobs was not about slogans or gadgets, or about York tubas and breathing. Jacobs's teaching was about one thing only: music. He knew that it was the musician who plays the instrument, the latter often described by him as a "stupid piece of brass that has no brain." The instrument is a tool of expression and the body an animating mechanism to create the vibration that is resonated in the instrument. But all this begins in the brain, and it is here that Jacobs had the ultimate revelation that made him unique. There had first to be a compelling musical message in the mind of the musician.

His most rudimentary precepts are incredibly profound. He did not want us to discuss being a brass "player" lest it imply that we were technicians operating a machine. He wanted us to be musicians, artists, and most of all communicators of music to an audience. His knowledge of physiology and anatomy was encyclopedic, but all placed in service of the art form and the act of communication. He knew it all and could explain it with stunning eloquence, but would be the first to say, "I don't care whether you do it 'right or wrong,' I just want you to sound better than anyone else."

Northwestern University professor Rex Martin, a longtime Jacobs student, wrote, "Mr. Jacobs had a complete mastery of musical communication. Everything that he worked on with his students was to help them to communicate musical ideas to an audience. As he defined it, this was the psychology of performance. Learning to think like a great artist was the most important step to becoming a great artist."

Some skeptics have tried to characterize Jacobs's philosophies as one step above the "think system" of *The Music Man*'s Professor Harold Hill. Not only are such attitudes ignorant, but they miss the essence of what Arnold Jacobs lived to share – making music can be a great joy if we only get out of our own way. Would you like to experience that joy and play much better with greater ease than ever before? The answer is Arnold Jacobs. Decades before the power of visualization was embraced at the highest levels of professional sports, Jacobs was preaching that gospel from the basement of his modest home on South Normal Avenue in Chicago. Visualization and the mental aspect of world-class performance began to be known in the 1970s when it was observed in Soviet Olympic athletes, but it now is considered essential among top athletes. World champion golfer Jack Nicklaus said, "I never hit a shot, not even in practice, without having a very sharp in-focus picture of it in my head." It is this very concept of brain/body connection that Jacobs understood before most others in music.

A young Arnold Jacobs with York CC tuba

Jacobs's studies of psychology revealed that the musical message must dominate, with over 90 percent of mental concentration devoted to the message, and a small fraction to anything else. As performers, we are too often caught thinking about how it feels versus how it sounds. We become focused internally and the musical message is drowned out because we analyze while trying to perform. Communication to another

person is thwarted in our earnest effort to produce the notes. We have become technicians and not communicators.

Arnold Jacobs was a natural musician with great innate talent that cannot be denied. When he learned as a child to play bugle calls by ear, imitating the notes played by his mother on the piano, he began training himself to respond to sound and pitch, not to lip tension. Imitation was one of Jacobs's most important concepts, for it demanded that there be something to imitate: a musical sound, a performance, or a recording. Consider this simple illustration that you can try. Imitate an accent or dialect using your voice. Maybe it's a British accent, or a faux-French accent, or a TV personality with a distinctive voice. Just do your best to imitate the sound of that voice. Now ask yourself, how did I do that? You recalled the sound of that accent in your mind and, using your ability to speak, altered your voice to try to match that accent or voice you had in mind.

Learning to be fine musicians uses the same methodology, but first demands that we program our brains with superb musical role models. Jacobs would often say, "Play this like Bud Herseth would play it," or he would take the student's tuba, demonstrate something, and ask the student to imitate him, or he might sing a phrase with his marvelous, resonant voice and ask you to imitate that. Jacobs heard great musicmaking from the time he entered the Curtis Institute at 15 years old and was shaped by that, as well as by repeatedly taking the class on phrasing and *solfege* taught by Philadelphia Orchestra principal oboist Marcel Tabuteau. Jacobs passed the class but took it again every year he was at Curtis to get further steeped in the artistry that was being shared. Jacobs was a brilliant *solfege* artist who could sing anything, thereby giving him a perfect concept of the pitch he wanted to produce. And beyond pitch, there was a sophisticated concept of the attack, tone color, and every other facet of artistry. Jacobs had a vast musical vocabulary of shading and color in his playing, and it made his tuba playing thrilling.

There were and are today many excellent tuba players, but those who know Jacobs's playing intimately would agree that not only was his playing superb, it was uniformly thrilling, whether a simple two-note solo passage in *Also Sprach Zarathustra* or the vibrant foundation to massive chords in a Bruckner symphony. It was a spine-tingling, larger-than life presence that animated the entire brass section of the CSO and thereby the orchestra. Following a performance of Bruckner's Symphony No. 6 conducted by Rafael Kubelik, one of Bud Herseth's students commented to Mr. Herseth about how impressed he was by the playing of Arnold Jacobs. Herseth smiled and responded, "It's like he has his hand in the small of our back, gently urging us forward."

Jacobs's consistent high standards and inspiring musicianship earned the admiration of the world's greatest conductors and his legendary colleagues. The great Fritz Reiner thought Jacobs was the greatest tuba player in the world. Guest conductors of the CSO swooned over his playing and regularly tried to recruit him. Horn virtuoso Philip Farkas said he'd never heard a tuba player like Jacobs, and longtime CSO principal oboe Ray Still considered Jacobs not only one of his musical inspirations but the most important teacher he ever had. Jacobs's longtime CSO colleague, bass trombonist Ed Kleinhammer, said that sitting next to Jacobs was "a keyhole view into heaven."

What generated this great respect and even veneration? It didn't hurt that Arnold Jacobs was unfailingly kind, patient, and courteous to everyone from a famous player walking into his studio to the elevator operator at the Fine Arts Building, where he had his studio in later years. But aside from the personal qualities of this great man, it was his remarkable and thrilling musicianship that earned the highest accolades.

Jacobs taught hundreds of students over the decades. Students of virtually all wind instruments came to him for guidance, frequently saying that they never played as well or with as much ease as they did in his presence. He had the ability to inspire and get you quickly to focus on your musical message. If there was a physical issue with breathing or tension that was inhibiting the student's ability to move air, he addressed it away from the instrument using gauge and devices to provide a visual cue. It was both effective and simple: If you control the ball, you are controlling your air. But the emphasis was on moving the ball (the product), not on how you did it.

Herein lies one of the great paradoxes of the Jacobs philosophy. It is incredibly simple, but not easy to change long-held habits that hold a player back. Playing a musical instrument, to use Jacobs's lexicon, is a series of conditioned responses developed through a trial-and-error process in response to various stimuli. Most players came to Jacobs with conditioned responses that were getting in their way. They substituted tension and pressure for wind (air in motion). They played by pushing valves versus conceiving of a clear pitch and sending that into the brass instrument. They substituted moving their body for taking a full, seamless breath. Some people could play in spite of these bad habits, but none reached their potential until new habits were developed over time – new conditioned responses developed to a new set of stimuli. Jacobs's concept of teaching not by breaking old habits but replacing them with new, better habits was an early musical application of what we know today as neuroplasticity.

Jacobs's teaching was not magic...It was a scientifically-based, musically-oriented, and eminently practical way to allow people to realize their potential as musicians.

Science has affirmed that the human brain can reorganize itself by forming new neural connections as a result of experience. These changes happen by learning a new way of thinking about and doing something – such as taking a breath – and creating a new, better habit. Want to take a full breath? Jacobs advised to simply suck air at the lips and let it go where it will. Suction without friction is the correct cue to motivate a good breath versus making a shape change in the body. Trying to play with inadequate air created its own set of tensions and made a full, resonant sound impossible.

Through careful practice and repetition, the new way would eventually replace the old habit and create a new conditioned response and a new pattern of neuronal activity. One of Jacobs's frequent comments was, "Don't correct what's wrong;

go for what's right," and this was reinforced by urging students to rehearse success and not failure in practice. Dr. Frank Diaz, a music educator who has written numerous scholarly articles on the psychology of music, said, "Jacobs's notions on creating new habits rather than erasing old ones, and on using top-down approaches (mind controls meat) as a way of creating these new neural maps were insightful."

Jacobs met each student where he or she was and adapted his teaching techniques to whatever that student needed most. There was no single, immoveable "Jacobs method," and for that reason he resisted writing a textbook. Of course there were common problems that presented themselves, but how he addressed them and the words and images he used with each student were unique.

Jacobs's teaching was not magic or new-age mysticism. It was a scientifically-based, musically-oriented, and eminently practical way to allow people to realize their potential as musicians. And while the techniques varied student-to-student, what did not vary was the imperative for quality at all times: quality in tone, intonation, interpretation, and telling a story with music. Notes were not enough. There had to be a story, a narrative expressed via the music. The musical line had to go somewhere, and for that reason he demanded that even simple exercises in the Arban book be played with musical direction. Whatever it was, the emphasis was on quality.

Jacobs calibrated his musical demands to the ability of the student. If he had to begin with whole and half notes, they would be the finest whole and half notes with wonderful tone, perhaps in a Bach chorale or a great hymn. With repetition over time, excellent new habits would be built as a foundation for more sophisticated music, slowly developing the art form note by note. And he advised, "Don't practice, always perform." Jacobs said, "You should engage in the deliberate act of storytelling each day you practice." Make it mean something.

Asking a brass player to play on the mouthpiece would not only upset old habits and reorient the thinking, but would immediately solidify the connection between the pitch in the head and the pitch in the buzz, exposing a disconnect not as evident with the mouthpiece in the horn. Encouraging his students to play very familiar melodies on the mouthpiece assured there was a strong musical stimulus guiding the buzz. There was no doubt that the student knew the tune to "Happy Birthday," so he might start there. With that clear mental image of the melody, by trial and error the student learned to play that simple tune on the mouthpiece with accuracy and clarity, building new and more productive habits. At the same time, the student began moving much more air, and tension in the torso went away. Over time, more complicated songs and even solos could be buzzed.

Jacobs said that the horn was only a big megaphone that amplified and colored the buzz that was being sent in, so he encouraged students to get the finest sound on the mouthpiece alone. This redirection of focus put the attention on pitch, sound, and music without the student being aware of what was happening.

It was genius. Through his study of medicine and psychology, Jacobs knew how to put the emphasis where it belonged – on developing the musical mind of the player. He knew how to teach change in form or function through music, not vice versa. If something needed to improve in the physical act of playing, there was always an aural motivation. With articulation, it was done with speech. He would assign a musical challenge that would create the physical response. If you needed to evaluate your playing overall, he would have you record it and listen to it later, putting a wall between the acts of making statements (performing) and asking questions (evaluating). Jacobs did the same in his own practice by recording himself frequently.

Jacobs died in 1998, a decade after retiring from his 44-year career in the Chicago Symphony. He left huge musical shoes to be filled, and no one understood this better than Gene Pokorny, who said upon being offered the job, "Nobody 'replaces' Arnold Jacobs." If the reader imagines that the Jacobs legacy is hagiography or has been enlarged in death, it is not true. He can be sincerely appreciated even with knowledge of his humanity. He was not always very organized in his personal life. Remarkably dedicated to his wife, Gizella, he said that he should have devoted more time to his son. How many other parents might echo his words? The physiology and psychology of music became his job, his hobby, and his obsession, but there are also countless examples of his kindness and personal generosity to so many of his students, not to mention neighbors and friends. He cared about people and had a positive disposition that brightened the lives of those he knew. We can understand his complexity while still giving all respect and credit for his revolutionary approach to music.

Arnold Jacobs was a marvelous musical role model who can continue to inspire for generations to come. His teaching left an indelible mark on the many whose lives he changed. Through his many great CSO recordings, we get a glimpse of his amazing artistry that, if we could magically hear it live again today, would thrill and motivate us even more. His greatest legacy, and the one that would please him the most, is that we aspire to his level of excellence in music and, most importantly, that we capture and emulate the joy that he radiated in every note.

Frank Byrne is Executive Director of the Kansas City Symphony. Prior to his current position, Byrne was an administrator and periodic tubist with "The President's Own" United States Marine Band in Washington, D.C. His longtime studies and association with Arnold Jacobs led him to create the Portrait of an Artist and Legacy of an Artist tribute CDs, both available on Summit Records.

Michael Grose joined the University of Oregon music faculty in 2001 as Associate Professor of Tuba and Euphonium. Previously he was principal tuba of the Savannah Symphony Orchestra (1986-2001) and the Hilton Head Orchestra (1990-2001). Grose received his Bachelor's and Master's degrees from Northwestern University, where he was a student of Arnold Jacobs beginning in 1981. After graduation, he continued his private study with Jacobs until 1998. Before assuming his position in Savannah, Grose was a tubist with the Civic Orchestra of Chicago. He has performed with the Chicago, Baltimore, Atlanta, Milwaukee, Honolulu, Charleston, and Jacksonville Symphonies and the Boise Philharmonic. He is a regular substitute with the Oregon Symphony and Oregon Ballet Theatre orchestra.

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The Creative Hornist

Jeffrey Agrell, Series Editor

Adam Wolf and the Rock Horn Project

My new favorite word is rock/classical/pop/jazz/metal fusion. Okay, that's not exactly one word, but it's still my new favorite because it describes about as well as is possible the sound of the music of a group that features horn as a solo instrument, accompanied by piano, bass, drums, electric guitar, three violins, and a cello. The Golden Horns of Finland is the only group I know doing anything quite like this, and it is wonderful stuff, a fresh fusion of styles that is destined to bring the sound of the horn in an unusual toe-tapping context to a much wider audience that just the folks who go to classical concerts.

This is the Rock Horn Project, founded by the virtuoso and versatile hornist Adam Wolf, whose creative energies seems as boundless as his diverse talents, interests, and influences. He has done just about every kind of freelancing in Southern California: symphony orchestras, opera, and film and television recording. His day job is teaching: he writes and arranges marching band music, teaches horn privately, and directs a brass ensemble. We haven't had a chance to catch his live performances (e.g., IHS 47 in LA, Northwest Horn Symposium), but we have enjoyed performances on his web site (www.rockhornproject.com), YouTube (e.g., "Breakin' Old Habits"), and his CD recordings.

We were eager to learn more details about the sources of his creative energies and vision.

Jeffrey Agrell: What were your first experiences on horn?

Adam Wolf: My first interest in horn came from hearing the amazing players in Los Angeles on film scores. The soaring sound of those 8Ds was what gave me my first interest in pursuing the horn. In fifth grade I asked if I could play French horn, and they didn't have any instruments for me, so I continued playing trumpet as I'd been doing since third grade. In my middle school I saw an opportunity to switch to horn from trumpet, as there was only one horn and twenty trumpets, so I jumped at the chance to convert. I didn't realize how hard horn would be, and the girl ahead of me was, in my young ignorant opinion, so far out of reach, that I figured I could practice all day every day and get second chair, or not practice at all, and get second chair. Guess which one I picked? I started taking the horn much more seriously in high school, so when students ask now when I started playing the horn, I jokingly reply with, "I've been playing horn since ninth grade, but been holding it since sixth."

JA: You have channeled the horn into performing styles of music that are usual for other instruments, but not so much for the horn. How and why did you first break out of traditional roles and sounds of the horn?

AW: It all started when I fell into a depression years ago. I had dropped out of college and quit the horn entirely. It was at this point that I went to a concert of my favorite band Muse, and realized that I wasn't depressed because I didn't love playing, but I simply wasn't playing the right kind of music that allowed my voice to come through. It was at this point that the idea starting evolving in my head of a type of music that I could write and play that'd give me the ability to express myself the way I needed to. I should also mention that the fact that I marched in a drum and bugle corps played a role in my comfort with breaking away from the norm. Paying thousands of dollars to travel to the South and Midwest to run around all day and play mellophone during the summer didn't seem like a weird idea, so why would playing rock music on French horn?

JA: When and how did Rock Horn Project start?

AW: I started Rock Horn Project my first year at California Institute of the Arts (Cal Arts). For those who don't know much about the school, Cal Arts provides you with the tools and resources necessary to explore whatever it is that you see yourself doing as an artist, even if it isn't traditional, or if it hasn't even been done before. It was at Cal Arts that I started to mold the concept of RHP, and began the process of writing the music that embodied what I was learning there.

JA: How did you arrive at the unique instrumentation of RHP?

AW: Once I knew I was combining rock and classical elements of music, I wanted to use an instrumentation that would allow me to design a sound that would both create a sense of familiarity, while also opening up the possibility of exploration for this new ensemble. So with that in mind [I decided on] guitar, bass, drums to provide the rock elements, and a string quartet to represent the classical element. Meanwhile, the piano provides a bridge between the two as it has a role in both rock and classical.

JA: How much of RHP is composed and how much is improvisation?

AW: Well, that is a tough question, only because it's a constantly evolving answer. A majority of the time it's composed; however, improvisation is coming more and more into play with the structure of the music. On the next album, improvisation will play a larger role than on the first.

JA: Who writes your repertoire?

AW: Up to this point I've written all of the material for the band. I don't suspect this will always be the case, as the band has many wonderful composers in it, but as of now I do all the writing.

JA: How do audiences and critics respond to your concert performances?

AW: Up to this point we've had an incredibly large amount of support for what I and the band are doing. When I started RHP, I was worried that it wouldn't be well-received, so I had considered the idea of catering a little bit more to the audience and writing music that was maybe more accessible than I wanted. I decided to just take the risk and hope that people would just like a fusion band with too many people led by a horn player. Luckily, every show we do gains us more fans, and we get so much support from people that I consider heroes, all the way to people whom I meet for the first time because they simply had to come up to us and tell us how incredible what we're doing is. I can only hope that it keeps going this direction and we keep inspiring more audiences and getting support from more critics and peers.

JA: Can you give us an idea of how your classical and rock/pop/jazz music fits in your musical life?

AW: One of my favorite things about living in Los Angeles as a musician is the wide range of opportunities that exists for us to play. As a horn player, obviously classical music is a big part of my freelance work, but with all the record labels and studios here, I do get a lot of opportunities to do a diverse amount of work within the rock, pop, and jazz genres. Being in orchestras and bands through most of my academic life, there will always be a big place in my heart for Mahler, Bach, Strauss, Brahms, etc. However, rock and pop have always been a huge part of my life in music.

JA: How do your experiences with RHP affect the content and delivery of your teaching?

AW: Honestly it hasn't had too much of an impact on my teaching. Stylistically I approach RHP music differently than Mozart or Ligeti, but as far as the way I play the instrument, not much changes, so there's not much to change for my teaching. The only exception to this may be that I have a different level of focus on efficiency than I had before RHP, largely due to the demands of the material. However, the change is largely just a modification of my existing approach.

JA: What advice do you have for other hornists who might like to do something different in their horn playing than the traditional orchestra, chamber, and solo literature? How could they get started?

AW: My biggest piece of advice is just do it. Even though there aren't as many opportunities outside the traditional norm, if you really love playing a certain type of music or in a particular style that isn't in the stereotypical horn profile, then be happy and different. I would also say that it's important to realize that having an expressive outlet is important, and everyone should explore whatever that may be. However, it doesn't have to be everything that you do. I love playing in Rock Horn Project. It's my favorite thing to do as a player, but I don't ever want to give up orchestral playing, studio sessions, chamber music, contemporary music, etc., because they all are a part of what makes me the player I am. But having it as a component is what taps into that part of me that wants to do something nothing else can offer me, and that makes me happier when I do everything else as well.

JA: Who are you listening to these days?

AW: Well, Muse never makes it far from my ears. I also have been really into Snarky Puppy, Pink Floyd, and Chvrches lately. I've also (and I blame Star Wars for this) listening to a lot of film scores again, with a bit of a focus on John Williams, Danny Elfman, Thomas Newman, and the late great James Horner.

JA: What are your plans and goals for the future?

AW: With RHP we have a lot on the docket. This spring we have a lot of shows, but then this summer we are recording and releasing our second studio album on Ropeadope Records. Starting in the fall of 2016, we have some plans for more outreach with younger students to promote non-traditional playing, and encourage following the path that you want to follow, not the one laid out for you, partially in partnership with Conn-Selmer Inc.

Contact: adamwolfmuzik@gmail.com Website: http://rockhornproject.tumblr.com/

Adam Wolf CD: *Breakin' Old Habits* – available from cdbaby.com or download in iTunes.

Rock Horn Project Members
Adam Wolf – Horn
Rusty Kennedy – Bass
Evan Montgomery – Guitar
Sean Fitzpatrick – Drums
Basia Bochenek – Piano/Keyboard
Mona Tian, Emily Call – Violins
Lauren Baba – Viola/Electric Violin
Betsy Rettig – Cello

Adam Wolf Compositions:

Large Ensemble
- *Velvet Circus* for concert band
- *Skyward* for wind band
- *Rise* for concert band
- *Joyride* for string orchestra
- *Rise* for symphony orchestra

Chamber Ensemble
- *Prelude to a Dream* for brass ensemble
- *Complexus* for trumpet sextet
- *Grand Avenue Fanfare* for quintet
- *Hero* for brass quintet
- *Overture* for brass quintet
- *Little Lion* for brass quintet
- *Joyride* for string quartet
- *Open Wound* for trombone, cello, and piano

Solo Music
- *Underdog* for bass trombone and piano
- *August Starfire* for euphonium and piano
- *Conversations* for clarinet and piano
- *The Devil Inside* for trombone and brass ensemble

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: Solo Horn (alone/unaccompanied)

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

1. Solo Horn featured with large ensemble
2. Horn ensemble (two or more horn players)
3. Horn with chamber ensemble of three or more players with only one horn part
4. 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 title of composition and 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.

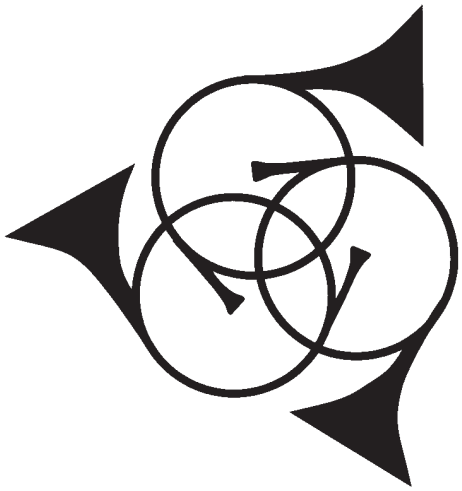
Contestants may expect to receive the results of the contest by May 15, 2017. Results of the contest, including a description of the winning compositions and composers' biographies will appear in an issue of *The Horn Call*, the journal of the International Horn Society.

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



Technique Tips

Jeffrey Agrell, Series Editor

The Brandenburg Ramp

"The Brandenburg Ramp" sounds like one of the books by thriller author Robert Ludlum (1927-2001) who often used the formula "*The 'Proper Noun' 'Noun'*" to construct his titles, such as *The Bourne Identity*, *The Holcroft Covenant*, *The Parsifal Mosaic*, *The Rhinemann Exchange*, and *The Anchovy Conspiracy* (okay, so I just made up that last one, but you get the idea). Perhaps he was inspired by Dashiell Hammett's classic detective novel *The Maltese Falcon*.

There are no crimes or sleuths in The Brandenburg Ramp, but there will (eventually) be a grand thrill for a horn player who follows its procedure and conquers the horn parts of J.S. Bach's Brandenburg Concerto No. 1 and possibly others of this ilk.

To master Bach's Brandenburg Concerto, the hornist must do the musical equivalent of scaling the north face of the daunting and dangerous 13,000 foot Swiss mountain named Eiger (see the 1972 spy novel *The Eiger Sanction* by Trevanian. Something about that title...). Many alpinists have climbed the Eiger and lived to tell the tale, but many have failed, and many, many more have never even considered trying because of the ferocious difficulty of the climb. The same holds true for Bach Brandenburg Concerto No. 1 (hereafter referred to as B1)

The major reason the Eiger is so difficult is that the climb up the north face goes more-or-less straight up for a vertical mile. What would make the climb relatively easy would be something like a ten-mile long gradually sloping ramp from valley floor to mountaintop. Then the climb is easy – just stroll up the ramp. That will never happen for all kinds of practical reasons, but the horn player, on the other hand, can indeed construct a musical/technical ramp that will do exactly that in tackling B1.

What makes Bach's B1 so formidable is that most of us attempt to conquer it the same way climbers attack the Eiger – we go straight up; that is, we try to play the piece as written right away. Unlike mountain climbing, we can construct a ramp – let's call it our "Brandenburg Ramp" (hereafter referred to as BR) to make our musical climb much, much easier. We can do this easily, because BR is a metaphysical, not a physical object. It is a procedure, which, if followed with a generous dose of time and patience, allows the horn player to reach the summit (or the highest level possible at the player's current level of development) in the most painless way possible.

The procedure is straightforward. It is outlined below, but just the first one or two ramp sections. You can extrapolate the rest of the procedure from there. The procedure is also creative. We will give a few examples of what you might do, but you will construct your own material based on the simple models here as well as on the horn part of B1 itself. To begin, you will need a copy of the horn parts (1 & 2) to B1, available either from an excerpt book or online source (imslp.org comes to mind).

Here is an outline of the procedure. Following this skeleton will be some examples. After that it will be time for you to start "climbing" on your own.

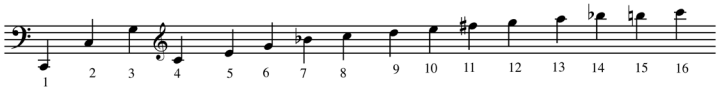
Procedure Outline

1. Acquire a basic vocabulary of pitch control "moves" in the overtone series.
2. Take B1 horn parts as examples to invent similar melodic lines.
3. Repeat invented motifs in the style using valves.
4. Repeat steps 1 & 2 through increasingly shorter "horns."

Let's consider the steps in detail one at a time.

Basic Vocabulary of Moves – Overtone Series

All horn playing is improved by spending time playing valveless, i.e., on the overtone series only, i.e., one fingering only. If you want to be able to "speak and think in horn", you need to know your harmonic (or overtone) series. This is essential knowledge for every horn player at every level. It is customarily written with C as the fundamental tone, although every length of horn (fingering) has a different pitch.



It is essential to know your notes/numbers!

To state the obvious, all ramps begin at ground (i.e., the easiest possible) level. Our choice of the musical equivalent of the valley floor is using the long, low C horn (fingering F:13), starting with overtones 8 through 12. This is a handy selection of adjacent overtones because it forms a five-note scale: G A B C D. For our F-horn-thinking horn minds, overtone number 8 is second line G (G4). Note that overtone number 11 is halfway between C and C♯, but we will write it as a C for simplicity's sake (you could write it as C♯ if you like).

In the following examples, each measure (or measures) between double bars represents a separate skill and should be practiced by itself for some time (1) from very slowly and

gradually(!) to as fast as can be controlled and (2) tongued, slurred, and a mix of the two. Working with a metronome to check control and consistency is a must.

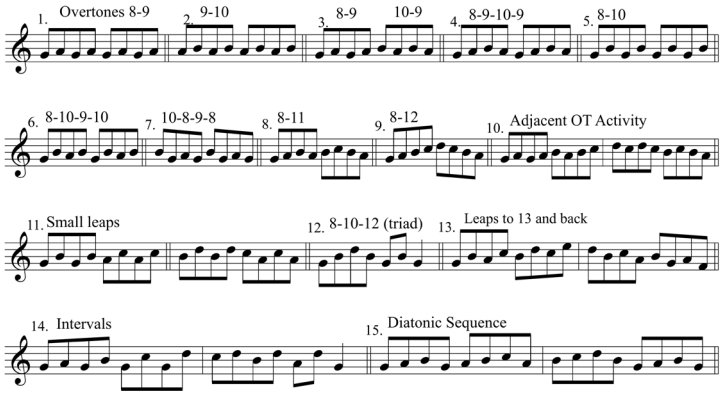
The Process

1. Basic "moves" – preparatory micro-etudes

A "ramp" for our purposes is a collection of various skills. The entire long ramp consists of many shorter ramp segments (= micro-etudes), starting at "ground level." Each successive ramp raises the skill level. The skills we learn in Brandenburg Ramp Segment No. 1 are (1) movement between adjacent overtones, first between 8-9, then 8-9-10, then 8 through 12; and (2) leaps to nonadjacent overtones.

Ramp work requires both quality and quantity. To get quickest results, show up regularly and be very patient. Take your time – put in the reps. Plan to take time on each segment (the double bars mark off separate exercises) – they are all short, but they are to be repeated at length, not just once. Sandwich in many brief rests.

Be aware of which overtones you are playing: this is "thinking in horn." Don't stare at the ink any longer than necessary – once or twice through should be plenty. Then play either with eyes closed or looking away. You don't need your eyes for this; you do need to pay attention to what you feel (kinesthetic feedback) and what you hear.



1a. Basic "moves" – ramp segment

Note that these are some possible pitch sequences but certainly not all ways of acquiring mastery of movement in this narrow area. You are encouraged to invent more of your own or to change or adapt any of these to create new ones. Add a No. 16 – this is an "anything goes" improvisation where you move freely between any of numbers 1 – 15 plus anything else that occurs to you under way.

Play these **Basic Moves** using several musical/technical variants:

• **Without/with valves**. Be able to control all pitch movement without valves; i.e., on one overtone series (= one fingering), starting with C horn (F:13) as depicted above. Then repeat all using valves. Thorough players might consider adding valves thusly: (1) F side fingerings only (2) B♭ side fingerings only (3) mix of the two. If you spent sufficient time on the overtone version of these exercises, you should notice an increase in ease and accuracy when you repeat them with the valves.

• **Tempo**. Every exercise should be done slow to fast. Practice and demonstrate control by starting at that slow tempo where you are very accurate and exactly rhythmic. Gradually increase tempo until you reach your limit of consistent control. Over time you will develop a very precise sense of where the notes are, the settings of embouchure muscle + air movement required, and the most efficient way to move between notes.

• **Articulation**. Repeat the exercises (1) slurred (2) tongued (3) mixed tongued & slurred. Using valves observe very careful that your tongue/air and valve movement are exactly synchronized. Advanced players may wish to take on the additional challenges of (1) working on several shades of tongued notes, from tenuto to very short and (2) multiple tonguing in both valveless and valve versions of the Basic Moves.

• **Dynamics**. Make your first dynamic whatever feels comfortable, probably something along the lines of a mezzoforte. Then experiment with dynamic levels that are louder than this and softer than this. Eventually try the exercises using extremes of loud and soft.

2. Style emulation

A highly effective way to learn a musical style is not to read about the style, it is to do the style. Imitate. Emulate. In other words, learn music by making music (not just reading about music). There are several ways to do this as part of your BR preparation.

Preliminary: listen to recordings of B1, preferably several times and by different ensembles, both following the score and just listening. Steep yourself aurally in the style. Extra credit: extend your learning and vocabulary by listening to other Baroque pieces that feature horn, such as concertos by Förster and Telemann.

On the horn:

a) After you have achieved a degree of fluency in the Basic Moves (above), including various articulations and a minimum of several tempos (slow – medium – fast), freely create lines that sound like this style of Baroque music. Create more using the principles of the exercises than simply parroting the ink. Start slowly. Repeat. Repeat. Go for quantity. Quality and speed will take care of themselves if you show up and pile on the quantity and pay attention while you play.

Note: any of these can (and should) be done as duets – find a kindred spirit and go for Baroque together (doesn't even have to be a horn player).

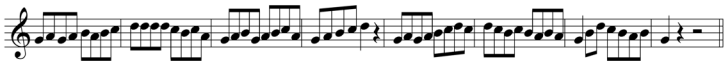
b) After you are comfortable creating baroque-y melodies from the compost of the Basic Moves exercises, now do the same while looking at the actual horn part(s) of Brandenburg Concerto No. 1. You may copy (steal!) anything that is there or loop any melodic fragment. You may stop your new melody at any time and focus on a certain melodic movement. You should slow down if your accuracy is anything less than stellar. You may use the meter of any movement, or mix them up at will. Or bring in your own (5/8! 7/8!). Playing these as duets is a great idea.

Hint: start *forte* or *fortissimo* to get in the habit of clear, clean articulation with rapid note changes. You should also try it legato; slurring is a bit more challenging than tonguing (as far as

moving between notes is concerned) and is thus a good reason for doing so. You may also mix tonguing and slurring as you wish.

Repeat all at a variety of tempos and dynamics.

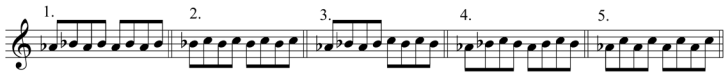
Example – C horn [F:13], overtones 8 – 12



Teachers: one nice thing about this procedure is that anyone who is further along than beginner can participate, since the player adapts the material to suit their level. Think of it: a player can start working on B1 in, say, the 7th grade – Ramp #1 is something that everyone can get in on. How far they go over time is up to them. Exercises like this are also useful for teaching control and technique for many styles, not just Baroque. Your next step after Baroque would be to apply all these techniques to Classical era horn music.

3. Continue up the ramp

If you have spent enough quantity of quality time on the preparatory and melodic invention in this style so that creation is nearly effortless (even at moderately fast tempos), you will have built a solid first section of the Ramp and are ready to go on to the next, slightly more challenging, ramp. Repeat the process up one half step in D♭ horn (fingering F:23):



We supply only the first five measures; you shouldn't need to see all the examples written out to be able to play the exercises in successively shorter "horns" (if you do need it, you have not spent enough time in Ramp 1). Understand the principle and extrapolate; you will save a lot of paper this way and you learn the procedure much better this way.

Remember to play all exercises with the four articulations described above.

Note: when you switch to valves, the key corresponding to D♭ horn (F:23) is A♭ horn major for valved horn. When you have conquered the overtone movement examples (plus those you invent) in D♭ horn, continue up through progressively shorter horns: D horn (F:12), E♭ horn, (F:1), E horn (F:2), F horn (F:0), G♭ horn (T:23), G horn (T:12), A♭ horn (T:1), A horn (T:2), and finally B♭ horn (T:0). Take your time getting up there; you are building both precision and strength as you go, but it does take some time to let the mechanism develop properly.

Wait, There's More

This is just to point out what is missing so far: this particular discussion focuses on the narrow range overtones 8-12, which is excellent for gaining control of pitch movement without valves. At some point, you should extend all exercises to work on other areas; i.e., overtones 12-16 (top g″ to high c‴), 8-16, 4-8, 2-8, 2-12, and finally 2-16 (low c to high c‴).

Conclusions

Optimally constructed ramps make ascending gradual, preferably very gradual. Less than ideal ramps ascend more steeply and/or have gaps between ramp segments. Players who lack sufficient patience may be tempted to cut corners by trying to construct shorter and steeper ramps or spending minimal time at each level. Or they may even do the least helpful or efficient practice strategy of all: no ramps at all; that is, they go straight to the final version – the ink – and go straight to the final tempo and the high register that's on paper. Like highly skilled mountaineers going up the Eiger, highly advanced players may be able to do this, but even they would profit by building an appropriate ramp for themselves.

Here's another thought to put in needlepoint: The Slow Way is the Fast Way. The more we try to cut corners and avoid constructing ramps, the longer it will take to achieve an excellent version of the printed notes. The reason is that the Ramp Version is a version that the player can play very well right now. The player can practice success and add success upon success from the beginning. This leads to a relatively short sojourn at any given ramp (although every higher ramp will still require longer and longer time) before moving on to the next level.

The alternative – going directly to the final version – means practicing a lot of things not very well. In other words, practicing mistakes, and possibly or probably forming bad habits; at the very least being very inconsistent in results. It should be evident that there is only one answer To Ramp or Not to Ramp. Every player at every level can profit from constructing ramps by the above procedure. Less developed players will spend more time at each level, especially in the case of a technical Everest like B1. But even an advanced beginner can start in the valley on Ramp No. 1. Advanced players can move through a series of ramps fairly quickly. But *Ramps* are for *Everyone*!

Coda: More great news: besides enabling players to develop the skills and strength to ascend B1 Ramps, ramp-developed skills will carry over nicely to many other styles of music and technical challenges for the horn. The player with some experience in ramp-building should be able to adapt the principle of how these kinds of etudes are created to use them to conquer other styles/genres of music.

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Enthusiasm – *The* Essential Element Brought to You by the Letter "E"

by Douglas Hill

As I eagerly entered into an examination of the etymology and the extraordinary effects that emanate from my favorite word – *Enthusiasm* (the thing without which nothing great was ever achieved, according to Emerson), I became excited to the extreme, perhaps even exuberant, to notice an eruption of examples explaining the essence of the word! When we are within a state of enthusiasm, each and every one of us experiences enjoyment and excited energies that propel us to higher and higher levels of performance excellence.

The plan for this essay is to explore, examine, and explain the effects of Enthusiasm as the single most essential element towards excellence for all performing musicians!

"Brought to you by the letter E," seems a little silly, doesn't it. However, since Sesame Street aired that phrase years ago, we have become surrounded by emails, eBay, E! Newsletters, E! Shows, E! Online, E/*The Environment Magazine*. Scrabble has more "E" tiles than any other letter because E is the most commonly used letter in the English language, and the French, German, Hungarian, Czech, Danish, Dutch, Spanish, Norwegian, and Swedish languages, as well as Latin! Does that then mean that "E" has somehow earned extraordinary significance, evolving to such enormous emphasis? Whatever it means, I've experienced a whole new level of respect for the letter "E." Thus, I would like to expound upon my examination of the word Enthusiasm, while incidentally emphasizing many expressive, expansive, explanatory E! words.

§ "Nothing great was ever achieved without enthusiasm." – Ralph Waldo Emerson

§ "All we need to make us really happy is something to be enthusiastic about." – Charles Kingsley

§ "Knowledge is power, but enthusiasm pulls the switch." – Ivern Ball

Achievement, happiness, knowledge – three important goals. According to Ivern Ball, the power switch emanates from one's "enthusiasm." So then, what is enthusiasm? It can be defined as an intense and eager enjoyment that comes from being absorbed and deeply interested in something. The more knowledge there is of a subject or activity, the more specific the focus can be. Great achievements can be achieved when one focuses and becomes absorbed in more specific goals. Then, as we grow towards and achieve these goals, happiness often follows and rewards us for our work.

§ "Enthusiasm can only be aroused by two things: first an ideal which takes the imagination by storm, and second, a definite, intelligible plan for carrying that ideal into practice."

– Arnold Toynbee

First comes an active "imagination" and second an "intelligible plan." That puts the responsibility for attaining effective enthusiasm right into our own laps. Imagining "an ideal" requires concentrated observations, serious thought, a personal realization of what is ideal for you, and then extended and consistent effort as formulated by those ideals and enforced through structured, consistent, and exuberant practice. This is what successful musicians must do. Listen to the best performers, observe their manners and messages, analyze what is possible, and decide what you must do to attain such goals, then get excited, each and every day, as you exercise and execute your plans.

§ "The real secret of success is enthusiasm. Yes, more than enthusiasm, I would say excitement." – Walter Chrysler

§ "Practice being excited!" – Bill Foster

Excite your practice! Get fired up. Chose literature that is interesting, challenging, music that causes you to lose track of time, and music that absorbs your consciousness, even when you are not physically practicing or performing. Learn from all that you can do, all that you can't, and all that your incredible, knowledge-filled imagination directs you to do. Make serious, informed, and exciting plans to succeed, no matter what!

§ "Success is going from failure to failure without loss of enthusiasm." – Sir Winston Churchill

§ "If you aren't fired with enthusiasm you will be fired with enthusiasm." – Vince Lombardi

§ "People who never get carried away should be." – Malcolm Forbes

Can "Enthusiasm" be taught? Can it be learned? What does it require?

Realizations are what educate. Realizations are personal. Experiences are what make things real. As long as we exist we experience realities. Realizations, however, require serious effort, serious thoughtful, personalized examinations. The world is so full of noises. Ideas, suggestions, provocations, entertainments, intrigues are everywhere. Effort is necessary to decide what is essential for you and your musical goals. Exploration, experimentation, evaluation, elimination all need to be a part of each individual's education. For us to evolve we must choose to direct our thoughts, focus on our ideals, our own personal goals, our positive expectations, our most precious realizations. Along the way, why not choose to be enthusiastic if that is, in fact, "what pulls the switch?" But how do we do that?

§ "The greatest discovery of my generation is that human beings, by changing the inner attitudes of their minds, can change the outer aspects of their lives." – William James

§ "People are just about as happy as they make up their minds to be." – Abraham Lincoln

"What you say is what you get!" It is called autosuggestion and can involve what are called autogenic phrases, which are actual self-generating relaxation techniques. This may also be thought of as the power of suggestion. We all have the power to choose what we want to be doing most of the time. To realize that that same power is available to each of us to choose how we want to feel, can be a "great discovery." Autosugges-

tion through the use of autogenic phrases, especially if they are "affirmative," can change our lives almost immediately. We all wish to be "happy," and enthusiasm is one of the most effective and exhilarating ways to experience that positive, joy-filled emotion.

§ "They are able because they think they are able." – Virgil

So choose carefully what you think, what you want for yourself. Think what positive words work best for you, then express, perhaps even out loud, such directives: "I am enthusiastic!" "I am prepared and eager to perform!" "I choose to share what I do with others!" "I have prepared well and am ready." "I love my sound!" "I am so happy to be here, doing what I love to do!" Stay positive. Avoid negative words or inferences of any kind. Direct your words only to yourself, only about yourself and, primarily, for yourself. You have the power to do this. What you are thinking is where you are at that moment. Enjoy yourself as you enthusiastically share your music with others.

Can we influence others to experience enthusiasm? Can our attitudes, our exuberance for what we are doing as performing musicians, truly influence our colleagues and our audiences?

§ "Emotion is contagious." – Malcolm Gladwell

§ "Exuberance draws people together and primes them to act boldly." – Kay Redfield Jamison

Yes we can, and yes our attitudes do affect others. If most all emotions are contagious, what emotions from others do you prefer to have around you, affecting your mood? Smile at someone and they will probably smile back. Why? We'd rather be happy than sad, or nervous, or stressed, or angry. We certainly don't want others to affect us negatively, so when we empathize with positive enthusiasm, we turn up our own level of enthusiasm. Empathy flows both ways. True empathy is equally and mutually shared. Let us choose to share our own contagious exuberance with our performing colleagues, which, in turn, will positively affect our mutual performances and surely become obvious to our audiences. Everyone enjoys everyone else's efforts!

§ "If being an egomaniac means I believe in what I do, my art or music, then you can call me that." – John Lennon

The term "ego" often gets a bad rap. By definition it is simply that part of you that defines itself as a personality. It is what separates you from the outside world as a separate entity. In short, "ego" is Latin for "I." Without our egos, we do not exist at the psychological level. So let's enthusiastically expose our egos to everyone....Not such a great idea. Keep it contained, but know who you are, be proud of who you are, trust who you are and what you do well, know what you care about most, and from there feed your personal potential with enthusiastic growth and essential learning.

§ "Well ordered self-love is right and natural." – St. Thomas Aquinas

§ "Self-trust is the first secret of success." – Ralph Waldo Emerson

§ "It is as proper to have pride in oneself as it is ridiculous to show it to others." – Francois de La Rochefoucauld

Thus, while quietly accepting our egos, we should also emphasize a certain equilibrium. Logical expectations based on our experiences and expertise, balanced with flexible evaluations of our accomplishments, help us to maintain an effective equilibrium. One's successful endeavors and inherent excellence as a musician and performer eventually become evident, without excessively exposing one's ego to the world.

Expectations! Who is in charge of yours? It is said that one's disappointments can only come from one's expectations. To expect perfect performances, for instance, is to invite frequent frustration. Striving for excellence is what we should be doing and all that we actually can do. Perfection as a destination, as an expectation, is a prelude to feelings of frustration and failure, and who needs that?

§ "My expectations – which I extended whenever I came close to accomplishing my goals – made it impossible ever to feel satisfied with my success." – Ellen Stearn

§ "When one's expectations are reduced to zero, one really appreciates everything one does have." – Stephen Hawking

Obviously we can't be active performing musicians without expecting some results from our efforts. However, when unrealistic expectations take over and distract us from our goal toward excellence, we will never feel "satisfied" with our performances. Expect excellence while you experience and learn from what happens.

§ "The secret of happiness is not in doing what one likes, but in liking what one does."– Sir James M. Barrie

§ "Things turn out best for those who make the best out of the way things turn out." – John Wooden

If there is one particular expectation that is healthy and fulfilling for all performing musicians, let it be *enjoyment*. Let's plan to truly enjoy our enthusiastic music making. If we make up our minds to believe in what we do, if we can trust ourselves and act boldly, even get carried away if we can direct our inner attitudes to become fired with enthusiasm, excited enough to "pull the switch" on what we believe to be effective music-making, we might really appreciate everything that we have to share, resulting in personal and contagious enjoyment as our reward and our gift.

§ "Music quickens time, she quickens us to the finest enjoyment of time." – Thomas Mann

ENTHUSIASM
Emotion Empathy
EXCELLENCE
Education Expression
ENJOYMENT

Ending with an encore explanation as an entertaining exercise, please excuse my exuberant excesses! Every emergent essential, even essentials erroneously eliminated, eventually educate; earning each enterprising exponent ever-expanding evolutionary extras, effectively encouraging emotional exhilaration, expressive excellence, even emitting extraordinarily effusive ebullience. Energized enthusiasm elevates everyone's expertise, ergo, everyone else's enjoyment, etc., etc., etc.!

Douglas Hill is a Professor Emeritus of the University of Wisconsin-Madison. He is an Honorary Member of the IHS and Past President. He remains active as a composer and author.

A'tudes & Brews
An Interview with Emily Browne

by Carrie Rexroat

In its literal definition, an etude is, "a composition designed to improve the technique of an instrumental performer by isolating specific difficulties" (*The New Harvard Dictionary of Music*). Though we can all agree that the practice of using etudes is helpful in improving musical skills and techniques, the cultivation and development of musicians as people does not come from spending time on these short compositions. That is why I propose another adaptation of the word *etude*.

A'tudes, unlike etudes, aim to develop positive "attitudes" and redefine what it means to be part of a strong musical community. Ergo, I present A'tudes & Brews, a passion project in which musicians are encouraged to be open with their stories and the ways music has had a direct impact on their lives – over a nice "brew" of their choice!

So without further ado, it is my honor and privilege to introduce *The Horn Call's* first *A'tudes & Brews* interview with Emily Browne.

Name: Emily Browne
Age: 23
From: State College, Pennsylvania
Job Title: Principal Horn, Spokane Symphony
Education: BM, Eastman (2014); MM, University of Southern California (May 2016)
Favorite Brew: Iced Americano

Carrie Rexroat: How did you get started in music?
Emily Browne: My two older sisters played instruments. I wanted to be just like them and I couldn't wait to play an instrument, so I started in fourth grade band at my school. My original dream was to play the tenor sax, but my band needed horn players. My parents have a set of encyclopedias – the actual books – and I remember looking up the French horn and it seemed pretty cool.

CR: Do you remember what it said?
EB: I think it just had a little picture of a horn. It talked about hunting horns, how long it was, things like that. But that's how I got started.

CR: When did you decide to pursue it as a career?
EB: I took to the horn immediately. My parents always say that they never had to tell me to practice because I always wanted to practice on my own. There were at least two defining points where I realized that I wanted to pursue it as a career. My mom had bought me the *London Horn Sound* CD. I listened to "Titanic Medley" constantly. I thought it was the most beautiful thing I'd ever heard, because I'm a big sap. The other was the summer after eighth grade at a music camp, which was the first time I got to play in an orchestra. We did a high school arrangement of the Berceuse and Finale from Stravinsky's *The Firebird*, and I remember sitting there thinking it was the coolest thing in the entire world. It was so thrilling and exciting and I just fell in love. My teacher in high school, Matt Patton, who used to play professionally and was then principal in our local orchestra, would also bring me in to play assistant for him. That provided important orchestral experience.

CR: How have your feelings evolved from when you decided to pursue this as a career versus how you feel now having gone through school and having a job?
EB: I would say that now, being seven months into my first year on the job, I feel just as enthusiastic about music as I did in high school. But, definitely going through school, especially my masters, there were a lot of challenges. I felt more cynical; and I felt foolish for choosing this career path. Sometimes I wished I'd pursued something more practical. It was probably during the first year of my Masters where I really felt like I should start thinking about doing other things. I felt like none of my hard work was paying off, that maybe it wasn't worthwhile; maybe I wasn't cut out for it. Music school is an intense environment where you are constantly trying to improve and succeed, and that can be very competitive and very draining. Especially for me, being in that environment was really exhausting. I'm not someone who can sit around and talk about music and horn 24/7, but that's what school was like and I really struggled with that. It's ironic because my lowest point was right before I won this job. But I am definitely glad I pushed through all of it. Being on the job and getting to live my dream is just as great as I'd always imagined. It's so much fun and it's so rewarding, and I feel incredibly lucky!

CR: I'm glad to hear that! I find that really interesting you said your lowest point was right before you won your job. So what did you do to overcome that?
EB: What helped me was realizing that even if I never won a job, even if I have to do something completely different and work at McDonald's for a year, everything would be okay. My personal happiness and success don't have to be based on music, and that was a freeing realization. Before I had always told myself that if I wasn't a musician and never won a job that meant I was a failure that I had failed at my dream. Towards the end of my first year in LA, I thought, "OK, if I haven't won a job after I graduate I'm just going to get some sort of administrative job and make money rather than do more music school." I'd figure things out, and if I decided that music was not the path for me that I'd be fine. Last summer when I was working at the Thornton admissions office full time I had this structured schedule because I wanted to take the Spokane audition. Even though I was working, I vowed to get up, warm up, go to work, practice during lunch, go back to work, practice after work, go to the gym, and that was my day every single day for basically about a month. It worked really well for me. It's ironic that what helped me overcome feeling that I don't want to do music was realizing that it was okay not to do music.

CR: So would you say that it's valid that stress inhibits you that putting too much pressure on yourself can actually stifle you?
EB: Yes, especially for me because I have perfectionist tendencies. More than anything stress stops you from enjoying what you're doing stops you from having fun. Many young musicians struggle with their self-worth being wrapped up in how well they do in music. If you don't win a competition or don't advance in an audition, it's easy to feel completely horrible about yourself. But whether or not I crack a note in a solo has no reflection on my value as a human being. Yes, music is a personal thing, and it is wrapped up in who you are, but you have to separate music from your self-worth.

CR: Have those feelings shifted now that you have a real life job playing in a professional orchestra? Or do you still stress about the same things?
EB: There's definitely still stress. I feel like I've had to step up my game even more now that I am performing professionally. Before I had tenure, and thankfully now I do, if I played poorly my job was on the line. But I resolved to do my absolute best while still giving myself permission to fail. My thought process was "you're going to give it your all, you're going to give it 110%, but if at this time your absolute best isn't good enough to play professionally and you don't get tenure, that's okay." I gave myself that room to breathe and that really helped me. Overall when I get really stressed out about things like that, I try to remember that it's just music. Music is really important, but I'm not a doctor. If I make a mistake no one's going to die. Maybe I won't have that little magical moment that I wanted, but when it comes down to it, nothing disastrous is going to happen.

CR: I see. Congratulations on getting tenure by the way!
EB: Thanks! Yeah, that was a big relief *laughter.*

CR: *laughter* Definitely. Do you feel like your education prepared you for being a professional musician, or are there things that you wish had been different about it?
EB: I'm happy with my musical education. I had amazing teachers to whom I owe so much, but it's hard because you can study an infinite number of things in music and it's almost impossible for music schools to give a student everything. But I wish I had honed a better skill set to play in an orchestra. It's a different skill set from practicing at home or preparing a solo piece. Maybe that's something you can only get with experience, but I wish there had been more focus on that. Currently I'm teaching for a program based on El Sistema. We have volunteers here from Venezuela who have gone through the program themselves, and one thing they said was that in Venezuela the El Sistema orchestras are really, really good orchestras, but individually the players aren't necessarily that great; they're just average players. But, they have this skill set to be amazing orchestral players even if they're not the strongest soloists. I think we've all heard the opposite – orchestras made up of amazing players that don't really sound good as an ensemble. I thought that was interesting.

CR: That's very interesting. So what was the transitional period like going from being in school to starting your job?
EB: It was crazy! My audition was on August 20th and the symphony season started about a week later. I had to miss the first couple of concerts. When I was preparing to move to Spokane I had to figure out if I was going to keep going to school in LA, I had to figure out where I was going to live, I had to find someone to take over my current lease, etc. It was a stressful time, but once I arrived in Spokane I just had to hop right into the job and get down to business.

CR: Definitely. So, I like to ask people how they define words and I'm interested to see how you define the word "fear."
EB: If I were to define it based on my experiences as a principal horn player, it can be a scary job! It's like there are two sides to fear, the before and the after of whatever you're afraid of. When I have a big solo coming up, I can get nervous, my heart will start pumping, and I just think, "Darn! I should quit right now, I should just leave the stage, I can't do this!" Then I play the solo, and if the solo goes well, I get a flood of adrenaline and I feel invincible and like I own the world, like I can do anything.

CR: That's an interesting way to put it, that their fear almost has two dimensions to it. How would you define "vulnerability"?
EB: Sometimes we as musicians forget that going into music is a brave thing to do. It's terrifying to perform all the time; it's terrifying to face the possibility that you might not have a career, that you might not make enough money to support a family. But whether or not we realize it, constantly putting ourselves out there, facing the possibility of rejection or failure, all of that naturally puts us in a vulnerable position. People in our industry might associate the word vulnerability with being weak, but I don't know if that's true. Vulnerability is just a human characteristic; vulnerability is not weakness.

CR: Do you think it's important that musicians allows themselves to fail at least once?
EB: I think if you've never failed at anything in your life you're probably not pushing yourself enough. It's an important learning experience, to fail, and the process of picking yourself back up and getting on your feet again is important as well. Have you seen that video that's going around Facebook right now called "Famous Failures"? It's super famous people who were rejected or failed in their careers before becoming famous. Michael Jordan talks about how many game winning shots he's missed, how many games he's lost, and that resonated with me. He's heralded as one of the most famous basketball players of all time but he has failed so much. So I shouldn't be worried if sometimes I do too. I just need to make sure that I use it as a learning experience to do better the next time.

CR: On the flipside to talking about failure, how would you define "success"? Do you feel that you are successful, have you always felt that way, or does it even matter to you?
EB: In a more tangible way, I feel successful because I won a job. I feel good about that, but I also feel my work is not over because I can still do things to be better. In a less tangible way, my definition of being successful has to do with being happy with who I am as a person. I'll never feel successful profes-

sionally if I don't feel successful as a human being, if I'm not happy with whom I am. Musicians always struggle with how they are perceived and, like what we were saying before; they don't like to appear "weak" or "vulnerable." But I like who I am, and I like who I've become, and having that confidence I also have the confidence to do what I want to do and feel successful about it.

CR: I really like what you're saying about developing yourself as a person, because part of this project is to focus on that. We all work our tails off on the musical side, working on technique and learning our instruments. But even beyond getting to know other people, a lot of music students, either because they're so busy or because they don't value it enough, don't really take the time to get to know themselves. So with you, has that always been important to you, to get know yourself? Or did you struggle with that and have to figure out "who you are," so to speak?
EB: It's definitely something I struggled with. My personality is that I naturally tend to give up a lot of myself to make other people happy. That can be exhausting and used to prevent me from knowing who I am. So, actually, in these past few months, while being out of school and being on my own, I've had the opportunity to really figure out who I am and be happy. I've learned that it's okay to say no, that I can't always make other people happy. It's just part of life.

CR: Just out of curiosity, how would you describe yourself as a person?
EB: Well, I can say the type of person I try to be. I try to be as compassionate and hardworking as possible because I think those are two of the most important things in the world. But, I think I'm a creative person, and a silly person. Those three: creative, compassionate, and silly.

CR: What's your best advice that you could give to someone?
EB: I would just say to enjoy yourself, and even if it doesn't feel like it, hard work will always pay off in some way or another.

CR: Do you have a favorite quote or mantra?
EB: I have two favorite quotes:
"It's more important to be kind than it is to be right"– Brandon Bays
"The man who cannot visualize a horse galloping on a tomato is an idiot" – Andre Breton
I love that last one because I think having that imagination and creativity while being a little silly is fun. I mean, the tomato can be really big and there can be a life size horse galloping on a tomato, or it could be a tiny horse on a regular sized tomato. I just really never want to be the type of person who cannot visualize a horse galloping on a tomato. *laughter*

CR: *laugher* That's amazing. I love it. What are some of your hobbies?
EB: I've always loved reading and writing, and would love to be an author or a poet if I weren't a musician. Recently I've gotten really into making crossword puzzles by hand. It takes a long time, around 10-12 hours of work, but it's incredibly fun.

CR: That's awesome! So, talking about all this brings up a lot of things, a lot of thoughts. Do you have a final thought you want to leave people with?
EB: Yes. As young musicians we can all feel threatened. We feel threatened by our peers because there aren't enough jobs, and we can feel threatened by our life choices. That's not to say that musicians within the general music community aren't supportive of each other, because they are, but we all have those moments where we feel like lashing out. But, relax and know that everything is going to be okay; you don't need to be super stressed out all the time about everything. Stress can suck out all the enjoyment, so try to chill out a little bit, go out and enjoy life and get out of the music bubble a little bit.

CR: Thanks for your time, Emily!

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An American in England
Dennis Brain and the Missing Episode
by William C. Lynch

A lost episode of the historical wartime documentary, *An American in England*, surrounds the first encounter between the young British horn player, Dennis Brain, age twenty in military service with the Royal Air Force Orchestra, and composer Benjamin Britten, age 29.

Britten first met Dennis Brain in the early summer of 1942. Britten was commissioned to compose incidental music for a dramatic ten episode, thirty minute series of weekly shortwave radio broadcasts titled *An American in England*. The documentary concerned war-time England and was broadcast weekly Monday nights live at 3 a.m. in the early mornings from Britain to CBS Radio Headquarters in New York. The episodes were authored by Norman Corwin, CBS's leading dramatist, produced by Edward R. Murrow, and narrated by Joseph Julian as part of a cooperative CBS/BBC joint effort. The first six of ten episodes were broadcast from Britain to the United States with incidental music provided by members of the 62-piece Royal Air Force (RAF) Orchestra in uniform conducted by Rudolf Peter O'Donnell and scored for by Britten.[1] Due to adverse atmospheric effects impacting shortwave reception by CBS at its headquarters in New York, the United States Office of Wartime Information (OWI) Radio Bureau decided that the remaining four episodes would be broadcast from within the United States by CBS with Lyn Murray, (who had established himself as one of CBS's most talented staff vocalists, directors, composers, arrangers and conductors), and the CBS Orchestra, replacing the Royal Air Force Orchestra and conductor Rudolf Peter O'Donnell.[2]

The Britten excerpt documents his first meeting with Brain:

> I first met Dennis in the early summer of 1942. I was writing incidental music for a series of radio commentaries on war-time England which were being broadcast weekly to America at the ungodly hour of 3 a.m. The orchestra was that of the R.A.F., in which he was the first horn. I well remember being approached by him at one of the rehearsals over, I think, some technical point in a solo passage. (Needless to say, having heard his playing in the first program of the series [*sic* "London by Clipper"], I took every opportunity to write elaborate horn solos into each subsequent score!). We soon became friends and it took him no time at all to persuade me to write a special work for him. This turned out to be the *Serenade for Tenor, Horn and Strings*, the premiere of which he and Peter Pears gave in 1943. His help was invaluable in writing the work; but he was always most cautious in advising any alterations. Passages which seemed impossible even for his prodigious gifts were practiced over and he, of course, performed the work on many occasions, and for a period it seemed that no one else would ever be able to play it adequately. But, as usually happens when there is a work to play and a master who can play it, others slowly develop the means of playing it too, through his example. I must be grateful to Dennis for having challenged all other horn players in his playing of this piece. Some of my happiest musical experiences were conducting this work for him and Peter Pears – a succession of wonderful performances progressing from the youthful exuberance and brilliance of the early days to the maturity and deep understanding of the last few years.[3]

Britten used breaks during the RAF rehearsals for the broadcast to America to go over the finer points in the score and to make any adjustments.[4]

In total, ten episodes of Norman Corwin's *An American in England* documentary aired during the 1942 two-part series broadcast. The first series of episodes from 27 July to 7 September 1942 were created in Britain and transmitted via shortwave radio to CBS Headquarters in New York City which were then rebroadcasted by CBS from its affiliate stations. The first series of episodes transmitted during this period were successful except for the very first episode on July 27, "London by Clipper," which reportedly had to be interrupted and deemed unsuccessful due to atmospheric disruption. Shortwave broadcasts from England and Europe, although improving with technological advancements, remained challenging with atmospheric disruption of shortwave transmissions remaining problematic. It was decided to rebroadcast the episode to the United States the following Monday, 3 August, however the results reportedly met with only partial success.

1942 Episode broadcasts from London to the United States:

27 July	London by Clipper (unsuccessful),
3 August	London by Clipper (partially successful)
10 August	London to Dover
17 August	Ration Island
24 August	Women of Britain
31 August	The Yanks Are Here
7 September	An Anglo-American Angle

The second attempt on 3 August was more successful; however, not without its own shortcomings. The remaining broadcasts from 10 August through 7 September were successful; however, the continuing reception interference, in particular the difficulties presented in achieving an acceptable transmission of "An Anglo-American Angle," prompted CBS to rebroadcast the 7 September episode following a decision by the BBC, CBS, and OWI's Radio Bureau to return the production broadcast of the final four episodes to the US and CBS studios so as to ensure a satisfactory completion of the broadcast series. Production returned to the US, regrouped for three months, and resumed broadcasts beginning on December 1, 1942.

The second series consisted of only four episodes produced in the US after the series author Norman Corwin's return airing 1 December through 22 December 1942 from the US. One of the four, "An Anglo-American Angle," was a repeat from the first run. "The script of 'Anglo-American Angle' will not be the same as that of the show which did not get through," ex-

plains Corwin, "but will be generally revised and synthesized in the light of observations made since the original broadcast."[5] As an attempt to redeem the production, if not simply out of professional pride, two more installments were added to the production by CBS to the production, "Notes At Random" and an undated and rescripted rebroadcast of "An Anglo-American Angle."[6]

1942 Episode broadcasts within the United States:

1 December	Cromer
8 December	Notes at Random
15 December	An Anglo-American Angle (Revised script from the Series 1 broadcast)
22 December	Clipper Home

The 1942 *An American in England* production has been reported to be circulation for more than seven decades as of this writing. It has served to advance scholarly studies by musicologists and post war-era historians over the decades despite a mystery surrounding the missing first broadcast episode, "London by Clipper," whose whereabouts has eluded researchers for decades. The official reason cited by the broadcast network accounting for its loss was attributed to, "atmospheric corruption of the shortwave radio transmission." Shortwave technology at the time was in the process of emerging from its infancy and the transmission was never received by CBS in the United States. However, in her book, Ann M. Sperber cites a discussion between Edward R. Murrow and American author Norman Corwin in which Murrow relates to Corwin that "although the jubilant perception in London was that the first shortwave broadcast episode, "London by Clipper," to America of the *An American in England* series went well, in reality the signal was never received by its destination in New York. Nothing had gone out; there had been a mix-up at the other end in New York. He hadn't wanted to tell the others – not at that point, not right away; "better to let them sleep a night on it."[7] Alexander Kendrick reports in his book, *Prime Time*, *The Life of Edward R. Murrow*:

> The first program was never heard in New York. Corwin, "too clever by half," as he later realized, began it without announcement, with a scene in which an American in London, on the telephone, was complaining about being cut off. The New York engineers, listening, thought it was a case of crossed wires, and a real telephone misconnection. They pulled out all the plugs. Subsequent programs were luckier, and were provided with music by Benjamin Britten, but atmospherics usually interfered, so eventually An American in England was produced in New York.[8]

Although believed by researchers and collectors for decades as being lost to eternity, the missing 1942 "London by Clipper" episode was recently discovered by the author on 23 October 2014 in the holdings of The Library of Congress, Washington, DC, following numerous failed attempts to uncover its whereabouts in the United States and Britain. A copy of the missing episode was transcribed from studio tape to digital media and procured by the author from the Library of Congress following permission from CBS.[9] Given the relatively good quality of Library of Congress recording, it is unclear as to how the missing episode found its way into the Library's vast archive with the unsuccessful shortwave transmission on 27 July and a "partially successful" retransmission one week later (3 August). One possible explanation is that the 3 August retransmission was recorded in Britain by an unknown party during transmission as the local transmission likely would have been immune from transatlantic atmospheric disturbances along its path to the United States.

The finding of the missing episode is significant for three reasons: 1) it can now be documented as part of Brain's legacy as well as that of the RAF as it not listed by Robert Marshall in his authoritative and most comprehensive discography, *Dennis Brain on Record*[10] noting it had not yet been discovered at the time of his writing; 2) it can now be catalogued as third in succession to the two earliest documented recordings by Brain listed by Marshall being the Mozart Divertimento in D, K.334 (16 February 1939)[11] and the Mozart Piano Concerto in G, K.453 (13 June 1941)[12]. In the latter, Brain can be both seen and heard performing in first chair position beginning 43 seconds into the video; and 3) the long sought discovery of the missing *London by Clipper* episode provides for completeness of the historical *An American in England* documentary as all episodes are now accounted for. A recording of the missing episode was donated by the author to the William C. Lynch Dennis Brain Collection, Stanford University, The Braun Music Center, Archive of Recorded Sound.[13]

References and Notes

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8. Kendrick, Alexander, *Prime Time the Life of Edward R. Murrow*, Little, Brown and Company, 1969, p.252.

9. Library of Congress Call Number for the *London by Clipper* episode. (LWO 5833 GR31 21B2-3)

10. Marshall, L Robert, *Dennis Brain on Record*, Margun Music, Inc., 1996, p.37, International Horn Society. http://www.hornsociety.org/attachments/article/122/Dennis_Brain_Discography_4.pdf

11. The first documented gramophone recording by Dennis Brain (performing as second horn to Aubrey Brain) is Mozart's Divertimento in D, K.334, 16 February 1939 with the Lener Quartet (OPUS KURA, OPK2078). The second earliest documented recording, also by Mozart; is his Piano Concerto in G, K.453,13 June 1941, in a performance at the National Gallery, London, Lunch Time Concerts series with Dame Myra Hess (piano) and the Orchestra of the Central Band, RAF Orchestra conducted by R.P. O'Donnell (Beulah, Yesterday's Britain, The 1940's, No.YB35, Classical Music in the 40's). Both works are listed by Robert Marshall in his book *Dennis Brain on Record*, Margun Music, Inc.1996, p.37.

12. For a most comprehensive description of *An American in England*, visit The Digital Deli Too website. http://www.digitaldeliftp.com/DigitalDeliToo/dd2jb-An-American-In-England.html

13. http://www.oac.cdlib.org/findaid/ark:/13030/c8h996vc/entire_text/
http://www.oac.cdlib.org/findaid/ark:/13030/c8h996vc/
http://library.stanford.edu/news/2013/12/william-c-lynch-dennis-brain-collection

14. The *An American in England* documentary was produced by Edward R. Murrow, with music by both Bernard Herman and by the BBC's resident composer, Benjamin Britten. The episodes were to be broadcast from Britain (London) to America by shortwave radio. The original broadcast was attempted live at 4 a.m. London time for simultaneous rebroadcast in the United States. The entire production company was transported by bus and taxi from downtown London through the blackout to Maida Vale. Great Britain's gifted young composer, Benjamin Britten, scored the specially commissioned underscore for the series. The score was performed by the 62-piece Royal Air Force Orchestra. Much of the preparation for the broadcast series was trial and error. (Source: The Digital Deli Too).

15. The United States Office of Wartime Information (OWI) Radio Bureau was established as the central government organization to broadcast programming and messaging by various government agencies. The OWI Radio Bureau proposed and launched a CBS drama in cooperation with the BBC titled, An American in England. Produced by Edward R. Murrow, written and directed by American writer, screenwriter, and producer Norman Corwin, the initial six of ten episodes were produced and broadcast from Britain to the United States. The remaining four episodes were produced in the United States were they were broadcast and distributed by CBS from New York.

William Lynch coauthered Dennis Brain: A Life in Music.

The New York Philharmonic's Two New Hornists

by Justin Smith

The New York Philharmonic horn section has recently granted tenure to two new members. Here are their stories. Coincidentally, both wanted to play saxophone but were fortunate to be given horns instead.

Richard Deane

Richard Deane considers himself "the luckiest guy in the world." His long tenure in Atlanta and his new position in New York bear this out.

When Richard was chosen as the interim associate principal horn of the New York Philharmonic in 2012, he took his family with him to New York. At the end of the year, the orchestra held auditions for the position, but after several rounds, nobody was chosen. Suddenly, Richard had to take his family back to Atlanta. When auditions were held again the next year and Richard won, he did not want to risk having to move his family again if the position fell through again, so he went back to New York on his own. Then in January 2016, he was officially named the associate principal horn and given tenure.

Richard played third horn in the Atlanta Symphony for 26 years, and has grown to love playing the horn more and more. Now he has joined a premiere horn section and shares the principal horn honors with Philip Myers. "I'm the luckiest guy in the world, I can't describe it any other way," Richard said. "I have to pinch myself every day and I hope it stays that way."

In his third year with the New York Philharmonic, he is just getting over the shock. "Playing principal horn on something was like a ton of bricks just slammed down on me. Everybody is so good; there are no weaknesses in the orchestra." However, it is rare in any case to find him thinking negatively, as he strives to make something positive happen in other peoples' lives. "My horn playing itself is more for me, a voyage of self-discovery, but the way that you are and the way that you show other people to be positive about life is, I think, the most important legacy I can leave."

Richard estimates he has played in thousands of concerts and taught hundreds of students, but his goal has never been to be the best. "I would love to be remembered as the next Dennis Brain, but I'm realistic enough to know that isn't going to happen, and that's okay. I'm going to do the best I can."

Richard grew up in Richmond, Kentucky, a small college town distant from the big cities and industrial world. It was not until his late high school years that he "realized the world was something different" from what he had conceived it as he was growing up. Although his school was small, with class sizes of only 50 students, Richard is thankful for his early years because it allowed him to focus on his passion without thinking about the complex outside world. His parents were both teachers at the local college, and his mother's side of the family had lived in the county for more than 250 years. Richard was the first of his family to leave the area, but his parents were always supportive.

When his fifth grade band teacher asked what instrument he wanted to play, Richard exuberantly said the alto saxophone. To his dismay, the two saxophones had already been handed out; but after the teacher looked at his teeth, he gave him a horn. Richard fell in love almost right away with the horn. "It made me feel good to play. It was the first thing I ever did that I felt like I was really, really good at." Chuckling, he added, "I didn't know for some time that it was supposed to be hard." One day, he heard Stravinsky's The Rite of Spring on his mother's LP phonograph. "I immediately went in and played that opening fast section over and over again. I couldn't believe how cool it was. At that moment I knew I was hooked."

Playing with passion and meaning is Richard's goal, but it did not come right away. "You can do so much with [the horn], but you can't do anything with it if you're not 150 percent committed to mastering the instrument, which involves mastering everything musically, technically, physically, and psychologically in order to be able to dive into a pit of expression." With that in mind, he thinks the horn's frustrating aspect is actually what makes the instrument special. "It's so hard that it gives you the opportunity to really, really dig in. The tremendous difficulty forces the player to work on all the technical aspects and create a more profound form of expression. That's true as a fifth grader and that's true as a 50-year-old. The more you stick with it, the more you get out of it. I want people to understand that technique and paying attention to the details of one's pursuit in life can allow you to really transcend the barriers of a mediocre presentation in whatever you're doing."

As a member of the New York Philharmonic, Richard has found that the gravity of the situation has allowed him to dig deeper into his pursuit of self-discovery. The pressure and expectations have pushed him to work harder than ever, but he said he has enjoyed every second of it. "There's no messing around. You have to be on top of the situation and, if you aren't, you're letting everyone around you down."

When Richard went to Aspen after his first year of college at the University of Miami, he heard John Cerminaro play live for the first time. "I couldn't believe someone could do that on

the horn. It just blew my mind." It was the first time he had heard any of the great horn players perform live, and it ultimately convinced him that he was meant to play the horn; he dropped his engineering major. Now, more than 30 years later, Richard hopes the people who hear him can feel the emotional connection, and understand the precision he has so painstakingly worked towards. "I love being super precise with words and with my playing. I'm nothing special, I'm just a hard worker."

To cope with the stresses and to keep balanced, Richard swims and writes; he is working on his second and third books. These stresses were especially apparent the year he had to spend apart from his wife and two boys, who were in Atlanta while he was in New York City. "It was fun, but I cried a lot. I missed my family. Major sacrifices were made, but it has all been so worthwhile."

For now, Richard focuses on the positives and looks forward to enjoying the ride and finishing his career down the line with the Philharmonic."There has never been one day in my life where I have not wanted to go to work."

Leelanee Sterrett

Leelanee Sterrett felt differently arriving at her 20th audition than she had at any of her previous auditions. For the first time, she knew this was what she absolutely wanted.

Leelanee faced a momentous task. The most talented horn players from all over the world were to audition for only one opening, and the orchestra does not have to hire anybody at the end of multiple rounds. To add to that, in almost 150 years of history, no woman had ever been a member of the brass section. But Leelanee overcame the odds to become the first woman to be a tenured member of the brass section this past July. For the first two years, she could have been easily dismissed from the orchestra, which often happens. "Getting tenure, that was in a lot of ways better than winning the audition," she said.

Leelanee joins a horn section comprising experienced greats, including principal horn Phil Myers, second horn R. Allen Spanjer, and fourth horn Howard Wall, who have all been in the orchestra for more than 20 years. Richard Deane recently became the associate principal horn.

Leelanee said she was initially worried about how each of them have more than 20 years of experience compared to her. "I may not feel inside like I'm 100 percent as experienced as they are, but it's certainly what I'm going to project when I go on stage. I'm going to believe that I can perform at their level and equal their depth in the music."

When Leelanee was seven, she wanted to be a Broadway actress but, due to a bit of stage fright, the dream ended as quickly as it began. She has always been shy, but with the horn there was a difference..

> Playing horn, sometimes you don't get a choice to be shy. When you play an orchestra concert and the horns stand up at the end, everyone cheers for the horn for some reason. It's the challenge of it.
>
> The sound is pure, natural, and just grabs you like no other instrument. When it works, when everything goes well, that's really special and magical and everyone appreciates it. The horn taught me to take on challenges and not be afraid of failure. Studying music teaches discipline and responsibility, and it also tells you how to evaluate yourself and be introspective.

Leelanee's first horn teacher told her to "mean every note you play and give justice to every detail." With that in mind, Leelanee thinks the horn is an extension of her personality. "How you choose to play a particular passage is revealing. I think for me it's offering my own personal story of why the music works for me." Her "real personality" and "horn personality" are slowly coming together to be more similar.

Leelanee grew up in a small town in northern Michigan with her parents, who are both foresters. She described them as "almost hippies" who always dragged Leelanee on nature walks. It was an "organic upbringing" that she is really grateful to have. "It's been good for understanding that the world is bigger than just what you can see around you."

When it came time to choose an instrument in fifth grade, Leelanee wanted to play the saxophone. However, she said her mom told her to "play something nice, like the horn." Gradually, Leelanee fell in love with the horn. "It was a perfect fit," she said. The family lived not very far from Interlochen, where Leelanee attended for her junior and senior years of high school, and her experiences there were a major influence in decided to pursue a career in music. "What made a difference for me is that I heard a lot of classical music growing up and I just had a lot of positive experiences with it, so it came together naturally."

Now, only 11 years later, Leelanee wakes up at 7:30 each morning on the Upper East Side only a few blocks from Lincoln Center. "I'm really glad I ended up in music. There's no end to the challenges you set for yourself. I don't know if I worked harder than other people, but I always felt an urgency to be looking ahead to the next step; it wasn't just going to end with getting that bachelor's degree." Leelanee practices one to three hours a day, depending if there is a concert, and loves to study scores. "I really don't feel comfortable going in to play a piece if I haven't been able to take a look at the score."

The New York Philharmonic is about to go through tremendous changes, including building a new concert hall starting in 2019 and recently appointing Jaap Van Zweden as the music director when Alan Gilbert leaves in the summer of 2017. Although Leelanee joined the orchestra only two years ago, she has no worries about the changes in the next few years. "I always think change is exciting and invigorating. It will present interesting new challenges to the orchestra and it's fun to be along for the ride."

However, Leelanee would like to see additional changes in the next few years. She has noticed a growing barrier between the audience and the musicians, and wants to bring the two closer together. "I would love it if after concerts ended people hung around to meet the musicians. We could have after-concerts where a few musicians would play something fun; people could get to know the musicians and we could get to know the audience."

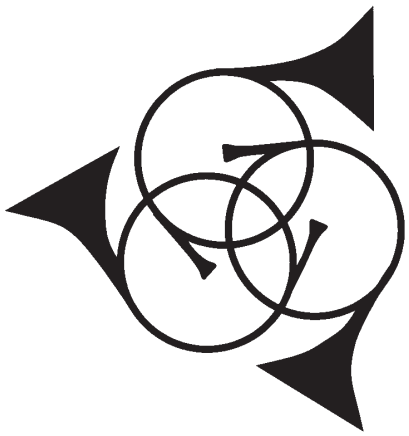
Sarah Willis, the fourth horn of the Berlin Philharmonic, has also worked to try and close the distance between the audience and musicians. Willis hosts hour-long "Horn Hangouts" with well-known brass musicians from all over the world to talk about how they play their instruments and discuss experiences they have had along the way. Her videos consistently get thousands or even tens-of-thousands of views.

"She's building a community and making people feel special for what they do as a musician. It's a total dork culture that's exciting." In the future, Leelanee would love to do something similar, but in a shorter framework, "maybe a 15-minute YouTube video, to ask people about specific things they can share about their artistry and musicianship." Her focus would be "taking one small idea and figuring out someone's thought process in coming up with that; not just what do you do, but how do you think about it?"

Aside from performing with the Philharmonic, Leelanee loves to run. She said she runs four to eight miles a day and plans on running in the NYC Marathon in 2016. She also performs in Genghis Barbie, an all-women horn quartet that performs almost all pop music. Leelanee hopes she and the Barbies can be "role models for strong accomplished women playing brass instruments."

"I'm desperate to find the path forward always. Even though I won the job, now I want to prove that it wasn't just a fluke, that I just got lucky. I think every day you want to prove that you deserve it."

Justin Smith is pursuing his bachelors degree at New York University as a double major in horn performance and journalism. He currently studies with Phil Myers in New York and Zdeneck Divoky in Prague, and works as a foreign correspondent for Prague Wandering, *an international web-magazine.*



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Natural Horn Technique Guiding Modern Orchestral Performance

by Marie Smith

Modern horn players can inform their performance of orchestra solos from knowledge of natural horn technique, as demonstrated in three examples from the literature.

We are lucky to have a rich and deep repertoire in both solo works and orchestral masterpieces that feature the versatility and beauty of the horn. We also have a complicated history in terms of equipment development and composer "intention." We know that Classical works were written for natural horns. In the transitional period between the natural horn and valve horn, however, the intended horn comes into question. Composers as late as Brahms were writing for the sound of the *Waldhorn*, although the valve was invented around 1815 and commonplace by the middle of the century. Method books from the 19th century address hand horn technique as well as mixed hand and valve technique to retain characteristics of the older instrument.[1]

A certain aesthetic about the natural horn enticed composers to continue writing for the instrument. From a performance practice standpoint, studying works from this transitional period is one of the best ways that we can observe careful, conscientious, and characteristic writing for hand horn.

Modern writers have briefly explored the idea of incorporating hand-horn aesthetics in modern performance,[2] but a large gap still exists in the literature devoted to a practical means to that end, especially with orchestral literature. My method of analysis transfers knowledge of natural horn technique to an informed musical approach on modern horn. The three orchestral examples are: (1) the fourth horn solo from Beethoven's Symphony No. 9, (2) the opening of Ravel's *Pavane pour une infante défunte*, and (3) the second movement solo from Brahms's Symphony No. 1.

Each excerpt is addressed from two viewpoints: first, the implications of the key of the horn part, followed by specific phrasing cues based on hand horn technique. Each horn key or crook embodies a specific sound and character. The lower keys produce a deep and rich tone color while the higher keys sound bright and pure. Paul Austin, in his *A Modern Valve Horn Player's Guide to the Natural Horn*, includes a chart of key characteristics from Domnich's 1808 horn treatise.[3]

High C – piercing
B-flat and A – penetrating and harsh
G – bright
F, E, and E-flat – adaptable and versatile
D – suitable for simple melodies
C – cumbersome
Low B-flat – melancholy and religious

Altered pitches on the natural horn are approached in two ways: equalize the tone between open and covered notes, or emphasize the timbre differences created by the various degrees of hand stopping. We have the ability as modern players to convey sound characteristics of the hand horn in a way that honors our tradition and history while embracing technological advances in instrument design.

To supplement the discussion of each excerpt, I have provided edited musical examples showing specific stopped (+) and partially stopped (ϕ) pitches as well as suggested phrasing based on natural horn technique.

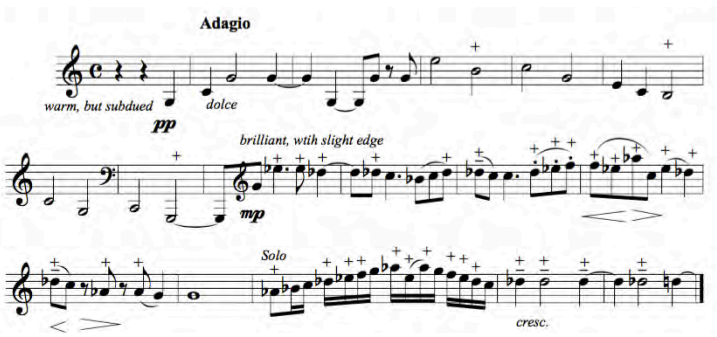
Beethoven, Symphony No. 9

One of the most controversial Beethoven excerpts is the fourth horn solo in his ninth symphony. Was it written for the natural horn or valve horn? Research suggests that we don't have enough evidence to support the oral tradition that it was written for E. C. Lewy to play on a valve instrument.[4] We do know that Beethoven wrote extremely well for the hand horn in previous works and achieved some of the most idiomatic horn writing of the time. Exploring this solo through the lens of hand horn technique offers insights to ways we can manipulate the excerpt's colors and phrasing.

Beethoven chose the key of E♭ for his third and fourth horn parts. It is a versatile key and the agility required in the solo is typical of the "second" horn writing of the time. The warmth and body of the E♭ horn sound serves well as a harmonic support for the clarinet and bassoon melody at the beginning of the excerpt. As the horn joins in the melodic line, the majority of the pitches are stopped, enabling the performer to project without overpowering the flute and clarinet.

Beethoven could have asked for another player to use an E crook for the second half of the solo, resulting in a majority of open pitches. However, the slightly nasal timbre of the stopped notes provides a more interesting blend with the higher tessitura of the other two solo instruments. For our modern performance purposes, we should make a conscious color change between the warmth of harmonic support in the first half of the excerpt and the brilliance of the solo without using an overpowering dynamic.

Figure 1: Beethoven Symphony No. 9, Mvt III Adagio molto e cantabile



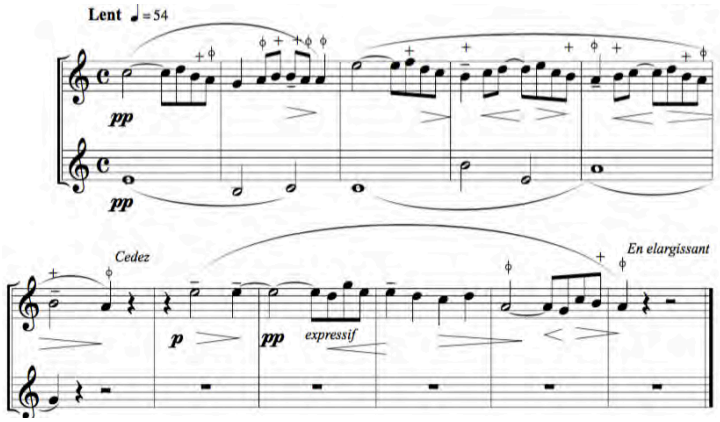
We can also take phrasing cues from the specific stopped and open pitches found in the excerpt. Through the first half of the passage, the only altered notes Beethoven uses are leading tones in the key, except for the low written G. The stopped pitches in this passage should not be emphasized due to the sound tendencies of the natural horn's low range. Players often use this excerpt to prove their strength in the pedal range without realizing this note would have been heavily muffled and rather unstable. During the second part of the excerpt, however, there are many opportunities to use the stopped notes to brighten suspensions. Harmonic tension in these passages is supplemented by the natural horn's brassy timbre. The transition back to the section in 12/8 meter is one example where Beethoven reiterates the written D♭ multiple times before releasing to the D♮ for the key change.

Ravel, Pavane pour une infante défunte

Collectively, the French were the most opposed to transitioning to valve horns. Gallay was teaching natural horn at the Paris Conservatory until he died in 1864 and the valve horn did not become the nationally recognized instrument at the school until 1904.[5] Berlioz was a strong proponent of hand horn technique and urged conductors to require their players to continue to observe the intentional stopped notes in works written for natural horn.[6] Many French composers, including Ravel, continued writing for the older instrument as it was the more commonly used instrument in France at the time.

The *Pavane* is for horn in G. While not the most stable key, the smaller horn perfectly fits the ethereal sound world of the piece. To match that model, players should strive for a pure, shimmery, and intimate sound.

Figure 2: Ravel, Pavane pour une infante défunte



Phrasing as dictated by hand-horn technique lends an unassuming character. Since the written a' is only partially covered, it can't be as "brassy" as fully stopped notes. Given this limitation and the pianissimo dynamic marking, the goal for this excerpt is an equal timbre and sound quality between open and covered notes.

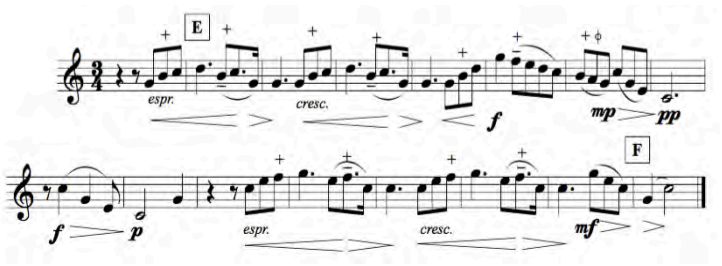
Each phrase tapers gently on the a' following the more colorful b'. The constancy of closed pitches on downbeats of the second phrase delays the arrival point to the penultimate note where the dissonance of the b' is held the longest. Even the highest note of the middle phrase is a covered pitch, adding to the prolongation of the musical moment.

The final phrase is the most extroverted of the three. It is marked *espressif*, is entirely open until the last full bar, and is written over the most open harmonic structure of the excerpt. Still, the final measure centers on the a', ending the solo with the introspective sound in which it began.

Brahms, Symphony No. 1

Brahms was aware that his orchestral works would most likely be played on valve horns, yet wrote many of his horn parts for the sound of the *Waldhorn*.[7] His Trio for Horn, Violin, and Piano Op. 40 is a testament to his familiarity with the characteristic sound of the natural horn and his ability to manipulate that color palette. The second movement solo from his first symphony is an exquisite example from his orchestral writing.

Figure 3: Brahms, Symphony No. 1, mvt. II, Andante Sostenuto



Like the earlier Beethoven example, this solo is written for one of the most versatile horn keys. Rather than E-flat, however, Brahms uses the E crook. The higher key provides a lighter and more brilliant sound while still allowing for expressive ease throughout the register. Brahms utilizes the flexibility and range of this horn key to his advantage in the orchestration of the excerpt.

The horn part is in a higher, more resonant range in the second statement when it is carrying the solo with violin ornamentation but in a lower range when the solo is shared with the violin and oboe. Brahms uses the relationships between stopped and open notes to augment the phrasing. Each opening ascending line naturally crescendos because of the stopped pitch in the middle.

The placement of the b' in the first statement is early in the line and allows for a more subdued crescendo while the f" in the second statement immediately precedes the highest point of the line, creating a stronger pull to the downbeat. In the more prominent solo the player has the opportunity to change color for the stopped f" in the second bar of the melody, highlighting the arrival point of the phrase. The altered notes at the end of the first phrase begin a taper and sense of closure, but the open arpeggio immediately following reinvigorates the soloistic energy and extends the line an additional two bars.

Conclusion

The natural horn was more than an imperfect predecessor to our modern instrument. Many composers and players in the 19th century resisted the idea of using valve horns because of the risk they saw in losing something beautiful. As Berlioz and other contemporaneous writers suggested, the valve horn is fully capable of the same aesthetics of the natural horn.

While it may not be practical to re-incorporate hand horn technique on modern horns – especially considering the change in equipment between the 1800s and now – we can and should be aware of how that technique positively influences timbre and phrasing. Informed playing is much more convincing and interesting for performers and audience members alike, and we have a wonderful opportunity to use our history to supplement our current creative communication.

Marie Smith is a graduate student at the University of North Carolina School of the Arts and a member of the Liminal Phase Wind Quintet and the Chrysalis Brass Quintet. She earned her Bachelor of Music degree at Utah State University. Her primary teachers are Maria Serkin, Joseph Falvey, and Steve Park.

Notes

[1]Andrew Clark, "The Heyday of the Hand Horn and the Birth of the Valved Horn: A Study of Nineteenth-Century Horn Technique as Revealed in the Solo Works for Horn by Carl Czerny," *Historic Brass Society Journal* 13 (2001): 118-127.

[2]See William Rogan, "Stopped Notes on the Horn: Some Aesthetic Considerations," Historic Brass Society Journal 8 (1996): 53-68 and Peter Silberman, "Brahms's Use of the Hand Horn in the Trio, Op. 40," *The Horn Call* 38, no. 2 (February 2008): 49-54.

[3]Paul Austin, *A Modern Valve Horn Player's Guide to the Natural Horn* (Austin, 1993): 4.

[4]John Ericson, "Beethoven's Symphony No. 9, Schubert's *Nachtgesang im Walde* and *Auf dem Strom*, and the Horn Technique of the Lewy Brothers in the 1820s," *The Horn Call Annua*l no. 8 (August 1996): 5-14.

[5]R. Morley-Pegge, *The French Horn: Some Notes on the Evolution of the Instrument and of its Technique* 2nd ed., (London: Ernest Benn Limited, 1973) 56-57, 162.

[6]*Neue Zeitschrift für Musik* 2 (1843): 156; cited in William Rogan, "Stopped Notes on the Horn: Some Aesthetic Considerations," *Historic Brass Society Journal* 8 (1996): 53-68, here p. 55, n. 14.

[7]Scott, Anneke. "Brahms and the Orchestral Horn: A Study in Inauthentic Performance?" *Historic Brass Society Journal* 23 (2011): 119-133.

Book and Music Reviews

Jeffrey Snedeker, Editor

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***The Savvy Music Teacher: Blueprint for Maximizing Income and Impact* by David Cutler**. Oxford University Press. ISBN: 978-0-19-020082-4. 2015, $29.99 (paperback).

As someone who has made my living as a private horn teacher for over 20 years, I have often muttered "I wish there were classes on how to teach private music lessons." David Cutler's book *The Savvy Music Teacher: Blueprint for Maximizing Income and Impact* fills this niche. Cutler also wrote *The Savvy Musician: Building a Career, Earning a Living & Making a Difference* in 2009, which was reviewed by Lydia van Dreel in the May 2010 issue of *The Horn Call*. It has a companion website (savvymusician.com), which is no longer updated but still has useful articles and information resources.

Dr. Cutler's new book is a comprehensive resource on all aspects of music teaching. *The Savvy Music Teacher* is appropriate for a new teacher who needs help getting started or a long-time teacher looking for new ideas or a way to cope with burnout. Like the previous book, this book's 360 pages can be read on a weekend, or the book can be used intermittently as a reference guide. It also has a companion website (oup.com/us/thesavvymusicteacher), which includes the book's table of contents and list of resources, financial worksheets that are explained in the book, and a list of the 130 music teachers (and their websites) who are included as examples in the book.

The Savvy Music Teacher begins with exploring teaching styles, the importance of music lessons, and coming up with your own teaching objectives. At first, I was skeptical about this since I'm already clear about how and why I teach. But, after finishing the book, I found myself coming back to these earlier chapters to clarify some of my goals and be able to better communicate these with my students' parents. The book provides specific instructions on how to set up a teaching business: where to find students, deciding what sort of students you want to attract and how to market yourself to them, where will you teach, how to set up your studio, how to advertise, how to set up your lesson guidelines, several ways to bill students, how much to charge, and how many lessons to realistically count on teaching each year.

The book also includes specific guides and examples of music teachers' weekly schedules. I found these examples to be useful and realistic. These examples not only list teaching hours, but set aside hours to communicate with parents, network with other professional musicians, make time for other musical or income endeavors, and even make room for your own private life. The author explains that most private teachers realistically can't find enough students to teach 40 hours per week, and even argues that it is smarter (financially and artistically) to expand your income sources and spend designated time each week on planning, networking, and investing time in your own musical education and inspiration than it is to fill 40 hours with teaching.

Then the author proceeds to spend the next seven chapters giving specific examples of other income streams. There are many examples of ways to expand your income, such as teaching group lessons, starting a camp, hosting events (like recitals, competitions, field trips), and teaching at another musical organization. The book also gives ideas on how to incorporate technology and sales to attract students or increase your income. The last three chapters of the book are devoted to financial advice. These chapters cover basic budgeting, what expenses you need to spend to open a teaching studio, and saving for retirement. I appreciate that these financial chapters never lose sight of a music teacher's musical goals. The choice isn't between being a financially struggling but artistically fulfilled musician or a draconian businessperson who cares only about paying the bills. David Cutler makes a good argument that the most effective teachers are deliberate about why and how they do their job, both musically and financially.

I heartily recommend this book. It was nice to have a resource of practical business advice and artistic inspiration in the same book. It has been useful for me to be more efficient and clear about some of my teaching goals. I will be recommending *The Savvy Music Teacher* to my current teaching colleagues and to my students who hope to someday be teachers. *Paulette Altman, Redmond, Washington*

***Horn Excerpt Boot Camp, Volume 1: The Top Ten* by Daniel Grabois**. Self-published, available from danielgrabois.com or brassarts.com. 2015, $35.

Formerly a resident of New York City, Daniel Grabois played with almost all of the ensembles there, including the Chamber Music Society of Lincoln Center, Orpheus Chamber Orchestra, St. Luke's Chamber Orchestra, Metropolitan Opera Orchestra, New York City Opera, New York City Ballet, American Ballet Theater, and American Symphony Orchestra. He is the former Chairman of the Manhattan School of Music's Contemporary Performance Program and former professor of

horn at The Hartt School. Currently, he is Assistant Professor of Horn at the University of Wisconsin-Madison.

Horn Excerpt Boot Camp is "a comprehensive approach to study and practice of the most difficult and most asked-for excerpts in the orchestral repertoire for horn auditions. Every aspect of preparation is addressed." The "Top Ten" excepts included in this volume definitely fit the description: Beethoven Symphony No. 3 (second horn, Trio), No. 7 (first horn, movement 1), and No. 9 (fourth horn solo, movement 3); Brahms Symphony No. 1 (first horn solo, movement 4), No. 2 (first horn solo, movement 1), No. 3 (first horn solo, movement 3); Shostakovich Symphony No. 5 (low horn tutti, movement 1); Strauss *Ein Heldenleben* (first horn, opening), *Till Eulenspiege*l (first horn, opening); Wagner *Götterdämmerung*, Act I (first horn, "Short Call").

Grabois's introduction lays out the purpose of this book clearly—perhaps the most telling statement is "Music is art, but auditions are competition." The information and perspectives offered on competition, committees, and audition logistics are reality-based – sound, brief, and to the point. The aspects of preparation discussed are also pointed and genuine – preparing the ears and mind, the elements of a good audition, our own work on those elements, and dealing with nerves. I was particularly impressed with his "unpacking" of audition elements to consider in preparation: rhythm, intonation, fidelity (to the notation), evenness (of tone), normality (of tempo/interpretation), and accuracy.

The "boot camp" aspect of this volume is manifested in three elements: discussion of each excerpt, including what to master and common pitfalls; drills, ranging in number from four to sixteen, that move progressively (with further discussion) through the technical challenges presented in each excerpt; and etudes, one for each excerpt, that summarize these drills in preparation for performing the actual excerpt. Once again, all of these fit the stated purpose, and are clearly thought-out and well-crafted – simple, direct, progressive.

I expect this book will be useful, especially to students, not just for the preparation of specific excerpts but also for helping to develop a personal mind-set and method for practicing anything with which we are confronted. While some of the ideas and approaches ring familiar, to have them in printed form, laid out simply and directly, takes some of the mystique out of preparing for auditions, making this volume and assumedly more to follow a wonderful contribution to our horn-related resources for professional life. *JS*

***Rêverie, op. 24*, for horn and piano by Alexander Glasunow**. ISMN 979-0-2018-1285-4. Urtext Edition edited by Dominik Rahmer. G. Henle Verlag, distributed by Hal Leonard Corporation, Henle 1285; HL 51481285, 2015, $11.95.

Growing up in St. Petersburg, Russia, Alexander Glasunow (also spelled Glazunov, 1865-1936) was considered a musical prodigy. He studied privately with Rimsky-Korsakov and completed his first symphony at age 16. He had some personal experience with horn—took lessons on it in school—as well as piano, violin, cello, clarinet, trombone, and others, and even played the horn in an orchestra conducted by Alexander Borodin. *Rêverie* is one of three solos he wrote for horn, but the only one published during his lifetime. Completed in January 1890, the first title was *Mélodie*, but this was changed before the first published edition, which appeared in Leipzig published by Belaieff. Some thirty years later, the composer produced an orchestral version of the accompaniment, also published by Belaieff.

The primary source used for this first Urtext edition is the first published edition, with various other versions consulted, including Glasunow's autograph in the National Library of Russia in St. Petersburg. For many of us, the version published in Mason Jones' *Solos for the Horn Player* (G. Schirmer) is most familiar, and there are a few differences, mostly in the piano score—some phrase markings are different, the horn part is in F versus concert pitch (Jones), and the piano part includes suggested fingerings. There is also the matter of the inclusion of stopped and/or open notes in last four measures (mm. 62-65). I've seen several editions and there are occasional discrepancies, including Jones's simply calling for stopped notes through all four measures, but this edition could conceivably put all questions to rest.

Fortunately, here we do receive something conclusive, but unfortunately, the "authoritative" notation also raises new questions. As expected, we are presented with a stopped e♭‴ in m. 62, but it is tied to an open e♭‴ in m. 63, followed by a crescendo to a newly articulated (open) e♭‴ at mf in m. 64, tied to yet one more e-flat" in m. 65, with a decrescendo, a fermata, and morendo indicated. What seems to make the most sense here is that the transition from stopped to open is truly tied and "articulated" by the necessary change in fingering. It is likely that the piano entrance in m. 63 is designed to cover that transition. Despite the obvious potential for confusion, I think it works best.

Glasunow's *Rêverie* is considered a standard recital work because of its clear structure and lovely lyricism. This edition is much appreciated for its authority and clean, clear presentation, making it well worth the reasonable price. *JS*

***Sonata for Horn and Piano* by Stephen Shewan**. Jubel Press; jubal-press.com. 2003, $24.95.

Stephen Shewan teaches music and directs the bands at Williamsville East High School near Buffalo, New York. He is a graduate of Roberts Wesleyan College and Ithaca College, and received his DMA from the Eastman School of Music, where his primary teacher was Samuel Adler. He is an active guest conductor, pianist, and clinician. Shewan has composed music for numerous media, including orchestra, string quartet, chamber ensembles, symphonic band, solo voice, choir, and piano. His music has been performed by the Rochester Philharmonic Orchestra, the Eastman Wind Ensemble, the Vrije Univeriteit Amsterdam Choir, and numerous choirs, bands, chamber ensembles, and soloists across the United States and Europe.

Of Sonata for Horn and Piano, the composer says, "the first movement of this piece was written when I was a Doctoral student at the Eastman School of Music studying with Samuel Adler in 1993. It was a stand-alone piece entitled Epilogue for Horn. When my very talented horn-playing niece Emily turned eighteen years old in 2003, two new movements were added and I dedicated the Sonata to her. Much of the piece is generated from material of the two main themes in the first movement. The second movement transforms those ideas into lyrical and passionate music, whereas the final movement breaks out into some sort of Latin dance music/rock and roll driving to a frenetic ending. During the third movement, the hornist plays with the third slide on the B-flat horn pulled out for special percussion-like effects." Shewan's 2015 CD of orchestral and instrumental music (Albany Records) was reviewed in the February 2016 issue of *The Horn Call* and, in her review, Katie Johnson said "the Sonata for horn and piano features contemporary sounds presented in an accessible way... It is a strong new work for horn that deserves to be performed often."

The piece as a whole is quasi-tonal with plenty of dissonance, and the horn is presented with a mix of soaring, lyrical melodies and angular passages requiring advanced agility. The overall range is almost three octaves, c♯-b♭‴. The first movement has a lovely slow start, an agitated middle section, and then a final section that mixes bits of the first two, ending aggressively. The second movement begins tenderly, and gradually builds in intensity to the end, though it does release for an ending that is soft yet unsettled. The third movement is as advertised above, beginning sparsely and gradually becoming increasingly intense and active to the end, save for a brief respite in the middle. The use of the open slide timbre is effective, and musically the work is effective. The CD performance by Emily Britton (Shewan's niece) and Shewan himself is convincing, and highly recommended for those who are interested in performing this piece.

In the end, I agree with Katie Johnson – this is a strong contemporary work that will be fun to hear on recitals in the future. Advanced players are required, but the piece will be worth the work. *JS*

Songs and Dances for horn and piano **by Paul Basler**. RM Williams Publishing, 417 Collinsford Road, Tallahassee FL 32301; rmwpublishing.com. 2015, $30.

Composed in 2014 for Lisa Bontrager, this latest collection of six movements by Paul Basler has all the qualities I like in his music – appealing melodies, tonal harmonies with crunchy dissonances, interesting rhythmic characters, all with their own little twists and occasional surprises.

The opening "Prelude" is pensive with a somewhat unsettled ending. "Tanguito" ("Little Tango") is a fun, off-beat take on the traditional dance. "Canción" is slow and wonderfully expressive. "Soaring" is exactly as advertised, with lots of activity in the piano and a lovely, floating horn melody. "Cymru" is clearly inspired by the ancient country now known as Wales, with noticeable folk inflection. "Moonlight," the finale, is probably our favorite, with familiar Basler accompaniment figures and a nice melody. All of these movements have ranges that make them accessible to college-level, even good high school level players (overall g-g‴). The only real challenges will be rhythmic stability and hearing certain larger intervals, melodically and harmonically.

Whether individually (averaging two minutes each) or as a set of six, *Songs and Dances* is another hit from a composer who really understands what the horn can do. *JS*

And the Clouds Break for horn and piano **by Daniel Baldwin**. Imagine Music; imaginemusicpublishing.com. IMS156, 2015, $12.

Here is another piece by composer Daniel Baldwin (see our last issue for his bio), this time for horn and piano. Of this work, he says, "In the fall of 2014, my friend Steven Cohen approached me about doing a project. Around the same time, I discovered a Facebook post by Karen Jones (wife of my friend and owner of Imagine Music, Ric Jones) expressing a poetic message about hope, faith, and community. This piece is inspired by a small quote from that posting: '....(when) you see children comforting one another, something inside loosens just a little. And the clouds break for a moment, and faith is found in the light.' This piece is dedicated to Steven's unborn child, soon to be the light of his life. I hope it will serve as a reminder that, though there will be struggles (there always are when raising children), the clouds will always break and the light is always present."

In light of this inspiration, this piece is effective, with a lovely melody, sensitive pacing, and tonal harmony that will make a wonderful contribution to church services or similar celebratory events. The lyrical outer "A" sections peak at a♭‴, and the middle section, set more passionately in a lower register, descends only to g♯.

Contemporary composers who write tonal music do assume some risk of sounding clichéd or derivative, but this is neither, especially when one knows the inspiration. I recommend this piece highly and fully expect to use it myself in a variety of circumstances. *JS*

Kendor Debut Solos: Grade 1-2 Horn in F Solos **arranged by Jason Varga**, edited by Carl Strommen. Kendor Music, 21 Grove Street, Delevan NY 14042-0278; kendormusic.com. Horn in F 10310, $9.50; Piano Accompaniment 10311, $13. 2015.

"Designed for a first contest or recital performance," this collection contains 14 Grade 1-2 pieces arranged by hornist Jason Varga and edited by Carl Strommen. Free downloadable piano accompaniment MP3s are available to assist students in their preparation.

Varga has degrees in music education from Ithaca College and currently teaches instrumental and classroom music at Draper Middle School in the Mohonasen Central School District (Rotterdam, New York). He has also directed, instructed, and arranged the music for numerous competitive marching band and indoor percussion groups throughout New York State, and is also an adjudicator for US Bands. The pieces included in this collection are: Star Vicino (Rosa); Rigaudon (Purcell); Hunter's Chorus (Weber); Santa Lucia (traditional);

March BWV 207 (Bach); Lullaby (Suo-Gan) (traditional Welsh); Jasmine Flower (Mo Li Hua) (Chinese folk song); Chester (Billings); All Through The Night (Welsh folk song); Largo from the New World Symphony (Dvorak); The British Grenadiers (traditional); Aria from La Rencontre Imprevue (Gluck); The Blue Bells Of Scotland (traditional); When Johnny Comes Marching Home (traditional).

The melodies included here are tuneful and appropriate for young players and first performances. The overall horn range is a-d", and the piano parts are clean and easy to navigate. The MP3s are also quite well prepared, with clicks to get started and good performances to practice with. The combination of familiar and lesser-known pieces is refreshing, and I think directors and players may find plenty of uses for the numbers included, whether for recitals, church services, or just for fun. *JS*

Quartet No. 1 for four horns **by Bruce Atwell**. RM Williams Publishing, 417 Collinsford Road, Tallahassee FL 32301; rmwpublishing.com. 2014, $26.

A familiar face at horn symposia, Bruce Atwell has been professor of horn at the University of Wisconsin-Oshkosh since 1998. Dr. Atwell is currently principal horn with the Fox Valley Symphony, the Green Bay Symphony, and the Milwaukee Ballet Orchestra. He has held positions with the Cincinnati Ballet Orchestra, the Florida Symphony Orchestra, and the Hong Kong Philharmonic, and has performed with numerous ensembles, such as the Philadelphia Orchestra, Cincinnati Symphony, Indianapolis Symphony, Milwaukee Symphony, and solo appearances with the Orlando Philharmonic, the Ensemble for Eighteenth Century Music, and the St. Petersburg Chamber Philharmonic (Russia).

An advocate for the natural horn, Atwell's *Natural Horn/Valved Horn Technical Etudes* were reviewed favorably in *The Horn Call* several years ago, and it is clear that the natural horn was a primary influence on his Quartet No. 1. While not intended for the valveless instrument, Atwell relies heavily on the C (concert F) harmonic series throughout all three movements. Aside from the C harmonic series, Atwell employs both f" and f♯", avoids a♭" and a", but does include b♭" and c'". Using actual natural horns on this piece is pre-empted by a few stopped notes called for on what are normally open ones, and occasional, albeit brief forays into other harmonic series. The first movement has a forthright main theme and a conversational texture including all parts. The second movement, Moderato, is slower and more lyrical and expressive, and includes even more notes outside the C harmonic series. The third movement is an edgy 6/8 romp, with fewer non-series tones and many interesting and biting dissonances/clusters that add to the excitement.

We played this multiple times and it gradually grew on us. It's worth a look – definitely a different contemporary approach to what might be seen as a limited collection of notes. Atwell convincingly dispels the notion that the harmonic series is limited. JS

HoopLA for brass quintet **by Jim Self**. Potenza Music, 13040 Eastgate Way, Suite 108, Louisville KY 40223; potenzamusic.com. 2014, 60044, $24.95.

Jim Self, legendary tubist and faculty member at USC's Thornton School of Music, composed this piece for the school's Valente Brass, a fine student group. In his words,

> They kept urging me to write a quintet for them and thus was born *HoopLA*. This short, one-movement piece was premiered by them at the "Live at Basset Hall 8" concert, April 13, 2014. It was during this same time that I was writing two other works, *Intrepideedoo-dah* and *Pocket Change*. In all three, I used 6/4 meter as the main rhythmic structure. I call it my 6/4 "period." That meter translates easily into 12/8 and many other groupings of 2s, 3s, 4,s and 6s – the glories of hemiola abound. A unison intro leads to a Latin set-up in the trumpets and a tricky groove in the trombones. The horn has a haunting melody over that. A middle waltz section follows with imitative solos in the trumpets and a series of duets between the all of the players – giving the impression of odd meters. The main theme returns with a rousing ending. The brass quintet members named the piece *HoopLA* and, as the title suggests, it's a lot of fun in Los Angeles.

I read this piece with my faculty colleagues at Central Washington University, and one of the first comments was "Typical Jim Self!" – this is a compliment. The most striking feature of this entertaining quintet is the rhythmic interplay, with various "grooves" throughout. All five parts have quirky, angular melodic and accompanimental lines, with the majority presented in various pairings and musical "conversations." We especially liked the arch of the entire work and the gradual build-up to a rollicking ending where everyone comes together.

I predict that advanced players will enjoy the ensemble work involved in this fun tune, and that audiences will find it appealing in recital settings – a great contrast with heavier war-horses. *JS*

Vignettes for woodwind quintet **by Jim Self**. Potenza Music, 13040 Eastgate Way, Suite 108, Louisville KY 40223; potenzamusic.com. 2015, $21.95.

Self composed this short concert piece for the school's Scholarship Woodwind Quintet. In the composer's words,

> *Vignettes* (as the title implies) is comprised of several small sections in contrasting rhythms. The bassoon starts a fast intro scherzo featuring an exclamatory horn solo, which is followed by an odd-meter accompaniment under a clarinet solo. That slows down to a haunting 9/8 vignette where the oboe carries the solo. This feel and harmony repeats, led by flute solos, and is developed by contrapuntal solos in all of the instruments. The third vignette is in a slower 5/8 meter with

jazz chords providing the harmonic base while all of the instruments float around the melodies. This also repeats twice in a development section. Finally, parts of the fast scherzo return with a rush to a syncopated ending. Lots of fun!

It's true, this piece is "lots of fun." The short contrasting sections each have their own identity that is in keeping with the chosen soloist, and the individual parts are idiomatic. Rhythmically, the piece presents interesting challenges that will be appealing to an audience (if well prepared!). The horn tessitura is mostly in the middle to high register, with an overall range of f-a". The interval leaps required make the part (all parts, actually) a little tricky such that groups at a good college-level or higher will be needed to bring this off successfully.

I think this piece would work great in recital as a way of showcasing all the members of the group relatively equally, in a setting that will likely impress and entertain. *JS*

Three Colors for woodwind quintet **by Marcus Redden**. RM Williams Publishing, 417 Collinsford Road, Tallahassee FL 32301; rmwpublishing.com. 2012, $30.

Composer and hornist Marcus Redden was born in Winchester, Virginia and showed a passion for music at an early age. He attended Virginia Commonwealth University with the intention of pursuing a career in jazz saxophone; however, "by a stroke of fate or divine intervention (and the persuasion of horn professor Dr. Patrick Smith), Marcus would find a passion for the horn which was unmatched by that of the blues." He has degrees from VCU and Indiana University, and is currently the horn instructor for the Brownsburg Community Schools Corporation, an active freelancer in the Tri-state region, and maintains a private studio in southern Indiana. Outside of performing, Redden is an active composer currently studying with renowned composer Phuc Q. Phan.

Three Colors is an interesting work lasting just over seven minutes total. The three colors are "Red," Blue," and "Violet," with the last two played without pause. "Red" is agitated, animated, insistent, with driving rhythms, angular, accented melodies, and surprising contrasts in dynamics. "Blue" is cooler and more tranquil, but not necessarily serene at first. After a peak, it flows gently into the next movement. "Violet" is brighter and quicker, more dance-like, and gets even more excited toward the end.

Overall, groups with good ensemble rhythm will find this fun to work on and perform. The harmonies are quasi-tonal with plenty of biting dissonance, and the energies of each movement are appealing, especially in context of the visual inferences. The horn range is two octaves (b-b"), and some of the interval leaps will be a challenge for some players.

The more I listen to this piece, the more I like it, and believe it would be fun to work on with a collection of like-minded quintet members. The moods are clearly communicated, and the workload is distributed evenly. This is a pleasant, evocative piece that advanced groups may find useful in recital. *JS*

Walk in Beauty for wind quintet **by Derrick Jordan**. Available from the composer, Worldsoul Records, PO Box 403, Putney VT 05346; derrikjordan.com. 2008.

As described in our last issue of *The Horn Call*, 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. *Walk in Beauty* is an invitation to a loved one to join in the beauty of nature. Set to a samba groove, this work was first a vocal piece (recorded on his *Brazilliance* CD) and Jordan has created an effective instrumental arrangement for woodwind quintet. Every instrument takes a turn on the melody, and the intricate rhythms are both appealing and tricky – at first look, the notation is a little intimidating, but once the groove and accompanimental figures are understood, it should come together quickly.

A good fit for college-level groups with good ensemble rhythm, the horn range is e-a" and requires some agility in shifting registers, and good ears to fit into the mix and the groove. This four-and-a-half-minute piece will be an interesting and appealing addition to quintet recital repertoire. *JS*

Three Miniatures for Woodwind Quintet **by James McAllister**. Imagine Music; imaginemusicpublishing.com. IMS081, 2008, $20.

With movements entitled "Drunk Monk," "Ghost Waltz," and (less strikingly) "March," it may be easy to imagine myriad programming opportunities for this piece. The majority of the parts would be manageable by a reasonably good high school group, with the exception of the bassoon part, which quickly becomes much more advanced in the third movement. McAllister utilizes tenor clef and a "high c" in the bassoon in this movement, not only challenging the bassoon player, but also distinctly differentiating this part from the others, which all remain within a similar difficulty level throughout the work. Most of the parts are idiomatic and present fairly few challenges beyond some rhythmic intricacies, which provide some of the more interesting aspects of the piece. Despite this, the parts are well edited and clear; it's easy to determine the composer's intentions and interpret accordingly. The simple melodies and the work overall are fairly easy to put together. With delightful and whimsical moments, this piece would be a nice challenge for a high school group with an enterprising bassoonist. *Heidi Lucas, Indiana University of Pennsylvania (HL)*

Landscapes for Clarinet, Bassoon, Horn, and Piano **by Daniel Baldwin**. Imagine Music; imaginemusicpublishing.com. CMS121, 2012, $30.

Landscapes is the result of a commissioning consortium created by the composer and his friend Richard Ramey. Over seventy participants contributed to the consortium, which enabled Baldwin to write this piece based on the life of his favorite artist, Frederick Edwin Church.

The work is broken into three movements: "Of Tomorrow's Promise; West Rock, New Haven, 1849"; "Of Pain and Sorrows;

Twilight: Mount Desert Island, Maine, 1865;" and "Of Quiet Reflection; Mont Katahdin from Millinocket Camp, 1895." Each of these works is a representation of a time period within Church's career. The titles refer both to specific works by Church, as well as to the composer's implied commentary on those periods in Church's life. The cover art depicts the three paintings, which enables the performers to see the imagery to which Baldwin refers.

Baldwin writes idiomatically, and the technical demands of the individual parts are not overwhelming. Indeed, the clarinet and piano parts are perhaps less challenging than the bassoon and horn, though the latter's demands are not overly taxing. Mainly, the high voicing and occasional sudden appearances of high range passages are what might require a bit more attention from the bassoon and horn players, and hornists may find occasional fingering complexities in a few passages. The melodies are lovely, with sweeping, pastoral lines interweaving throughout the voices, particularly in the epic horn solos.

This piece would be manageable by a collegiate ensemble. At times, it can be unclear as to who is the lead voice in a particular passage. Also, the addition of courtesy accidentals and rehearsal letters (particularly when there are fermatas in the middle of a block of rests in some of the parts) could help performers in the preparation, though there are measure numbers provided at the ends of each line. Limited information is given related to dynamics, phrasing, and articulation, which may give greater interpretative license to performers, but sometimes some more information regarding the composer's musical intentions would be helpful.

Overall, this piece is fun to play and has enough diversity to appeal to most everyone in any audience. *HL*

Trio pictural for violin, horn, and piano **by Philippe Durand**. Editions Fertile Plaine, 11 rue de Rosny, 94120 Fontenay sous Bois, France; fertile-plaine.com. 2014, FP 2147, €26.

Philippe Durand is professor of horn and natural horn at the conservatories of Paris's 11th District and Chatillon, an active performer and a member of the 4 Cors de Paris horn quartet, and a fertile composer of chamber music for various instruments. His *Trio pictural* for violin, horn, and piano is, as the title suggests, a set of evocative, picturesque character pieces, strong in contrasts of mood. The piece, about 24 minutes long, has four movements arranged in a classical pattern with a slow third movement. The first movement is rhythmic and light in mood, building to a dramatic climax. The second movement is in mixed compound meters, at times with a barcarolle-like rhythm. The third movement, a funeral march marked *Largo lagrimoso*, begins with piano alone; the horn enters quite late in this movement. The shorter finale is a fast and good-humored movement in a loose rondo form.

Durand's style is direct and traditional, strongly reminiscent of Romantic literature. He uses basic tonal patterns that rely on tonic-dominant relationships, keeps to near key areas, and uses clear, familiar rhythms and melodic figures. The technical demands are modest. The horn part is almost exclusively written on the staff, with a brief muted passage and a few measures of stopped notes. The violin part calls for a little more dexterity and is often on the E string. The piano part is similarly easy to play.

The utility and appeal of this piece is fairly general, but its nature suggests that it would be suitable as a teaching piece for chamber ensembles in an academic setting. *Robert Dickow, Moscow, Idaho*

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"It's All Part of a Career"
Forty Years as a Non-traditional Hornist

by Jeffrey Stockham

A jazz saxophonist (I think it was Phil Woods) was talking with a colleague who griped that in order to make a living, he had to play every jive gig that he could find – weddings, bar mitzvahs, polka bands, disco bands, pop groups, rock bands – he couldn't make a living just playing jazz. Phil responded, "It's all part of a career, man!"

Performing a feature on Horace Silver's Nutville *with the George Gruntz Concert Jazz Band. Porgy & Bess Club in Vienna, Austria, 2011*

Phil's point was that to make a freelance living, one has to be adaptable and ready to play any kind of music, any style, for any sort of occasion, in any kind of ensemble. And that it all adds up to making a living in music.

Over the last 35 years, I've gradually come to take that outlook to heart. Although I received a traditional education in horn playing via the usual means (BM and MM in performance), today I make my living in a non-traditional way for a hornist: by being a brass player who performs on a wide variety of instruments, in a wide variety of musical styles and settings. Like most freelancers, my income is derived from a multitude of small income streams. The greater the musical breadth I have had to offer, the more work I have been able to get.

In addition to work on jazz and classical horn, my longtime interest in collecting antique and vintage brass instruments has influenced my career path. Often this means playing on instruments most hornists would back away from in horror. Among the instruments that you might see me regularly performing on are jazz trumpet, flugelhorn, and cornet; classical trumpet (including B♭, C, D/E♭, and piccolo trumpets); valve trombone; anachronistic instruments such as Civil War E♭ and B♭cornets, E♭ and B♭ keyed bugles; and such oddities as over-the-shoulder Saxhorns, Schreiberhorns,* and rotary valve solo altos. I've even done a few gigs on a baroque trumpet that I built myself from scratch at a Rick Seraphinoff trumpet-building workshop.

My interest in playing trumpet actually preceded my introduction to the horn. When I was in elementary school in Brockport, New York (near Rochester) in the late 1960s, trumpeter Herb Alpert was at the top of the pop charts, and my

a B♭ Schreiber baritone horn

Schreiberhorns were invented just after the Civil War by Louis Schreiber, who came to the US from Germany in the 1850s and was well-regarded as a cornet soloist. The instruments, from E♭ tuba to E♭ soprano cornet, have a unique teardrop shape with the bell over-the-shoulder, claimed by Schreiber to facilitate carrying the instruments in parades.

10-year-old self wanted to be just like him. However, since I'd had two years of piano lessons by then and had developed a good ear, my fourth grade band teacher (with whom I played many swing band gigs in later years) put me on horn instead. Which turned out to be a fortuitous decision

It wasn't long before jazz caught my ear. I took a few jazz piano lessons with a local teacher and played piano (rather badly in hindsight) in my junior high stage band. But once I entered high school, a graduating senior hornist named Dwight Vesty, who played horn in the high school stage band, took me under his wing, taught me to read trombone parts, and got me hooked on listening to some of the jazz and big band greats such as Woody Herman (who was still actively touring), Maynard Ferguson, Buddy Rich, Ellington, Basie, and so on.

I suspect that most young musicians have a moment of epiphany, when everything becomes clear. I had mine during my freshman year of high school, 1972-73, when my band di-

Soloing on One Cherry Key *(based on* Cherokee*), with the George Gruntz Concert Jazz Band. Porgy & Bess Club in Vienna, Austria, 2011*

rector brought in the Louis Bellson Explosion to play a concert. This was jazz big band comprising the finest Las Vegas players and the Thruway Beboppers from all over New York State. They blew the roof off the hall, and I thought to myself, "I want to do THAT!" I still have the cassettes I recorded of that entire concert. Although I played a non-traditional instrument for jazz, I copped solos played by saxophonists Don Menza and Joe Romano, and some other great players on the band that night, and learned them on horn. Once I started developing this vocabulary, it was natural to start improvising my own solos in the school jazz band. That kind of jazz played on horn did raise a few eyebrows.

The progression continued through my undergraduate years at Syracuse University (as a student of Bruce Hagreen) and graduate school at Eastman (as a student of Milan Yancich). I was a frequent soloist in the Syracuse University Jazz Ensemble (even occasionally blowing jazz solos on mellophone in the SU Marching Band) and later as a member of the Eastman Jazz Ensemble, possibly the first hornist to ever be a soloist with that outstanding group.

At the same time, I still held a minor fascination with the trumpet, having heard the amazing lead playing of cats like Maynard Ferguson, Johnny Madrid, Bud Brisbois, and Bill Chase; as well as developing an appreciation for giants like Louis Armstrong, Dizzy Gillespie, Miles Davis, and Freddie Hubbard. And those were the days of the great horn bands like Tower of Power, Earth Wind & Fire, Chicago, and Blood Sweat & Tears, as well as of great jazz-funk-fusion groups like The Brecker Brothers. The thought of playing that material led me to nag my dad to buy me a trumpet, and before long I was playing trumpet in a 10-piece funk band in college, all the while still practicing horn several hours a day with the aim of pursuing a traditional horn playing career in an orchestra.

Alas, that was not to be. After taking several orchestra auditions, it became clear to me that I was cut out for something else; I did not have the total love and commitment to the orchestra literature necessary to land an orchestra position. I always heard the siren call of jazz and popular music. So I gravitated towards playing jazz gigs, big band jobs, pop groups, theater shows, and so forth. It's been a different path than most hornists take (learning the horn excerpts, taking orchestral auditions, landing a symphony job, playing horn gigs and teaching horn privately and at a college music department; or playing horn part time in a regional orchestra and local groups and also holding a day job).

I'll take any music job that I can competently perform...You never know who is listening, or where it might lead.

Part of my plan has been to become a big fish in a small pond. I'm what you might call an "in the trenches" guy, in a relatively small market, where I can afford to live comfortably on a relatively modest income, and where I'm pretty close to the top of the pecking order. While I've done work all over the US and Europe, and a little in the Middle East and Africa, the lion's share is local and regional, generally within a few hours' drive of my home base in Syracuse, New York. The market I live in is inexpensive; I can own a home here for half of what it would cost to rent a shared hovel in New York City. This also means I can turn down work that doesn't interest me, or for which I don't feel competent. Yet there is a large cadre of local and regional musicians who play at a high level, making the musical experience uniformly good. Having been here since 1976 (except for a few years in the early '80s) has allowed me to find the niches where I fit, and to develop them to the point that I'm one of the first-call trumpet players in the area. In fact, there are some in the area music scene who aren't really aware that I even play horn.

An important aspect of freelancing is how to value your services to find the balance between devaluing your music by working too often for too little money, and being unable to make a living because of asking for too much. It's a fine line, a moving target. Another financial aspect is making the most of the IRS tax system as a working musician, usually with the help of a tax accountant.

My interest in antique instruments (which started during my time at Eastman) has led me down paths I could never have imagined as an aspiring hornist back then. In 2000, I was asked to present a lecture-demonstration on antique brass instruments at a brass band festival hosted by Syracuse University. As a finale, I added bass and snare drum to my brass quintet and performed some 19th-century brass band material on original 1860s period instruments. It sounded so good, and was so much fun, that we decided to form a Civil War brass band. This group, the Excelsior Cornet Band, has performed about 150 concerts over the last 15 years, all over the northeastern US and as far south as Key West.

One of the experts I had consulted when forming the Excelsior band, collector Mark Elrod, recommended me to the Federal City Brass Band of Baltimore, and I've played solo E-flat cornet and E♭ keyed bugle in that group since 2002. The Federal City Brass Band has afforded me memorable musical

Playing "Taps" at the 150th commemoration of President Lincoln's death at the Peterson House, Washington DC, 2015, with the Federal City Brass Band (Screen shot from NBC's Today Show)

opportunities, including performances at Ford's Theater, the sesquicentennial of the Battle of Gettysburg, concerts at the Smithsonian Institution, and an appearance in the Netflix series *House of Cards*. Mark also assembled the band for Steven Spielberg's movie *Lincoln*; I'm proud to say I have a three-second close-up in the film. That group also performed at the 150th Commemoration of Lincoln's funeral in Springfield, Illinois. I also deal in used and vintage instruments, as an offshoot of my collecting hobby, and that is another income stream.

Soloist with the Syracuse Symphony Orchestra, 2004

It has been my philosophy that as long as I can justify it artistically or financially, I'll take any music job that I can competently perform. I do this because of the truth of the old axiom: You never know who is listening, or where it might lead. For example, in the early 1990s, I played horn and flugelhorn on a demo recording for an old college friend, Jason Kessler, a composer/classical guitarist who was hoping to get a publishing deal and BET network airplay for some of his classical/jazz fusion pieces. The pay was minimal, but the music was challenging and fun to play, and Jason had written a hard-bop feature for me to play on horn. Jason sent the demo tape to Don Sickler, a great New York City jazz trumpeter, producer, publisher, and one of the most connected cats in New York. Don later told me that he wouldn't have even listened to the tape, except that the drummer on the session, Chris Jones, was the son of jazz drumming legend Philly Joe Jones, who had given Don his first big break in the business. At that moment, Don was recording Thelonius Monk Jr.'s big band and was putting together a touring ensemble to support the CD. The book required the second brass chair to be split 50/50 between horn and trumpet, which is a fairly rare double. Don heard my horn and flugelhorn playing on that demo tape, had me travel to New York City to audition, and hired me on the spot.

Bugling for the horse races at Tioga Downs, Nichols NY, 2011. This is my favorite gig; I play once every 20 minutes and get paid $1 per note.

I have been a member of the Monk On Monk big band ever since. Through that group, I've become friends with other New York jazz luminaries, especially tuba legend Howard Johnson, who was instrumental in getting me in the late George Gruntz's Concert Jazz Band. For about 20 years, I've led a bebop jazz sextet, playing trumpet and some horn on classic Blue Note style jazz. My introduction to this came from having the opportunity to play reading sessions with drummer Danny D'Imperio, who lives a short drive from me. Danny has an encyclopedic knowledge of straight-ahead and big-band jazz and has a collection of recordings to match. One gig with his group is worth a year of jazz history classes. As most musicians know, these sorts of connections lead to great opportunities, if one has the courage to accept the challenge.

In jazz, I've played everything from Dixieland to Miles Davis's Birth of the Cool to Big Band to Bebop to Fusion to Funk to Free Jazz, on horn, trumpet, and valve trombone. The performers and groups with whom I've played is too numerous to list here but includes Tony Bennett, Frank Sinatra Jr., Rosemary Clooney, Chicago, Aretha Franklin, Natalie Cole, Johnny Mathis, Ron Carter, Herbie Hancock, Lew Soloff, Clark Terry, and Slide Hampton. Had I stuck to playing only classical horn, most of these wonderful opportunities would not have occurred.

Still, playing classical horn has been an important aspect of my work, if not a major focus. I have been a contract musician for the Syracuse Symphony Orchestra, playing horn in one of their wind quintets; occasionally I'm called upon to play in the Utica Symphony; I have been principal horn of the Syracuse University Brass Ensemble; and some of my holiday brass quartet and quintet work is on horn. I also have done musical theater pit orchestra work on horn for Syracuse Stage and the SU Drama Department, often doubling on second trumpet. I would enjoy playing more classical gigs on horn, but other horn players in my area are more closely associated with the orchestras in the region, and I'm usually booked up with jazz and commercial trumpet work.

Of course, music has been a fickle mistress at times, and I've done other work to make ends meet. I've been a car salesman (briefly, and not my idea of a great career); worked in customer service at a bank; been a temporary office manager for a Yellow Pages publisher; and spent well over a decade as a graphic artist, first at a business newspaper, then a library supply company, and finally at a large area advertising agency (an example of "fake it – 'til you make it" if there ever was one). I also remember playing 31 society-band jobs in 28 days, while working 70-hour weeks as a graphic artist.

While taken separately, these day jobs might not seem to have had much to do with music other than keeping me alive to play, but each has added to the knowledge base I rely on to piece together my freelance career. I learned how to communicate, how to sell my product to a prospective client, how to develop and maintain good interpersonal relations, and how to produce my own promotional materials and websites, among other useful skills.

First place performance of the Küffner Polonaise *for Keyed Bugle, Historic Division of the National Trumpet Competition, 2008*

Teaching has been a natural progression from performing, although still somewhat ancillary to my career as a performer. On the strength of my real-world experience, I currently teach as an adjunct at five area colleges: jazz trumpet at Hamilton College, LeMoyne College, and Colgate University; jazz trumpet and studio horn at Syracuse University; and studio trumpet at Cornell University. Although teaching is not my primary focus, it provides a significant income stream, and helping students progress gives me professional satisfaction.

My mentors came of age in an era when it was a reasonable expectation that one could succeed in music, both artistically and financially, by pursuing a career path with a single, central focus such as winning a good-paying orchestral job with benefits, touring with a working big band, landing a job in a military band, holding down a chair in a touring show or Broadway theater orchestra, landing a record label deal, developing a busy studio recording career, or leading a society/wedding band. Today, although a few are able to do that, for many of us the notion seems quaint. Being a "working musician" in today's fractured market has required a shift in those paradigms towards a level of musical eclecticism and adaptability uncommon in prior eras. The ability to be a musical chameleon both stylistically and as a multi-instrumentalist means that I can acquit myself well in almost any musical situation, be it classical, jazz, rock, funk, indie, ethnic, and even country. It's this kind of marketability that has allowed me to adapt to the ebb and flow of musical opportunities. Income streams appear and inevitably disappear, but new ones always present themselves, and today's freelancers can avail themselves of those if they are adaptable enough.

It has also required a shift in what one considers success in the music business. I have resigned myself to the fact that I'll never become financially wealthy by playing music. Instead, I find that I'm rich in other ways: the satisfaction of a performance well played; the ability to pay my bills and live comfortably while maintaining a level of personal freedom and independence not available to people who work a 9-to-5 day job; and the joy of making good music across a wide variety of genres with a wide array of musical collaborators who I consider my valued friends. These are things I've come to value most highly.

As for the future, I like to say that my retirement plan is to keep performing until they pry the horn from my cold dead hands. It has all added up to a career, and I wouldn't have it any other way.

Jeffrey Stockham is a featured artist at the 2016 International Horn Symposium.

Odontology for Horn Players

by Dr. Alexandre de Alcântara

Brazil recently granted special status to wind instrumentalists with regard to odontology, the branch of dentistry that studies the anatomy, development, and diseases of the teeth and their surrounding tissue. This was the first time that musicians in Brazil, from beginner through retired, have benefited from a decree from a health organization.

In July 2012, the Federal Odontology Council of Brazil, the highest authority in the country in this field, granted wind instrumentalists the status of "special patients," declaring that caring for wind instrumentalists requires special attention and training. I campaigned for this mandate to help Brazilian dentists better study and treat the physical and oral needs of wind musicians.

Dr. Alexandre de Alcântara

I have worked with wind musicians for over twenty years. Born into a family of musicians, I began forming my understanding of the special problems of wind players thanks to my relatives, who came to me to solve their embouchure problems. My involvement has grown so that today I care for wind musicians, speak at conventions, and publish books that address musicians' oral and general health. I have developed devices that support the embouchure without endangering the lips and teeth, and without disrupting the air flow or lip vibration.

The importance of good odontological treatment for the musician can extend a musician's career. Just as the Brazilian Odontology Council has done, it is important for wind musicians all over the planet to have health organizations understand that musicians require special attention when it comes to oral care.

The Horn and Odontology

The horn is a demanding instrument, both musically and with regard to health, including the field of odontology. This instrument causes musicians to move the mandible (jaw) in both directions, but principally towards the front. Lip vibrations in such a small funnel-shaped mouthpiece demand precision in the contraction of the orbicular oral muscle (around the lips) and the muscles that raise and lower the mandible, such as the masseter muscle.

When dental surgeons analyze horn players' oral cavity, they should first pay attention to the postural and muscular movements when the musicians play. This analysis will reveal tension and relaxation points, which are important to the musician's care.

After a postural and muscular analysis, next is analysis of the mucous tissues – the "skin" that lines the cheeks and lips (internally and externally) – to look for possible lesions caused by physical trauma, chemical trauma, or any trauma with pathological origin, like the presence of herpes zoster, common herpes, or other diseases.

Analysis of the tongue and teeth follow. Tongue wounds could indicate that musicians are biting their tongue as they play or during their daily routine, which then limits articulation.

Before analyzing individual teeth, the dentist should look at the musician's bite, or dental occlusion. Since horn players move their mandible quite a bit, they can develop two serious problems: dislocation of the mandible (which can cause the loss of days of playing while taking analgesics and anti-inflammatory medication to ease the symptoms) and teeth grinding (which causes dental wear that can cause a chain of future serious dental problems).

In addition to these two problems, the lack of balance in the bite, or the lack of adequate closure between the teeth, causes musicians to adjust their bite away from normal closing of the mouth. This leads to muscle exhaustion and, consequently, the loss of endurance.

Finally comes the individual dental exam, where common problems such as cavity filling, root canals, tartar removal, extractions, and implants are treated. For wind players, an additional check should be done for sharp edges on the teeth that could damage the tongue and lips, interfering with their vibration and the playing and articulation of sounds.

We advise horn players to first have a mold of the teeth created so that in the event of later dental problems, the dentist can accurately reconstruct the musician's embouchure.
Quality-care for horn players includes an annual visit with X-ray exams so that their mouths can remain "unnoticed" during the sublime moments in which they play their instruments.

Testimonials from Horn Players

I, Edivaldo Chiquini, have been principal horn of the Paraná State Symphony Orchestra for nearly 20 years and a horn player for more than 30 years. A few years ago, I noticed a problem.

Every morning I arrived at the hall with the sensation that I couldn't play anymore – or that I hadn't practiced for more than a month. Things got worse, to the point that I began to think I was doing something wrong. Could it be that my embouchure? Could it be my instrument? I wondered if it could be something more complicated and I sought Dr. Alcântara – friends told me he was working with musicians.

Dr. Alcântara thought that I needed to correct my bite. He describes the process.

Then I noticed that each morning I had a different bite – my teeth weren't positioned exactly so that I could have a proper bite. I had a different embouchure every morning!

After the initial contact, a few trips to São Paulo, X-rays, and a dental molding, we began the work of adjusting my bite.

Now after three years, I am in the best phase of my life as a musician, as principal horn of the orchestra, playing the entire repertoire with greater facility, endurance, and sound quality than before.

I recommend that wind players with serious problems find a specialist who understands what a musician's daily life is like, where the traumas are, so that you can find a solution to even complicated problems.

I, Roger William Teixeir (age 23), am a hornist from Cotia in the Brazilian state of São Paulo, and started playing horn four years ago while using fixed braces.

After two years of treatment, I searched the internet to learn about other types of fixed braces and solutions for the embouchure problems that horn players found during treatment. This brought me to Dr. Alcântara. I contacted him for information about which treatment I should use to improve my sound projection. I was happy to find out that we now have the opportunity to have special odontological treatment for wind instrumentalists.

Below are photos of a well-known horn player in Brazil who lost his lower front tooth. This patient avoided dental treatment for years for fear of not being able to play again. He is currently using a temporary tooth while he awaits the fabrication of his permanent crown to be placed over the implant. He is happy and playing normally.

Conclusion

Research and understanding the needs of wind musicians contributes to the prevention of diseases and the discovery of alternative treatments for this class of professionals. The new consciousness on the part of the Brazilian health professionals is growing, and diverse health professionals have sponsored meetings to discuss the general health of musicians.

Dr. Alexandre de Alcântara is a dental surgeon who graduated from the Universidade Cidade de São Paulo (UNICID) in 1993. He received the Honors Merit Diploma for services to musicians by the Musicians Union of Brazil, São Paulo Council. He is the author of Musicians Health *(2013) and* Odontology for Wind Musicians *(2014) and his clinical cases have been published in Brazil and other countries. He is a lecturer, columnist, and author of articles for specialty magazines in the area of music and of odontology. email: alealc2@terra.com.br Website: musicaeodontologia.blogspot.com. www.facebook.com/musicaeodontologia*

Recording Reviews
Lydia Van Dreel, Editor

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

***Jennifer Montone performs…*, Jennifer Montone, horn**; Anna Polonsky, piano. Albany Records. TROY 1612.

Schumann: *Fantasiestücke*, op. 73; *Adagio and Allegro*, op. 70; Saint-Saëns: *Morceau de Concert*; Richard Strauss: *Andante* for Horn and Piano; Dukas: *Villanelle*; Bozza: *En Foret*; Hindemith: Alt Horn Sonata; Robert Planel: *Légende*; David Ludwig: *Six Haikus*.

Jennifer Montone, principal horn of the Philadelphia Orchestra, 2013 Grammy award winner, and winner of the 2006 Avery Fisher Career Grant, has made a fantastic recording of some of the greatest romantic and 20th-century standards for horn and piano. Recorded at the Curtis Institute of Music in two days in 2012, this disc is wonderfully inspiring.

Conceived as a recital on disc, the recording begins with the Schumann *Fantasiestücke*, originally written for clarinet and piano, but often borrowed by horn players. This piece, coupled with the sumptuous *Adagio and Allegro*, introduce the listener to Montone's velvety sound and supple phrasing. Her captivating phrasing and seamless technique continue throughout the other pieces on recording. Montone's performance of the Villanelle includes the occasionally omitted hand technique in the opening sections. This recording should be required listening for young aspiring hornists, as the attention to detail in the phrasing and sound quality is exemplary.

Two works on the program depart from the standard horn solo repertoire. Planel's *Légende*, written in 1969, is a type of French showpiece that incorporates elements of salon music and blues. David Ludwig's *Six Haikus*, written for Montone in 2007, concerns itself, as the composer writes, "with ephemeral passing moments and epiphanies described in Haiku poetry." While three of the movements are written for both horn and piano, the other three are written for the horn played into the pedaled piano resonance, an effective and poetic acoustical device.

This is a beautiful collection of some of our great works for horn and piano of the last two centuries. Brava, Jennifer Montone! *LVD*

***Last Autumn*. Jamie Hersch, horn**. Daniel Gaisford, cello. Innova 907.

Michael Hersch, *Last Autumn*.

David Patrick Stearns of the Philadelphia Inquirer writes, "Last Autumn has 41 exclamatory movements, many of them haiku-like, creating a composite portrait of something too huge and indefinable, glorious and terrible, to be seen in anything more than glimpses." At nearly two hours, Michael Hersch's large-scale work, *Last Autumn*, is an expansive work for both players and their audience. Luckily for the listener, hornist Jamie Hersch and cellist Daniel Gaisford play with such skill and emotion that the length of the work seems to be of no concern.

The uncommon pairing of horn and cello in *Last Autumn* displays a musical association that feels both rare and natural, largely due to the musical technique of both performers. I was struck by the clarity and precision throughout the recording and was particularly captivated by the flexibility, both technically and musically, of hornist Jaime Hersch. The technical demands in *Last Autumn* are nothing short of Herculean, but Hersch and Gaisford conquered them with musicianship so fluid and fully developed that the obvious musical challenges of this work became an afterthought.

Fragments of the poem *Nach der Natur* by W. G. Sebald punctuate several movements of *Last Autumn*. Sebald's poetry is printed in the score and program notes, but not read aloud. The musicians define this text with clarity and musical sensitivity. When so artistically performed, as it is here, the listener does not need the text, as it is clearly conveyed through the music.

Although the length of *Last Autumn* may at first be overwhelming to some, I encourage you to give yourself the gift of time to listen quietly. This work deserves to be heard with undivided attention. For those who make the time, this music will take you on a captivating sound journey. The listener will experience an array of textures, sounds, and emotions ranging from angular mania to mournful, cleansing lullabies.

As with any experience with which we have devoted considerable time and energy, we are often hopeful of a resolution – some satisfying end after a long journey. *Last Autumn* is different, in a refreshing way. After so much sound and melody, this work ends with unnerving and breathtaking silence. In a world of predictable endings and instant gratification, the musical journey of *Last Autumn* was made even richer by those last few seconds of heartbreaking silence.

Michael Hersch's *Last Autumn* is certainly a journey worth taking. *Katie Johnson, University of Tennessee*

***Inspired by Brahms – Music for Horn Trio*. Michael Thornton, horn**; Yumi-Hwang-Williams, violin; Andrew Litton, piano. Albany Records TROY1616.

Eric Ewazen: *Trio for Horn, Violin, and Piano*; Daniel Kellogg: *A Glorious Morning*; Johannes Brahms: *Trio in E-flat*, Op. 40.

Michael Thornton, principal horn of the Colorado Symphony Orchestra, together with the conductor and pianist Andrew Litton, and the concertmaster of the Colorado Symphony Orchestra, Yumi Hwang-Williams, have teamed up to record three horn trios. Many contemporary composers have been inspired by the epic Brahms trio, and this recording includes two recent compositions: Eric Ewazen's trio composed in the winter of 2008-09, and Daniel Kellogg's *A Glorious Morning*, commissioned by Thornton for this recording.

For those who like Eric Ewazen's compositional style, replete with hummable melodies, comfortable harmonic explorations, and friendly syncopation, the opening work will thrill. Mirroring the Brahms trio, Ewazen explores four movements, paralleling the Brahms in tempi. The final movement, beginning with a slow, austere introduction, bursts into a vivacious fugue. As the composer explains in the liner notes, "Some of Brahms' major works conclude with epic fugues, so I felt it was indeed appropriate in my 'Homage to Brahms' to end my trio with this festive, culminating fugue, bringing the work to a joyous conclusion."

Daniel Kellogg's *A Glorious Morning*, while also inspired by the Brahms trio, departs from many other contemporary composer's homages, as his is a one-movement work. In connecting this piece to the Brahms, he instead pulls melodic ideas and harmonies from the trio and weaves them into his sonic depiction of a sunrise. The title comes from Shakespeare's Sonnet #33 and the composer uses the horn to depict the distant beckoning call to usher in daybreak.

The Brahms trio is always a pleasure to hear, and this trio performs a masterful interpretation, with a particularly snappy second movement tempo. All three performers are virtuosic players. Thorton's sound is always dark, rich, and gorgeous, and his lush melodies sing throughout the recording. He is beautifully matched in this recording by the seemingly effortless violin and piano playing.

This is definitely an interpretation of Brahms worth hearing. Bravi to Michael Thornton and his trio on an excellent disc! *LVD*

***Silver and Gold*. William Caballero, horn**; Cynthia Koledo DeAlmeida, Oboe; Noah Bendix-Balgley, violin; David Premo, cello; Marina Schmidt Lupinacci, piano; Rodrigo Ojeda, piano. Crystal Records CD825

Alexander Wonderer, Sonata in B minor for Oboe and Piano, Op. 3; Carl Reinecke, Trio in A minor for Oboe, Horn, and Piano, Op. 188; Malcolm Arnold, Quartet for Oboe, Violin, Viola, and Cello, Op. 61; Michael Moricz, *Three Consequences for Four Players* for Oboe, Horn, Cello, and Piano.

Oboist Cynthia Koledo DeAlmeida has included on her chamber disc two works with William Caballero as an assisting musician. While the disc is well assembled and the playing is superb, the recording studio is dry. It is wonderful to hear Caballero in a chamber setting.

The Reinecke Trio, a delightful gem, is beautifully performed, and gives the players ample opportunity to show their skills. The first movement's haunting quality is paced well, and the way the musicians interact in the ebb and flow of the phrasing is a model worthy of being emulated. Caballero handles the scherzo deftly. Unfortunately the beauty of Caballero's tone is stifled by the recording compression, especially in the third movement where the horn has long singing phrases. The playing of the entire ensemble is impressive, with the subtle use of vibrato for delightful color and expression. In the last movement, the wind players allow the pianist to do the heavy lifting. Quick interjections and counter lines by both wind players are passed around with brilliant dexterity, while themes from the previous movements return one after another in various combinations.

In Michael Moricz's *Three Consequences for Four Player,* the combination of the horn and violin with the oboe makes for a pleasing tonal spectrum. Various pairings bring a freshness to the texture. In the first movement, the cello and the oboe dominate the solo lines while the horn occasionally weaves in and out with melodic answers and counter melodies. The work is easy and entertaining. The horn is the featured solo instrument in the middle movement, with expressive playing on long melodies. The bright and carefree third movement disperses the clouds from the second movement.

I plan to add this substantial (22-minute) work to my chamber music library and predict it will make an excellent addition to a recital program. Kudos to the performers for wonderful performances. *Eldon Matlick, University of Oklahoma*

***Air Names*. Daniel Grabois, horn**, noreba, bouchero, and midi programming; Nick Moran, bass; John Ferrari, drums. Summit Records, DCD673.

Daniel Grabois: *Love Triangle*; *Civil War*; *Moons of Mercury*; *Raga*; *Harry Lewis*; *March*; *Not Much But Air Names*; *Cairo Sunset*; *The Misfits*; *Cloud 10*; *Chew Your Soup*; *Lost and Found*; *Rio DJ*; *Oaxaca Cathedral; Dusk*, *Autumn*, *Midwest*; *Love Meant Living Alone*.

Daniel Grabois, horn professor at the University of Wisconsin-Madison, is an excellent horn player, composer, inventor of instruments, midi-programmer, maybe a rock-n-roll star, and certainly a creative genius. His debut solo album for horn and electronics, titled after the track *Air Names*, is a fascinating listening experience.

In the liner notes, Grabois writes that he "wrote these songs using the software Ableton Live, which enabled me to turn horn playing and composing into one unified activity." The results of this activity are refreshingly interesting, and fun. The first track has a multi-meter beat reminiscent of favorite Zeppelin tunes. Some tunes are more ethereal, such as *Oaxaca Cathedral*, with digital delay effects, evoking a cathedral in Mexico. Other tracks run the gamut from pseudo-Southern India ragas, to Brazilian street bands, to guttural space monster incantations. Good times!

The seemingly blithe tunes on this disc belie the time and skill it no doubt took to create it. The production quality and attention to detail in these tracks is quite spectacular – anyone interested in electro-acoustic musical production should take note.

The CD package is also an enjoyable read, as Grabois writes about the genesis of many of the tracks and offers highly entertaining one-line explanations of titles (e.g., *Moons of Mercury;* Mercury actually has no moons).

This is definitely a CD to add to your collection – it is utterly unique and should be on the play list for your next horn party – it has a good beat and is easy to dance to. *LVD*

***Library of Congress – 2004; Deutsches Jazz Festival – 1997.* Meridian Arts Ensemble. Daniel Grabois, horn**; Jon Nelson, Brian McWhorter, and Josef Burgstaller, trumpets; Benjamin Herrington, trombone; Raymond Steward, tuba; John Ferrari, percussion. 8bells records.

Stravinsky: "Fanfare for a New Theater" from the ballet *Agon*; Gesualdo: *Beltá, poi che t'assenti*; David Sanford: *Corpus*; Elliott Sharp: *Beyond the Curve*; Su Lian Tan: *Moo Shu Rap Wrap*; Daniel Grabois: *Migration*; Jon Nelson: *Dream of Miles;* Randy Brecker (arr. Ben Herrington): *Some Skunk Funk*.

Founded in 1987, The Meridian Arts Ensemble recently celebrated their 25th anniversary with the release of this live concert DVD. The video features the MAE in two concerts: a performance at The Library of Congress in Washington DC in 2004, and a performance at the Deutsches Jazz Festival at Stuttgart in 1997.

The Library of Congress program (with Nelson and McWhorter on trumpets) opens with Stravinsky's "Fanfare for a New Theater" from the ballet *Agon*, followed by Gesualdo's *Beltá, poi che t'assenti*. Both of these works are effortlessly performed. These earlier compositions serve to both showcase the MAE's clear sense of ensemble and present works by well-known composers who tended toward the experimental, thus deftly setting the stage for the remainder of the program.

This concert also features two works commissioned by the MAE, both of which were funded by Chamber Music America. The first is David Sanford's *Corpus*, which derives its title from a Baroque cantata. Sanford draws strongly upon his love of jazz in this composition, though his interests in classical and contemporary art music are well represented. According to the composer, *Corpus* is based on an underlying chorale theme, the pitches of which allude to blues harmonies. Each movement is loosely structured around that theme and features a distinct 20th-century jazz or pop style, including bebop, rock, and an homage to Frank Zappa, a favorite of the MAE. The percussion both helps create the intermittent jazz or pop groove and consolidates the brass voices when they are playing independently.

The second commissioned work on the Library of Congress program is Elliott Sharp's *Beyond the Curve*. Sharp claims a number of compositional influences, "from Coltrane to Zappa to Xenakis and beyond." He also infuses his compositions with mathematics from chaos theory and fractal geometry. The MAE make this and the Sanford work above sound "easy," both technically and in their ability to communicate the intensity of the music.

In the Deutsches Jazz Festival program (with Nelson and Burgstaller on trumpets), the MAE opens with commissioned work by Su Lian Tan, *Moo Shu Rap Wrap*. This piece mixes composed and improvised music, and features a number of extended techniques to represent the sounds of the Mandarin and Cantonese dialects. The result is a fascinating cacophony intended to sound like a busy Chinese market.

Members of MAE composed the middle two works on this performance. Daniel Grabois's *Migration* was one of my favorite selections because it features his fabulous horn playing and is very listenable, with its exotic harmonies and an often-asymmetrical groove. *Dream of Miles* by Jon Nelson is a sometimes sultry, sometimes lively work that gives each member of the ensemble a chance to shine. *Some Skunk Funk*, composed by Randy Brecker and arranged by ensemble member Ben Herrington, allows the MAE to let it all hang out, complete with vocal yells. This work is a thrilling toe-tapper and a perfect closer for the program.

Overall, this DVD of the MAE features seven musicians who are virtuosic players, but who have a cohesive ensemble sound that is beyond reproach. Daniel Grabois performs incredibly across the board. This DVD was exciting to watch and it perfectly represents the various interests and talents of The Meridian Arts Ensemble's members. *DeAunn Davis, University of Nevada, Reno*

***The Mallet-Horn Jazz Band*. Sébastien Mitterrand, Benoit Collet, Rodolphe Genesta-Pialat, Vincent Büchsenschütz, Colin Pégnié, Nicolas Josa, Benjamin Auger, Marc Michels, Jean-Luc Dion, David Grosjean, Stéphane Fillet, Christophe Guillard, and Armand Dubois-Gourut, horns**; with Mogan Cornebert, drums; Ivan Gélugne, bass; Benoit Lavollée and Renaud Détruit, vibraphones; and guest **Arkady Shilkloper, horn** and alphorn. Klarthe Records KRJ 005.

Lalo Schifrin: *Free Ride*; John Coltrane: *Moment's Notice*; Miles Davis: *Four*; Pat Metheny: *In Her Family*; Arkady Shilkloper: *Cobra*; Wayne Shorter: *Yes or No*; Stéphane Fillet: *Origine*; Arkady Shilkloper: *Crested Butte Mountain*; Wayne Shorter: *Speak No Evil*; Mongo Santamaria: *Afro Blue*.

The eponymous new album from The Mallet-Horn Jazz Band (with guest Arkady Shilkloper) redefines the role of the horn in jazz. No longer an interloper, taking a vacation in the world of jazz, the horn can do it all – bumptious bass lines, sweetly singing harmonies, raucous high riffs, and swinging solos. You could easily listen to this album and not notice that the band is made up of mostly horns. It just sounds like a jazz album.

But first, what is this group? It's a collection of nine horn players together with a drummer, bass player, and two vibraphone players. The arrangements are all done in-house, as are the solos, with the exception of two tracks on which Arkady Shilkloper takes a guest turn.

Most of the arranging was done by hornist Stéphane Fillet. He is able to create sectional groups within the horns that often operate in a call-and-response fashion, so the sound is never monumentally dense (as in a Wagnerian horn section). The model, of course, comes from big bands, with the trumpet section calling out, interrupted by the trombones, with commentary from the saxes. Fillet uses range and articulation to keep the different groups of horns from blending together, keeping the sound clean and exciting.

Almost every work on the album features at least one horn solo, often played by Sébastien Mitterrand. I particularly enjoy his solo in the fourth track, *In Her Family* (by Pat Metheny), where his smooth sound reminds me of a trombone balladeer playing with a loose grip on the slide. On the same track, which is one of my favorites, the ensemble plays with a puffy softness that evokes a warm spring breeze. The sound of the horn section breathing deeply together completes the illusion of wind on a warm day.

Arkady Shilkloper's two star turns are, as always, inspiring. On the fifth track, a tune he composed entitled *Cobra*, he plays a solo introduction in which he is all over the horn, not only with notes and rhythms but with every effect in the books including a percussive popped articulation that reminded me of a slap tongue on a bass clarinet. The sectional use of groups of horns throughout the tune creates an almost manic excitement. This is the number one track for fancy horn playing – you will be out of your seat before the end.

In *Crested Butte Mountain*, Shilkloper plays the introduction, melody, and solo on the alphorn, perhaps the unlikeliest of jazz instruments. He composed the tune, and placed the melody in just the right key to maximize the alphorn's limited collection of pitches. The section horns are able to beef up the harmonic excitement, with the singing alphorn always there to bring the harmony back home. Shilkloper navigates the alphorn's intonation with a sure hand (or lip).

One other track particularly struck me, though I thoroughly enjoyed the entire disc. *Origine* was also composed by Stéphane Fillet. The song begins with a lengthy introduction played only on horns, without the rhythm section. This is beautiful writing, in which the horns don't sound like they are playing jazz. They are playing jazz. It is beautifully written and played.

The use of two vibraphone players in the band provides a texture that cuts through the horns. The drums and bass always move the action forward. Throughout the album, the rhythm section gets it right, complementing the horns without ever covering them. *Daniel Grabois, University of Wisconsin-Madison*

Alfred Edwin Brain Jnr (1885-1966) Prince of Horn Players The Forgotten British Horn Virtuoso Part III

by Leighton Jones

It seems to be a commonly held belief among the surviving horn players of that era that, prior to Alfred (Alf/Al) Brain's arrival in Los Angeles, studio musicians were thought of as "band" musicians – there merely to follow the beat. Indeed, Vincent DeRosa recalled that the generation of horn players that preceded him were very bad. Probably the notable exception was Vincent DeRubertis. From his arrival in LA in 1923, Alf met many horn players, some of who were struggling at the beginning of their careers, and he did his best to give them opportunities to play in orchestras and theaters.

When Alf first came to LA, he was playing on a Clay horn (according to Vince DeRosa). This could well be the horn seen on page 82 with the Philharmonic Wind Quintet. It was a silver horn and, by its outline, there is a very strong possibility that it was a compensating B♭/F double horn. It was when the studio work began that Alf changed to an Alexander 5-valved horn. The main reason for this, according to DeRosa, was that the composers had begun writing more timbral effects for the horn. They required more stopped horn and also some of the parts had some very tricky cross fingerings, so it made sense to use a horn with an A/stopping valve.[1]

Alf's faithful second horn was Vincent DeRubertis, a superb player himself, and the uncle of the legendary Vince DeRosa. DeRubertis was known as the 'Sheik" due to his good looks and the resemblance he bore to his good friend, Rudolph Valentino. DeRubertis had been asked to go for screen tests but, as other horn players said, "Great player, great looks, but no actor." Once DeRubertis bumped into Arthur Frantz, who asked DeRubertis for lessons. He replied, "Doggone, I have just heard the greatest horn player I have ever heard in my life." He told Art to go and have lessons with Alf. Apparently Alf did not like giving lessons – he just did not have the patience. But he did give a few of what we would now call "consultation lessons."

One of those he helped was Arthur Frantz (died in 2004), who had recently graduated from high school and had some lessons from Alf. Besides giving Arthur Frantz lessons, Alf also helped him get work in the theatres – playing the rehearsals while Alf played the concerts.

During some of the few lessons he gave (as Art later recalled in conversations with James Decker), Alf never took his horn out of the case to demonstrate.[2] He listened to Art play for an hour or two, and then made helpful comments on his breathing, embouchure, and playing generally. Alf always concentrated on power, dynamics, and breath control.

Alf's teaching approach was contrary to that used by both his brother Aubrey and, much later, by his nephew Dennis. This is not to say that Alf did not achieve results with his pupils by not playing. Through his teaching, Alf had a gift for seeing how one budding horn-player's tone would benefit from blending with another player. Later generations of his students have remarked that they gained more from Alf by playing alongside him in the orchestra. James Decker told me, "Al started me out in my professional life. I never studied with him, but played second horn alongside him for five years. I guess that's even better than lessons. My teacher was Jimmy Stagliano."[3]

Vince DeRosa recalls when he went to Alf for lessons, he (Vince) played a little and then Alf said, "Just keep doing what you're doing laddie," and that was it. Vince thought that Alf did not like him, but a little later some gigs were offered to Vince, and he subsequently learned that it was Alf who was responsible for the booking! Alf had always liked Vince, and when Vince was home on leave from the US army, Alf would lend him one of his cars to drive around Los Angeles.

It is interesting to note that all the horn players who "sat alongside" Alf, be it in the LAPO or the studios, saw the experience as a great learning experience. DeRosa sums it up perfectly, "My lessons with Alf were – I played with him in the studio – it was like a lesson there because he was under fire." Another trick of Alf's was to suggest that students should team up together and play duets – he did this with Jack Cave and Art Frantz. In this way, he helped them to establish themselves in the various Los Angeles horn sections.

Richard Perissi recalled in an article by Paul Neuffer,

> I'd go to Al Brain's house to go with him to a Fox studio job. He'd be out back pushing a plough on his property. He was a very strong man. Then he would come in from the field and clean up before going to work. I'd play for him while he was getting ready and he would just say, "That's fine laddie" – everyone was always laddie to him – "If you play that way laddie you'll be fine." He was a very strong player. He never wanted, or needed an assistant. Sometimes he would carry the load. He had a sound that could really carry and sitting out in the audience, listening to him – every note was a pearl. He always had very clear entrances, even when playing soft.[4]

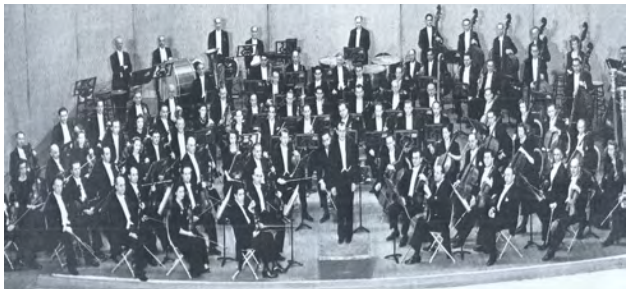
Before leaving the subject of Alf's teaching, it is nice to recall an occurrence that happened to an aspiring young horn player in LA A gentleman approached me in a concert at which

I had played; it was following his reading of my article on Alf in the *British Horn Society Magazine*. He sought me out after the show because he wanted to tell me his experience with Alf "first hand" when he went to ask "the great Al Brain for a lesson." What he told me just made me laugh and, in a way, it shows the kind, warm, and jovial side of Alf.

The young horn player had heard so much about Alf that he was determined to ask him for lessons. One day he summoned up enough courage, went to Alf's address, and knocked on the front door. Alf eventually appeared, looking rather the worse for wear after a long hard night celebrating. "I have come for lessons with you," said the young horn player. "Oh that's Ok." said Alf; "Do come in, and let me go and find my teeth." This happened about six months prior to Alf's death.

It is worth recording here an interview Alf gave to *The Musical Leader* in Chicago, published on October 20th 1923, under the heading "English Player Joins Los Angeles Orchestra."

> I was born in London and like most youngsters, went through school and what is 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. I don't play any other instruments for the horn is my first and only love instrumentally and has been for some twenty-two years, though come to think about it, if it hadn't been for the Great War, this might have not been so, for just prior to the outbreak of hostilities, Sir Thomas Beecham had about persuaded me to devote all 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 for four years, one year and eight months of which was 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 round 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.
>
> My professional engagements prior to joining the Philharmonic cover a period of some twenty years. My first engagement of magnitude was with the Scottish Orchestra of Glasgow. I played for that organisation for four years under Sir Frank Cowen; then with the Royal Philharmonic Orchestra of London as first horn. This orchestra has only guest conductors but they have the greatest of them as the names of Nikisch, Richter, Savanoff, Mengelberg, Weingartner, Steinbach, Sir Thomas Beecham, Sir Henry Wood, Sir Landon Ronald Hamilton Harty, and Albert Coates will amply bear me out. For fifteen years I have been Principal Horn with the Queen's Hall Orchestra of London, at the same time filling engagements in the capacity of 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 organisation 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 well satisfied 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 conductors – Mancinelli, Campanini, Panizza, Emile Cooper, and Bruno Walter conducting *The Ring*.
>
> Since coming to this country a year ago I have filled the first chair with the New York Symphony with Walter Damrosch. Then came the offer from Los Angeles to join the Philharmonic and decided to make my over-land journey by automobile and it was a liberal education as to the vastness of this country, and, taken all in all a most delightful trip.



Los Angeles Philharmonic horn section: Alf Brain, Jimmy Decker, Vince DeRosa, Odalindo Perissi


Virtuosi in Rank and File Make Los Angeles Philharmonic Orchestra Famous Soloist Band

Some of the principal players of the Philharmonic Orchestra, who with Director Rothwell have won it renown. Upper, left to right—Alfred Brain, Franz horn; Director Walter Henry Rothwell; Frederick Mosira, bassoon. Below, left to right—Emile Ferir, viola, and the new concertmaster, Alfred Megerlin.

Musical America, *founded in 1898 is the oldest American magazine devoted to classical music. Here and on the next page are clippings from that magazine.*

MUSICAL

TO PLAY NEW MUSIC

MODERNS ON ORCHESTRA PROGRAM FOR SEASON

What Musical Attractions of the Week

Alfred Edwin Brain Horn player Philharmonic Orchestra

ADDITIONAL NOVELTIES

SYMPHONIES TO BE PLAYED

THE UNITED STATES OF AMERICA

No. 3307091

Petition No. 26514

ORIGINAL

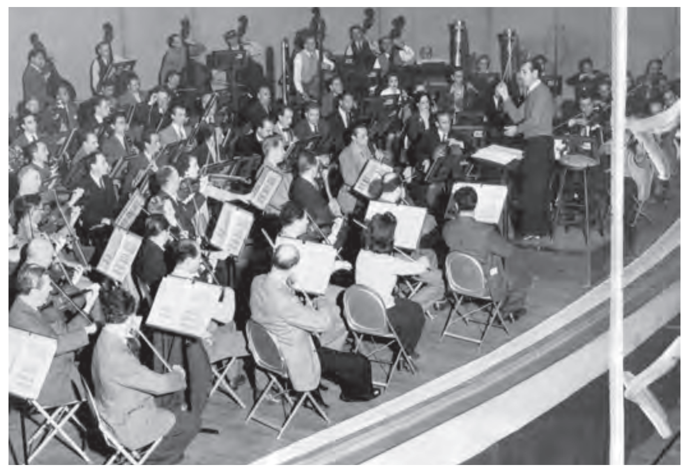
UNITED STATES OF AMERICA
SOUTHERN DIST. OF CALIFORNIA

Be it known, that ALFRED EDWIN BRAIN
then residing at 516 San Joaquin Ave., Arcadia, Calif.

Los Angeles, February 14, 1930

DEPARTMENT OF LABOR

Alf's US Citizenship Certificate, 3rd February, 1930.



Los Angeles Philharmonic with horn players Alfred Brain (first), Jimmy Decker (second), Vince DeRosa (third), and Odalindo Perissi (not in photo, fourth)

MUSICAL AMERICA [Vol. 39, #15, p. 22] February 2, 1924

te News from the Far West

LOS ANGELES HAILS SEXTET BY THUILLE

Rothwell Presents "Carnival of the Animals"—Trio in Recital

OPERA AND CONCERTS MAKE CROWDED PORTLAND WEEK

PSYCHOLOGY OF PIANO ART EXPOUNDED IN NEW BOOK

NEW YORK PIANO CONSERVATORY
and School of Affiliated Arts
827 Carnegie Hall, New York City
A. VERNE WESTLAKE, MUS.D., President

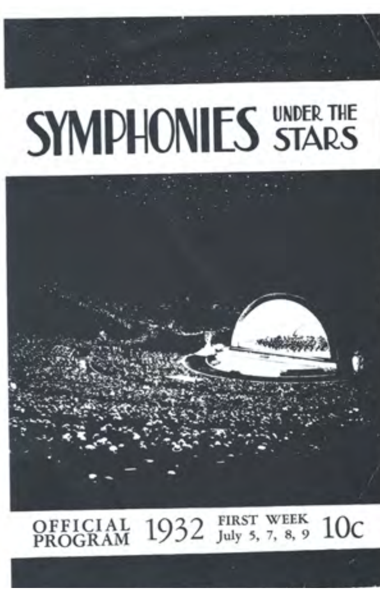
A large corps of well-equipped teachers in the following branches: Piano, Voice, Violin, Organ, Orchestral Instruments, Theory, etc.

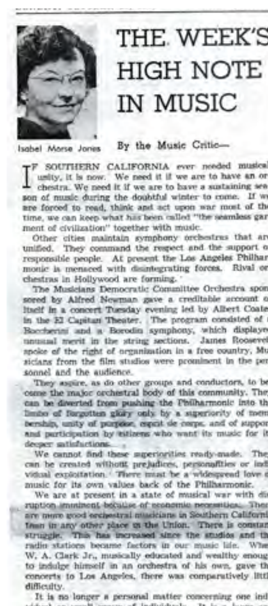
Second Term Opens Jan. 2, 1924

The Los Angeles Philharmonic Wind Quintet

The Los Angeles Times Sunday October 29, 1939

The Hollywood Bowl





THE WEEK'S HIGH NOTE IN MUSIC

Isabel Morse Jones

By the Music Critic—

IF SOUTHERN CALIFORNIA ever needed musical unity, it is now. We need it if we are to have an orchestra. We need it if we are to have a sustaining season of music during the doubtful winter to come. If we are forced to read, think and act upon war most of the time, we can keep what has been called "the seamless garment of civilization" together with music.

Other cities maintain symphony orchestras that are unified. They command the respect and the support of responsible people. At present the Los Angeles Philharmonic is menaced with disintegrating forces. Rival orchestras in Hollywood are forming.

The Musicians Democratic Committee Orchestra sponsored by Alfred Newman gave a creditable account of itself in a concert Tuesday evening led by Albert Coates in the El Capitan Theater. The program consisted of a Boccherini and a Borodin symphony, which displayed unusual merit in the string sections. James Roosevelt spoke of the right of organization in a free country. Musicians from the film studios were prominent in the personnel and the audience.

They aspire, as do other groups and conductors, to become the major orchestral body of this community. They can be diverted from pushing the Philharmonic into the limbo of forgotten glory only by a superiority of membership, unity of purpose, esprit de corps, and of support and participation by citizens who want its music for its deeper satisfactions.

We cannot find these superiorities ready-made. They can be created without prejudices, personalities or individual exploitation. There must be a widespread love of music for its own values back of the Philharmonic.

We are at present in a state of musical war with disruption imminent because of economic necessities. There are more good orchestral musicians in Southern California than in any other place in the Union. There is constant struggle. This has increased since the studios and the radio stations became factors in our music life. When W. A. Clark Jr., musically educated and wealthy enough to indulge himself in an orchestra of his own, gave the concerts to Los Angeles, there was comparatively little difficulty.

It is no longer a personal matter concerning one individual or small group of individuals. It is a large and

Always an Englishman. With his faithful friend and second horn, Vincent DeRubertis

Alf played first horn for the Hollywood Bowl Orchestra from 1922 until very late in his career. He officially retired from the Los Angeles Philharmonic when he was sixty years old, and then was full time in the studios. This would make 1945 as his retirement year from the Hollywood Bowl. The Orchestra's records of the horn sections confirm this long association.

LOS ANGELES
PHILHARMONIC ORCHESTRA
DR. ARTUR RODZINSKI, *Conductor*
JOSEF BORISSOFF, HENRY SVEDROFSKY } *Assistant Conductors*

Personnel

FIRST VIOLINS
Josef Borissoff
Concertmaster
Henry Svedrofsky
Ass't Concertmaster
Leon Goldwasser
Alexander Roman
David Crocov
Pasquale De Nubila
Julian Brodetsky
Louis Limonick
Albert Angermayer
George Benkert
Jascha Gegna
Mischa Spiegel
Hans Wippler
Harry Zagon
Thomas Mancini
J. D. Okel

SECOND VIOLINS
Anthony Briglio
R. A. Shepherd
Osmar Dietz
Raymond Shryrock
Waldimar Seliger
Fred W. Kuphal
J. C. Petersen
Robert M. Staples
Theo. H. Reiss
Max Donner
Gerhard Foerstel
Adolph DiTullio
David Berman
Samuel Albert

VIOLAS
Emile Ferir
Philip Kahgan
Alex Karnbach
G. R. Menhentnick
Christiaan Timmner
Edwin Rotzler
Allard De Ridder
Benjamin Bloom
Maurice Keltz
John Bush

CELLO
Ilya Bronson
Frits W. Gaillard
Maurice Amsterdam
Axel Simonsen
Franc Luschen
Nicolas Ocki-Albi
F. S. Gutterson
Joseph Di Tullio
E. C. Walker
Sigurd Frederiksen

BASSES
Ernest Huber
Richard Schurig
Joseph Glassman
Stephan Mala
Josef Satzky
Arthur Pabst
Donald Little
Robert Brennand
Paul Matterstieg

HARPS
Alfred Kastner
May Hogan Cambern

FLUTES
Julius Furman
Jay Plowe
Béla Adams

PICCOLO
Béla Adams

OBOES
Henri DeBusscher
Philip Memoli, Jr.
Vincent Schipilitti

ENGLISH HORN
Vincent Schipilitti
Philip Memoli, Jr.

CLARINETS
Pierre Perrier
Antonio Raimondi
Louis E. Nobile
J. D. Okel

E FLAT CLARINET
J. D. Okel

BASS CLARINET
Louis E. Nobile

BASSOONS
Frederick Moritz
Achille Heynen
C. F. Ruckle
Frank Tartaklia
Hubert Van Roy

CONTRA-BASSOON
C. F. Ruckle

HORNS
Alfred E. Brain
Vincent DeRubertis
George Hofmann
Laurence Satsome
Cal Bennett
Nicola Novelli

TRUMPETS
Vladimir Drucker
F. Pierno
George Pacheco
Philip Klatzkin
A. Shulman

TROMBONES
Lorn Steinberger
Charles L. Bajus
J. K. Wallace
Fred Schelhous

TUBA
Paul Matterstieg

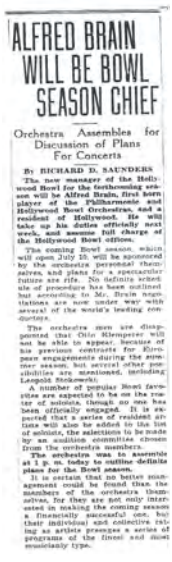
TYMPANI
Charles L. White

PERCUSSION
H. J. Walter
Max Wesser
Fred Hammes
M. T. Daniels
Fred L. Whyte

CELESTE
Allard De Ridder

ORGANIST
Ray Hastings

FRED W. KUPHAL - *Librarian*



ALFRED BRAIN WILL BE BOWL SEASON CHIEF

Orchestra Assembles for Discussion of Plans For Concerts

By RICHARD D. SAUNDERS

The new manager of the Hollywood Bowl for the forthcoming season will be Alfred Brain, first horn player of the Philharmonic and Hollywood Bowl Orchestras, and a resident of Hollywood. He will take up his duties officially next week, and assume full charge of the Hollywood Bowl offices.

The coming Bowl season, which will open July 25, will be sponsored by the orchestra personnel themselves, and plans for a spectacular future are rife. No definite schedule of procedure has been outlined but according to Mr. Brain negotiations are now under way with several of the world's leading conductors.

A number of popular Bowl favorites are expected to be on the roster of soloists, though no one has been officially engaged. It is expected that a series of resident artists will also be added to the list of soloists, the selections to be made by an audition committee chosen from the orchestra members.

The orchestra was to assemble at 1 p. m. today to outline definite plans for the Bowl season.

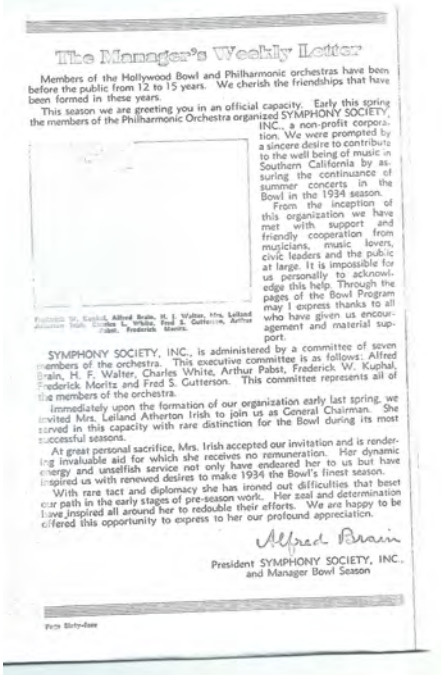
It is certain that no better management could be found than the members of the orchestra themselves, for they are not only interested in making the coming season a financially successful one, but their individual and collective ruling as artists prompts a series of programs of the finest and most musicianly type.

For a time, in 1934, he was also the orchestra's manager and ensured its continued success in future years. Despite his enjoyment in playing jokes on people and writing, as Vince DeRosa said, "Alf could come up with the dirtiest limericks, but then he was very well educated" Being well educated, Alf possessed a very sharp and astute business mind. When the "Bowl" was without a manager, Alf stepped up to the post and became its manager for a season or so. Vince further recalled to me that when Alf was in charge of the Bowl "it was one of the few times they ever made money."[5]

Alf also had opportunities to rekindle some old orchestral friendships and associations from his time in England. Among these was Sir Henry Wood, who visited the Hollywood Bowl on July 14th, 1926, and gave the following vivid recollection of the occasion:

> Hollywood Bowl is unique. It is a natural amphitheater seating twenty thousand people, with a park for about ten thousand cars. A splendid shell has been built to accommodate a large orchestra and the acoustic properties are perfect because there are no air currents and a sound is directed towards the audience…I for my part, had the pleasure of seeing old faces in the orchestra. Brain, my first horn (brother of Aubrey Brain); Ferir the viola-player; de Busscher the oboist; Kassner the harpist; Conrad the bassoonist.[6]

Alf threw himself into the manager's work, sending out *The Manager's Weekly Letter.* In this clip the gives the source and date *Hollywood Bowl Magazine*, first week, July 10-14, 1934.



The Manager's Weekly Letter

Members of the Hollywood Bowl and Philharmonic orchestras have been before the public from 12 to 15 years. We cherish the friendships that have been formed in these years.

This season we are greeting you in an official capacity. Early this spring the members of the Philharmonic Orchestra organized SYMPHONY SOCIETY, INC., a non-profit corporation. We were prompted by a sincere desire to contribute to the well being of music in Southern California by assuring the continuance of summer concerts in the Bowl in the 1934 season.

From the inception of this organization we have met with support and friendly cooperation from musicians, music lovers, civic leaders and the public at large. It is impossible for us personally to acknowledge this help. Through the pages of the Bowl Program may I express thanks to all who have given us encouragement and material support.

SYMPHONY SOCIETY, INC., is administered by a committee of seven members of the orchestra. This executive committee is as follows: Alfred Brain, H. F. Walter, Charles White, Arthur Pabst, Frederick W. Kuphal, Frederick Moritz and Fred S. Gutterson. This committee represents all of the members of the orchestra.

Immediately upon the formation of our organization early last spring, we invited Mrs. Leiland Atherton Irish to join us as General Chairman. She served in this capacity with rare distinction for the Bowl during its most successful seasons.

At great personal sacrifice, Mrs. Irish accepted our invitation and is rendering invaluable aid for which she receives no remuneration. Her dynamic energy and unselfish service not only have endeared her to us but have inspired us with renewed desires to make 1934 the Bowl's finest season.

With rare tact and diplomacy she has ironed out difficulties that beset our path in the early stages of pre-season work. Her zeal and determination have inspired all around her to redouble their efforts. We are happy to be offered this opportunity to express to her our profound appreciation.

Alfred Brain
President SYMPHONY SOCIETY, INC.,
and Manager Bowl Season

ESDAY LOS ANGELES E

E WORKERS T

Mrs. Irish Is Honored by Bowl Symphony Orchestra

ALFRED BRAIN AND MRS. LEILAND ATHERTON IRISH
Hollywood Bowl Musicians Present Watch to "1934 Chairman"

Musicians in the Hollywood Bowl orchestra today presented a wrist-watch to Mrs. Leiland Atherton Irish, general chairman of the 1934 season of "Symphonies Under the Stars."

The gift was proffered during a simple ceremony on the stage of the Bowl, only the members of the orchestra and Oseip Gabrilowitsch, the conductor, being present. The presentation was made by Alfred Brain, president of Symphony Society, Inc., the organization of the musicians which is sponsoring this season of Bowl concerts.

Engraved on the watch was the following:

"From Symphony Society, Inc., to Florence Irish, Admiration, 1933."

Mrs. Irish was credited by the orchestra men early in April to serve during this season as their general chairman. Responding to the presentation of the gift, she said the success of this season is due to the harmony among the men themselves, which has been reflected by the generous response of the public.

Mrs. Irish Chosen General Chairman for Bowl Season

Mrs. Leland Atherton Irish will serve as general chairman for the 1934 summer season of "Symphonies Under the Stars" in the Hollywood Bowl, it was announced today by Alfred Brain, executive manager of the Symphony Society, Inc., which has leased the amphitheater for the concert season from the Hollywood Bowl Assn.

The Society comprises members of the Philharmonic Orchestra, which will appear in four concerts weekly during the season, which will begin July 10.

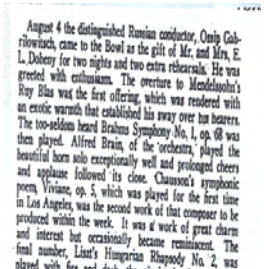
Mrs. Irish was general chairman of the Hollywood Bowl for the years of 1926-1926. Serving with her as executive chairman will be Ruth Cowan, manager, impresario and organizer, and representative of NBC. The latter will be installed April 1 in offices in the Hotel Hollywood. Walter F. Arms, Jr., who was associated with the Hollywood Bowl management formerly in a similar capacity, will act as ticket controller, assisted by William Martin.

In a brief statement today, Mrs. Irish asked public support of the "Symphonies Under the Stars," which, she pointed out, stand unique in the world of music.

"We have always been grateful to the thousands of musical patrons for their loyal support of the Bowl during the last 12 years," she said. "We have had hundreds of expressions of enthusiastic support for this year and trust if we are unable to reach all friends of our Bowl that they will voluntarily telephone or write us at the Hotel Hollywood."

In the meantime, the fate of the winter symphonies by the Philharmonic Orchestra of Los Angeles still was uncertain. In a statement made recently before orchestra members, Alfred C. Reich, president emeritus of the Bowl and president of the Southern California Symphony Assn., which was created to continue the symphony concerts in the winter and which includes the Hollywood Bowl group, said no definite results had been gained in efforts to obtain money for the orchestra's continuance. Unless funds are forthcoming, the Philharmonic Orchestra's winter season will be discontinued.

Newspaper clippings concerning Mrs. Iris, the General Chairman for the Bowl Season



August 4 the distinguished Russian conductor, Ossip Gabrilowitsch, came to the Bowl as the gift of Mr. and Mrs. E. L. Doheny for two nights and two extra rehearsals. He was greeted with enthusiasm. The overture to Mendelssohn's Ruy Blas was the first offering, which was rendered with an exotic warmth that established his sway over his hearers. The too-seldom heard Brahms Symphony No. 1, op. 68 was then played. Alfred Brain, of the orchestra, played the beautiful horn solo exceptionally well and prolonged cheers and applause followed its close. Chausson's symphonic poem, Viviane, op. 5, which was played for the first time in Los Angeles, was the second work of that composer to be produced within the week. It was a work of great charm and interest but occasionally became reminiscent. The final number, Liszt's Hungarian Rhapsody No. 2, was played with fire and dash—the pianist in the conductor showed plainly in this.

Clipping from The Musical Courier, *August 25, 1927 praising Brain's performance in Brahms's Symphony No. 1*

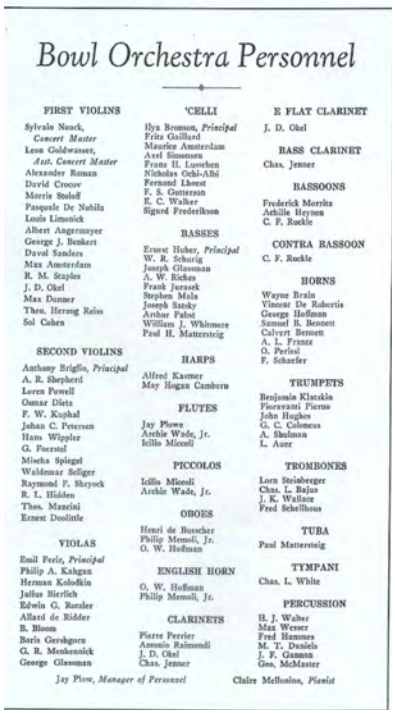
"An appreciation from Ossip Gabrilowitsch: To Alfred Brain, in remembrance of the splendid Hollywood Bowel season 1934, which he so successfully managed."

Mrs. Judy Barnhardt, Alf's grand-daughter has an inscribed cigarette case that was presented to Alf by the Hollywood Bowl.

Judy goes onto say, "I don't know why the King of Italy gave the gift but I

do know that grandpa played in the orchestra that wore the big black hats (my mother's cat had kittens in his hat) and red suits.

To Alfred E Brain
From The Staff in F
Hollywood Bowl 1934



Bowl Orchestra Personnel

FIRST VIOLINS
Sylvain Noack, *Concert Master*
Leon Goldwasser, *Asst. Concert Master*
Alexander Roman
David Crocov
Morris Stoloff
Pasquale De Nubila
Louis Limonick
Albert Angermayer
George J. Benkert
Davol Sanders
Max Amsterdam
R. M. Staples
J. D. Okel
Max Donner
Theo. Herzog Reiss
Sol Cohen

SECOND VIOLINS
Anthony Briglio, *Principal*
A. R. Shepherd
Loren Powell
Oscar Dietz
F. W. Kuphal
Johan C. Petersen
Hans Wippler
G. Foerstel
Mischa Spiegel
Waldemar Seliger
Raymond F. Shryock
R. L. Hidden
Thos. Mancini
Ernest Doolittle

VIOLAS
Emil Ferir, *Principal*
Philip A. Kahgan
Herman Kolodkin
Julius Bierlich
Edwin G. Rotzler
Allard de Ridder
B. Bloom
Boris Gershgorn
G. R. Menkenick
George Glassman

'CELLI
Ilya Bronson, *Principal*
Fritz Gaillard
Maurice Amsterdam
Axel Simonsen
Franz H. Lusschen
Nicholas Orbi-Albi
Fernand Lhoest
F. S. Gutterson
E. C. Walker
Sigurd Frederikson

BASSES
Ernest Huber, *Principal*
W. R. Schurig
Joseph Glassman
A. W. Riches
Frank Jurasek
Stephen Mula
Joseph Satsky
Arthur Pabst
William J. Whitmore
Paul H. Matterstelg

HARPS
Alfred Kastner
May Hogan Cambern

FLUTES
Jay Plowe
Archie Wade, Jr.
Icillo Miccoli

PICCOLOS
Icillo Miccoli
Archie Wade, Jr.

OBOES
Henri de Busscher
Philip Memoli, Jr.
O. W. Hoffman

ENGLISH HORN
O. W. Hoffman
Philip Memoli, Jr.

CLARINETS
Pierre Perrier
Antonio Raimondi
J. D. Okel
Chas. Jenner

E FLAT CLARINET
J. D. Okel

BASS CLARINET
Chas. Jenner

BASSOONS
Frederick Morris
Achille Heynen
C. F. Ruckle

CONTRA BASSOON
C. F. Ruckle

HORNS
Wayne Brain
Vincent De Robertis
George Hoffman
Samuel B. Bennett
Calvert Bennett
A. L. Frantz
O. Perisol
F. Schaefer

TRUMPETS
Benjamin Klatzkin
Fioravanti Pierno
John Hughes
G. C. Colemeres
A. Shulman
L. Auer

TROMBONES
Lorn Steinberger
Chas. L. Bajus
J. K. Wallace
Fred Schellhous

TUBA
Paul Matterstelg

TYMPANI
Chas. L. White

PERCUSSION
H. J. Walter
Max Wesser
Fred Hammes
M. T. Daniels
J. F. Gannon
Geo. McMaster

Jay Plow, *Manager of Personnel*
Claire Mellonino, *Pianist*

Alf's Performance of Strauss's Horn Concerto

Alf always had a great affinity for the first Strauss Horn Concerto, as can be seen from the adulations he had for his playing of it in London. His debut as a soloist was with the Los Angeles Philharmonic, at the Hollywood Bowl, 22 August 1931, conducted by Artur Rodzinski. This concert was also broadcast and Alf received (and kept) letters from several admiring listeners to the radio broadcast, as well as at least one letter from a colleague who had attended the concert. Here is perhaps the most enthusiastic – one he received from Betram Colville, August 24th, 1931:

My dear friend Brain!

I, like many other thousands of folk, listened in over the radio last Saturday evening, and greatly enjoyed your wondrous exposition of French horn playing. Each and every note standing out as plain as a bell, and I was not alone before that radio. Mrs. Colville and a friend also listened in, drinking in every note as it flew through the air into the room we were seated in.

Well, may Bruno David Ussher call you a superb artist! Also, that it is hard to understand why the Philharmonic has not seen fit to feature you ere this.

I sincerely congratulate you my friend most heartily on your beautiful rendition of that trying work by Strauss, and hope in the near future to be again able to hear another rendition, -– if not of that number, another of like caliber

As I came from that radio, I sure felt proud, that as an Englishman born, it was one of my countrymen that enabled those thousands of American listeners, enjoy the fine interpretative playing, of that number, thereby letting them know the pure noble quality of the French horn. An instrument that is still strange to the majority of music lovers, the width and length of America.

Congratulations, my dear Brain, and may you be in the same fettle as you were last Saturday evening, for many years to come, to demonstrate so beautifully, the possibilities of that noble instrument – the French horn. This communication is sent in all sincerity, and from the heart, from a brother French horn player, but not an artist in any sense of the word, according to the extreme heights to which you personally have ascended in your great accomplishments.

Kindly accept the above lines in the spirit they were written, and believe me my friend when I again say, I sure appreciated your grand exposition of French horn playing, which was certainly a revelation to all who listened in, both at the Hollywood Bowl, as well as over radio. Wishing your future a happy and prosperous one, I remain your sincere friend

Bertram Colville
1144 West Edgeware Road, Bellevue Avenue,
Los Angeles, California

The following appreciation came from the *Pacific Coast Musician*, August 29 1931:

Hollywood Bowl Concerts – Record Bowl Attendance

Richard Strauss is said to have written his Concerto for *Waldhorn* for his father, who was a noted performer on that difficult instrument. The work was given a superb rendition by Alfred Brain Saturday night. To play the horn well in the ordinary course of orchestra work is a skillful achievement, but to play a difficult work for the horn well – as Brain did – is akin to being genius.

Here is another he received from the Business Manager of the Hollywood Bowl Symphony, dated September 17th 1931:

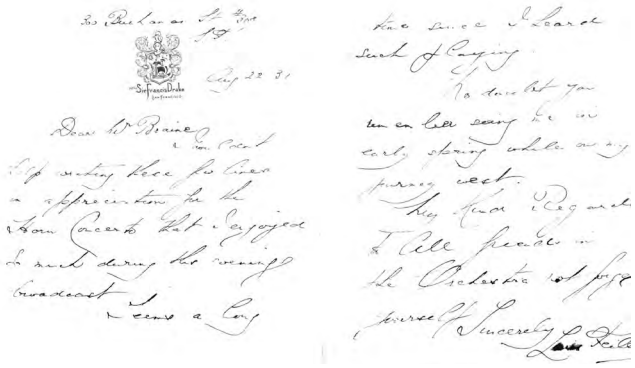
Mr. Alfred E Brain
801 SO Gramercy Drive
Los Angeles
Dear Mr. Brain,

I wish to take this opportunity to congratulate you upon the splendid performance, which you gave as soloist of the Hollywood Bowl Orchestra on the evening of August 22nd. May I express the appreciation of the management as well as the board of directors of the Hollywood Bowl Association and thank you for your splendid spirit of cooperation in making this appearance?

Sincerely yours,
Hollywood Bowl Association Inc.
Business Manager
Glen B Tindall

All the horn players present at Alf's performance of the Strauss No. 1 recalled that he played it beautifully. DeRosa recalls that the one thing that was very noticeable came at the end of the first movement. Instead of going down to the lower c", Alf went up to the high c'". "Amazing, but it really sounded beautiful."

Alf also received congratulations for the famous conductor Louis Kleiber, who had emigrated to America.



An historic broadcast took place in 1939 for Columbia Radio, and Alfred received the following letter, dated May 16th 1939, from the Secretary of the Vice President of the Southern California Symphony Orchestra, concerning his part in the broadcast:

Dear Al,

On behalf of the Southern California Symphony Association may I take this opportunity to thank you for your graciousness in consenting to play in the First Chair for our first broadcast over Columbia a week ago Sunday night. Mr. Mudd has been in Bermuda and our executive committee meeting has been delayed, but I assure you that I am taking the next opportunity to tell the board members of your gift and the willing way in which you made it.

Your talent, which is outstanding, certainly was noticeable in your playing. The gratitude of the men in the orchestra will surely manifest itself, and I personally wish to express my thanks.

With kindest personal regards to you and dear Mrs. Brain,

I remain sincerely yours,
Mrs. Leiland Atherton Irish.
Executive Vice President, Secretary[7]

Apart from his regular work in the orchestras and for the movie industry, Alfred also took part in chamber music. From 1931, he was the principal horn in the Henri De Busscher Ensemble, also called the Los Angeles Philharmonic Woodwind Ensemble, that featured wind principals from the orchestra.

Alfred had known Henri De Busscher some years before in the Queen's Hall Orchestra. De Busscher, speaking to Lady Barbirolli many years later, remembered the beauty and virtuosity of Alfred's playing in his Queen's Hall days. "It was a big sound," he said.

The Manager of the Los Angeles Philharmonic Orchestra for forty-one years was Fred Kuphal, and writing to Stephen Pettitt, December 20th 1970, he recalled:

I held that position [of Manager of the LAPO] for 41 years and am happy to inform you of my high regard of Alfred Brain who was undoubtedly one of the World's outstanding Hornists.

While I knew him personally, you will shortly receive a letter from one of his intimate fellow Hornists who will narrate his long association in our Orchestra with Alfred E Brain, and in the Picture and Recording World. His name and address, Laurence Sansone Jr, 3128 Club Drive Los Angeles, California 90064.[8]

Laurence Sansone Jnr (son of the very famous Lorenzo Sansone, the horn player and designer who settled in New York City), also wrote to Stephen Pettitt on 15 November 1971, about his association with Alfred Brain.[9] From the letter, we learn that he had "the pleasure of knowing and playing the French Horn with Alfred since 1929." Sansone's position from 1929 was fourth horn and he described Alfred as "a close friend." They played together in the LAPO from that year until Alfred left to join the studios where Sansone became his second horn.

Referring to Alfred's year in New York, Sansone mentioned that Alfred did not like New York or Damrosch and, according to this letter, Alfred played in the Los Angeles Philharmonic until 1945, with the exception of "three seasons" when he was with the Cleveland orchestra. All other accounts indicate that Brain played only two seasons in Cleveland.

Sansone referred to Al Brain as horn soloist with Twentieth Century Fox Studios, and the film scores gave Alfred ample opportunity to shine in horn solos; the microphone was a little closer to him than to the other players. The reason for this was due to both the type of sound and instrument that Alf played. His was a sound that projected to the back of any hall. He once asked, "Who do we play for, the mike or the people out there?" The narrower bore of the Alexander ensured that Alf's sound carried. The Conn 8D, with its wider flared bell, was much easier for the mikes to pick up. Jack Cave sums it up well:

I worked with him (Alf) in all his pictures – *The Adventures of Marco Polo* – I sat there and could not believe the volume that was coming out of that single horn. They had eight horns on the opening theme and he had two or three players on the stand that he recommended. Despite aiming to help the younger guys, in the unisons two or three of them just absolutely weren't making it. You had somebody putting those clams in there on the high notes all the time – well!

Brain said, "that's all right, I'll just cover it." And *boy*, I was sitting next to him and he picked up his horn and, wow, I was swallowing the notes. I could hardly play. You couldn't hear anybody else. His sound just cut through like a knife. When they played the music back to us, it was precise and perfect. If anyone had missed any notes, you couldn't hear them. He had such an enormous chest, his volume of air – I had a note one time at MGM. He was playing second horn to me because he had just come back from the East playing in the symphony. I was established as first horn, so he played second horn at MGM for a long time just to have money. So I am playing this long note, this big long thing with four slow bars and I'm holding this

note and I kept running out on the third bar, so I said, "just let me see if I can make the whole thing." So I would really suck up the rug and then just let out as little air as possible, and still run out. He picks up his horn and said "just let me play the next one." So we rehearsed again and he gets a hold of that note and plays it all the way out to the end and then goes "puff" and lets out a chest full of air to show me what a chest he had. That's why the guy never got tired. He worked out in his garden. He had a hand plough that he used, and he stayed strong.

Gale Robinson summed up this projection point admirably,

> I remember talking to Decker about this, and he said, "My God, now a person's fundamental sound is going to be more important (now the closer they come into us)." Because Brain used to rely upon a thrust and projection, his sound would ricochet around and you could put the mike way back there and you could still hear him. And when you were sitting next to him you could hear very little. It was crazy. And with the Conn 8D you could send out a sound that was around you. You could hear it, and that was why they liked the 8D, because the first horn could hear the second, the second could hear the third, and the fourth could hear the first. But sometimes with the slender sound, the sound would go up instead of coagulating around here, and people would have trouble hearing each other. We would sit next to Brain, and it would sound as if he was barely playing, but he was projecting like crazy. So they used to talk about that whole thing. Do you want to feel good? Mr. Feel Good? Hey, you are sitting around and you can hear everybody well. Or do you want to go for the audience? Who are you playing for, your colleagues or the audience? Make your decision. I remember that we used to talk about the psychology of that.[10]

Needless to say, we know what Alf's thoughts were on this point, as stated he believed your sound should go out to the back of the hall – there are the people who want to hear. You play for them and not yourself. It is interesting to think that this position on the concept of projection came from his huge orchestral experience, whilst the other horn players in the studios, not having this experience or knowledge, and playing their Conn's were not aware of the situation.

Gale Robinson, himself a much respected horn player in LA, went on to say about Alf, "he was an incredible horn player, an incredible soloist."

With the introduction of Alf and other key wind players, the LAPO became a force with which to be reckoned. Alf always made sure that he had a great section under him for he felt that he was only one of the orchestra, the rest of the section had to be great players. So naturally Alf had some very distinguished horn players in his section. Alf was on first, Vince DeRubertis on second, Vince DeRosa on third, and Laurence Sansone Jnr on fourth. Naturally sections change, and Richard Perissi and James Decker (five years Alf's second horn) also played in the section at different times.

The quality of Alf's quartet was such they were often asked to do special work. A famous American orchestra was involved in recording the original Disney *Fantasia*. When it came to the "Peter and the Wolf" theme, the horns were not strong enough – Stokowski wanted more. So he sent for Alf and Co., and they recorded the theme for the film – Alf (1st), Vincent DeRubertis (2nd), Vince DeRosa (3rd), and Odalindo Perissi (4th)

To highlight how Alf helped young horn players at the outset of their careers: during a performance of Mahler's Symphony No. 3 (under Franz Waxman), Alf turned to Decker at the end of the first movement and said, "Hey, I can't play anymore, you play the first part, and I'll do second." So it happened that way, Decker is convinced that there was nothing wrong with Alf at all; he just wanted to show off Decker's talents to Waxman. Well it paid off and, from that point on, Waxman used Decker as his first horn for all his shows. Decker said Alf was generous to a fault and would always help out young horn players. He had started the habit in London of accepting all the work given to him, then he would put other players in to the rehearsals or shows. He would keep three or four players busy. It was nothing for Alf to ask the orchestrators in the film studios to write for eight horns or more, so that guys could get work. Alf was never afraid of young talent; other players were a little fearful, but Alf reckoned "the better the horn players, the more they will write for the instrument."

Opportunities for performing in chamber music during these early years were perhaps greater than they were much later on in Alfred's career when the film studio contracts system began to restrict what players could do outside of the studios

The Little Symphony Orchestra

The Little Symphony Orchestra was an orchestra founded by Adolph Tandler, which had been the Los Angeles Symphony until its demise in about 1915. Tandler hired his musicians from the Los Angles Philharmonic. There was excited air of anticipation regarding the concerts. This article appeared in *Music and Musician*:

> Patrons of Adolf Tandler's Little Symphony may anticipate a rare and unusual pleasure for tomorrow morning, because Alfred Brain, the eminent French Horn soloist of the Philharmonic Orchestra will then be heard in the Mozart concerto in E-flat major No. 447.
>
> Horn playing and superlative playing at that seems a family trait with the Brains, who have given to England several of the finest Hornists. Both the Father and brother of Mr. Alfred Brain rank foremost in London as masters of the mellow-toned and difficult instrument. Altogether Tandler has chosen an attractive programme for his second of his eleven o'clock Biltmore musicales, as it contains also Wagner's *Siegfried Idyll* and the *Crown of India* suite by Elgar.[11]

The review in the *Music and Musicians* was titled: "Alfred Brain excels in rare Mozart horn work with the Little Symphony."

> Alfred Brain's performance of the Concerto for French Horn solo by Mozart came as the artistic climax of the program. Mr. Brain needs no introduction to lovers of orchestral music in this City. His soli with the

Philharmonic Orchestra (where he leads the horn section) have been eminently enjoyable, so was his playing in this somewhat tricky, if somewhat light work, by Mozart.

There is a sunny radiance and mellowness, beautifully sustained legato and again an astoundingly feathery staccato in Mr. Brain's command of this difficult instrument, which truly mark him as a master of his art. It has been surprising that Director Rothwell, not long before has taken advantage of featuring him as a soloist, for instance, in the concerto by Franz Strauss, the father of Richard.

Needless to say at length that in such a major work Mr. Brain's remarkable tone quality and musicianship would be revealed to still greater advantage (and general pleasures) as it was in his fine regard for Mozartian simplicity added gratification to the concerto, of which the closing rondo with its imaginary hunting scene is the most interesting of the three movements.

As there seems to be a difference in marking of the Mozart Horn Concertos (of these are four, all in E-flat major), I will add that it is marked on the music used Saturday as "Concerto No. 2, Op 105" which probably corresponds to No. 495 in Köchel's catalogue of Mozart's works, Incidentally the accompaniment is quite simple. It sounds as if Mozart had dashed off the work quickly, dwelling only in lighter moods.[12]

While this reviewer was a great fan of Alf's playing, he is wrong in his information on the concerto played. The second concerto of Mozart is K.417, and the K.495 is the fourth concerto

Cutting from The Evening Express
February 5, 1926

achievement.

FEATURE HORN CONCERTO

Patrons of Adolf Tandler's Little Symphony may anticipate rare and unusual pleasure for tomorrow morning, because Alfred Brain, the eminent French horn soloist of the Philharmonic Orchestra, will then be heard in the Mozart concerto in E-flat major No. 447.

Horn playing and superlative playing at that, seems a family with the Brains, who have given to England several of the finest hornists. Both the father and brother of Mr. Alfred Brain rank foremost in London as masters of the mellow-toned and difficult instrument.

Altogether Tandler has chosen an attractive program for this second of his eleven o'clock Biltmore musicales, as it contains also Wagner's "Siehgfried Idyll" and "The Crown of India" suite by Elgar.

ALFRED BRAIN

WILL IMPROVE STUDIO

Improvements aggregating $100,000 are planned for the Fine Arts Studio, 4500 Sunset boulevard, it was learned today.

The photo below was sent to Alf by the conductor and founder of the "Little Symphony," Adolf Tandler.
It reads, "To Alfred Brain, horn player par excellence to recollect the Little Symphony and its founder

BEVERLY HILLS FESTIVAL ORCHESTRA
FRANZ WAXMAN, MUSICAL DIRECTOR AND CONDUCTOR
Philip Kahgan, Orchestra Personnel Manager

VIOLINS
Harold Ayres, Solo
Gilbert Bak
David Berman
Martin Black
Anthony Briglio, Solo
John Bruno
Joachim Chassman
Ralph Chazin
John Coppin
James Getzoff
Helmo Hato
William Hefferman
Arnold Jurasky
Isadore Karon
Caesar Kersten
Marvin Limonick
Arthur Manbe
Leonard Malarsky
Purcell Mayer
Ralph Schaeffer
Joseph Shettel
Paul Shure
Lester Soencer
Mischa Spiegel
Maurice Warner
Oscar Wasserberger

VIOLAS
Donald Cole
Rubin Decker
John Fiosko
Maurice Keltz
Vladimir Lukashuk
Robert Ostrowsky
Sven Rehse
Joseph Rosenfeld
Harry Rumpler
Milton Thomas, Solo

CELLOS
Maurice Amsterdam
Paul Bergstrom
Joseph Coppin
Joseph Di Tullio
Maurice Feiler
Kurt Reher, Solo
Alexander Reisman
Harold Schneier

BASSES
Larry Goldman
Simon Green, Solo
Aaron Guterson
Harold Limanick
Alexander Walden
Leon Ziporkin

FLUTES
Robert Bladet
Arthur Haberman
Harold Lewis, Solo

PICCOLO
Robert Bladet

OBOES
Alexander DuVoir, Solo
Arnold Koblentz
William Kosinsky

ENGLISH HORN
William Kosinsky

CLARINETS
Kalman Bloch, Solo
Joseph Krechter
Hugo Raimondi
Martin Zwick

BASS CLARINET
Martin Zwick

E FLAT CLARINET
Hugo Raimondi

BASSOONS
Art Fleming
Kenneth Lowman
Jules Seder, Solo

CONTRA BASSOON
Art Fleming

HORNS
Alfred Brain, Solo
Huntington Burdick
James Decker
Sinclair Lott
Lars Stal

TRUMPETS
Vladimir Drucker, Solo
Max Gershunoff
Sidney Lazar

TROMBONES
Melville Berry
David Robin
Lorn Steinberger, Solo

TUBA
L. W. Kotter

HARP
Aida Mulleri

PIANO
Edward Rebner

TYMPANI
Nancy Moyer

PERCUSSION
Frank Horscroft
Lee Perrin
Harold Rees
Jack Watson

Librarian
Jaro Churain

Stage Manager
J. Swope

The Beverly Hills Orchestra (Little Symphony Orchestra) roster

Alf with the Cleveland Orchestra (1934-1936)

This seems a fitting place to discuss Alf and his connection with the Cleveland Orchestra. From what we know, Alf spent two seasons with the Cleveland Symphony Orchestra, and no one seems to know why he did this. Indeed, his colleagues in Los Angeles seemed quite unconcerned that Alf had "popped up" to Cleveland, as if they always knew that he would never permanently leave LA It was just one of those things he did, for whatever reason.

A Los Angeles newspaper alludes to Alfred Brain's departure from the Los Angeles Philharmonic and his period with the Cleveland Orchestra: "Alfred Brain is a distinguished and famous artist whose rich experience includes playing under Nikisch, Richter, and Weingartner in Europe. He was with the Los Angeles Philharmonic Orchestra for ten years, and followed his former chief, Dr. Artur Rodzinski, to Cleveland this year."

It seems strange that Alf should go to Cleveland for such a short period of time, and we are in the dark as to why he did this. He never moved there to live, and went back to Los Angeles after 1936.

The reason why Alf moved from and back to Hollywood can be better explained by the interviews both he and Vladimir Drucker gave to Inez Wallace in Cleveland: their move to Cleveland was due, in Alf's words, "to the curtailing of their earning capacity due to the activities of the NRA."[13] [National Recovery Administration] The musicians were limited to working a set number of hours a week.

Examining a very detailed book on this orchestra, *The Cleveland Orchestra Story: "Second To None"* by Donald Rosenberg,[14] we are not given any clues but, from the information given in Rosenberg's book, we know Wendell Hoss was there as principal in the years 1921-1922 and 1930-1933, and Alf 1934-1936. The other horn players listed around this specific time are Alexander Andru (1929-1941), Theodore Seder (1933-1934 – principal and 1934-1937 – horn), and Albert Stagliano (uncle of James) (1936-1937 – principal).


10 New Men Out for Orchestra Rehearsal

Ten new players yesterday attended the first rehearsal of the 1934-35 season for the Cleveland Symphony Orchestra at Severance Hall.

They included Alfred Brain, French horn player, of Los Angeles; Vladimir Drucker, trumpet player, of Los Angeles; Gardell Simons, trombonist, of New York, Philadelphia and Cincinnati; Frank Bassett, trombonist, of Los Angeles; Carl Kullman, bass clarinet, of New York; Dmitry Shumklovsky of Chicago, who joins the bass section; Isadore Gordon, cellist, of Cincinnati; Ernest Kardos and Andre Callet, violinists, of Cleveland, and Ben Selcer of Cleveland, who joins the viola section.

Clad in a sweater, Dr. Artur Rodzinski conducted the rehearsal. The first concert is Thursday night.

As we can see, from 1934 to 1936 there are only two players listed along with Alf during his tenure there. Not even a quartet. Could this be a direct result of Rodzinski's unpopularity or was there another problem? Rosenberg points out that the Great Depression had harshly affected this great orchestra. In 1933, when Rodzinski came to Cleveland from Los Angeles, the orchestra had been forced to take a drop in personnel, down to 80 players, the season had been cut back to 24 weeks, and, as a result, the salaries were deeply cut.

An example of this problem can be seen when the principal bass, Gerald Fiore, questioned his salary. "In 1923 he made $3360, in 1928 $4050, in 1929-32 he made $4500. But in 1936 -37 he made $3360!!!! Naturally he asked why his salary went down. Shortly after sending his letter questioning this salary drop, he left for the principal post at the Metropolitan Opera Orchestra."[15] "Musicians were leaving for other ensembles or to pursue more lucrative lines of work. Contributions were down and deficits were up. The orchestra had no recording contract. Months before Rodzinski was scheduled to assume leadership, trustees were uncertain about the orchestra's future."

Probably the reason why Rodzinski went there was that he saw it as a stepping stone to other orchestras in the East; i.e., New York, Boston, Chicago, and Philadelphia – orchestras that Rodzinski thought were better than the Cleveland, and who one day he hoped would come knocking at his door – his ambition was great. Rodzinski also hired and fired at will, so much so that the musicians dubbed the first rehearsal of the week "Black Monday." Rodzinski also promoted musicians within the orchestra, and two of these appointments were not very successful, one being Theodore Seder, (who had been with Rodzinski at the orchestra department he founded at the Curtis Institute of Music in Philadelphia) who was moved from his position as "principal" to "horn." So maybe we are now closer to the reason why Alf "visited" Cleveland.

My theory is this: Wendell Hoss, a great horn player and a gentleman, probably could not "take" Rodzinski's attitude and, coupled with the low salary, knowing he would get more money back home in the Los Angeles area, left. Seder was appointed principal horn, due to the connection with Rodzinski in Philadelphia, but had failed to deliver, and was kept on but moved down the line.

Rodzinski had conducted Alf in Los Angeles and, knowing the quality of his playing, invited Alf to Cleveland as "guest principal" to cover some of the very demanding programmes he had planned. Twenty-four weeks is a six month season, hardly anything at all, definitely not enough to lure Alf there full time. Again, my thought would be that Alf was paid very well to do these appearances, so he had a deputy in his place as first horn for the LAPO, whilst he did the lucrative Cleveland gigs, and then went back to work in Los Angeles. After all, we know from his London exploits what a very shrewd businessman he was.

Rodzinski wanted to make his venture in Cleveland a success – he took with him the very best of instrumentalists available in America at that time.

The Cleveland Orchestra used Alf's reputation and brilliance to advertise the quality of players that were attracted to the band.


ORCHESTRA PLAYS BRILLIANT OPENER

Crowded Severance Hall Gives Rodzinski Great Ovation.


Musicians Quit Movies.


ORCHESTRA GIVES ALLURING CONCERT

Mendelssohn and Schumann Combine for Pleasant Evening.


DIVERSITY MARKS CLEVELAND SCHEDU

Symphonic Series Resumed Under Rodzinski and Janssen —Recitals Hold Interest

RALPH AMBROSE

Piano - Theory


DEC. 21, 1934

French Horn Had Its Origin in Early History as Means of Signaling

THE FRENCH HORN is the 12th in a series on orchestral instruments used in symphony concerts.

The French horn seems to have been so named to distinguish it from the woodwind instrument mistakenly called the English horn. Its derivation lies centuries back of its development into the orchestral instrument of today in which the French had a considerable part.

Horns of metal were used by the Romans, the Greeks, and other more ancient nations. Its original purpose was to replace the human voice in signaling. It then was a straight tube. Kings and princes devoted to the chase were especially proud of their hunting horns.

About the close of the Seventeenth Century it was modified into the size as it is known today. This instrument came into use in the orchestra as early as 1711 in Dresden! Handel introduced it into England in 1720.

Now the horn is a coiled brass tube, 11-3 feet in length, with several valves. It terminates in a large "bell."

The horn has a golden tone, never strident as can be its companions, the trumpet and the trombone.

Alfred Brain is a distinguished

Alfred Brain

Angeles Philharmonic Orchestra for

Chamber Music was also started with the Cleveland Wind Ensemble

Chamber Music.

The Cleveland Woodwind Ensemble with Severin Eisenberger as soloist, will give the first concert of the new year in the chamber music series at Severance Hall Friday evening at 8:30, offering as its major item the early Beethoven Quintet, Op. 16, for oboe, clarinet, horn, bassoon and piano, in which the master allies himself to the spirit of his predecessors, Haydn and Mozart. The ensemble, augmented this year by the new horn player, Alfred Brain, comprises Philip Kirchner, Maurice Sharp, Daniel Bonade and William Polisi, all first chair men in the Cleveland Orchestra, and each one of them as fine an artist in his field as can be found anywhere. With Eisenberger, noted for his Beethoven interpretations, at the piano, an excellent performance is assured.

The program includes two modern works by Jacques Ibert and Poldowski, one of which has been transcribed for wind quintet by Georges Barrere. Both will receive their first hearing in Cleveland. The closing number is the Divertimento, Op. 51, a piano sextet by the Russian composer, Paul Juon.

The second of Eisenberger's one-composer recitals in the Hotel Statler ball room will take place Monday evening, Jan. 14. We are told that the program, devoted to Brahms, is in celebration of the centenary of this composer's birth. Brahms was born in 1833, so the celebration comes a little late. However, there is no reason why Brahms should have a centenary every year in order to be celebrated, and whether it is his birthday or not, listeners will enjoy hearing this master interpreted by so sterling a pianist as Eisenberger. He will include on his program the Ballade in D major, the Rhapsodies in B and G minor, and B flat; the Capriccio in B minor, the Intermezzo in E minor, the Variations on a theme by Paganini, and the F minor Sonata.

To paint a fuller picture, the manager of the Cleveland Orchestra, Carl Vosburgh, had secured ten one hour concerts with Rodzinski and the National Broadcasting Company. The Orchestra would be paid $500 per broadcast. Rodzinski and the Cleveland Orchestra would then be heard across America. Severance Hall was to be used for operas. During Alf's period there, Rodzinski programmed works such as *Die Walküre*, *Ein Heldenleben*, *Petrouchka*, Beethoven's *Eroica*, Brahms Symphonies 1 and 2, Shostakovich's *Lady Macbeth of Mzensk*, the great works of Sibelius, Debussy, Albeniz, Mendelssohn, Schumann, Rachmaninoff, and Ravel. *Rosenkavalier*, *Carmen*, *Die Fledermaus*, and *Parsifal* were scheduled for the 1935-36 season. For all those works, a superb first horn is required, and better still, to keep the costs down one who did not require an assistant.

Bearing in mind the financial constraints that Rodzinski was under, the orchestral management probably depended on local freelance horn players to make up Alf's horn sections.

In 1934-35, the horn section listed for that season is A. E. Brain, Alexander Andru (second), Theodore Seder (third), William Namen (fourth), Edwin Allen, Richard Peck, William Freuderman, and Henry Burant.

For the 1935-36 Season, the roster shows A. E. Brain, A. Andru, T. Seder, W. Namen, R. Peck, and William Freuderman.

Probably Alf did not return to do more work there because of the local musician's union. There was a large turnover of musicians with Rodzinski – 120 in total. As previously stated, if a player did not come up to his standard, he fired him.

The orchestra now wanted to bring in out-of-town string players. Probably Rodzinski had fired most of the local ones. It was here that the local musicians union stepped in. They banned the use of "imported" players and threatened to stop the whole orchestral season if local players were not considered. So why did Alf remain there for another season and at the same time create problems for the local musicians? Since doing that would not be in his nature, it is likely there was already some contractual agreement between him and the orchestra (or Rodzinski). Alf's post was then taken over by Albert Stagliano, who lasted one year (1936-37).

As well as taking part in orchestral music with the Cleveland Orchestra, on their home ground, and during their tour in New England, Alf also took part in chamber music recitals with the Cleveland Woodwind Ensemble. The following concert was performed on January 11, 1935:

Here are copies of the Cleveland Orchestra's rehearsal/ touring schedules:

SEVERANCE HALL
Friday evening, January 11, 1935
at eight-thirty
Chamber Music Hall
THE CLEVELAND WOODWIND ENSEMBLE
Philip Kirchner, oboe
Maurice Sharp, flute — William Polisi, bassoon
Daniel Bonade, clarinet — Alfred Brain, horn

Assisting Artist, SEVERIN EISENBERGER, piano

PROGRAM

Beethoven — Quintet, E flat, Op. 16, for oboe, clarinet, horn, bassoon, and piano
Grave--Allegro ma non troppo
Andante cantabile
Rondo, allegro ma non troppo

Jacques Ibert — Trois pièces brèves, for flute, oboe, clarinet, horn, and bassoon
Allegro
Andante
Allegro scherzando

First time in Cleveland

INTERMISSION

Poldowski — Suite Miniature
Passemise
Musette
Minuette
Rigaudon
Vigue

First time in Cleveland

Originally written for eight wind instruments including oboe d'amore and basset horn; transcribed for the usual wind quintet, flute, oboe, clarinet, horn, and bassoon by Georges Barrère.

Paul Juon — Divertimento, Op. 51, for flute, oboe, clarinet, horn, bassoon, and piano
Allegretto
Intermezzo I
Fantasia
Intermezzo II
Rondino

The next concert in this series, Friday evening, March 1, 1935
at eight-thirty
THE CLEVELAND STRING QUARTET
Assisting artist, BENNO RABINOFF, piano

The Baldwin Piano is used by Mr. Eisenberger

The Cleveland Orchestra: Eastern Tour, February 1936
Artur Rodzinski, Conductor
Rudolph Ringwall, Associate Conductor
C.J. Vosburgh, Manager
Rehearsal Schedule, No.18-19-20

Eighteenth Week

Mon. Feb. 3, 9.00 a.m. Rehearsal, Severance Hall
Mon. Feb 3. 10.30 a.m. Concert-broadcast. Severance Hall
Tues. Feb.4 3.00 p.m. Rehearsal, Masonic Temple, Scranton, Pa.
Tues Feb.4 8.30 p.m. Concert, Masonic Temple, Scranton, Pa.
Wed. Feb. 5 8.45 p.m. Concert, Westchester County Center, White Plains, N.Y.
Thurs. Feb. 6 8.20 p.m. Concert, Music Hall, Troy, N.Y.
Fri. Feb. 7 8.30 p.m. Concert, Chapin Auditorium, Williamstown, Mass.
Sat. Feb. 8 8.00 p.m. Concert, John M. Green Hall, Northampton, Mass.
Sun. Feb. 9 3.00 p.m. Concert, Municipal Auditorium, Springfield, Mass.

Nineteenth Week

Mon. Feb. 10 3.00 p.m. Rehearsal, Metropolitan Theatre, Providence, R.I.
Mon. Feb. 10 8.30 p.m. Concert, Metropolitan Theatre, Providence, R.I.
Tues. Feb.11 8.15 p.m. Concert, Memorial Auditorium, Worcester, Mass.
Wed. Feb.12 2.30 p.m. Children's concert, Bushnell Memorial Hall, Hartford, Conn.
Wed. Feb. 12 8.15 p.m. Concert, Bushnell Memorial Hall, Hartford, Conn.
Thurs. Feb. 13 8.30 p.m. Concert, Phillip Livingston High School, Albany N.Y.
Fri. Feb. 14 8.30 p.m. Concert, McCarter Theatre, Princeton, N.J.
Sat. Feb. 15 8.30 p.m. Concert, Lyric Theatre, Allentown, Pa.
Sun. Feb. 16 2.30 p.m. Concert, Colonial Theatre, Lancaster, Pa.

Twentieth Week

Mon. Feb. 17 8.30 p.m. Concert, Irem Temple, Wilkes-Barre, Pa.
Tues. Feb. 18 8.15 p.m. Concert, Bailey Hall, Ithaca, N.Y.
Wed. Feb. 19 3.00 p.m. Children's Concert, Senior High School, Niagara Falls, N.Y.
Wed. Feb. 19 8.15 p.m. Concert, Senior High School, Niagara Falls, N.Y.
Thurs. Feb. 20 8.30 p.m. Concert, Palace Theatre, Hamilton, Ontario
Fri. Feb. 21 10.30 a.m. Rehearsal, Severance Hall, Cleveland
Fri. Feb. 21 3.00 p.m. Rehearsal, Severance Hall, Cleveland
Sat. Feb. 22 2.30 p.m. Rehearsal, Severance Hall, Cleveland

William Dosch, Personnel Manager, Garf. 9700

Tuesday, February 4 3.00 a.m. Leave Cleveland, New York Central Railroad, New Union Terminal. Pullmans ready at 10.00 p.m. Monday night. Dinner on train in morning for breakfast.
12.00 noon. Arrive Wilkes-Barre, Pa. Lehigh Valley R.R. Station.
12.30 p.m. Leave Wilkes-Barre, Laurel Line, same station as arrival.
1.00 p.m. Arrive Scranton, Pa.

3.00 p.m. Rehearsal, Masonic Temple, Scranton, Pa.
8.30 p.m. Concert, Masonic Temple, Scranton, Pa.
11.00 p.m. Leave Scranton, Laurel Line, same station as arrival
11.30 p.m. Arrive Wilkes-Barre, Lehigh Valley Station. Pullmans ready upon arrival.

Wednesday, February 5. 2.07 a.m. Leave Wilkes-Barre, Lehigh Valley Railroad, same station.
7.45 a.m. Arrive New York City, Pennsylvania Station
6.14 p.m. Leave New York City, New York Central Railroad, Grand Central Station (different station than arrival)
6.49 p.m. Arrive White Plains, N.Y.
8.45 p.m. Concert, Westchester County Center, White Plains, N.Y.
11.35 p.m. Leave White Plains, New York Centrsl Railroad, same station as arrival.

Thursday, February 5. 12.27 a.m. Arrive New York City, Grand Central Station.
1.00 p.m. Leave New York City, New York Central Railroad, Grand Central Station.
4.45 p.m. Arrive Troy, N.Y.
8.20 p.m. Concert, Music Hall, Troy, N.Y.

Friday, February 7. 5.00 p.m. Leave Troy, B. & M. Railroad, same station as arrival.
6.23 p.m. Arrive Williamstown, Mass. Buses will meet train upon arrival for transportation to College.
8.30 p.m. Concert, Chapin Auditorium, Williamstown, Mass. Buses will leave auditorium immediately after concert for restaurants and then reload station.
11.30 p.m. Leave Williamstown B. & M. Railroad, same station as arrival.

Saturday, February 8. 1.50 a.m. Arrive Northampton, Mass.
8.00 p.m. Concert, John M. Green Hall, Northampton
Sunday, February 9. 11.54 a.m. Leave Northampton, B. & M. Railroad, same station.
12.25 p.m. Arrive Springfield, Mass.
3.00 p.m. Concert, Municipal Auditorium, Springfield

Monday, February 10. 8.55 a.m. Leave Springfield, B. & A. Railroad, same station as arrival.
12.06 p.m. Arrive Providence, Rhode Island
3.00 p.m. Rehearsal, Metropolitan Theatre, Providence
8.30 p.m. Concert, Metropolitan Theatre, Providence

Tuesday, February 11. 10.00 a.m. Leave Providence, New Haven Railroad, same station as arrival.
11.50 a.m. Arrive Worcester, Mass
8.15 p.m. Concert, Memorial Auditorium, Worcester

Wednesday, February 12. 9.52 a.m. Leave Worcester, B. & A. Railroad, same station.
11.38 a.m. Arrive Hartford, Conn.
2.30 p.m. Children's Concert, Bushnell Memorial Hall, Hartford.
8.15 p.m. Concert, Bushnell Memorial Hall, Hartford.

Thursday, February 13. 1.56 p.m. Leave Hartford, Conn. New Haven Railroad
5.35 p.m. Arrive Albany, N.Y.

Friday, February 14. 3.18 a.m. Leave Albany, New York central Railroad, same station as arrival.
6.45 a.m. Arrive New York City. Grand Central Station
5.05 p.m. Leave New York City, Pennsylvania Railroad Pennsylvania Station (different station)
6.13 p.m. Arrive Princeton, N.J.
8.30 p.m. Concert, McCarter Theatre, Princeton
10.54 p.m. Leave Princeton, Pennsylvania Railroad, same station.
11.13 p.m. Arrive Trenton, N.J.

Saturday, February 15. 1.45 p.m. Leave Trenton, Pennsylvania Railroad, same station as arrival.
4.13 p.m. Arrive Allentown, Pa.
8.30 p.m. Concert, Lyric Theatre, Allentown.

Sunday, February 16. 9.50 a.m. Leave Allentown, Reading Railroad, different station than arrival.
12.00 noon. Arrive Lancaster, Pa.
2.30 p.m. Concert, Colonial Theatre, Lancaster
6.00 p.m. Leave Lancaster, Reading Railroad, same station.
8.10 p.m. Arrive Allentown, Pa.

Monday, February 17. 1.24 p.m. Leave Allentown, Pa. Lehigh Valley Railroad, same station.
3.33 p.m. Arrive Wilkes-Barre, Pa.
8.30 p.m. Concert, Irem Temple, Wilkes-Barre.

Tuesday, February 18. 1.30 p.m. Leave Wilkes-Barre, Lehigh Valley Railroad, same station as arrival.
4.10 p.m. Arrive Ithaca, N.Y.
8.15 p.m. Concert, Bailey Hall, Ithaca.

Wednesday, February 19. 8.15 a.m. Leave Ithaca, Lehigh Valley Railroad, same station as arrival.
11.45 a.m. Arrive Niagara Falls, N.Y.
3.00 p.m. Children's Concert, Senior High School
8.15 p.m. Concert, Senior High School

Thursday, February 20. 9.30 a.m. Leave Niagara Falls, Michigan Central Rail-road, same station as arrival.
11.30 a.m. Arrive Hamilton, Ontario
8.30 p.m. Concert, Palace Theatre, Hamilton

Friday, February 21. 1.00 a.m. Leave Hamilton, T.H. & B. Railroad, same station as arrival.
6.55 a.m. Arrive East Cleveland.
7.10 a.m. Arrive Cleveland, New Union Terminal.

Alfred Brain's horn sections in the US

Below is a list of Alf's horn sections in the US. I am very grateful to Norman Schweikert for the following information.[17]

New York Symphony Orchestra (1922-23): Alfred E. Brain, Santiago Richart (alternate first), Schneiderman, Arthur (second), Srbecky, Max (third), Ferd Dultgen, (fourth)

Los Angeles Philharmonic Orchestra

1923-24: Alfred E. Brain, James Grubner (second), Karl Chlupsa (third), Vincent DeRubertis (fourth) Extras – Sam B. Bennet, E.B. Smyth

1924-25: Alfred E. Brain, J. E, George Hoffman, Vincent DeRubertis. Extras – S. B. Bennett, E. B.Smith, Ferd Schaeffer (third)

1925-26: Alfred E. Brain, J. Grubner, George Hoffman, Vincent DeRubertis. Extras, Odalindo Perissi, Nicola Lovelli

1926-1929: Alfred E. Brain, Vincent DeRubertis, George Hoffman, Max Srbecky. Extras De Gregoriisa, Odalindo Perissi, Culvert Bennett, Samuel B. Bennet.

1929-30: Alfred E. Brain, Vincent DeRubertis, George Hoffman Laurence Sansone Jr. Extras C. Bennett, N. Novelli

1930-31: Alfred E. Brain, Vincent DeRubertis, George Hoffman, Laurence Sansone Jr. Extras C Bennett, P. Lambert

1931-33: Alfred E. Brain, Vincent DeRubertis, George Hoffman, Odalindo Perissi. Extras C. Bennett, P Lambert

1933-34: Alfred E. Brain, Vincent DeRubertis, George Hoffman, Odalindo Perissi,. Extra C. Bennet.

1943-44: Alfred E. Brain, James A Decker, Vincent DeRosa, Odalindo Perissi.

Cleveland Orchestra. Artur Rodzinski (conductor).

1934-35: Alfred E. Brain, Alexander Andru (second), Theodore Seder (third), William Namen (fourth), Extras, Edwin Allen, Richard Peck. William Freuderman, Henry Burant

1935-36: Alfred E. Brain, A. Andru, T. Seder, W. Namen. Extras R Peck, W Freuderman

Return to Hollywood

On his return to Hollywood, the political problems that were prevalent in the studios had not resolved themselves. The postcard (below) sent out by Oren K. Barber on August 25, 1940 illustrates the problem. It was sent to all the musicians involved in the studios and Alf got involved in the "protection" of the musicians, and was elected to the union by a large majority.


Musicians MUTUAL PROTECTIVE ASSOCIATIC
LOCAL 47, A. F. OF M.
HEADQUARTERS AND OFFICES FOURTH FLOOR MUSICIANS BUILDIN
1417-1419 GEORGIA STREET, LOS ANGELES, CALIFORNIA

OFFICE OF THE RECORDING SECRETARY
Frank D. Pendleton

December
23
1940

Alfred Brain
3244 Shelby Drive
Palms Station
Los Angeles, California

Dear Sir and Brother:

The Board of Directors of this Association in session December 19, 1940, declared you duly elected to the office of Trustee for the ensuing year.

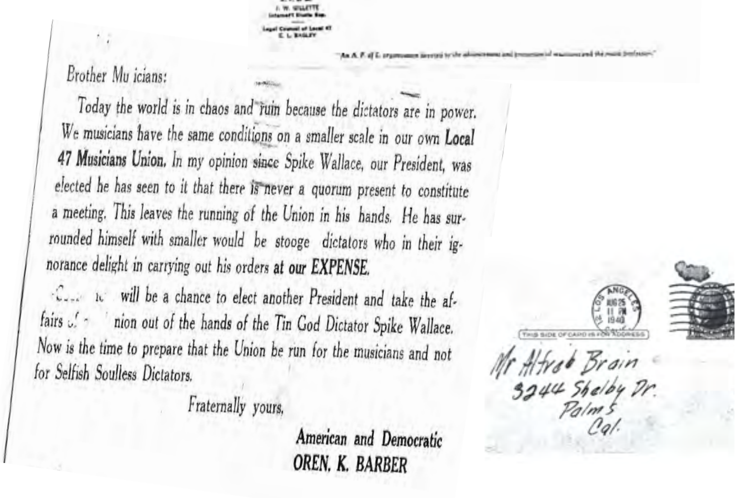
The total ballots cast at the election amounted to 2203 and the votes in your favor numbered 1498.

Best season's greetings.

Fraternally yours,

J. J. GAGELL
Acting Recording Secretary

JJG:P


Brother Mu icians:

Today the world is in chaos and ruin because the dictators are in power. We musicians have the same conditions on a smaller scale in our own **Local 47 Musicians Union.** In my opinion since Spike Wallace, our President, was elected he has seen to it that there is never a quorum present to constitute a meeting. This leaves the running of the Union in his hands. He has surrounded himself with smaller would be stooge dictators who in their ignorance delight in carrying out his orders **at our EXPENSE.**

... will be a chance to elect another President and take the affairs of ... nion out of the hands of the Tin God Dictator Spike Wallace. Now is the time to prepare that the Union be run for the musicians and not for Selfish Soulless Dictators.

Fraternally yours,

American and Democratic
OREN. K. BARBER

THIS SIDE OF CARD IS FOR ADDRESS

Mr Alfred Brain
3244 Shelby Dr.
Palms
Cal.

Alfred's Character and Style of Horn Playing

I believe that the character/personality of the horn player always manages to come through in the way he plays the horn. This is why I have grouped the two facets together.

To look at Alf's personality I think there is nowhere better to begin than the words of his grand-daughter, Judy Barnhardt:

> My grandfather was such a wonderful person. He loved to have a good time; he was very good to us as children (the perfect *spoil-them-and-send-them-home* kind of grandparent that every child should have). My mother played piano when she was young but didn't keep it up. Grandpa gave us a violin, a trumpet and a piano at one time or another when we were kids but neither my sister nor I had any of the talent of the Brain side of the family.[18]

Laurence Sansone Jnr, Alf's fourth horn for many years, made the following comment on Alf's playing and personality. [letter to Stephen Pettitt, sent November 1971]:

> Alfred Brain's Horn playing was second to no one. I have never heard him play a bad concert in all the hundreds of concerts he and I played together. I never heard him practice one note at home or before a concert. He just went on the stage and played whatever was on the program and his playing was that of a fine artist. His endurance was fantastic. We played after the concerts at the studios all night until it was time to have our rehearsals with the Philharmonic and Alfred always played like the Artist that he was.
>
> I have heard Dennis play and Alfred, and it would be hard to say who was the better player, their tone was alike and the style of playing was the same.
>
> As a man, there was none better. He was always helping the ones that were not as talented as he was and always protecting their positions. I know of many times that he wanted to quit if they fired some Horn player because he could not do his job as well. He always helped everyone.[19]

Alf was blessed with "Mother Brain's" jaw formation (which Dennis also had) – a strong square jaw, with small, even teeth. From this basis both he and Dennis used a great deal of pressure, but due to their innate strength, this was never a problem for them.

It was interesting to hear Art Frantz state that, after meeting Dennis at Alf's house, talking about the embouchure of both uncle and nephew he said, "he (Alf) and Dennis just seemed to screw the mouthpiece into their lips." When the great conductor Erich Leinsdorf was asked to compare Alf and Dennis, he felt there was no comparison at all – Dennis was a wonderful soloist, but not a great orchestral player, as you could not hear him. On the other hand, Alf was a wonderful soloist, and one who could truly project his sound through an orchestra. Maybe this was why Dennis himself insisted, "Uncle Alf was the greatest horn player of the whole family."[20]

Those who saw the embouchures of Alf and Dennis said they were much the same but that there was a slight difference

in the two. Dennis had an "unusual" embouchure and, due to his teeth formation (sloping inwards), used far more of his upper lip than "normal," which would explain this "lack of power." Alf's on the other hand, was "straight on" (two thirds top, one third bottom) and firm. It was this natural power which could carry him through hours of playing without a "bumper" [assistant].

In order to keep up his lip strength, Alf kept rattling off the Gallay horn studies which, to a great many players who heard him, was an amazing feat with such a small mouthpiece,

His "lip" made him money. Whatever and wherever he played, including the Mahler symphonies, he never had an assistant. James Decker recalled, when he first started in the LAPO, Alf would sail through everything with ease. Alf always asked for double fee, "I don't need an assistant, just give me the money." We have already read the testimony of Alf's co-players regarding his breath control and volume of sound, but all the horn players, including Vince DeRosa and James Decker, mention his musicianship and lyricism. Alf made everything sound easy. He had a complete command of all the nuances, anywhere in the range, no matter how quietly – he could just bring it in. After one such entry, Art Frantz asked him how he did it. Alf just smiled, but as Frantz said, "with that great huge chest, his entrance, you couldn't hear it even when you sat next to him, he just seemed to bring it out from no place."

His phrasing of the musical line was uncanny – it always seemed "right." To quote Jack Cave,

> It was his phrasing. He was just so musical. He could just put a phrase together or a horn call. I remember I was playing on a picture (with a soprano actress) and doing *L'Arlesienne* with a horn solo. I was first horn and had just done the solo when Brain came in. He was hired to do the horn call, and he got his horn out of the box and the director said to start the recording and he just played the horn call. The way he played that thing, everybody in the orchestra just stood up and applauded, because it was so thrilling. Nobody said a thing when I played this big long solo from *L'Arlesienne*. I thought, "Holy mackerel, what do I have to do to be like him?" No, he was something. No question about it, he had it – he was a big man, just a giant in every way.[21]

There is another story about Alf in similar circumstances. He had just played an amazing horn solo in some film and some members of the orchestra turned round and stared at him. Alf, as quick as anything, said, "What's the matter? Haven't you heard a horn solo before?"[22]

Alf was completely fearless in his playing and he possessed great control and accuracy even in the most difficult, pressurized, and strenuous sessions. He was not afraid of anyone, including conductors. Wallenstein was conducting the LAPO in Tchaikovsky's Sixth Symphony and started the rehearsal with the last movement, at the place where the horns have the syncopated E octaves. Alf had not warmed up, so he came in very cold and the sound was not that nice.

Wallenstein redid the section, adding, "Could you make it sound a little nicer?" He asked for the section to be repeated three times. Following the third request, Alf stood up, "Mr. Wallenstein, I do not warm up on my time, I warm up when I get paid for it." Nothing more was said. He and Wallenstein never hit it off.

All of Alf's contemporary horn players confirm his fearless approach to both his playing and to any conductor. When asked about his experience alongside Alf in the LAPO and Hollywood, Vince DeRosa said simply,

> Nobody ever touched him. He was like a god. Nobody questioned him at all. They were lucky to get him on the job. Everything had to be correct. When the LAPO had been asked to play at an Easter Festival Concert, Alf did not hear the announcement that the audience could take home with them the Easter Lilies that were decorating the hall. He became very annoyed at the people "pinching" flowers that should be properly placed on graves. He calmed down when it was explained to him that the people had been invited to take them.[23]

James Decker recalled an incident when he was sitting next to Alf at the end of a long take for a film. The director wanted it all "in the can in one." There was a long exposed horn solo at the very end of a long piece. Due to Alf's control, composure, and fearless approach, Alf played it perfectly, not a note out of place, and with superb phrasing. As they were putting the horns away, Alf turned to Decker and said, "Why do they do that? Put a solo like that right at the end? It gets so bloody lonesome up there sometimes." James Decker also recalls when he heard Alf play the Brahms Horn Trio, "his phrasing and control left me enthralled – I had never heard such phrasing." Whilst on the subject of the Brahms Trio, it is a tribute to how Alf viewed the music he had to play. Being the musician he was, it was not just about getting the horn out and playing the piece, you had to understand and appreciate what the composer wanted. It was obvious by James Decker's comments that Alf, contrary his reticence to play the Trio in London, knew that he had mastered the pianissimos and the phrasings that he wanted to use for the Trio.[24] DeRosa said, "He could bring in the note anywhere in the range and come in – as soft as possible – and just as free and beautiful or loud."[25] Alf had become a perfectionist.

Art Frantz, James Decker, and others believed that Alf's ability regarding phrasing, nuances, control, and breath support, came as a direct result of Alf's training as a choir boy in London – he basically sang on the horn. Vince DeRosa supports this when he said, "He had the ability to play with any ensemble and just fit in, he really was a great musician, that first, a horn player second." Vince went on to say, "He could make the softest entrances, and he never prepared; he'd just pick up the horn and would come in on the quietest double or triple piano, or forte or triple forte, or a ten fortes!" Vince never heard Alf miss one entry on the horn. For over five years the members of the LAPO never heard one "split" either in rehearsal or concert.[26]

Whilst discussing Alf's powers of quiet entry, Richard Moore, a member of the Metropolitan Opera Orchestra in New York for forty-two years, knew Alf in the 1930s. Moore was working as a security guard at the Hollywood bowl dur-

ing his student years. He recalled, "I remember one time Alf Brain greeted me with his usual – Good evening Mr. Moore," after a concert. I could not resist telling him how beautifully he had just played the Weber *Oberon* opening horn solo. "Oh," he said, "Mr. Moore there's really nothing to it. It's just so bloody lonely."[27]

This natural "coolness" of personality, which he had from an early age in London, stayed with him the whole of his life. I believe it came from the quiet, modest, but supreme confidence he had in himself as a horn player, very much like his nephew Dennis. Alf's coolness sometimes disturbed people on the "stand." Vince DeRosa, in conversation with Walter Hecht on March 4, 2004, recalled one such instance:

> I was sitting next to him and he had had quite a bit to drink. We were playing a real long, very emotional and tender sequence, and waiting for about three minutes for Al to come in on b‴ natural. The orchestration was very delicate and he still had his horn on his lap, I thought, "Gee, I guess he's not going to make it!" I didn't want to get him into trouble because Newman was kinda tough you know – and so I looked at Al and I thought, "Gee, let's see if he's going to play that thing! Maybe I'll play!" Al picked up his horn at the last second – and just picked it out – perfect![28]

At another film session, just before a big horn solo, Alf gave Vince a tap on his leg, when Vince turned to look to see what Alf wanted, Alf smiled, then rolled his false teeth around in his mouth, Vince collapsed laughing, but Alf put the mouthpiece to his lips and played perfectly. Not one note missed.

At one film session, Sinclair Lott recalled a very interesting occurrence that highlights Alf's innate strength.

> He was a powerhouse player. At Fox one time there were eight horns playing a melody in octaves – an Al Newman special. Al Brain was playing the melody line – the high line – and seven of us were playing the low line. The remark from the recording booth shook us up. The voice came out amplified "I need more of the lower line." We all laughed – it was possibly due to the mike placement I think, but we all got a kick out of Al drowning us all out.[29]

Despite his strength, Lott went on to explain, Alf's embouchure did not allow 100% flexibility, and Vince DeRubertis (Vince DeRosa's uncle) had to fill in some of the low notes. For example, in the call from *Til Eulenspiegel*, DeRubertis would play the middle c', the next low g, and the low c.[30]

There is no doubt that Alf was a "natural," but he was too shrewd not to be careful about his preparation as a horn player. He had his own system – he always emphasized "lungs" – breath control, support – even for the shortest notes, cleanliness of attack, power, strength, and style. "Support" was everything. Alf was naturally a very strong man, around 5 feet-10 inches in height, and with a large barrel chest. Without exception all the horn players who knew Alf remarked on his natural body strength. Jack Cave stated,

> I never saw a man as strong as he is and here he is in his seventies and still playing like an angel. He is so strong he can hit a high f‴ above high c‴ any time. It is just incredible how he does it – and strong you know, like he hits double forte on b♭ concert. The last time I was at his house, I asked him ,"Do you still get around the horn like you used to?" And he just picked up a Schmidt horn (not even his usual horn) and he just blasted out (some ascending notes) with incredible ease. Built like Johnny Bull.[31]

With his enormous lung power he could play nearly all the phrases without taking a breath, but still play everything musically. He was a great believer in long notes to develop the lip and control, but with all the playing he did, there was not much need to "keep the lip in shape." If he was away from the horn for a while, he used his little "tricks" to build up his lip strength. In order to get his lip back into shape, his favourite was to practice the horn with a metallic transposing mute, which added to the resistance in the horn. After all, playing meant financial success.

Alf was never one to excessively practice. If he had a solo, he had very definite view: "He told me 'never play a solo in the intermissions.' Hear the whole phrase and then play it when you have to play it." DeRosa went on to say how one famous American horn player would go over his solos countless numbers of times, even a simple solo. DeRosa asked Alf what was all that about, all this going over solos all the time. Al responded,"They call that the German penalty method. If you can hear it you can play it."[32]

Sinclair Lott was first horn with the LAPO, and he got the chance to play the Britten Serenade with the composer conducting and Pears singing. The original soloist scheduled for this concert was Dennis Brain but when news arrived in LA of his death, Sinclair was asked to play the solo part. He recalls in his letter "I played passably." After the concert, following his congratulating Sinclair, Alf told him, "Now that you are a pro, you'll begin to have enemies." Lott continued, "I did not know what he meant until later. I learned a lot from listening to him – learning what to do and what not to do – amongst the latter – never relax 'til the very last note of the solo has been played' – like Tchaikovsky's Fifth Symphony."[33]

I feel there is also a need here to clarify the relationship between Alf and James Stagliano. There were rumours, at the time, that they did not get on, and some said that they hated each other. Although these remarks were made at the time, and since neither of the gentlemen are alive to defend themselves, I feel it is important to set the record straight. When Alf Brain and James Stagliano "swapped" positions in the LAPO and the film studios, this fueled the "story." I have tried to put into perspective the reality of their relationship.

Both were superb players, but had completely different tonal qualities. Alf, as we know, had a very projecting, but "thin horn sound" (to American ears), produced on a single 5-valve Alexander/Sansone horn. James Stagliano played on a full Alexander 103 and produced more of the "accepted" horn sound to American ears. They each had very beautiful but personally distinctive horn sounds.

James Decker, who was taught by Stagliano, told me that the rivalry was "fueled by the students or followers of the two camps," but he did admit that Stagliano wanted to be considered the number one hornist in LA[34]

Alf was not the type of person to "hate" another horn player – he was too secure in his own playing. Jimmy Decker recalled that, when Jack Cave was contracting horn sections for some of the studio films, he had both Alf and Stagliano playing in the same section.

Whilst Alf pioneered the use of the horn as a serious instrument in the film genre, with films such as *Hurricane*, *King Kong*, his influence can be felt even today. The current top Hollywood horn player, James Thatcher, has stated that, without Alf, the horn scene in Hollywood would be very different. He described Alf as "the father of studio playing,"adding that he feels a "great affinity" with Alf.[35]

Enjoying a drink with friends

The "General Release Form C" that Alf had to sign on finishingthe film "Hunchback of Notre dame starring Charles Lawton, Sir Cedrick Hardwick, Thomas Mitchell, Maureen O'Hara, and Edmond O'Brien

Alf's Single F Schmid Horn

Before moving on to other aspects of Alf's life, I think it important to add pictures and information here about the single F horn that Alf used in America. Alf moved on to this horn from a Courtois horn. You can see that the Schmid is a rotary valve horn and I think that Alf, knowing he had to change from his single F horn, took it in stages, first to get the "feel" of a rotary. As stated before, he had confided in Dennis that he found the transition from the old single piston to a rotary horn quite difficult, as did Dennis.

The horn is now in the possession of Ted Chance, a London horn player. His wife Ann gives us the history of the horn: "Arthur 'Pop' Miller (Ann's grand-father) bought the instrument in the 1920's from an Englishman who had come over to play in Los Angeles, and had received some lessons from Alf."

It was later played by Ann's brother Dave Miller, who wrote,

> Much of the wear and tear was inflicted by me, I played it in my Junior High School (1961-63) band, orchestra and baroque quintet. The band marched all over Southern California in many parades. All the high school activities were directed by Henry Brubeck, Dave Brubeck's older brother. What a privilege it was to be part of that strong musical legacy. Henry was a genius at the classic march and always chose slower musical pace and longer marching stride length.

Dave had to wear braces and playing the horn became difficult. He was sadly forced to give it up, moving eventually to the sousaphone. Then it came into the hands of Ted.

Ted stated that the horn had been polished and relacquered in its later life, as the engraving is quite faint. He added,

> It blows beautifully and has a mellow tone. All the notes are secure even the top g♯" and a". The valve slides have been tuned, and then sleeves have been cut to fit the slides, so that they can then be pushed in to the correct playing position quickly. The mouthpiece is funnel shaped and has a thin rim but not too small an internal diameter, about 17 mm, bigger that the Aubrey Brain model. I played the instrument on a Roger Norrington recording of Romantic Overtures and, not owning a full double, sometimes took it on stage with the Philharmonia Orchestra to use for certain low sections which really needed the long F.[36]

The inscription reads: C. F. Schmid "Berlin W57 formerly Weimar"

Alf's Enjoyment of Life and Sense of Humour

Since he was a boy in London, Alf possessed a wicked sense of humour, and he would write the most funny and rudest of limericks much to the enjoyment of his horn section. One of the "cleaner" limerick's to survive is:

There was a young lady from Chichester,
Whose shape made the saints in the niches stir.
When she knelt at High Mass the shape of her arse,
Made the bishop of Chichester's britches stir.

He sometimes got his own horn section into trouble. A classic example of this was in a film recording session when Richard Perissi (along with another three horn players) got the sack as the direct result of one of Alf's limericks. Perissi related,

> Another time I got fired off a job at Fox. Al Brain was real cut up. He knew all those naughty limericks and lyrics to sing along with the standard repertoire; stuff they would do in England. Well, there were two rows of horns and I was sitting first in the second row, right behind Brain. He turned around and told a joke to the section and we all bust up laughing. Alfred Newman was the leader that day and he was a serious person. He saw and heard us laughing and didn't like it and yelled, "This is not a circus!" The next day, all four of us in the back row were fired.[37].

Vince DeRosa, speaking to Walter Hecht, recalled the very last studio session Alf played,

> We were doing a live television show, and it was just for two horns and percussion. I didn't want to play first horn but he said, "No. I'll play second." I was surprised because he actually played – it wasn't real low – but a middle low range, and of course his pitch was always (before his teeth went) always impeccable. But for a long time he had a problem with his teeth and would like to shock people. Before we were going to play he looked over at me and moved his teeth about an eighth of an inch each way and scared the hell out of me. You know he could have played forever but his teeth just gave way[38]

In London Alf was playing in a concert and before the show he went to the toilet. Someone locked him in. Not to be deterred, Alf climbed out of the window of the toilet, scaled down a drainpipe, and made his way to the stage. The conductor, on reaching the podium. noticed that his first horn was missing and started to panic. Suddenly Alf appeared and took his seat without the customary collar and tie.

Many years later Alf got the great Alan Civil into trouble. Alan recalled the story to me. It was in one of the rehearsals of the *Enigma Variations*. In Variation XII, rehearsal number 54 onwards, Alan picked up his horn and played the main theme with the strings. When the conductor, Norman Del Mar, heard this beautiful sound, he shouted at Alan, asking him to play what was written. Back came the reply, "I'm just doing what Alf Brain was told to do by Elgar himself." When asked to explain himself Alan stated that in the early 1900s, during one of the first rehearsals of the work with Elgar himself conducting, he called for a break in rehearsals. On returning after the interval, he heard the theme being played beautifully on the horn. On going to find out who was playing it, he found Alf sitting down playing the theme to his heart's content. On seeing Elgar approaching, he apologized and said that he just loved the theme. The great composer told Alf that he had originally thought of scoring the section for the horn, but was not certain that it could be played so beautifully on the instrument. He then went on to ask Alf to play it in the concert, and that was to apply to any horn player who could play the instrument as beautifully in any concert performance of the *Enigma*. Mr. Civil won that round.[39]

Oliver Brockway also recalls the same story. He was listening to one of the "Proms" in the mid 70's when the BBC Symphony was playing. To his surprise he heard the theme being played on the horn. He bumped into Alan a little later and asked him about the incident. Alan replied "Nice to get away with playing that tune with the strings" and went on to recall the incident above. After recounting the Alf story he told Oliver, "That's why I do it, given the chance. You need to know when to drop out when it gets high, though." Oliver recalls that Alan knew he was posing the rest of the horn section a dilemma as to whether to come in or not at the fifth bar of figure 54; but Denzil Floyd, on second horn, just soldiered on as if nothing abnormal had happened.[40]

Alf's Love of Farming – on his Chicken Farm

In his later years in the Los Angeles Philharmonic Orchestra, Al and Straussie Brain ran a chicken farm and several turkey farms. Al's colleagues recall him spending a lot of time farming, out with his tractor. This kept him physically very fit. The following is an advertisement for Brain's store:

> Do you like chicken? Then listen to this, down at 2461 South Robertson Boulevard, you will find on Fridays and Saturdays only, a shop open which sells the nicest chickens you have ever seen…raised on their own ranch – fresh dressed and brought here for the weekend business selected fowl, sweet and tender, full of flavor. The price, of course, is the OPA ceiling prices. This spot of Downs has "Brain's poultry store" and you can't go wrong when it comes to eggs or chickens. *(unknown source)*

Al's talent for cooking and for hosting enormous parties at the Brain household in San Fernando Valley were legendary. He learned his cooking skills in the Army during the First World War. The following notice appeared in a Los Angeles newspaper:

> In celebration of his wife's birthday, Al Brain tossed a cocktail buffet in their beautiful San Fernando Valley home. Also complimented were Captain and Mrs. Hugh Brain, Al's brother and sister-in-law, and niece Helen Van Tongerer of The Netherlands. Captain Brain is skipper of the SS Irving McDowell and he and his wife have just arrived from England. Guests at the festive shindig included the Darrell Broughs, the Roland Boswells, the Fred Zahns, the Jack Caves, the Bob Wittenbergs, Mesdames Stella Haggerty, Joe Mendelson, A.D. Willoughby (of Seattle), Anne Burgess, Leah Hayden, Bonnie Martin, Maude Fitzpatrick, Lynch, Dot Jarvis….[40]

Although no date is given on the newspaper cutting, it is probably following the Second World War. Helena Van Tongerer was in fact Alfred Brain's sister, Helena (the virtuoso on the long F trumpet), who had married a Dutchman called Van Tongerer. During the Second World War, they had both helped to smuggle Jews out of Holland and in this way saved

many lives. Stella Haggerty was Alf's wife's sister and the "Bob Wittenbergs" refers to Alf Brain's daughter, Olga, and her husband, who worked for Twentieth Century Fox. The "Jack Caves" refer, of course, to Mr. and Mrs. Cave – Jack was principal horn for many years at MGM studios. Prior to that he was a colleague of Al's in the LAPO.

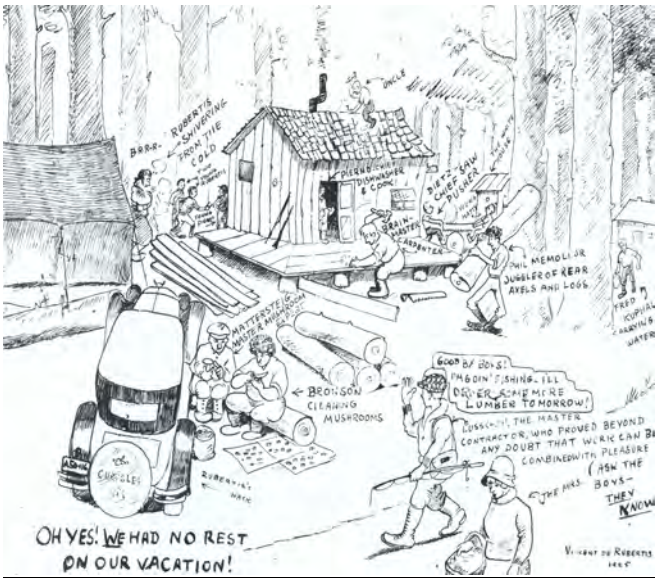
Alf enjoyed life to the full and, due to his love of farming, he bought a small holding on the outskirts of Los Angeles and ran several turkey farms and a chicken farm. The chickens and eggs he raised were sold, but never on a full-time commercial basis. As Art Franz said "he just liked that farming stuff." He stayed fit and strong through working in his garden with a hand plough.

Alf as a Fisherman

Fishing was another big hobby of Alf's and, in order to spend more time outdoors, he bought a cabin in The Mammoth Lakes area of California – high in the Sierra Mountains.

Vincent DeRubertis was also a keen fisherman and they both enjoyed trips up to Alf's cabin. Alf would invite all his friends to the cabin, get away from the hustle and bustle of hornplaying to get some time for fishing and cooking, as can be seen in the drawing below by DeRubertis, Alf's faithful second horn in 1925.

When I received it, I made a copy and presented it to Vince DeRosa in Denver; the copy now hangs in his cabin retreat in Montana. DeRubertis was Vince's uncle and Vince recalled all the characters in the drawing.



DeRubertis, as can be seen by the painting to the right, was a gifted artist. In 1945 he drew and printed this picture which he presented as a gift to his dear friend – Alf.

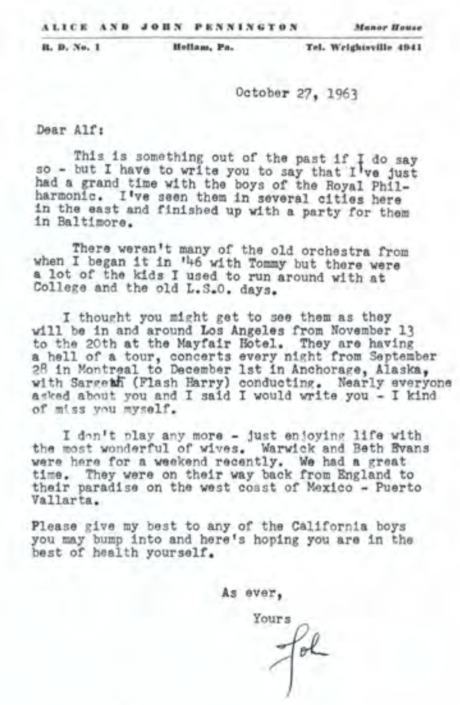
Alf the Host

At Alf's home in Cheviot Hills, Los Angeles, aproxmately in 1943

In this photograph Jack Cave sent me we see, on the left, John Pennington (violin) with his arm around the conductor Sir Anthony Collins. Fourth from the left, with Alf on his left, is Charles Warwick-Evans, the Welsh cellist.

Alf knew Pennington and Warrick-Evans very well from their time together in the London orchestras. Pennington was a virtuoso violinist who studied at the Royal College of Music and became concertmaster in Sir Thomas Beecham's orchestra. He went to the US where he became concertmaster of the San Francisco Symphony, Los Angeles Philharmonic Orchestra, and then Paramount Pictures. Charles Warwick-Evans was a virtuoso cellist who became principal cello in the Beecham Opera Orchestra, then principal of the Queen's Hall Orchestra, and finally a member of the London String Quartet

The London trio of Alf, John, and Charles remained very close friends, shown in the photographs and also this letter (below) sent from Pennington to Alf.



ALICE AND JOHN PENNINGTON — Manor House
R. D. No. 1 — Hellam, Pa. — Tel. Wrightsville 4941

October 27, 1963

Dear Alf:

This is something out of the past if I do say so - but I have to write you to say that I've just had a grand time with the boys of the Royal Philharmonic. I've seen them in several cities here in the east and finished up with a party for them in Baltimore.

There weren't many of the old orchestra from when I began it in '46 with Tommy but there were a lot of the kids I used to run around with at College and the old L.S.O. days.

I thought you might get to see them as they will be in and around Los Angeles from November 13 to the 20th at the Mayfair Hotel. They are having a hell of a tour, concerts every night from September 28 in Montreal to December 1st in Anchorage, Alaska, with Sargent (Flash Harry) conducting. Nearly everyone asked about you and I said I would write you - I kind of miss you myself.

I don't play any more - just enjoying life with the most wonderful of wives. Warwick and Beth Evans were here for a weekend recently. We had a great time. They were on their way back from England to their paradise on the west coast of Mexico - Puerto Vallarta.

Please give my best to any of the California boys you may bump into and here's hoping you are in the best of health yourself.

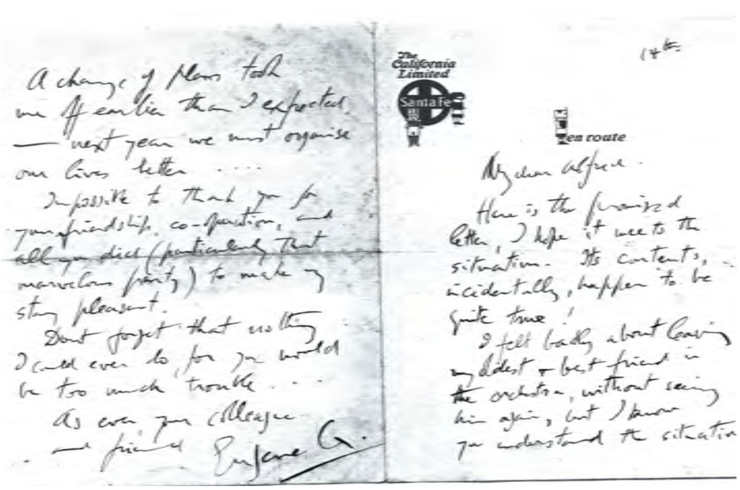
As ever,

Yours

Joh

With Sir Anthony Collins at the same party

Sir Eugene Goossens wrote the following apology for not saying goodbye to his "oldest and best friend" at leaving one such party.



The California Limited
Santa Fe
en route

14th

My dear Alfred.

Here is the promised letter, I hope it meets the situation. Its contents, incidentally, happen to be quite true!

I felt badly about leaving my oldest & best friend in the orchestra, without seeing him again, but I know you understand the situation

A change of plans took me off earlier than I expected — next year we must organise our lives better....

Impossible to thank you for your friendship, co-operation, and all you did (particularly that marvelous party) to make my stay pleasant.

Don't forget that nothing I could ever do for you would be too much trouble...

As ever your colleague and friend

Eugene G.

Another party

The above photograph is of the MGM Music Department Group hosted by Alf. Jack Cave (right last row) named some members of the photograph. Holding the glass is Herbert Stothart who wrote musical scores for around 40-50 MGM pictures, Alf is seated at the table with his hand on the shoulder of the harpist Joe Quintile, who Jack said, "looked like a devil and played like an angel."

Alf always had fantastic parties. He was a great host and cook, preparing all the food, even if the party consisted of a hundred or more guests. Parties were set up for visiting orchestras and old friends from England.

Arthur Bliss recalled in 1924, "when visiting LA, I had dinner with several ex-London players. Alf Brain had picked the contingent from LA; these were the years of prohibition and Alf was the unofficial source through which drink could be obtained. His supply made the evening a merry one." Conductors such as Stravinsky, Stokowski, and Sir Eugene Goossens and many others came and enjoyed the parties.

At one point, the Moscow Symphony Orchestra was in town and they brought several cases of vodka. Alf acquired a case full of the stuff and when presented with the normal "shot" glasses, he simply went to the kitchen and produced several eight ounce glasses, and with a large smile he said, "Let's do things properly." He was a fantastic drinker, and as

one person said "for 95% of the time he is the greatest horn player in the world, for the remaining 5%, he is the greatest drinker in the world."[42]

Alf enjoyed springing surprises on people. Jack Cave and Lady Barbirolli recalled such a "surprise." Alf had invited Lady Barbirolli and her husband, the conductor Sir John Barbirolli, to a party he was hosting. Alf knew Barbirolli well as they had played in the orchestra in London together (Barbirolli was a cellist). Alf had cooked everything and the wine was flowing. Halfway through the night, Alf said he wanted some music, so he took out his horn and went on to the roof of his house and played the famous "Long Call" from *Siegfried* "perfectly and with a huge beautiful sound." Lady Barbirolli went on to say that Alf played several solos while the guests listened and talked amongst themselves. He kept them a long time before they were able to sit down to eat!

He had asked Jack Cave, Vince DeRosa, Art Frantz, and Bill Hinshaw to bring their horns to the party ("We can do something impromptu"). When they arrived, they saw an upright piano and, on approaching the music stands, they saw the solo parts to Schumann's *Konzertstück*.

In the back yard the audience, with some of the top conductors in town, including Sir John Barbirolli, was waiting. Alf remained smiling in the audience and then, with an even bigger smile, said, "Ok boys, start whenever you're ready." They played it without a rehearsal. Afterwards Cave asked Iturbi (the pianist) if he knew that they were going to play the Schumann. "Of course," he replied, "Didn't you?"[43]

Alf was very worried when the World War II broke out. He was perturbed that he was now an American citizen and not of an age to sign up and fight as he had done in the World War I; he had experienced a very tough war in the trenches. James Decker recalled, "Alfred was a staunch patriot." Alf often spoke at length to some of his friends about his concerns toward Britain, and of his hope that eventually Britain would be all right. He never took on an American accent despite the years he had lived there. Lady Barbirolli recalled that Alf, "spoke with a lovely London English accent."

Alf with the composer he loved – Beethoven, with fellow hornist Huntington Burdick on the far right.

Alf and Dennis Brain

As was stated earlier, while Alf and Dennis seemed to have similar embouchures, and played on smaller-diameter mouthpieces with thin rims, there was a slight but important difference. Alf played "straight on" with a very firm and stable "lip." Dennis on the other hand, due to the shape of his teeth, played quite a bit on his top lip, which some people thought was the main reason why Dennis did not have the same power as his uncle.

Although Dennis knew of his uncle, they did not meet until Dennis toured America during the war with the RAF Central Band (8 December 1944 to the first week in March 1945). When the band reached Los Angeles, Dennis and his brother Leonard met Alf when he was living in Gardenia. The brothers were really looking forward to meeting their "uncle Alf," and he was equally thrilled to meet his nephews for the first time. As he knew that commodities were scarce in Britain, he was determined to give the boys a great time.

True to form, Alf organized one of his famous parties and all the top horn players in LA were invited to meet Dennis. Dennis took out his piston horn – his single F Raoux – and played the violin piece *Schön Rosmarin* by Kreisler. He astounded everybody; James Decker said of the playing, "It was amazing how he got around the thing, laughing, and so normal." The other horn players tried to play Dennis's instrument but could not get a sound out of it. Interestingly, Alf took the horn, inserted his mouthpiece, and rattled off a couple of pieces.[44] Mrs. Leonard Brain related to me that her late husband recalled his stay with uncle Alf as "full of fun, food, and drink."

Dennis used this visit to learn a great deal from uncle Alf. They talked for hours about mouthpieces, the various types of horn models, the different combinations of mouthpipes, each with its different internal shape and dimensions, all in the pursuit of the sound that each wanted to attain. One of the first things Alf did was to change the mouthpiece that Dennis was using – he gave him a copy of his own mouthpiece, as he thought that it would be better for Dennis's embouchure. Alf's mouthpiece was an old Schmidt German-silver cast model, with a very small diameter and an extremely deep cup.

The influence Alf had on Dennis did not stop with the mouthpiece, but extended to the type of instrument Dennis used. Dennis knew that time was running out on him regarding the Raoux. Composers were writing more and more difficult works, both in concertos for Dennis and in general for the orchestra. The Raoux, despite the soft metal that aided legato, was too restrictive for modern works. Dennis knew that he had to change instruments. So in the five days Dennis was in Los Angeles, he played several times on one of Alf's Sansone/Alexander horns.

This is noted by Laurence Sansone Jnr, who was at the famed party, as can be seen in another letter that he sent to Stephen Pettitt, dated 15 November 1971, for Pettitt's biography of Dennis. As a result of Alf's influence, we learn that Dennis took the opportunity to buy a five-valved Sansone B♭ horn, similar (or identical) to the horn that uncle Alfred used in the LAPO for many years.

I remember when Dennis came to Los Angeles with the RAF Orchestra because Alfred gave him a

special party and invited all the Horn players here in Los Angeles. It was one of the best parties that was possible. Dennis had his old Raoux French Horn and I remember that it was a F Horn and all taped up and leaked like a sieve and we all took turns trying to play it and we could not. Dennis was playing all the Bach Fugues on it and it was wonderful so when everyone else tried to play it and could not, Alfred took the Horn and played as well as Dennis on it and Alfred said it was the same Horn that he started on and also played many concerts in England on it. Dennis was a wonderful person. I told him to go to New York to meet my Father who was the First Horn with the New York Symphony and also was in the business of manufacturing French Horns and specialized in his own model the Sansone five valve B♭ Horn. Dennis did meet my father and was so impressed with the Sansone Model Horn that he purchased one and used it many times.

Both the high regard that Dennis had for his uncle and the depth of influence his uncle had on his playing can be read in the letter Dennis sent to Alf in 1953:

Hampstead 7294. 15th August 1953.
Craigmore,
37 Frognal,
Hampstead,
N.W.3.

Dear Uncle Alfred and Auntie Straussie,

Doubtless you will be surprised to hear from me after eight years, but I thought a note to let you know how things are over here might interest you.

As you see I am married and enclose a picture of our son, and will admit that having seen my wife alright, the first part of the baby I looked at was his mouth, which looks as though it may have possibilities. Leonard has two children, a girl 4 ½ Jennifer, and a boy 9 months, Roger. Dad is very well in himself but unable to move about very quickly and does very little playing but teaches at the Academy.

I still use your mouthpiece that you gave me and in fact have virtually no other and the copy I had made is not really exact. As soon as I could get to Germany after the war I had Alexander make me a Bflat/A gold brass a narrow mouthpipe which I changed to when it was blown in, and which I have used since, recording the Schumann "Adagio and Allegro" and Dukas "Villanelle" on it. In the past few months I have been using another Alexander specially made in the following manner, Bflat & A (or muting) & ascending D, five valves in all, which gives me everything, particularly low notes; and in fact the lower notes and fundamentals. My second in the Philharmonia, which orchestra I am regularly with uses a Bflat and high F I have the best of two worlds (?)

I often wonder if we shall ever meet again but if not, I should like you to know how much my style of playing owes to you as a result of those five days in Los Angeles which I remember with great affection.

With all our love,

Dennis[45]

It is worth noting here the information I received about Alf and Dennis from Ed Glick of Denton, Texas who studied briefly with Dennis while he was stationed in England during World War II:

The only relevant Alfred Brain information I can give you is from something Dennis said at my first lesson. Incidentally, let me explain my referring to him as "Dennis." When he came into his studio for my first lesson, he was still in uniform [RAF] as was I [US Army]. He was only five years older than I; I was 19, he was 24, and we had the same birthday – May 17. He was a very friendly, unassuming person. I had no idea that I was in the presence of one of the most highly regarded hornists in the world, and it just seemed natural to call him by his first name. I tell you this so you'll understand that I'm not just name-dropping.

Anyway, at the first lesson, he noticed that my horn, an US Army issue, Conn 6D (I'm pretty sure that's what is was) had rotary valves, and asked if he could try it. At that time, he was still playing his Raoux "peashooter" with piston valves.

He seemed uncomfortable with it and noted that his uncle Alfred had had great difficulty converting to the required "German" style horn used almost everywhere else throughout the world and that he, Dennis, was concerned about having to make that same switch. This was in January 1946. I know that a few years later (I don't know the date), he converted too.

So, despite purchasing the Sansone, it took Dennis a full five years or more to convert fully to the Alexander.

Dennis had the advantage of being in the UK, where there was still an acceptance of the piston horns in orchestras, although that was dwindling. However, because of his sound, technique, etc., he could get away with it. It was very different for Alf; when he went to America the piston horn would not have been accepted, and Alf knew this. Hence his change in the first instance was to play a rotary horn in F. At least that way he began to get used to the "feel" of the rotary horn.

It says a great deal about the difficulties and the idiosyncrasies of the old piston horn, pitched in F, its control, holding position, not made to the high standards of horns made to today, which only compounded the playing difficulties. For us to comprehend the difficulties faced by Alf and Dennis (and others who had to change) let's compare it to a modern symphonic horn player being given such an instrument – an old peashooter – and being told to play the works of Brahms, Sibelius, Stravinsky, and Mahler.

Alf never spoke or boasted about Dennis, what he was doing or about his playing; he was just proud as an "uncle" of what his nephew was achieving. When other horn players spoke to Alf about Dennis, especially after the Mozart recordings (which he played on the Alexander A/B♭/D horn). Vince DeRosa recalled, "He was very proud of Dennis, of course, he got him to play his five-valve Alexander and his mouthpiece, and he sounded much better, and when we were all speaking about Dennis's Mozart Concerti, we'd tell Alf about it, and he would say, 'when he surmounts a horn he is a great artist'."[46]

Dennis, Alf, and Leonard

Dinner at The Tropics, January 26, 1945. (l to r): Fabian (actor), Jack Cave, Betty Cave, Dennis, Straussie (Alf's wife), Olga (Alf's daughter), Stella (Alf's niece), Leonard, and Alf.

Alf kept this press cutting showing his pride and interest in Dennis's achievements

Second Thoughts on Toscanini

By Neville Cardus

LONDON, SEPTEMBER 30.

First impressions of Toscanini last night are still strong after sleep and reflection. At the end of the concert's first part, during the interval, I confess to having felt a certain disappointment with the interpretation of the C minor Symphony of Brahms, and also with the playing of the Philharmonia Orchestra. Sympathy was on the side of the instrumentalists up to a point. A Toscanini concert is bound for a time to strain the nerves, so exacting and challenging are the atmosphere and the audience. The Philharmonia trombones "muffed" their portentous entry into the Finale of the C minor; they had needed to wait too long, in such a rarefied air, for a chance to "warm up."

There were mistakes too in the Finale of the Second Symphony; but here the tempo was so quick that consistent precision would have been hard to achieve by the most expert performers. Toscanini more than once made Brahms move along at some discomfort to the composer's natural gait. Also something of the Brahmsian humours was missing—and by humours I mean moods and disposition and flow of blood. Toscanini raises the blood pressure for Brahms and vitality dominates softer qualities such as indulgence in a private sentiment. The energy of Toscanini is tremendous, and it is controlled so master- the C minor ("Cantando sempre cantando"); and the performance had glow and warmth, if not all the Second Symphony's own graciousness. Toscanini ennobles everything to a masculine stature. His integrity can easily keep poetic excess at a distance. Only here and there does the taut jealous musical control apparently relax, or tire, and that is during a development section, especially in Brahms, where sometimes the development is mechanical rather than seminal, and calls for a collaboration from the conductor that will go beyond the score and bring in a nuance or two to help out a passage conscientiously "durch-komponiert."

But Toscanini sometimes is ruthlessly literal; he seeks to tell the truth and nothing but the truth. Not every composer can survive such a test, at least not in a development section. It is pretty certain that Toscanini, as much as the audience, admired the horn playing of Dennis Brain. The solo in the finale of the C minor came forth like sun from the mists; it was beautifully unfolded out of a sort of wrought gold of music. And at the end of the first movement of the Second Symphony he breathed a whole tradition of romance into his instrument; the fall of the cadence touched the heart more than anything else in the concert. The strings of the Philharmonia are warm and brilliant in tone, and under Toscanini much more

These photos were taken when the brothers were in LA with the R.A.F Band Tour on a War Bonds Drive. He wanted them to enjoy after the hardships the people of the UK had suffered during World War II.

Leighton Jones is a free-lance hornist from Wales.

Notes:

1. Author's interviews with Vincent DeRosa.
2. Author's interviews with James Decker.
3. Ibid.
4. Paul Neuffer, "An Interview with Richard Perissi," *The Horn Call*, Volume XXXVIII, No. 2, February 2008, p. 65.
5. Author's interviews with Vincent DeRosa.
6. Sir Henry Wood, *My Life of Music* (London, Victor Gollancz Ltd., 1938).
7. From a clipping in the estate of Alfred Brain.
8. From a 1971 letter sent by Laurence Sansone Jnr to Stephen Pettitt, which was then sent to Stephen Gamble, co-author of *Dennis Brain – a Life in Music*.
9. Stephen Pettitt was the author of *Dennis Brain – A Biography* (London, Hale, 1976).
10. Author's conversatoin with James Decker.
11. From an undated clipping in Alfred Brain's papers.
12. From and undated clipping in Alfred Brain's papers.
13. From a personal clipping in Alfred Brains papers, dated Dec. 1934.
14. Donald Rosenberg, *The Cleveland Orchesra Story: "Second to None"* (Cleveland, Gray & Co., 2000)
15. Ibid.
16. Ibid.
17. Former second horn of the Chicago Symphony, Schweikert has spent years gathering information on horn players in the US; the information was gathered through the author's correspondence.
18. Author's correspondence with Judy Barnhardt.
19. From a 1971 letter (endnote 8 above)
20. John Warrick, *Gramophone*, March 2003
21. Personal correspondence from Jack Cave to Tony Catterick.
22. Author's interviews with Vincent DeRosa.
23. Ibid.
24. Author's interviews with James Decker.
25. Author's interviews with Vincent DeRosa.
26. Ibid.
27. Ibid.
28. Recounted to the author by Vincent DeRosa.
29. Personal correspondence from Sinclair Lott to Tony Catterick.
30. Ibid.
31. Personal correspondence from Jack Cave to Tony Catterick.
32. Author's interviews with Vincent DeRosa.
33. Personal correspondence from Sinclair Lott to Tony Catterick.
34. Author's interviews with James Decker.
35. Author's conversation with James Thatcher.
36. Author's conversation with Ted Chance, a London hornist.
37. From Richard Perissi as recounted by Jack Cave in a letter to Tony Catterick.
38. Recounted by Vincent DeRosa to the author.
39. Recalled by Alan Civil to the author.
40. Recounted by Oliver Brockway to the author.
41. Undated clipping in the estate of Alfred Brain.
42. Author's interviews with Vincent DeRosa.
43. Party recalled by Jack Cave in a letter to Tony Catterick.
44. Author's interviews with James Decker.
45. Reprented from *Dennis Brain – a Biography* by Stephen Pettitt (op. cit)
46. Author's interveiws with Vicent DeRosa

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