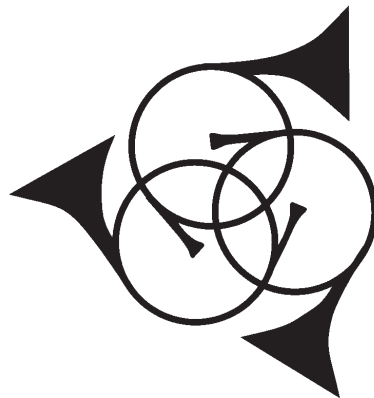


The Horn Call

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William Scharnberg, Editor

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From the Editor

Bill Scharnberg

Dear Readers,

You will read, in the minutes of the IHS General Meeting in Ithaca (p. 63), that I volunteered to create a list of the works premiered at the Symposium and to explore possible ways of obtaining copies of those works. The week after the Symposium I created an Excel list with the composers, titles of the works, and, in many cases, the performer(s). I sent that list to host Alex Shuhan to forward to composers and performers for details concerning publication/purchase – I hope they are in the process of returning that information to Alex. If you would like a copy of the spreadsheet, in its current state, either for your records or to pursue the music on your own, please email me.

As I labor on a Sunday 9/11 to get this issue of *The Horn Call* ready for the printer tomorrow, I wonder why I continue to serve as Editor – I don't need this job. We have 45 horn students in my College of Music, plus a pretty heavy performance schedule, and I no longer need to earn "brownie points" with my administration with outside "creative" work. So why do I continue to be Editor? *Pay back!* I believe my success as a horn player and teacher has been greatly influenced by both the experiences I have had at Horn Symposia over four decades and articles in *The Horn Call* – I continue to learn more about the horn and horn playing each year. These experiences have undoubtedly made me a much better performer and teacher than I would have been without them.

I want to remind you about the 2017 International Horn Symposium in Natal, Brazil, a beautiful beach resort on the eastern-most coast of Brazil (the part that juts into the Atlantic toward Africa). Yes, it may be expensive and a bit complicated for many to travel there. Yes, Brazil's had some problems that were evident during the Olympic games (but there were also many bright spots), and yes, at the time I am writing this, Brazil is fighting the Zika virus. So why should you go to the expense, effort, and possible risk to travel to Brazil next June (26-30)? To learn and bring back memories and experiences that will last a lifetime!

Those who met host Radegundis Tavares and heard him perform in Ithaca know that he is a wonderful gentleman and terrific musician, full of bright ideas and enthusiasm. He is going to throw a musical party that is sure to be great fun and, at the same time, rich in musical rewards and information. I admit that, when it was announced the next Symposium was going to be held in Brazil, my first reaction was not positive. Some of my colleagues who have been to Brazil relate tales of concerts beginning an hour or two after the posted time, musicians showing up late or not at all, windows with no screens, and so forth. However, this is Natal, a city with 280 hotels on beautiful beaches, where the wind blows away those mosquitos and a bit of insect repellent will insure no contact with the virus – Brazil is also world famous for its ability to manage problems like this. I now look very much forward to the adventure and hope I can persuade you to be there too – with great horn players and wonderful people for a magical five days (or more).

Enjoy your *Horn Call*!

Bill

Guidelines for Contributors

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

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

The Horn Call is currently created with Adobe Indesign, Adobe Photoshop, 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

Jeffrey Snedeker

Meet the New Pres...not exactly... the Same as the Old Pres!

Dear friends,

I admit I am very surprised to be writing to you as your new President. I am honored to have been re-elected to the Advisory Council, and even more flattered to have been re-elected by the AC to this position. I offer my heartfelt congratulations to both Frank Lloyd and Jeff Nelsen for their leadership of the IHS over the past six years and for the important steps the society has taken during that time. I hope to continue their work and help in whatever ways I can to keep our society's trajectory soaring upward.

Since leaving the AC and the office six years ago, I have had some interesting experiences that will inevitably affect my new term as IHS "head cheerleader." The experience that I expect will be most influential was the four years I spent on the executive board of the Washington Music Educators Association (2012-16). This organization is one of the most active of its kind in America, and its various activities on behalf of students and teachers are inspirational. The perspectives I gained with regard to music advocacy and the value of curriculum and assessment will guide my thinking for the rest of my career, and I look forward to sharing some relevant ideas with you.

When Heidi Vogel was hired as Executive Secretary (now Executive Director) of the IHS in 1997, it was doable as a part-time job, involving a few hours a week. Since then, the workload for this position, just like our society, has grown considerably to involve new technologies, more financial details, and more programs, policies, and procedures. This evolution has brought us to a point where we need to make some changes, with Heidi's help. In an effort to relieve some of the workload, we will split off the responsibility of managing the membership records and create a new paid position, IHS Membership Coordinator. Our goal is to have this position filled as soon as possible. Please consider this opportunity to work for the IHS and its members – follow the link in the ad below to see the job description and the application process.

I look forward to serving you again as President for the next two years. If you have ideas about what the IHS can do for you, please let me know at president@hornsociety.org.

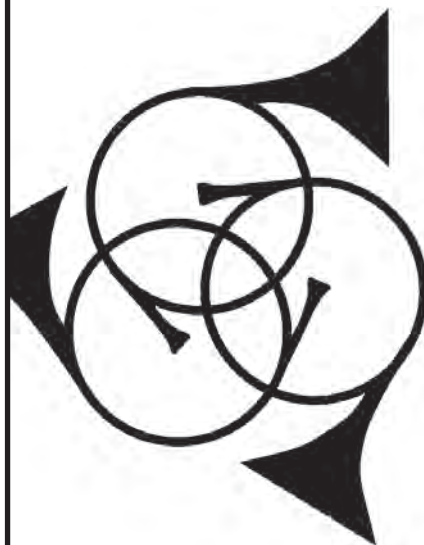
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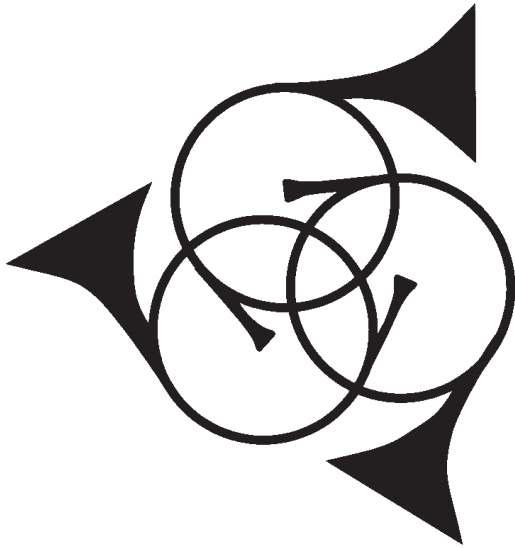
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Biography: *Philip Farkas and his Horn* by Nancy Jordan Fako.
\$30 hard cover, \$25 soft cover.
Contact: NJFHorn@aol.com

Lost Sheep

Send address corrections directly to IHS Executive Secretary Heidi Vogel. Mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): Celso Benedito, Dr. Jeanne R. Bonar, Vincent DeRosa, Gustavo Garcia Trindade, George Gelles, Tiago Gonçalves Carneiro, Jennifer L. Goodwin, Joanna Grace, David Jewell, Eric Thomas Johnson, Jennifer Kempe, Keigo Kimura, Andrius Ksanias, Ryh-sheng Lai, Riccardo Lepre, Isaquie Marcelo de Almeida, Tyler McCaugh, Maya Norman, Yoshikatsu Ohkawa, Julius Pranevicius, Irit Rimon, Bennett Robinson, Arthur Schwartz, Faith Skinner, Marie Smith, Margarite Waddell, Klaus Wallendorf, and Jill A. Wilson.



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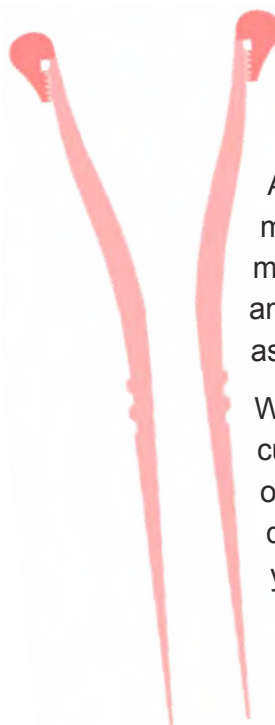
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IHS News and Reports

Kate Pritchett, Editor

From the Office

At the 2016 Advisory Council meetings, the Council decided to change the structure of payments for our Associate Members. This membership type was originally created to allow families with multiple horn players to have one Regular Membership and one or more Associate Memberships (at a reduced rate), so that the household received only one copy of *The Horn Call*, which could be shared.

The Associate Membership will be phased out as these memberships expire over the next year. The good news is that they will be replaced by Family Memberships. A Family Membership will cost \$60, and is good for up to three people, but will only have one copy of *The Horn Call* mailed to the address requested. For current Associate Members and their Regular Membership partners, the cost does not increase; if you have three horn players in the family, it will actually save you money! – **Heidi Vogel**, Executive Director

New Advisory Council Members

Advisory Council members elected by the general membership were **Nobuaki Fukukawa** (second term), **Amy Thakurdas** (first term), and **Geoffrey Winter** (third term); elected by the Advisory Council to three-year terms were **Annie Bosler** (first term), and **Justin Sharp** (first term); elected by the Advisory Council to a two-year term was **Jeffrey Snedeker** (third term). "Third term" members are in the first of their second two-term election to the Advisory Council.

The Advisory Council elected **Jeffrey Snedeker** as President, **Kristina Mascher** as Vice-President, and **Annie Bosler** as Secretary/Treasurer.

Call for Nominations to the IHS AC

According to the IHS Bylaws, the Advisory Council (AC) is "responsible for carrying out the aims and purposes of the Society and for determining Society policy." Nine of the fifteen AC members are elected by the IHS membership; the AC elects the others. As you nominate and elect new AC members, remember that these individuals represent a broad spectrum of international horn-related activities.

Nominations for election to the Advisory Council three-year term of office, beginning of the 2017 Symposium and ending after the 2020 Symposium, must be received by Executive Director Heidi Vogel before December 1, 2016. Nominees must be members of the IHS and willing to accept the responsibilities of the position. Nominations must include the nominee's name, address, telephone number, email address, written consent, and a biographical sketch of not more than 150 words. Nominations by fax and email are acceptable; consent must originate from the nominee.

Terms of the following AC members expire in June 2017: **Frank Lloyd**, **Young-Yul Kim**, and **Jeff Nelsen** are completing their second terms and are therefore ineligible for reelection this year. **Louis-Philippe Marsolais** is completing his first term and is eligible for nomination.

News Deadline

The next deadline for news submissions is December 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.

Composition 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 our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, 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 IHS website has posted the 3000th classified ad since absorbing hornplayer.net five years ago. Go to Market -> Classified Ads.

The IHS Thesis Lending Library requests and deposits are now made online through the website rather than with a paper check and snail mail. Go to Programs -> Thesis Lending Library. – **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 listings, 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

We have three new Area Representatives: **Matthew Haislip** (Mississippi, MidSouth), **Natalie Douglass** (Utah, SouthWest), and **Andrew Moran** (Wisconsin, MidNorth). Please welcome them! Send them your email address so they can be in touch with you. Their email addresses are on the IHS website under People -> US Area Representatives. Also, it's really good when folks post events on the Area Facebook pages. If you have an event coming up, go to the Facebook page for your area and let everyone know about it! – **Elaine Braun**, Coordinator.

Coming Events

Rose French hosts the **Southwest Horn Conference** at Phoenix College, January 27-29, with **Mark Houghton** and **Zachary Smith** of the Pittsburgh Symphony as featured artists. Email rose.french@yahoo.com or see facebook.com/2017-Southwest-Horn-Conference-210658728969852/.

The **Northeast Horn Workshop** will be held March 24-26, 2017, hosted by **Barbara Hill** (bahill@hartford.edu) at the Hart School Community Division, West Hartford CT. The featured artist is **Jamie Sommerville** (Boston Symphony Orchestra). See hartweb.hartford.edu/community.

The **Western Illinois Horn Festival** will take place on April 9, 2017. Contact host **Randall Faust** at re-faust@wiu.edu or see wiu.edu/cofac/horn.

The **Great American Brass Band Festival (GABBF)** in Danville, Kentucky announces a call for papers and presentations for the 2017 GABBF Brass Symposium, which will take place June 2 as part of the Great American Brass Band Festival, June 1-4, 2017. Send proposals, or questions about proposals, to **Jason Dovel** at Jason.Dovel@uky.edu. For large files, a Dropbox link is preferred. Proposals must be received by November 1, 2016. Go to gabbbf.org/festival/education/brass-symposium.

The 2017 **International Women's Brass Conference** will take place June 7-10 at Rowan University in New Jersey and will feature a wide variety of panel discussions, scholarly presentations, interactive workshops, master classes, and morning warm-up sessions. Contact **Amy Bliss** at amyschumakerbliss@gmail.com or see iwbc2017.com.

Member News

Scott Wise's wind quintet composition *Suisun Slough*, which was premiered at the 2015 International Horn Symposium in Los Angeles, received first place in the Small Instrumental Composition category in the 2015 Air Force Media Awards Competition.

Brent Shires was the host in March of a residency by Eric Ewazen at the University of Central Arkansas, which included three concerts of Ewazen's music. The UCA Horn Ensemble performed his *Legend of the Sleeping Bear*, and joined forces in this work with Appalachian State University's Horn Choir at the Southeast Horn Workshop in Nashville TN. Brent toured last spring as a guest artist, giving recitals and master classes. Terrie Shires, piano, and Linda Hsu, violin, performed with him at UCA, Southern Methodist University, Baylor University, the University of Taipei, National University of Tainan, and Kaohsiung Normal University in Taiwan. Brent spent two weeks as a Visiting International Professor at the University of Taipei, then traveled to China to teach at a private music academy in Beijing and give a master class at Tianjin Conservatory. Brent also served as a brass judge for the Music Teachers National Association Competition Finals in San Antonio, Texas and presented a lecture-recital on Ralph Hermann's Horn Concerto at the IHS Symposium in Ithaca.



Shires with members of the University of Taipei horn studio.



Brent Shires at the Great Wall of China

Adam Unsworth and fellow University of Michigan faculty members Andrew Jennings (violin), Scott Pingel (bass), Joshua Anderson (clarinet), and Jeffrey Lyman (bassoon) premiered Alexandre Ouzounoff's *Kashgar* in March.

Laura Klock, former professor of horn at the University of Massachusetts Amherst, had the pleasure of giving a master class in March for the students of **Edward Brown** at the Conservatory of the Universidad Mayor in Santiago, Chile.



Laura Klock with students in Chile



Patrick Smith and the Virginia Commonwealth University Horn Choir spent a week in Stockholm in March. The students took part in master classes with **Annamia Larsson** and performed concerts at Kungliga Musikhögskolan in Stockholm and Kulturskolan in Gävle. Patrick presented a master class to Annamia's students at KMH and was assisted by Annamia and **Tomoko Kanamaru** in a recital. This experience was part of the sister-studio program established by Smith and Larsson in 2013 and was made possible, in part, due to the generous financial support of VCUArts, Hans-Hoyer/Bufet Group USA, Siegfried's Call, and numerous individual donors.

Jeroen Billiet, IHS Area Representative for Belgium and a researcher of Belgium historical horn music, released his new CD, *Chants d'Amour*, in April. The CD, inspired by musical encounters with the Liègeois horn virtuoso **Alphonse Stenebruggen** (1824-1895), includes Brahms's Horn Trio and world premiere recordings of Belgian horn music from the same era, performed on period instruments; it's available on his website, corecole.be.

Stephan Dohr (Berlin Philharmonic), invited by professors **Rik Vercruysse** and **Jeroen Billiet**, visited the School of Arts-Royal Conservatory Ghent for a master class in April. Dohr, assisted by violinist Alessandro Mocchia and pianist Luc De Vos, gave a stunning recital in the school's Miry Hall, featuring the *Quatre Petites Pièces* by Koehlin, a divertissement by Lewy, and the Brahms Horn Trio. Most of Belgium's professional horn players and many horn students from Belgian and Dutch conservatories attended the event.



Stephan Dohr (back row center) with participants in a Belgian master class

Eldon Matlick and his horn studio at the University of Oklahoma hosted the Mid-South Horn Workshop in February with guests **Gail Williams**, **Julie Landsman**, and **Haley Hoops**. The studio hosted **Jeffrey Powers** (Baylor University) in March for a guest recital. The annual Oklahoma Horn Day was held on April 16 for middle and high school hornists; clinicians were **Mat Evans** (Bethany Nazarene University), **Evan Chancellor** (East Central OK State University), and **Genevieve Craig** (Director of Bands, Lindsey Public Schools), all of whom are present or former students of Eldon's at OU. The semester concluded with a residency by **Carsten Williams** from the Philharmonia Orchestra in London. At the IHS Symposium at Ithaca, Eldon participated in artist horn choirs and conducted an all-star cast of hornists to play big band jazz charts; solo guests were **Arkady Shilkloper**, **David Amram**, **Mike Simpson**, **Jeff**

Stockham, **Jeff Snedeker**, and **Pip Eastop**. The group will once again be featured at IHS 50! During June and July Eldon hosted the Oklahoma Horn Academy and his annual JumpStart Horn Academy in the DFW area, assisted by teachers **Karen Houghton**, **Josh Davis**, **Sarah Black**, and **Sarah Wilkinson**. Clinic sessions covered the newly assigned Texas All-State Horn Audition Music; other topics included practice strategies and horn ensemble playing.



Eldon Matlick conducts the OU Hornsemble at the Mid-South Workshop

Nancy Joy and the New Mexico State University Horn Choir (affectionately known as the NMSU Corno Crew) gave their annual spring concert "Celebrate" in April at the Atkinson Recital Hall. The ensemble was joined by piano, percussion, and tuba and featured **Kimberly Beasley**, **Kristen Major**, and **Carsten Williams**. The University of Texas El Paso Horn Choir, under the direction of **Richard Lambrecht**, also joined the "celebration of love of the horn," performing *Fat Belly Blues* and *The Pirates of The Caribbean*. World premieres were *Journey Through the Hooded Mountain* by 18-year-old composer **Josh Anders** and *On the Departure of a Beloved Friend* by **Michael Patrick Coyle**. The NMSU Corno Crew dedicated their concert to Crew member **Larry Jonas**, who passed away unexpectedly in April 2015. The Southwest community of horn players performed in celebration of Larry's life and to raise funds for his newly established horn scholarship. The Grand Finale (aka The Mass Blast) included *What a Wonderful World* and *Birdland*, performed by 80 middle school, high school, university, amateur, and professional horn players from NM, TX and AZ.



The NMSU Spring Concert mass choir

Jeff Snedeker, **Dean Kravig**, **Rebekah Schaub**, and **Melissa Robinson** performed the Schumann *Konzertstück* with the Walla Walla Symphony in May in Walla Walla. The quartet also played a Soirée concert including works by Turner, Mitushin, Hill, Albeniz, Bach, and Leclair.

Andrew Clark and **Jeff Snedeker** performed Bach's *Christmas Oratorio IV* with the Oregon Bach Festival in June, and in October they performed Mozart Symphony 40 with the Portland Baroque Orchestra. In July, Jeff and **Gina Gillie** performed Handel's *Water Music* and Mozart's *Exultate Jubilate*



with a baroque orchestra in Seattle as part of the 2016 Saint Cecilia Music Festival.

Jeff Snedeker has recorded video tutorials of the horn excerpts for the 2017 All-Northwest honor group auditions; Google: "Snedeker All-Northwest horn audition" to see them.

Phil Hooks presented an Alphorn tutorial for Cally Messick's Gallery Winds Chamber Music Camp in Mt. Hebron MD in June.



Alphorn tutorial participants (l-r) Gabi Guerra and Kaylee White.

The Shanghai Horn Festival, organized by the Shanghai Orchestra Academy, took place in June with guest artists New York Philharmonic principal horn **Phil Myers** and the two principals of the Shanghai Symphony, **Zhongbao Guo** and **Peter Solomon**.



Singapore Symphony Orchestra Horn Principal HAN Chang Chou (right) and SOA student Jieliang Shi (left) at the Shanghai Horn Festival.



Phil Myers with a horn ensemble at the Shanghai Horn Festival

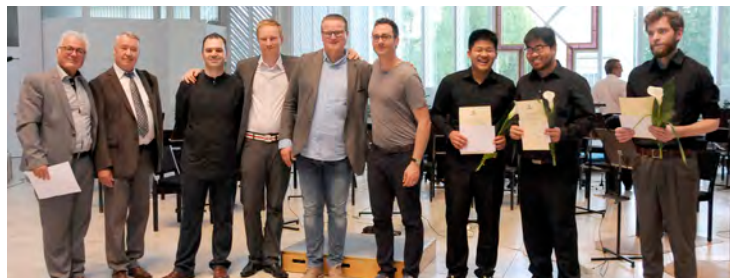
Richard Todd invited **Donald Krause** to be the only guest hornist at his Super Teachers Weekend at the Frost School of Music at the University of Miami.

Donald Krause (third from left) at the Super Teachers weekend with workshop participants.



Kauko Karjalainen chaired the 4th Lieksa International Horn Competition, "Holger Fransman in Memoriam" in July in Finland. The jury included **Bruno Schneider** (Switzerland – chairman of the jury), **Saar Berger** (Israel), **J. Bernardo Silva** (Portugal), **Jukka Harju** (Finland), **Ville Hiilivirta** (Finland), and **Kauko Karjalainen** (Finland). Three finalists played Mo-

zart Horn Concerto No. 4 with the Joensuu City Orchestra conducted by József Hárs; the prize-winners were: 1st **Yun Zeng** (China), 2nd **Xiaoxin Liu** (China), 3rd **Aleksi Mäkimattila** (Finland).



The Jury and Prize winners of the 4th Lieksa International Horn Competition (l-r): Bruno Schneider, Kauko Karjalainen, J. Bernardo Silva, Jukka Harju, Ville Hiilivirta, Saar Berger, Yun Zeng, Xiaoxin Liu, Aleksi Mäkimattila

The Portuguese horn quartet **Trompas Lusas** (**J. Bernardo Silva**, **Bruno Rafael**, **Nuno Costa**, and **Hugo Sousa**) performed two concerts during the Lieksa Brass Week in July in Finland: "Russian Evening - Original Russian Romantic Music for Horn Quartet" at the beautiful Viejkjärvi Church, and "World Tour - A Journey Around the World with Popular Tunes" at the Lieksa Cultural Center. The group has planned concerts in Portugal and Spain and the release of a new CD.



Trompas Lusas in concert in Finland

Horn players from Alabama met at Riverwalk Stadium in Montgomery in July to perform the national anthem at the Montgomery Biscuits baseball game. Players met with Biscuits mascot, Big Mo (the biscuit-eating beast) for a picture before the game.



(l-r) John Troxel, David Bowen, Payton Kerr, Michael Wilson, William Russell, Richard Weiss, Miranda Sims, Michael Stutheit, Mary Lyon, Sallie Brock, Adam Murphy, Weston Jackson, Big Mo, Tashia Smith, Brenda Luchsinger, Kevin Smith, Marvin Powell, Alexandria Thomas, Angela Snead, and Charles Snead.



Matthew Haislip was recently appointed Instructor of Horn at Mississippi State University and is a founding member and the hornist of the newly formed Quintasonic Brass with Vince DiMartino, Jason Dovel, Alex van Duuren, and Alex Lapins. As a composer, Matthew's *Blue October* for nine horns and his Brass Quintet No. 1 in D major received their world premieres at the 2016 International Horn Symposium at Ithaca College.



*Quintasonic Brass.
Matthew Haislip,
horn*

Yoni Kahn and **Elisabeth Axtell** (with Grand Harmonie), **Barbara Hill**, **John Michael**, **Hilary Ledbuhr**, **Nicholas Rubenstein**, **Joshua Michal**, and **Jaime Thorne** (New England Horn Ensemble), and collaborative pianist **Siu Yan Luk** (Boston University) represented New England at the 2016 International Horn Symposium in Ithaca.

Jean-Pierre Dassonville, principal hornist of Theatre Royale de La Monnaie in Brussels, played Mozart's Horn Concerto No. 3 on an 1816 Austrian natural horn with great success at the 19th Avignon horn festival, held in June in Avignon (Provence, France).

Ricardo Matosinhos with **Waldo Fenker** of Phoenix Music Publications, organized the third edition of the internet-based Matosinhos' International Youtube Competition. In the first round competitors were asked to record an etude from one of the four books written by Matosinhos. For the final round, competitors from Portugal, Belgium, the United Kingdom, and the US had to play one of the 13 (un)lucky etudes. The winners were: first – **Luís Diz** (Portugal); second – **César Nunes** (Portugal); third – **Carlos Eduardo Pinho** (Portugal). A Special Prize for the most creative video was awarded to **Olivia Martinez** (US), and the Best Young Player Prize (under 15 years old) was awarded to **Tiago Nogueira** (Portugal). **Bram Vanoverbergh** (Belgium) and **Maria Lourenço** (Portugal), were awarded Honorable Mentions for their playing and courage. Listen to the videos of this year's competition or subscribe to further updates on next competitions at ricardomatosinhos.com.

Peter Kurau and the Eastman Horn Studio welcomes artists for master classes. In October **Adam Unsworth** will present a recital and class and alumnus **J. G. Miller**, now a member of the US Army Field Band, will present a class prior to the band's performance in the Eastman Theatre. **William VerMeulen**, Professor of Horn at Rice University, Principal Horn of the Houston Symphony, and Visiting Professor of Horn at the Eastman School, will be in residence in October and in November for lectures, master classes, and "speed lessons." Commendations to Eastman horn students and alumni for recent successes: **Sheryl Hadeka** (BM '08) won the second horn positions in both the Phoenix Symphony and Buffalo Philharmonic; **Lauren Becker** (DMA candidate) has been appointed

Assistant Professor of Horn at SUNY-Potsdam, and recently completed a "Music in the American Wild" tour (under the aegis of the National Endowment for the Arts) celebrating the 100th anniversary of the US National Parks. **Nikolette LaBonte** (undergraduate junior) won both the Assistant Principal/Associate Principal/Utility horn position with the Rochester Philharmonic Orchestra, as well as the Principal Horn position with the Naples (FL) Philharmonic. In November the Eastman Horn Choir will present its tribute to St. Hubert (patron saint of the hunt) and perform its annual holiday radio broadcast on NPR affiliate WXXI-FM 91.5, and in December will herald the holidays at Eastman.

The **ESMAE Horn Ensemble** premiered *Heptafunk* by **Ricardo Matosinhos** at the Casa da Música in Oporto, Portugal. This piece for 12 horns presents several rhythmical challenges and a peculiar setting, as 8 horn players are actually playing and 4 of them are making different percussion sounds with their horns. It is a jazz-influenced piece with improvisations for several players. The ensemble, conducted by Professor **Hugo Carneiro**, is based in Oporto and composed of students of the Superior School of Music and Performing Arts.



ESMAE Horn Ensemble (l-r) André Gomes, Ivo Vieira, Daniel Canas, Nuno Nogueira, Joana Faria, Pedro Martins, João Oliveira, Cesar Nunes, João Oliveira Filho, Helena Costa, José Marques, Edna Fernandes, Jaime Resende, Adrian Lavia, and Telma Gomes. (in front) Hugo Carneiro

David Amram (Beacon NY) was named Composer-in-Residence of the New York Chamber Music Festival on the 50th anniversary of his having been named by Leonard Bernstein as the first Composer-in-Residence of the New York Philharmonic. He was commissioned by the festival to write a new work for violin, saxophone, and piano called *Three Lost Loves* to be premiered in Karlsruhe, Germany on October 2, 2016 by Elmira Darvarova (violin), Kenneth Radnofsky (saxophone) and Thomas Weaver (piano).

Marty Hackleman (Kansas City MO) was on the faculty of FredBrassMass (Fredericksburg Brass Institute) in August, a week of brass master classes, chamber music, and concerts in Northampton, Massachusetts.

Eliz Erkalp, Principal Horn of the Royal Flemish Philharmonic, has been appointed as professor of horn at the Lemmens Institute in Leuven (Flanders) starting in September. She has also been the professor of horn at the Arts² Conservatoire royale de Mons since last year.

Kurt Civilette will be a featured soloist with the Midland (MI) Symphony Orchestra, where he is principal horn, performing the John Williams Horn Concerto under the baton of MSO music director Bohuslav Rattay in November. This



is Kurt's first appearance as soloist with Midland Symphony since he won the position in 2014.

During the Ithaca Horn Symposium, five IHS Presidents, past, present, and future participated in a "Big Band" performance.



front row (l-r): Jeff Nelsen, Jeff Snedeker, Frank Lloyd,
back row: Randall Faust, Bill Scharnberg

Reports

2016 Northwest Horn Symposium reported by Jeffrey Snedeker

Jeff Snedeker and the Central Washington University Horn Studio hosted the 2016 Northwest Horn Symposium in April on the CWU campus. Over 100 attendees from eight states witnessed **Gail Williams's** world-class artistry, **Paul Basler's** depth of expression, and **Lowell Shaw's** love of the horn community through ensemble playing. We also thoroughly enjoyed **Adam Wolf's** Rock Horn Project. We had presentations on subjects from Kopprasch to drones to practice strategies to alphorns to Globokar, and performances featuring the horn in rock, jazz, and improvisational/spatial settings.

Thanks to **Josiah Boothby**, **Sean Brown**, **Gus Camacho**, **Steven Cohen**, **Zach Cooper**, **Stacey Eliason**, **Joe Falvey**, **Gina Gillie**, **Cynthia Hutton**, **Martin King**, **Jason Johnston**, **Robert Patterson**, **Mike Simpson**, **Jeb Wallace**, and all the master class participants for their performances and/or presentations. Our four concerts featured several world premieres as well as standard repertoire featuring the horn with piano, voice, percussion, violin, trombone, bass, flute, wind quintet, and electronics. University groups from Utah Valley University, Oregon State University, and CWU also performed concerts.

Aaron Price from Utah Valley University won the Mock Orchestral Auditions (both high horn and low horn), and **Gavin Betterley** and **Andrea Kennard** from the University of Oregon won our first-ever "ipperies" Competition (because Spike was there!). We are grateful for the workshop assistance of the IHS in making this event possible.

2016 Florida French Horn Festival reported by Carolyn Blice

The 2016 Florida French Horn Festival took place in April in Winter Park, Florida at Rollins College Department of Music hosted by **Carolyn Blice** with more than 100 participants and

Guest Artist **Julie Landsman**. The Festival began with Julie, assisted by **Kaitlyn Resler**, a student at The Juilliard School, leading a Caruso Class.

Other sessions included Natural Horn with **Johnny Pherigo**, Range Extension with **Michelle Stebleton**, Nerves and Auditions with **Scott Young**, Caring for your Horn with **Claude Kashnig**, Playing Musically with **Mark Fischer**, Intonation and Tuning your Horn with **Paul Basler**, Good Practice Techniques with **Benjamin Lieser**, and Jazz on the Horn with **Joey Vascik**. Horn choirs were divided into advanced, moderate, and easy to accommodate everyone.

Andrew Lane demonstrated how he makes horns, with a slide show and **Alex Lane** playing on his AL1 Lanstro Horn. The University of Florida Gator Horn Choir was led by Paul Basler and **David Ousley**, **Julie Landsman** performing three Gliere solos with pianist Keiko Andrews, and ensembles with the Festival Artist Choir were conducted by Andrew Lane. Julie Landsman led a master class with students **David LaRussa** (UF), **Sloan Stevens** (Winter Park HS), and **Megan Herrick** (FSU).

Exhibitors included instrument vendors **Ion Balu**, Figueroa Horns, **Chip Lehman** of Conn-Selmer, and Allegro Music. **Tom Treece** and **Claude Kashnig** offered free repairs and dent removal at the Repair Station. There were many comments from regular attendees that this was the best Festival yet!



Michelle Stebleton works with participants at the
Florida French Horn Festival

Western Illinois Horn Festival 2016 reported by Randall Faust

The Western Illinois Horn Festival 2016 with Guest Artist Clinician **Douglas Hill** was held at Western Illinois University in April. Featured among the master classes and solo and ensemble performances by guest participants and members of the Western Illinois Horn Festival were a variety of horn compositions by Doug. These included selections from *Ten Pieces for Two Horns* performed by hornists **Katherine** and **Jarrett Webb**, *To The Winter Sun* performed by Alphornist **Lee Kes-singer** with percussionist Kevin Nichols, selections from *Song Suite for Horn and Piano* performed by hornist **Randall Faust** with pianist Minjung Seo, *Reflections for Horn Alone* performed by hornist **Ethan Nueva**, *The Glorious Privilege of Being*, as well as *Shared Reflections for Horn Ensemble* performed by the Western Illinois University Horn Ensemble, and the premiere performance of two new compositions: *Adagio for Horns* and *Three Short Stories* by the Western Illinois Horn Festival Horn Choir with Doug conducting.

Other special features included Douglas Hill's lecture "Enthusiasm: The Essential Element" and an appearance by special guest hornist and former student of Douglas Hill (via



Aspen), the associate principal hornist of the St. Louis Symphony, **Thomas Jöstlein**. Jöstlein conducted his own *Campbell Fanfare* with the Western Illinois University Horn Ensemble and performed *Appel Interstellaire* from *Des canyons aux étoiles* by Olivier Messiaen, as well as movements from Douglas Hill's *Thoughtful Wanderings* with percussionist Kevin Nichols.



Thomas Jöstlein, Randall Faust, and Douglas Hill at the Western Illinois Horn Festival.



The Western Illinois Horn Festival Horn Choir, Douglas Hill, conductor; Minjung Seo; pianist

Audition Mode June 19th-25th 2016 reported by Maddy Tarantelli

Karl Pituch of the Detroit Symphony Orchestra and **Denise Tryon** of the Philadelphia Orchestra have led Audition Mode since 2009. Held at Temple University in Philadelphia, PA this year, Audition Mode is a weeklong horn seminar focusing on taking auditions through master classes, lectures, sectionals, mock auditions, and lessons. The seminar opened with a recital in which Karl and Denise performed works for solo and duo combinations with pianist Julie Nishimura.

Participants prepared three lists of high, low, and section excerpts. Solos included the choice of Mozart 2, 4, or Strauss 1 for high horn and Mozart 3 or Neuling's *Bagatelle* for low horn. Talks addressed resumes, orchestral situations, and negotiations. Master classes were for low horn excerpts, high horn excerpts, and solos. Once an excerpt was played, another participant could not play it. This provided the opportunity to hear Karl and Denise address every excerpt that was brought to the seminar.

For the first time this year, Audition Mode had a vendor day featuring Baltimore Brass Co., Balu Musik, Brass Arts Unlimited, Lukas Horns, and Patterson Hornworks. A mock audition was followed by an intense post-audition discussion. Any who did not advance after the first round had the opportunity to sit behind the screen while the second round went on.

The seminar continues to be a valuable asset and a great reference point when preparing for auditions. We spent about 22 hours with Karl and Denise, providing a glimpse into the

professional realm of horn playing. At such a pivotal time in many of our musical journeys, Audition Mode provided incredible insight, tools, and a clear method of planning and execution when it comes time to take the next audition. For more information, see auditionmode.com.



Audition Mode participants

Etna International Horn Festival reported by Angelo Bonaccurso

Horn players from Italy and abroad (Mexico and Korea) met for an International Horn Festival on the Etna volcano in August 2016. The festival opened with the Schumann *Konzertstück*. The soloists were the teachers for the festival: **Guglielmo Pellarin** (first Horn Orchestra dell' Accademia Nazionale Santa Cecilia in Rome), **Loris Antiga** (first/third horn at the Teatro La Fenice in Venice), **Roberto Miele** (first horn at the Teatro alla Scala in Milan) and **Angelo Bonaccurso** (third horn at the Theatre of Catania opera and professor at the Conservatory of Catania).

The teachers performed other concerts accompanied by a string quartet. The young participants in the festival had lessons during the day with all the teachers and played every evening with the ensemble to prepare the final concert, which was held at the crater of our beloved volcano in a beautiful tourist area. Seeing 40 horns together near the volcano was amazing.



Festival horn choir at the Etna Volcano

Obituaries

Kendall Betts (1947-2016)

Kendall Betts was principal horn of the Minnesota Orchestra (1979-2007) and founder and director of the renowned Kendall Betts Horn Camp in New Hampshire. He also was active in the IHS, serving on the Advisory Council (1993-1999) and as featured artist at many symposiums.

Kendall was born in Philadelphia in 1947. He started piano lessons at age 6 and horn lessons at age 11. He graduated from the Interlochen Arts Academy and the Curtis Institute (1969) and participated in the Marlboro Music Festival. His teachers included John Barrows, Ward O. Fearn, Don Haddad, Wendell Hoss, and Mason Jones. After graduating from Curtis, he was associate principal horn of the Pittsburgh Symphony for one year, then appointed by Eugene Ormandy to the Philadelphia Orchestra as the youngest member since his teacher, Mason Jones, had joined in 1938.

After five years with the Philadelphia Orchestra, Kendall freelanced around the country as guest principal horn in major orchestras and participated in music festivals and concert series before joining the Minnesota Orchestra. He helped found the North Country Chamber Players of Sugar Hill, New Hampshire, with whom he performed until 2014. He founded the Kendall Betts Horn Camp in 1995. It features wide-ranging faculty in an intensive summer program for students from age 14 to 89, amateurs to music students to professionals, and from many countries in addition to the US.

Since leaving the Minnesota Orchestra, Kendall had focused on the North Country Chamber Players, teaching at the University of New Hampshire, the Kendall Betts Horn Camp, and, since purchasing Lawson Brass Instruments and moving it to New Hampshire in 2006, on horn design and manufacture.

Kendall is particularly remembered for his skits as Prof. I.M. Gestopftmitscheist, often closing IHS symposiums with boisterous hilarity. As a Registered International Pyrotechnician, he orchestrated fireworks displays after the final concert at each week of horn camp.

This article includes information from the Kendall Betts Horn Camp website. See horncamp.org.



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

Pete Exline was a constant presence at IHS symposiums and contributed data from a 1964-1965 research project on principal horn players of several European orchestras to the IHS, now digitized as the first "Survey of European Horn Playing Styles."

Pete was born in Enid, Oklahoma in 1922. He studied at Okla-



homa State University, Northwestern University (with Max Pottag), and the University of California Los Angeles. He served in the US Army and US Army Air Corps from 1942 to 1946 and started teaching at Eastern Washington University in 1949. He was principal horn in the Spokane Philharmonic (later the Spokane Symphony) from 1949-1960. He was a founding member of the Eastern Washington University Faculty Woodwind Quintet and played in ensembles in the Spokane region and later in Yuma, Arizona, where he had a winter home.

In addition to being a life member of the IHS, Pete was a member of Windjammers Unlimited, the Chicago Federation of Musicians, the Spokane Chapter of the AFofM, and the Porsche Club of America.

Pete was valued by his colleagues and students for his knowledge, humor, and storytelling. He was nearly an annual figure at International Horn Workshops/Symposia, having attended 38, including the first in Tallahassee FL.

This article includes information from an obituary by the Heritage Funeral Home in Spokane, Washington on Legacy.com. See Pete's survey at hornsociety.org.

Brian O'Connor (1951-2016) by Marie Matson

Brian O'Connor truly loved to play his horn. It was his career, his passion, and his life. His pure tone and floating high range were part of his signature sound and his majestic horn solos in *Star Trek*, *First Contact* are known and loved across several generations. Brian made a peaceful transition on March 4, 2016 but his feisty spirit and his vast legacy of recorded and live work will be with us forever.

Brian grew up in Albuquerque, New Mexico, and began playing the horn at age nine. His early inspiration came from his first horn teacher and mentor, Paul Tafoya. While Brian was in high school, his mother, a fan of Henry Mancini, had Brian write a letter to Capitol Records asking about lessons with Mancini's horn player, Vince DeRosa. DeRosa agreed to teach him and Brian flew from ABQ to LAX each week for three years to study with him. Brian attended New England Conservatory of Music for three years and then transferred to California Institute of the Arts in order to continue his studies with DeRosa. Brian later worked along-side Vince in the studios for over 20 years and the two remained lifelong friends.

Brian began recording in the Hollywood Studios in 1974 for film, TV, records, jingles, and videogames. He played close to 2,800 motion pictures, both as principal horn and section horn. Some examples of his principal and solo horn work can be heard on *Star Trek: First Contact*, *Star Trek: Generations*, *Evan Almighty*, *Crimson Tide*, *Bridge to Terabithia*, *Bruce Almighty*, *Blade 2*, *Lion King*, *Jurassic Park 2*, *Princess Diaries*, *Seabiscuit*, *Austin Powers: The Spy That Shagged Me*, *A League of Their Own*, *Jurassic*





Obituaries

World, Titanic, Finding Nemo, War of the Worlds, Toy Story, Toy Story 2, and many others. Brian was the principal horn on the TV shows Star Trek: The Next Generation, Star Trek: Deep Space Nine, Star Trek: Enterprise, The Young Riders, Commander and Chief, and The Carol Burnett Show. He was principal horn of the American Ballet Theater Orchestra in Los Angeles for eleven years and played principal horn for many Broadway shows for over twenty years including Sweeney Todd and the original production of Phantom of the Opera. He also played for the Academy Awards for many years, as well as for the Emmys, the Grammys, and the People's Choice Awards.

Brian was a dedicated and enthusiastic teacher to both his students at UCLA, where he had been professor of horn for eleven years, and in his private home studio. One-hour lessons were typically several hours long and his students learned about life and the music business, in addition to horn playing. Many of his former students are now successful professional performers and teachers.

Brian was also continually active in union activities, helping his fellow musicians. He was an AFM and Local 47 member for over 40 years, member and Executive Board member of the Recording Musicians Association, Los Angeles for more than 25 years, and President of RMALA for six years.

Brian underwent surgery for the first of his three brain tumors in December 2004. After two other hospitals he consulted painted a grim picture regarding his survival, he met with Dr. Linda Liau at UCLA Medical Center, who said, "We take these tumors out all the time. You'll be fine." Innovative procedures were devised for a groundbreaking surgery, which included musical tests created by his colleague, David Duke, in conjunction with the surgical team. The musical and cognition tests were administered and developed by Dr. Susan Bookheimer, former concert pianist, professor of psychiatry at UCLA, and a leading-edge researcher in the area of neurological surgeries. She administered all of the tests to Brian while he was wide awake for several hours during a portion of the surgery. This first tumor was benign and Brian was able to return to work five weeks after the surgery! A documentary recording his journey and this unique procedure was broadcast on Dateline NBC.

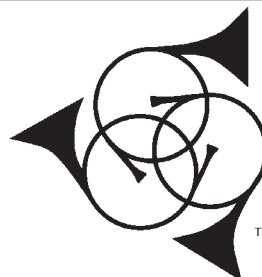
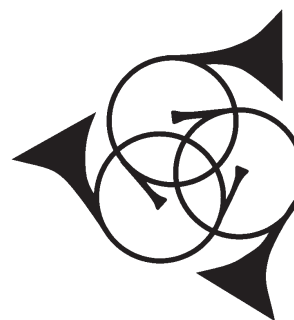
When another tumor was detected nine years later, Dr. Liau recommended surgery ASAP but she cautiously allowed a three-month window. Brian postponed his second surgery for the full three months in order to participate in a 2014 recording project with Kevin Kaska that was intensely meaningful for him, the *Hollywood Epic Brass* CD, which was a tribute to Vince DeRosa. Seven hours after finishing his work on the CD, Brian reported to the Reagan Hospital at UCLA for brain surgery! Of course, his first question for Dr. Liau was how soon after surgery could he begin playing his horn!

Brian was extremely proud to be a soloist and guest speaker at the August 2015 IHS conference in Los Angeles. It was shortly after this that a third surgery was necessary. Although Brian had to endure three brain surgeries in eleven years, he is considered a remarkable success in the medical world for his longevity and he continually praised Dr. Liau for extending his life for so many years.

Marie Matson is a percussionist with the New West Symphony and was Brian's fiancé at the time of his death.



Brian (center) with Joe Meyer (l) and Paul Pneuffer at the 2015 IHS Symposium in Los Angeles



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Ithaca was CORges!

The 2016 Horn Symposium

by Wendy Limbertie

It was sunny and warm in Toronto, Canada as I packed my van and was on my way to Ithaca for the 48th Annual International Horn Symposium. I was excited to be going to this Symposium – I hadn't been to one since 1998 in Banff, Alberta.

As president of the Canadian Horn Association, my quest to this Symposium was also a fact-finding mission to see how we in Toronto could organize a future IHS Symposium. As a professional horn player and teacher, I was also looking forward to meeting other players and teachers. I am a semi-retired professional horn player, now concentrating more on teaching. Four of my horn students also attended this Symposium.

After I arrived in Ithaca and unloaded my disability scooter with help from a volunteer, I made a bee-line to the opening concert about to take place in the main hall of the music building.

IHS President Jeff Nelsen was giving his welcoming speech, and then the wonderful sounds of the horn filled the large hall packed with an audience of horn players, teachers, their friends, and families. A fun arrangement of Czardas was performed by President Jeff Nelsen and Vice-President Peter Luff and the Advisory Council hornists. This was the beginning of the great display of the horn and all its splendor!

That afternoon I had a quick first browse of all the exhibits and was like a kid in a candy store! So many cool new horns, and tons of horn cases, music gadgets, and loads of horn music – I was in horn heaven! I came back to the exhibits many times during the week, tried out an alphorn and a Vienna horn, which I had never done before, and bought a leather gig bag.

Later I joined the first mass horn choir rehearsal directed by Lowell Shaw, which was a ton of fun! Afterwards I went to see a documentary film on the Hollywood horns of the "Golden Years," which was very interesting, and then off to bed – wow so exhausted, but looking forward to a great week!



Taking a bow at the end a great performance of five horns and rhythm: performed by Aaron Brask, Alexander Shuhan, Ilze Button, Douglas Hall, and Jeff Nelson

Day 2

The second day was full of activities, master classes, concerts, and much more! I went to my first master class/lecture of the day, Carolyn Christie in a "Mental Skills Coach for Performers and Educators," who gave a lecture on "Performance Preparation, Planning for Excellence: How goal-setting, action plans, and evaluation work together for success." It was a fascinating lecture and I took copious notes for later use with my students.

In the afternoon I enjoyed a lecture by Dutchman Jack Munnecom, on "The Velvet Hornsound of Jan Bos (Royal Concertgebouw Orchestra of Amsterdam)." I was interested in hearing this lecture because I studied at the Amsterdam Conservatory from 1983 to 1991 with Adriaan Van Woudenberg, who was a student of Bos and who was mentioned in this lecture. IHS Honorary Member Van Woudenberg later was Principal Horn of the Royal Concertgebouw Orchestra for over 40 years.

The evening concert featured Frank Lloyd, Pip Eastop, Leslie Norton, and Jeff Nelsen. The playing was so wonderful and there was new music I didn't know existed! The highlight of the evening, to me, was an interesting performance of the Brahms Horn Trio by Pip Eastop on the natural horn – something I had never heard!

Days 3-6

The following days were filled with wonderful concerts, more interesting master classes, lectures, and making tons of new friends! Some highlights: playing horn duets with old and new friends, hanging out and having long conversations about the horn during breakfast, lunch, and dinner, and hearing so many great horn players perform! This included hearing the amazing Phil Meyers for the first time. His tone is so beautiful and his musicality is off the charts!

I was also really pleased to hear and see so many great jazz horn players who added a new dimension to playing and loving the horn. I cherish the memory of the end of each day when a bunch of us real music-loving pros would get together in one of the large halls, and bash our way through many 10-16 horn ensemble arrangements led by Lowell Shaw into the late hours of the night. It was so much fun to see who would step up to the plate to play the first part each late evening, especially when we played the "London Horn Sound" arrangement of *Titanic* with the solo ending on a high d'!

In conclusion, it was a great week with wonderful playing and, most importantly, making new friends. I highly recommend if you have never been to a Symposium that you get to one soon! The next one is in Brazil, about which you can see more information on the IHS website. Then, in 2018, is the 50th Anniversary of the IHS Symposia – that location will be announced in December and it is one not to be missed!

As far as my fact-finding mission for my recent career choice of teaching, I determined, after seeing and hearing so



Ithaca was CORges!

many great teachers, that I am on the right path in passing on my horn experience to eager horn students in Toronto. As far as having a IHS Horn Symposium in Toronto, that is on the back-burner for now; first we have to hold a Regional Conference and work out all the bugs. Organizing one of these conferences is a lot of work, and my hat goes off to Alexander Shuhan and Nancy Joy for doing such a great job at this one! "Ithaca was CORges!"

Wendy Limbertie is an arts manager and producer, horn player and teacher, and president of the Canadian Horn Association.



Canadian Horn players table at dinner time in Ithaca. (r-l) Cathy Redsell, George Lloyd, Robert Henderson, Wendy Limbertie

Enjoying some great Jazz horn improvisation from Arkady Shilkloper and David Amram



Finally got to hear and meet the great Phil Meyers.



The sounds of Brazilian Jazz horn playing performed by Rade Gundis Tavares.



Late night horn ensemble playing with Lowell Shaw conducting



Horn Exhibits at Ithaca



Wendy Limbertie at Ithaca College on her scooter

2016 Symposium Report

by Allison DeMeulle

The 48th International Horn Symposium in Ithaca, New York in June was a great success!

It was only my second symposium, the first being two years ago in London, England. While I don't have the full impact that those who frequent the symposiums have, I enjoyed reuniting with the people I had met before and, of course, meeting new friends.

This symposium had a good turnout of first-time symposium attendees, and I hope they will attend next year to come together again with friends as I did this year. Horn players of all ages from various distances were brought together for a week of horn nerd heaven.

I think all who attended this year's symposium would agree that Alex Shuhan and his team of horn students deserve congratulations. I can't imagine the difficulty in arranging all of the moving parts required for hosting an event of this size. It ran very smoothly.

When the schedule changed, as was inevitable, signage was put up and the website through Ithaca College was updated as well. I think, above all, the website was a helpful tool for attendees since it provided both the updates and the schedule.

While this symposium had fewer lectures, there definitely wasn't a lack of things to do. From horn-specific yoga, tai chi sessions, and early morning guided warm-ups to performances to master classes, choices were difficult with so many interesting events to attend. Sometimes groups met and jammed together, whether it was the popular late-night jam sessions with Lowell Shaw or spontaneous groups of friends playing together outside.

Competitions included not only solos and mock auditions, but also horn quartets and jazz. The jazz competition included both amateur and professional categories.

Warm-ups were led by Andrew Pelletier, Gene Berger, Alex Shuhan, Gail Williams, and Jeff Nelsen. Master classes were led by Nobuaki Fukukawa, Frank Lloyd, Bill VerMeulen, Bruno Schneider, Gail Williams, Pip Eastop, and David Amram. Randy Faust gave a special presentation involving his former professor and IHS Honorary Member Marvin Howe. A performance with a composition commissioned by a consortium, *Virginia Songs* by Andrew Boysen, Jr. was dedicated to the late beloved Virginia Thompson, who was awarded the Service Medal of Honor in 2015.

A performance of Brazilian music previewed what next year's 49th symposium will present in Natal, Brazil. Annie Bosler screened movies about the Los Angeles studio scene and the life of the late Brian O'Connor; another movie featured David Amram: *The First 80 Years*. Lectures covered a wide range of subjects such as the Meir Rimon Commissioning Assistance Fund, military bands, entrepreneurship, John Harbison's *Twilight Music*, mental skills, making a living freelancing, women hornists, Indian ragas, MRIs applied to horn playing, healthy living, improvising, jazz styles, and music in Egypt.

You can't miss going to the extensive exhibitions at a symposium. The vendors were quite spread out, so it was hard to see everything. Of the new items on sale, one of the most popular was the new Balu mouthpiece; horn players were seen everywhere showing it off.

Throughout the symposium, as tradition dictates, mass horn choir readings and rehearsals were held in preparation for the concert on the last day of the symposium.

A special feature of the symposium was the presence of many composers, often hearing world premieres of their works. Meredith Brammeier played piano with Andrew Pelletier in the world premiere of her Sonata. Eric Ewazen applauded a performances of two of his works. Later he performed the piano part in the world premiere of his *Nocturne* and *Toccata* with Nobuaki Fukukawa, filling in for Tomoko Kanamaru, who was unable to participate because of illness. (Tomoko had looked forward to collaborating in nine performances; Alex scrambled to find two pianists from Eastman to cover her assignments.)

Evening concerts featured Frank Lloyd, Pip Eastop, Leslie Norton, Jeff Nelsen, Bruno Schneider, Bill VerMeulen, Gail Williams, Nobuaki Fukukawa, and Jeffrey Stockham. Highlights included Messiaen's *Appel Interstellaire* and Harbison's *Twilight Music* by Frank Lloyd, Tippett's Sonata for Four Horns, and Dana Wilson's *Deep Remembering* with Gail Williams.

Friday concluded with a jazz concert with more than twenty wonderful horn players onstage, featuring Pip Eastop and David Amram with Arkady Shikloper on Alphorn, backed by the IHS All-Star Big Band (featured artists, Advisory Council members, and contributing artists) conducted by Eldon Matlick. Where else but at a horn symposium can you hear so many top-notch hornists playing together!

The symposium concluded on Saturday with performances by the competition winners, members of the US Army Field Band, Phil Myers and Jeff Nelsen, capped by the final concert with *London Horn Sound* arrangements by a choir of featured artists and the mass horn choir.

The symposium began with the Advisory Council members performing Dana Wilson's *Naturally, we shall meet again...*, in a world premiere conducted by the composer, and ended with the mass choir performing the same work, again conducted by the composer. What a wonderful inspiring book-end to an inspiring symposium! Everyone still there after the final concert trooped over to the fountain for a group photo via a modern innovation, a little drone.

Allison DeMeulle is a student in horn performance at Chapman University in California.

The 2016 IHS Honorees

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

Honorary Members

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

Nancy Jordan Fako

Nancy Jordan Fako (born 1942) became a member of the Chicago Symphony in 1964, the first female horn player in a major orchestra since Helen Kotas left the Chicago Symphony in 1948. She was also a mainstay of the IHS in its early years, becoming Secretary-Treasurer and handling correspondence and records, all without the aid of computerization until 1976 or of an executive secretary until 1979. The IHS is incorporated in Illinois because it was Nancy's residence. She served four terms on the Advisory Council (1974–1981 and 2000–2008) and was secretary-treasurer in 1974–77 and 2000–2008.



Nancy studied with Philip Farkas in high school and at Indiana University, collaborated with him on *The Art of Brass Playing*, remained a close friend and colleague throughout his life, and after his death (at the request of his widow) wrote a biography, *Philip Farkas & His Horn: A Happy, Worthwhile Life* (Crescent Park Music Publications, 1998).

In addition to the Chicago Symphony, Nancy has been a member of the Houston Symphony, the Florida Symphony, and the Chicago Lyric Opera Orchestra. She was principal horn in the Florida Symphony at age 20, the first female brass player in the Houston Symphony at age 21, and a member of the Chicago Symphony at age 22.

Nancy is now a freelance horn player and teacher. She plays the alphon at many festivals, including taking part in the Alpenfest in Gaylord, Michigan for over 25 years. She has contributed to professional journals (including *The Horn Call*) as a writer and as translator for several languages. She translated Daniel Bourgue's *Conversations About the Horn* from French to English.

Nancy received the Service Medal of Honor in 2012 and was elected an Honorary Member in 2016.

Randall E. Faust

Hornist, composer, author, and professor, Randall Faust has contributed to the horn community both regionally, in Western Illinois, and internationally, through the IHS and

other organizations. Randy has participated in many IHS symposiums and was host of the 2009 International Horn Symposium in Macomb IL.



Randy has been the horn professor at Western Illinois University since 1997, hornist of the Camerata Woodwind Quintet and LaMoine Brass Quintet, and host of the annual Western Illinois Horn Festival and annual BrassFest. He has participated in regional and international symposiums. His compositions, including Quartet for Four Horns in memory of Philip Farkas, are often heard on concerts and in recordings. He has produced an instructional DVD, *How to Stop a Horn*. He performs and records, including works of contemporary composers. Performance credits include broadcasts over Peach State Public Radio during 12 years as principal horn of the Columbus (Georgia) Symphony Orchestra and recording as a member of the Clarion Wind Symphony.

Randy was born in 1947 in Vermillion, South Dakota, into a musical family. He studied at Interlochen, Eastern Michigan University (BS 1972), Minnesota State University Mankato (MM 1973), and the University of Iowa (DMA 1980). His horn teachers have included Marvin Howe, John Berg, Marvin McCoy, Don Haddad, Eugene Wade, Orrin Olson, Paul Anderson, Michael Hatfield, Arnold Jacobs, and Helen Kotas Hirsch; his composition teachers were Rolf Scheurer, Warren Benson, Anthony Iannaccone, Peter Tod Lewis, and Donald Martin Jenni. He has taught at Shenandoah University (1973–1982) and Auburn University (1982–1997), and has been on the faculty of the Interlochen Center for the Arts for over two decades. In 2006 he recorded *Fantasies on American Themes*, a CD of compositions by William Presser.

Randy's articles and reviews have appeared in *The Horn Call* since 1980. He chronicled the work of his teacher, IHS Honorary Member Marvin Howe, in a 1996 Horn Call article "Marvin Howe, Singer of Smooth Melodies," in his edition of Marvin Howe's *The Singing Hornist* (2001), an ongoing series of instructional videos, and in a lecture/performance involving many former Howe students at the 2016 International Horn Symposium.

Randy's compositions have been performed at the International Trumpet Guild, the International Trombone Association, the National Gallery of Art, and the Weill Recital Hall of Carnegie Hall and have been the subject of several doctoral dissertations. His music has been recorded on Albany Records, MSR Classics, Crystal Records, Summit Records, and ACA Digital Recordings by artists such as The Palisades Virtuosi, Andrew Pelletier, David Griffin, Ralph Lockwood, Steven Gross, Michael Hatfield, Randy Gardner, David Krehbiel, and Douglas Hill. He and his wife, Sharon, have been publishing his compositions through Faust Music since 1974.

In addition to his activities with the IHS, Randy has been president of the National Association of College Wind and Percussion Instructors (1992–1994) and has served as Interim Chair of the Western Illinois Department of Music. He has been hon-



ored by the Western Illinois University Chapter of the Honor Society of Phi Kappa Phi as its Outstanding Artist for 2004 and in 2006 and 2010 by the College of Fine Arts and Communication with its Creative Activity Award. He has received the ASCAP Award in annually since 1990 and the Orpheus Award from The Auburn University Chapter of Phi Mu Alpha Sinfonia Fraternity in 1987.

Randy has served on the IHS Advisory Council (1984-1990), as Secretary-Treasurer (1986-1987), President (1987-1990), Music Review Editor for *The Horn Call* (1981-1990), and Composition Contest Coordinator since 2013. He received the Punto Award in 2009 and was elected an IHS Honorary Member in 2016.

Punto Award

Individuals selected for the Punto Award (named for Giovanni Punto, who lived from 1746-1803) have made a major contribution at the regional or national level in areas such as performance, teaching, research, or service to the IHS. Nominations are solicited from the IHS Symposium host, who in 2016 was Alexander Shuhan.

W. Peter Kurau

W. Peter Kurau has been active as soloist, orchestral player, clinician, author, and teacher. He has been featured at international and regional symposia and workshops sponsored by the IHS and other professional organizations. Peter is currently the horn professor at the Eastman School of Music, director of the Eastman Horn Choir, and principal horn of the Rochester Philharmonic Orchestra.



Peter came from a musical background; his mother was a soprano singer and his father an organist. He studied at the Eastman School of Music, the Guildhall School of Music and Drama, Royal College of Music, University of Connecticut, and Florida State University. His principal horn teachers were Verne Reynolds, David Cripps, William Capps, and Horace Fitzpatrick (natural horn).

Peter has also taught the University of Missouri-Columbia, SUNY-Genesee, Nazareth College, Roberts Wesleyan College, and Houghton College, as well as presenting master classes throughout North America, Europe, and Asia. In addition to the Rochester Philharmonic, he has also performed with the St. Louis Symphony, Erie Philharmonic, Chautauqua Symphony, Grand Teton Festival Orchestra, Syracuse Symphony, and Sun Valley Symphony. He has commissioned and premiered new works for horn by Verne Reynolds, James Willey, John Cheetham, and others.

He was a winner in the Heldenleben International Horn Competition, a recipient of an ITT International Fellowship for study in the United Kingdom, and was an Artistic Ambassador for the United States Information Agency, presenting concerts and classes in Serbia-Montenegro, Kazakhstan, Syria, and Macedonia.

In addition to hosting the 29th International Horn Symposium (1997) and participating in many other symposiums,

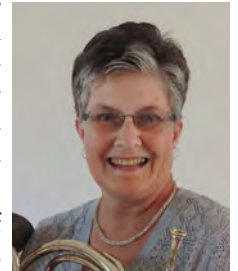
and hosting the first American Horn Competition (precursor to the International Horn Competition of the Americas), Peter served on the IHS Advisory Council (1993-2001), as Secretary-Treasurer (1994-1998), and as Vice President (1998-2000). He was given the Punto Award at the 2016 international symposium in Ithaca NY.

Service Medal of Honor

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

Kristin P. Thelander

Kristin Thelander has been active in the IHS in many capacities, with a major effort and lasting legacy as coordinator of the Thesis Lending Library. She has performed on both modern and natural horn at many International Horn Workshops and has been a guest artist at many regional horn workshops. She was particularly known for her natural horn performances and master classes.



Kristin received a BM from St. Olaf College, where she studied with Miles Johnson; an MA in musicology from the University of Minnesota; and a DMA from the University of Wisconsin, where she studied with Douglas Hill. She won First Prize at the American Horn Competition in 1981. She was on the music faculty at the University of New Mexico, and then joined the University of Iowa, where she was horn professor (1989-2000), Director of the School of Music (2000-2009), and Director of Planning until her retirement in 2016.

Kristin has been a member of the Madison (WI) Symphony, the New Mexico Brass Quintet, the New Mexico Symphony, the Santa Fe Symphony, the Iowa Brass Quintet, the Iowa Woodwind Quintet, the Bon Vivant Horn Quartet, and the La Crosse (WI) Symphony. Highlights of her career include international tours to the People's Republic of China, South Korea, Germany, Italy, Mexico, and Brazil.

Kristin has recorded with the New Mexico Brass Quintet (Crystal Records), the Iowa Brass Quintet (*Americana: A University of Iowa Celebration*), and the University of Iowa Center for New Music; *Music of the Early 19th Century for Natural Horn and Fortepiano* (Crystal Records); *Crosswinds: Music of Margaret Brouwer* (CRI); *Thoughtful Wanderings: Music of Douglas Hill* (UW); and *Francis Poulenc: Complete Music for Winds and Piano* (MSR).

Kristin served on the IHS Advisory Council (1987-1994), as Secretary-Treasurer (1990-1992), and as Vice President (1992-1994), Commissioning Assistance Program chair (1989-1994), member of the Board of Referees for *The Horn Call* (1989-1997), Coordinator of the Thesis Lending Library (1994-2016), and an adjudicator for many IHS solo and orchestral horn competitions. She has written several articles for *The Horn Call* and *The Horn Call Annual*. She was awarded the Service Medal of Honor in 2016.

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

Altered pitches on the natural horn are approached in two ways: equalize the tone between open and covered notes, or

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

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 (⊕) 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. 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^b 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^b 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.



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^b multiple times before releasing to the D-natural 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. 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. 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.

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. 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.

Like the earlier Beethoven example, this solo is written for one of the most versatile horn keys. Rather than *E^b*, 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

¹Andrew 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.

²See 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.

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

⁴John 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 Annual* no. 8 (August 1996): 5-14.

⁵R. 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.

⁶Neue 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.

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

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Mike Simpson: Jazz Horn Life

Mike Simpson has been a school band director for all of his professional musical life, and as such, he is an expert at getting a lot of people to play instruments. Busy band directors often don't have time to do as much playing themselves as they might like to, but Mike has not just continued playing all the usual stuff as a hornist (in band, orchestra, chamber music, solos), but has established himself the best known amateur jazz horn player in the country (amateur only in the sense that he doesn't earn his daily bread from it).

Jazz has a steep learning curve on any instrument, but there are no steeper learning curves than on the horn. Jazz players have to be able to "think in music" and have a very comprehensive command of technique on their instrument. Horn presents an extra level of difficulty because the player must not only know all the usual jazz scales, arpeggios, patterns, scales, jazz tunes and chord progressions, and aural traditions, but horn technique is nowhere near as easy as other jazz instruments because every horn fingering could produce many different notes. Mike shares his musical expertise with his students every day, but by night (when jazz comes out to play), he can take solos on jazz tunes up on the bandstand with the best of them. This is not something that any but a tiny percent of horn players ever get to experience. We wanted to hear the details.

Jeffrey Agrell: How, when, and where did you first start on the horn?

Mike Simpson: When I was in the sixth grade, the band teacher brought around all the possible instruments to give us an idea of what we could play. This was back home in Olympia, Washington, where I grew up. I committed to the horn, because I was one of those typical 11-year-old boys who always wanted to be different.

JA: What got you going in the direction of jazz?

MS: Originally, I blame my father. He was an accountant, but he liked to sit in his easy chair in the evening and listen to Gil Evans/Miles Davis's "Sketches of Spain". I didn't know what it was, but I listened with my dad, and thought, "This is cool!"

Then came necessity. When I graduated from the University of Washington, I got a teaching gig as a high school band director in the suburbs of Seattle. In the Seattle area, there is an amazingly competitive high school jazz scene. Every year



David Amram and Mike Simpson at the International Horn Symposium

at the Essentially Ellington Jazz Band competition, three of the fifteen bands chosen nationally are from the Seattle area – every year! So I started teaching high school jazz band, started hanging out with guys who knew more than me, and asked a lot of questions.

The major difference between a good high school jazz band and a great one is the ability to improvise well. As I gathered info from these great local teachers, I tried to structure how to improvise, and like most young teachers, was learning right alongside my students.

JA: How did you get your training in jazz?

MS: A lot of it was really on-the-job as a high school band guy. Eventually, I got hooked up with this great mentor, Don Lanphere. Don was a legendary saxophonist who had played with Charlie Parker, Woody Herman, and Miles Davis. He taught jazz improvisation lessons out of his house, and I was fortunate to study with him for the last five years of his life. He got me involved in playing in local jazz clubs, and encouraged me to participate in the Centrum/Pt. Townsend Jazz Camps. I was a counselor at Pt. Townsend for eleven years, and got to play with Bobby Shew, Kim Richmond, Ron Eschete, Pete Christlieb, Bill Ramsay, Matt Wilson, Jiggs Whigham, and many others.

JA: What is the most challenging part of becoming a jazz player on horn?

MS: Getting jazz musicians (and horn players!) to accept the horn as a viable jazz instrument and let you play! Some jazzers see horn as a novelty, and I have to prove I really can improvise, and I will not be corny. When I played with Pete Christlieb, he said to me, "You aren't going to *really* play that thing, are you?" It took a week of playing for him to get him to accept that the horn works in a jazz setting.

But horn players aren't much better in their acceptance. They get very hung up on the sound of the horn in jazz. John Clark is one of the greatest jazz horn players around, but a lot of horn players complain, "That's not a *real* horn sound!" No, it's John Clark's sound! The challenge of playing jazz is that you need to have a recognizable voice – not the LA horn sound, or the Chicago horn sound, but *your* horn sound!

JA: How is learning jazz on the horn different from other instruments?



MS: The horn has different idiomatic strengths and weaknesses compared to other instruments. I have to be careful to play to the strengths, but not use the weaknesses as an excuse.

JA: How did your jazz playing and studies fit in with your traditional studies?

MS: Jazz is about listening, but a lot of my traditional studies had been primarily about reading. That's my fault. I was always a good sight reader, so I trusted my eyes more than I did my ears. When I started really studying jazz, I found it fit well with all my musical studies, I just had to integrate more ear into what I was doing. When I first studied with Chris Leuba, he was trying to get me to listen and understand my intervals in all keys. When I studied with Don Lanphere, he wanted me to listen to a rhythm section, and be able to play my patterns and intervals in all keys.

JA: Who were your most influential teachers? What was the most important thing you got from each?

MS: Wayne Timmerman, my elementary/high school band director, insisted I had to get a Music Education degree; he said, "If you can play, they don't care if you have a performance degree, but you can't teach without that Ed degree." Chris Leuba, my college horn teacher; he said to me, "You are completely ill-suited to the horn, but maybe I can give you some ideas that you can use in your classroom." Don Lanphere, my jazz father, showed me the path, and always encouraged me with his kindness, his gentleness, and his beautiful spirit.

JA: Whom do you like to listen to most? Whom do you try to emulate?

MS: John Clark, Vincent Chancey, Tom Varner, Vince DeRosa, Jerry Peel, Jeff Snedeker, Arkady Shilkloper, Adam Wolf, Julius Watkins, Jeff Agrell, Tom Harrell, Chet Baker, Dave Douglas, Youngblood Brass Band, Bobby Shew, Jiggs Whigham, El-dridge Gravy...

I steal from all of these people and more! I transcribe as much as I can, and practice their stuff. But in the end, I still try to sound like me.

JA: Have you composed tunes?

MS: I've written a lot of my own tunes, standards in the style of the Great American Songbook. I've also written some band and jazz ensemble pieces, as well as some pieces for wind ensemble and jazz horn soloist. I've got a few pieces for horn ensemble with jazz horn soloist, and I've recently finished up seven horn quartets on jazz standards. None of this is published yet, but all of it is available from my website.

JA: How does playing jazz on the horn affect your activities as a band director?

MS: All of my band students know I'm still out there playing my horn, so I hope they're encouraged to do the same. As far as my activities as a band director, I do projects with all of my classes on improvisation.

JA: Do you give private horn lessons? If so, do you work in some jazz or other improvisation into the lessons? Why or why not?

MS: I do have a private horn studio, and I'm starting to work in some improvisation. Initially, I thought most of my students had more basic needs. But I've started to realize that improvisation is a great way to work on basics. If I can do a simple call and response on a basic blues lick with my fifth graders, then they start listening, emulating tone and style, and quite often, put their own creative twist on it.

JA: What were some of your most memorable jazz performance experiences?

MS: Playing "Misty" with David Amram and the All-Star Horn Big Band at IHS Ithaca. Playing "Mercy, Mercy, Mercy" and "Birdland" with the All-Star Horn Big Band under the direction of Eldon Matlick at IHS Memphis. Playing "I Will" with John Clark at the Julius Watkins Festival 2009 in Seattle. Playing for one night only in Bergen, Norway at the Swingin' Sweet Jazz Club with Fred Johannesen. Doing "Birth of the Cool" with Bill Ramsay at Jazz Port Townsend.

JA: What do you think the place of jazz or improvisation should be in the musical education of horn players?

MS: Everyone should be exposed to a sequential curriculum in improvisation. It doesn't necessarily have to be a stand-alone, but can work to great advantage with all the other aspects of music we have to learn. Improvisation is a tool; when I send students out into the world to play, I want them to have all their tools.

JA: If a player came to you and said they would like to learn to play jazz on the horn, what would you advise them?

MS: This question comes up a lot, especially at horn symposiums. I tell them to find a horn recording they like, and try to play along with it. If it's too high, take it down an octave. If it's too fast, slow it down. If you can't get all the notes, play something! The main thing is to play! Kurt Vonnegut said, "Jazz is that never-the-same-way-twice music!" So if you try it, and it comes out different, you're just embracing the tradition.

JA: Do you have any CD's that folks could buy?

MS: I have two CDs: JazzHorn and JazzHorn Too! They are available from my website, www.mikesimpsonsjazzhorn.com.

Contact Mike Simpson at frenchhornjazz@gmail.com.

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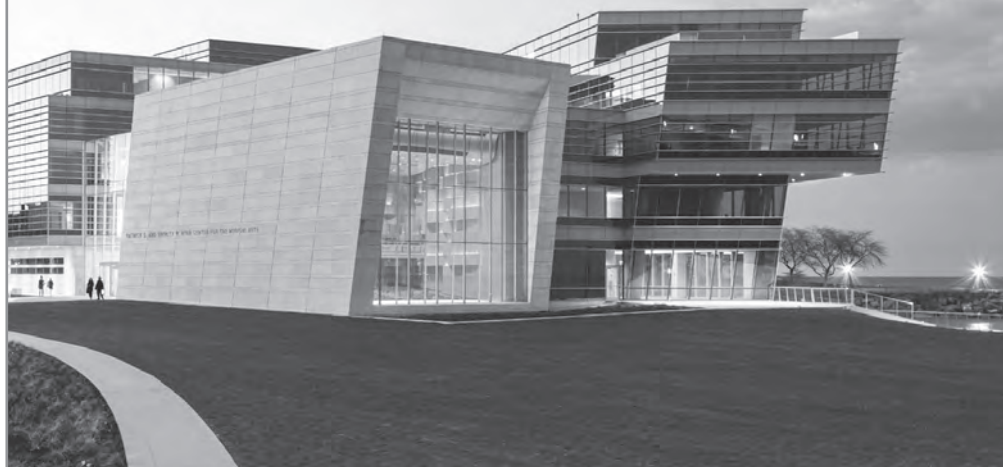
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Technique Tips

Jeffrey Agrell, Series Editor

Tabata for Horn Players

The Tabata fitness training method was invented by Dr. Izumi Tabata and his team of researchers at the National Institute of Fitness and Sports in Tokyo in 1996. It is known as a “quick and killer” workout that will make you “fitter faster” than another other training method. Tabata is a kind of “High Intensity Interval Training” (HIIT) whose basic form is usually 8 sets of 20 seconds on (high intensity) and 10 seconds rest between each set. These sound to the uninitiated like pretty short sessions, but trust me, if you go all out, these will be the longest 20 second intervals of your life. You can do a lot of push-ups in 20 seconds (and repeat 4 or 8 times!).

I thought it would be interesting to adapt the idea of 20 on, 10 off for horn players. It could be a way to get a good workout (especially helpful for developing endurance and high range) in a very short time. Or to get a maximum of chop exercise in minimum time, say, during holidays or other high-distraction busy times.

It is not my intention to make the horn version as exhausting as real Tabata is. And any player may make it any level of challenge they wish. My suggestion would be to make choices that are relatively easy at first, and then progressively raise the challenge in successive sessions.

Following are some possible Tabata workouts for horn. It's easier if a timekeeper calls out the intervals of effort and rest, but players can do it alone just watching a clock. Interval or fitness timer smartphone or iPad apps are available online, including those specifically for Tabata.

Tabata sets typically alternate between two types of exercise: cardio (elevating the heart rate) and strength (weights, push-ups, etc.). Our horn equivalents of Tabata sets are not exact analogies; we generally choose exercises here that contrast in how strenuous they are.

For example, for equivalents of cardio we will use valveless flexibility (overtone) exercises, scales, arpeggios, and patterns, low to medium volume and low to mid range. For strength exercises: long tones (mid- to upper register), high range, and loud volume or hairpin crescendo / decrescendo.

These are our choices to get started; you are free to change any part of them to suit yourself, or invent your own. You could also choose different durations of time other than 20 seconds on and 10 seconds off. See what works for you.

Our horn exercises here will be both valve and valveless; the valveless (natural horn) exercises will be identified by what “horn” (i.e., fingering; e.g., F horn is F:0; C horn is F:13) is used and the number of the overtone(s). Here's a chart if you need review.



Horn Tabata Set Examples

20 seconds for each A or B section (keep repeating until time is up); 10 seconds rest between efforts.

- Pitch/note indications: see page 4
- Any variable not specified (tempo, dynamics, articulation, etc.) = free choice.
- A description in prose will be followed by an illustration in music notation (except for #3).
- Don't forget the 10 seconds rest between each.

I. All-Valveless – alternating types A and B (with variations). All the A's are F horn (F:0), played *mp* to *mp*; all the B's are C horn (F:13) played *fortissimo*.

A1. Alternate (back and forth) between two adjacent overtones: F horn, 2-3; 8th notes, moderate tempo, your choice of speed

B1. Slow quarter notes *fortissimo* C horn overtones (OTS) 8 9. Slur if you can, otherwise light tongue articulation.

A2. Alternate F horn 3-4

B2. Slow quarter notes *ff* C horn 8 9 10 9

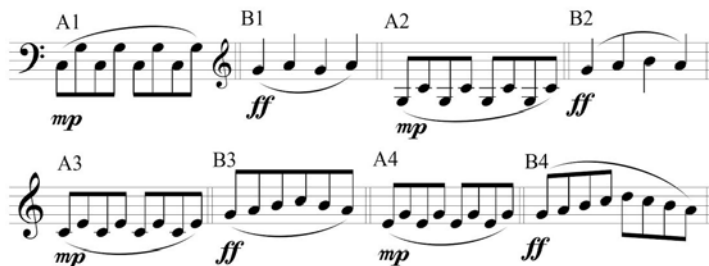
A3. Alternate F horn 4-5

B3. Same as before 8 9 10 11 and back. NB: The #11 overtone is notated c", but sounds about halfway between c" and c#".

A4. Alternate F horn 5-6

B4. Same as before 8 9 10 11 12 and back

I. All-Valveless A=F horn (F:0) B=C horn (F:13)



II. All Valve 1 – Major Power Scales (1 2 3 4 5 4 3 2 1)

A1. Low c (c-g) Major Power Scale in quarter notes, up and back, slurred, *mp*

B1. Hairpin < > Major Power Scale (c"-g") tongued

A2. Same as A1 but with B Major Power scale (B-f#)

B2. Same as B1 with b'-f#"-b' Power scale

A3. Same as A1 with B^b Power scale (B^b-f)

B3. Same as B1 with b^b Power Scale

A4. Same as A1 with A Power Scale

B4. Same as B1 with a' Power Scale





III. Valves 2: Minor Power Scales (1 2 flat3 4 5 4 flat3 2)

1) [No notation example here since there are many personal choices.]

A1. Any minor Power Scale of your choice starting below c' (middle C). Start slowly, accelerate gradually. All tongued.

B2. Double whole note, *forte*, any note of your choice c'' or above

A2. Same as A1, but add one more note on the top or bottom.

B3. Same as B2, but move up or down a step or half step

A3. Same as A2, but add one more note and slur this time.

B3. Same as B3, but move up or down one more step or half step

A4. Whole octave of your minor scale; use the first scale you chose

B4. Same as B3, but continue up or down a step or half step

IV. Triad Fun [major triad = 1 3 5; minor triad = 1 flat3 5]

A1. Up and back C major triad, tongued, moderate tempo, mf, start on c', switch to c if and when you wish

B1. Half note Triads, up and back, start on a^b, comfortably loud, tongued.

A2. d^b (switch to d^b at will) major triad, discover many ways to order the notes.

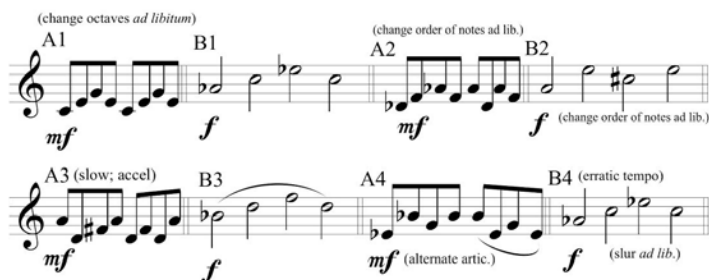
B2. Same as B1, start on a'. Change the order of the notes at will.

A3. d' or d (switch at will), any order, start slow and accelerate

B3. Same as B1, start on b^b, Slur only.

A4. e^b or e^b, alternate 1 5 3 5 and 5 1 3 1 (change at will), alternate between tongued and slurred

B4. Same as B1, start on a^b. Erratic tempo, faster, slower. Change articulation frequently.



V. Mixed Valve/Valveless Scales

A1. Choose any mid-range one-octave major scale in the low range, tongued. Any tempo. Up and back. Soft dynamics.

B1. Choose any mid-range one-octave scale minor scale (natural, harmonic, melodic, Dorian), but start at the top and play in any kind of triple meter. Your choice of tempo. Tongued. Loud!

A2. Same as A1, but new key, and slurred

B2. Same as B1, but new key and slurred

A3. Same as A1, but new key and mixed articulation (tongued and slurred)

B3. Same as B1, but new key and mixed articulation (tongued and slurred)

A4. Same as A1, but new key and very soft

B3. Same as B1, but new key and very loud

Example below shows only A1 and B1.



VI. Mixed Valve/Valveless Arpeggios

A1. Overtone major arpeggio: F horn OT 4 5 6 8, up and back, slurred, p

B1. Valve major arpeggio (1 3 5 8), up and back, tongued, ff, E major

A2. Like A1, but E horn [F:2]

B2. Like B1; F# major

A3. Like A1, but E^b horn [F:1]

B3. Like B1, A^b major

A4. Like A1, but D horn [F:12]

B4. Like B1, B^b major



There you have some examples of what you might do for the two types of Horn Tabata exercises. Possibilities are unlimited. I had five more ready to go, but am stopping here for reasons of space (their titles: Exotic Arpeggios, Range Scales, Chromatics/Overtone Scales, Pattern Play, Octaves). You are limited only by your imagination. See what works for you, tweak until you arrive at the best combinations. Have fun!

Jeffrey Agrell is horn professor at the University of Iowa and is on the faculty of the Kendall Betts Horn Camp. His book just out is *Improvisation Games for Classical Musicians, Vol. II*. His newest book out soon is *Horn Technique*. jeffrey-agrell@uiowa.edu

IHS Awards and Performance Contests

Peter Luff, Coordinator

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

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

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

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

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

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

Premier Soloist Competition

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

• Awards:

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

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

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

• **Age Requirements:** Hornists under 25 years of age on June 26, 2017 may apply.

• **Application Requirements:** Applications must be submitted to the IHS Executive Director (see above) and must include a recording containing performances of the following required works.

• **Repertoire Requirements** for the Recorded Performances:

1. First Movement (with piano or orchestra) from one of the following:

- W. A. Mozart Concerto No. 2, K. 417 or No. 4, K. 495
- Richard Strauss Concerto No. 1

2. An unaccompanied solo work from the 20th or 21st century.

3. One of the following works (with piano):

- Eugène Bozza *En Forêt*, op. 41
- Paul Dukas *Villanelle*
- Robert Schumann *Adagio and Allegro*, op. 70

• **Judging:** Applications will be judged on the quality of the recorded performances (including the fidelity level). Individual identification of recordings will be removed by the Executive Director before being submitted to the judges to ensure anonymity. The judges will select up to five finalists to compete

at the forthcoming IHS International Symposium (Natal, Brazil).

Finalists will perform the same concerto and work with horn and piano that was submitted to the judges. A rehearsal with a staff accompanist will be arranged for finalists who do not bring their own accompanist. All finalists will receive written evaluations of their performance.

• **Deadlines:** completed applications include both an application form and a recording of the three required selections, and must be received by the IHS Executive Director no later than March 1, 2017. Applicants will receive notification of the awards by April 1, 2017.

Frizelle Orchestral Audition Contests

The Dorothy Frizelle Memorial Fund (biography appears on the IHS website) was established in her memory to support the study of orchestral horn playing at IHS workshops.

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

• **Age Requirements:** Full-time students under 25 years of age on June 26, 2017 may apply.

• **Application Requirements:** Applicants can sign up online. If space is still available applicants can sign up at the pre-competition masterclass. Applicants will be required to show proof that they are full-time students, registered for the symposium. Applications will be accepted in the order they are received.

A required pre-competition masterclass that will cover both the excerpts required and the expectations of the judging committees in performance and audition decorum will be held during the first few days of the symposium. After the masterclass, rosters for the high and low horn auditions will be established. Anyone not attending the full masterclass will not be eligible to compete.

• Repertoire Requirements:

- High Horn: (1st horn parts unless otherwise specified)
 - Beethoven Symphony No. 7, 1st mvt., mm. 89-101
 - Brahms Symphony No. 2, 2nd mvt., mm. 17-31
 - Ravel *Pavane pour une enfante défunte*, opening solo
 - Strauss, R. *Ein Heldenleben*, mm. 1-17
 - Strauss, R. *Till Eulenspiegel*, 1st, mm. 6-20; and 3rd horn, 19 m. after No. 28 – 1 m. before No. 30
 - Tchaikovsky Symphony No. 5, 2nd mvt. Solo

• Low Horn:

- Beethoven Symphony No. 3, 2nd, 3rd mvt. Trio
- Beethoven Symphony No. 9, 4th., 3rd mvt., mm. 82-9
- Shostakovich Symphony No. 5, 1st, 1st mvt, No. 17-21
- Strauss, R. *Don Quixote*, 2nd, Variations 7 & 8 (all)
- Strauss, R. *Ein Heldenleben*, 2nd., 4 m. after 3 to 1 m.

after 5

Wagner, R. *Prelude to Das Rheingold*, 8th, mm. 17-downbeat of 59



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

Barry Tuckwell Award

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

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

• **Age Requirements:** Applicants must be age 18-24 on January 1, 2017.

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

1. A completed Tuckwell Award application form, including two brief essays.
2. A recording of the applicant playing one movement of a concerto or sonata (with piano), one etude, and two orchestral excerpts.

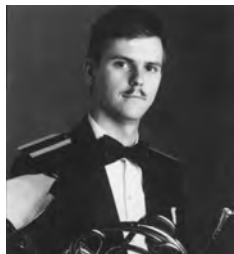
3. Two letters of recommendation, submitted directly to the Executive Director by the recommending parties, including an assessment of the applicant's financial need.

• **Judging:** Applications will be judged on a combination of ability, character, motivation, goals, financial need, and opportunities available at the selected venue.

• **Deadlines:** Completed applications must be received by the IHS Executive Director no later than March 1, 2017. Applicants will receive notification of the awards by April 1, 2017.

Please note that this award is payable directly to the symposium, masterclass artist, or to the winner upon submission of receipts for expenses.

Jon Hawkins Memorial Award



Jon Hawkins (1965-1991)

Jon Hawkins was a Life Member of the IHS, just starting his career as a professional musician when he met his death in a traffic accident. His parents, Neil and Runa Hawkins, established this award as a memorial to their son. A biography of Jon Hawkins appears on page 108 in the October 1992 issue of *The Horn Call* and on the IHS website

The purpose of this award is to encourage the attendance of deserving, highly motivated horn students at the annual IHS symposiums, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources.

• **Award:** One award up to \$1,500 (US) to be used for the registration fee, room, board, and travel costs to the 2017 IHS Symposium. In addition the award winner will:

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

- give a solo performance at the Symposium;
- receive a copy of Werner Pelinka's Concerto for Jon;
- receive a one-year IHS membership.

• **Age Requirements:** Hornists under 24 years of age on June 26, 2017 may apply.

• **Application Requirements:** Applications must be submitted online(see above). A complete application must include:

1. A completed Hawkins Memorial Award Form, including three short essays.
2. A recording of the applicant's playing including at least two contrasting works that represent a range of the applicant's performing abilities.

3. One letter of recommendation, submitted directly to the Executive Director by the recommending party.

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

• **Deadlines:** Completed applications must be received by the IHS Executive Director no later than March 1, 2017. Applicants will receive notification of the awards by April 1, 2017.

Paul Mansur Award

This award, named for the longtime Editor of *The Horn Call*, Emeritus Dean, and IHS Honorary Member, Paul Mansur, provides opportunities for full-time students attending the IHS international symposium to receive a lesson from a world-renowned artist or teacher.

• **Award:** Private lesson with a Featured Artist or Advisory Council Member at the IHS international symposium and a one-year IHS membership.

• **Age Requirements:** One award for full-time students 18 years or younger on June 26, 2017. One award for full-time student 19-26 years on June 26, 2017.

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

1. A completed Mansur Award Application Form, including an essay from the applicant on the subject of how attending and receiving a lesson during the symposium will enhance the student's education.

2. Proof of full-time public or private school, conservatory, or university enrollment must be provided at the time of application; students must be enrolled in the academic term immediately preceding the symposium.

• **Judging:** Essays will be evaluated for both content and grammar, so time and care in preparation is encouraged.

• **Deadlines:** Completed applications must be received by the IHS Executive Director no later than March 1, 2017. Applicants will receive notification of the awards by April 1, 2017. This award does not include any financial assistance to attend the symposium.

Tired of Missing Notes?

Work on Intonation

by Daniel Grabois

Accuracy. It's one of life's traumas for the horn player. We try and try to hit all the right notes all the time, but, like a major league batter, we always seem to find a way to miss.

There are many ways to improve accuracy: Kopprasch etudes on the F horn, playing excerpts three times in a row perfectly, practicing solos when you are feeling strong but also when you are feeling tired. As we practice, we get more accurate, but is there a way to think about accuracy which will improve our batting average all at once?

There is.

Each note on the horn has its own "slot." Think of middle c'. You can bend it up a little before the pitch bounces up to e', and you can bend it down even more before it bounces down to g. Let's call that entire area the slot for the note c'. Low notes have a wider slot than high ones, but even high notes have some room above and below.

Our intonation is a measure of where we play in the slot. If we are playing sharp, we must drop the pitch lower in the slot. And the opposite, of course, applies when we are flat.

How carefully have you explored the slots on your horn? You have probably noticed that some slots feel sticky: it is hard to move out of them into the next slot with a smooth slur. Other slots seem less deeply etched. But have you gone on a thorough exploration of the slots on your horn? What will you find?

I have taken many students on this exploration, and found the same result each time, whether with students at the beginning of their course of study or with those nearing the end. They play a note, and I first ask them to bend the note up, using their lips and their air. As the pitch rises, the tone gets thin, nasal, and just plain worse. Then, I ask the student to bend the pitch down, very slowly. As the pitch drops, the tone gets fuller and richer, the lips respond better, and all is good with the world. Past a certain point, though, the tone starts deteriorating, sounding hoarse and becoming unworkably unstable and wobbly.

The tone is best at around one third of the way up from the bottom of the slot. In this spot, the sound is thick and lustrous, and the control of the horn feels easy and smooth. In almost every case, this part of the slot is significantly lower than where the student usually plays (and in almost every case, the student consistently plays sharp). So, remarkably, the improvement in intonation results in an improvement in tone. Or vice versa.

How can you do this yourself? All you need is your horn, with an optional tuner (tuners can be bought for little, and smart phone tuner apps are available for free or low cost), and your ears. Start on middle c', and slowly bring the pitch of the note up until the note pops up to an e'. Learn where the boundary between c' and e' lies, and then stay within the c' slot as you lift the pitch. You'll hear the tone get thin and wiry, and your lips may tremble when trying to hold the note steady. I have yet to find a student who can't immediately bring the pitch higher.

Now go back to your starting point, and *very* slowly let the pitch drop (note the word "let" – the idea is not to shove the pitch down, but to allow it to fall). The point is not just to get to the bottom of the slot, but to explore all the scenery along the way. If you have trouble bending down, here are a few tips:

- As you play, let your body drop. Let your center of gravity drop down in your belly. Drop your shoulders, relax your neck, relax your hip joints. You will hear the pitch plummet.
- As you play, consider the vowel that you are shaping inside your mouth. Open up the cavity. Make an "oo" sound, then an "oh" sound. Let the inside of your mouth relax. Maintain the flow of air. The pitch will drop further.
- Soften your lips. They should be firm enough to provide a pillow of protection between the mouthpiece and your teeth, and not much firmer than that.

As you let the pitch drop, you will hear the tone become more robust, and you will feel as though your lips were designed for horn playing. As the pitch drops further, though, your tone will start to lose its robustness and will become "woofy" or hoarse sounding, and will probably start to wobble.

The trick is to pinpoint the spot where the tone sounds the best. Finish your exploration of each note with a long tone right in that spot.

If you have a tuner, do the exercise with the tuner on. Chances are, your original strike of the note will be a little sharp. As you move the pitch up, the needle will move urgently in the direction of sharpness. Keep watching the tuner as you let the note's pitch drop back down, and make a note of your intonation when the tone is the very best. Then, watch the needle dip further as the tone goes flat and loses its quality. Again, finish your study of each note with a long tone held at the point of optimal resonance.

Chances are, the tuner will show that you are slightly flat at that point. All of my students who practice this drill regularly end up playing with their slides pushed in much further, since playing with the best sound almost always means playing deeper in the slot.

But why is our playing more accurate when we play lower in the slot?

Think of walking along a flagstone path. If the flagstones are very small and widely spaced, it's difficult to be sure your feet will land directly on the stones. But if the flagstones are big and not too far apart, you can walk across the path with an easy gait. Playing toward the bottom of the slot is like enlarging the flagstone path from note to note. Each note is bigger and fatter, and you won't wobble when you hit it. And each note will ring with a beautiful tone. And you will be in tune. And your articulations will pop with more clarity.

So, work on tone by working on intonation, and work on intonation by working on tone.

Daniel Grabois is Professor of Horn at the University of Wisconsin-Madison.

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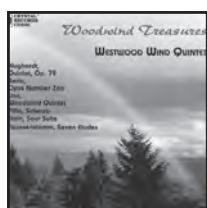
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Twentieth-Century Solos for Low Horn

by Robert Stonestreet

Few horn solos are widely recognized as featuring the lower register, aside from traditional *cor basse* style compositions that provide numerous challenges. One of the intended outcomes of my PhD research was to identify and evaluate works that feature this register. The works should demonstrate pedagogical value, technical mastery, and musicality in the lower register of the horn, providing legitimate repertoire options for solo performances and examinations.

Many works were recommended by teachers, performers, and composers as being potentially suitable for my research. Unfortunately a significant number of these fell into alternate classifications; many works “don’t go too high” or have a “significant moment in the lower register,” but few truly featured the lower register. This was also the case in recording and sheet music reviews; many promising leads ended in disappointment.

However, a number of interesting options were discovered; here are the details.

The *Canto Serioso* for horn (or Cello) and piano by Danish composer **Carl Nielsen (1865-1931)** is one of the few well known low horn pieces from the 20th century.¹ The work was composed in April 1913, following the announcement of a competition being held by the Royal Orchestra to replace one of the less capable members of the horn section with a more competent player on fourth horn.² The short ternary song was written specifically to exploit the lower register and test the applicants at both loud and soft dynamics, legato phrasing, and various articulations over three octaves in the lower and middle registers. It has also been suggested that, prior to the work’s publication in 1944, it was used as an exam piece at the Royal Academy of Music, which reinforces its value as a solo piece for all horn students.

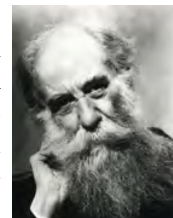
The Bagatelle für tiefes Horn und Klavier by **Hermann Neuling (1897-1967)** is without a doubt the most famous low horn work of the twentieth century, having become the standard low horn solo in both audition and recital settings today.³ Originally published in East Germany, it remained unavailable and unknown in the West until Manfred Klier suggested it as the required solo for a low horn audition by the Berlin Philharmonic in November 1984.⁴ By this point the music was out of print, so a photocopy of Klier’s original horn part was sent to the candidates, resulting in a single week of preparation without a piano score or any idea of how the work might actually sound.⁵ It is a five-minute showpiece of low horn techniques juxtaposed with Romantic inspired lyrical melodies that are constantly being restricted and interrupted by more challenging technical ideas, such as wide intervals and rapid arpeggios and scales.



Although a famous low horn player in Germany during his life,⁶ Hermann Neuling is not particularly famous outside of horn circles and little is documented about his life considering the importance of his contributions. In addition to the *Bagatelle*, he wrote a concerto, a method, and several books of etudes for the horn.⁷

Also largely unknown is a second piece that is also a low horn solo option: his *Konzert-Cadenz for Horn and Piano*⁸ which is based freely on Henri Kling’s *Characteristic Etude* No. 31. The Neuling version is even more dramatic than the original etude, containing different playing instructions, dynamic markings, and articulations for some of the material that would otherwise be the same. It includes a complete piano part, which is sustained during the technically challenging flourishes of the solo horn, including some accented and *tremolo* chords, creating a recitative-like quality. Neuling adds a four-bar piano interlude at bar twelve, rapid accompanying lines, and a humorous final chord that is high in the piano’s range and far above the final sustained pedal F in the horn.

Another early work is by French composer, teacher, and musicologist **Charles Koechlin (1867-1950)**, who is well known among horn players due to the significant number of works that feature the instrument such as his *Sonata for Horn and Piano* Op. 70 and the *Quatre Petites Pieces* Op. 32a for horn, violin, and piano.



Koechlin also transcribed his *Sonata for Bassoon and Piano* Op. 71 for Belgian horn player Georges Caraël in January 1942.⁹ The three-movement work is short, yet still challenges the horn player, predominantly in its complex rhythmic and technical lines. The first movement opens with an Impressionistic section where the lyrical solo line is enriched by flowing broken chords in the piano accompaniment. This material returns following a more energetic Allegretto scherzando middle section. The peaceful second movement is both rhythmically and harmonically interesting despite the fact that it is constructed on a simple bar-long ostinato that runs continuously throughout the movement. The third movement is reminiscent of the traditional 6/8 rondo finale for horn players, although with many time signature changes. The animated third movement is the most difficult, jumping around a wider range and including awkward lines; however, it also opens up in the lower register and requires flexibility, articulation, and control of dynamics.

The solo horn part is slightly modified from the original bassoon part, with some lines or fragments being altered through octave displacements. The horn part also carries additional playing instructions, predominantly reflecting the desired tone and character. The horn version uses a mute in the middle section of the first movement and hand stopping in the middle section of the finale.

A work that is deserving of greater recognition is the *Sonata in E-flat for Horn and Piano*, Op. 101¹⁰ by **York Bowen**



(1884-1961), which was composed in 1937 for Aubrey Brain (1893-1955) and premiered by him in 1943. Dennis Brain also famously performed the work in a concert at Wigmore Hall on April 30, 1956 with the composer at the piano. Although this particular concert had been scheduled to celebrate the tenth anniversary of the Dennis Brain Wind Quintet, it was also used as a chance to honour Aubrey Brain (who had died the previous September) and his accomplishments, with all the proceeds going to create an Aubrey Brain Memorial Trust to promote a wind scholarship.¹¹



Bowen spent time in the regimental band of the Scots Guards as a horn and viola player during the First World War, so, as expected, the work shows understanding of the horn in its melodic construction and use of dynamics, articulations, and color changes with hand stopping. The sonata also features many of the Romantic traits for which Bowen's music is renowned, including beautiful melodies and harmonies and powerful transformations in mood. The first movement opens with a lyrical melodic line that seamlessly transforms in its mood and direction as the tension builds and subsides, while the contrasting middle section is dramatic. The opening to the second movement is similarly intense, with accented notes in the horn and sustained chords marked *pesante* in the piano part. Although there are more peaceful moments in this movement, a degree of restlessness and apprehension is maintained. The finale is marked *Allegro con spirito* and is full of a carefree but at the same time pompous character.

Halsey Stevens (1908-1989) is perhaps best known for his scholarly work on the life and music of Béla Bartók (1881-1945); however, he also composed music for a wide variety of instrumental and vocal combinations. His most famous work is the Sonata for Trumpet and Piano written in 1956; he also composed a Sonata for Horn and Piano.¹²



The Horn Sonata was dedicated to George Hyde, who premiered the work alongside the composer in Los Angeles on March 16, 1953.¹³ In 1954 the work won a publication award from the National Association of College Wind and Percussion Instructors, and in the years that followed has been performed by a number of leading horn players in America.

Fragments of the opening motif form the basis for all three movements of this sonata, which combines attractive melodic ideas with rhythmic vigour and technical challenges in a contemporary but tonal framework. The first movement, *Allegro moderato*, has a light and carefree character, yet requires flexibility in negotiating the lyrical but wide ranging melodic lines. The second movement is a more sombre *Poco adagio*, which although lyrical maintains a somewhat uneasy feel throughout. This is contrasted by the high energy and technical final movement, with strong and clear articulations across the entire range.

The Stevens Sonata is an appealing recital piece, as it demonstrates solid technique and 20th-century musical ideas in an accessible and audience-friendly form. It is well written for horn players, including rests at regular intervals, and although

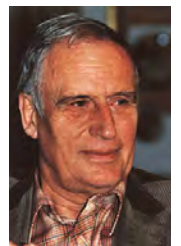
the range probably favours the middle and upper registers, it is also expansive and includes many lines requiring solid low horn technique.

The Lullaby for Second Horn with Piano accompaniment by American Philip W. L. Cox Jr.¹⁴ (1910-2000) is a short lyrical piece that is straightforward, in binary form, and covering a relatively small and comfortable range of just over two octaves, from low *e*^b to *g*². Considering that the title includes the designation "for second horn," it is disappointing that further exploration of the lower register was not undertaken, as this is not a challenging work. However, it could be used with less advanced students to encourage good tone and support in the middle and lower registers, as well as to develop a cantabile style with rubato.

The *Scherzo* for Horn (or Bassoon or Cello) and Piano, composed in 1970 and 1971 by English composer **Michael Head (1900-1976)**, is another relatively short and simple low horn piece.¹⁵ Although melodically simple and harmonically conservative, the Scherzo is an attractive option for low horn players due to the neatness and precision that it requires. The clarity of articulation and sudden dynamic contrasts below the staff are the main challenges in this brief but enjoyable character piece that is entertaining, witty, and energetic. The Scherzo was dedicated to the horn player Ian Smith, who studied piano with Michael Head at the Royal Academy of Music in his first year there before leaving early in 1971 to take the post of co-principal horn with the Scottish National Orchestra, a position he held for 22 years.

Less well known is the 1977 composition *Segnali per corno e pianoforte* by Italian horn player and composer **Carlo Prosperi (1921-1990)**,¹⁶ who was an important figure in Italian atonal music. The work is dedicated to the famous Italian horn player Domenico Ceccarossi (1910-1977), who made several LP recordings and composed a number of important works himself. The four movements of *Segnali* are closely linked and rely heavily on a "call and response" style of composition where each instrument presents its own signal call motif, which is then developed. Challenges are in the wide range and the somewhat awkward intervals, rhythms, and technical sections. Due to this and the contemporary and complex musical language, this would be an effective recital piece, with enough flair and variation to maintain audience interest.

Better known are the works of Dutch composer **Jan Koetsier (1911-2006)**, who increasingly incorporated Neo-Classical ideas into his music, combining lyrical melodies with strong rhythms. Although titled *Romanza*,¹⁷ the predominant character of this simple ternary piece for horn and piano (catalogued as opus 59/2) is more like that of a lyric pastorale due to the relaxed 12/8 metre and *Larghetto* tempo; the contrasting B section has more momentum. It is a short but beautiful and accessible work that requires some flexibility, evenness and beauty of tone, and phrasing and musicality. Composed in 1972, it was not performed until 1985.



Variationen for Low Horn and Piano Op. 59/3¹⁸ was composed in 1986 and premiered later that year in Detmold. Although the theme that this six-minute showpiece is constructed upon is not particularly imaginative, the treatment is entertain-



ing, and it demonstrates how far the technique of the horn has come since the introduction of valves. It features rapid octave leaps, arpeggios, and mixed intervals as well as more technically challenging moments, multimeter, hand stopping, and flutter tonguing.

Written in 1985 for his wife Linda, the *Romance* for Horn and Piano of **Joseph Pehrson (b. 1950)**¹⁹ is just one of a number of works written for the instrument by this American pianist who is known for experimenting with unusual tunings and instrument combinations. He frequently included electronic and amplified instruments in his works.

Several of the pieces written by Pehrson between the years 1987 and 1991 were commissioned and premiered by Belgian horn player Francis Orval.

The *Romance* consists of three short movements, each highly melodic with contrasting sections. However, the work is also characterised by the frequent use of multimeter, poly-rhythms, and moments of almost minimalistic accompaniment. This piece is a realistic option for those looking for a short and accessible contemporary work that has some challenges in range and articulation in the lower register while remaining tonal. The main difficulty lies in the rhythmic accuracy that is required.

The *Tre Poemi for Horn and Piano* by German composer **David Volker Kirchner (b. 1942)**²⁰ is a dramatic set of three pieces composed in the late 1980s for famous horn player and teacher Marie-Luise Neunecker. This is a fantastic recital piece, and just one of a number of works for horn by the composer. The first movement titled Lamento is dramatic and expansive, with the interval of a tritone almost constantly present.²¹ The second movement, titled Danza, has greater drive and energy and is not lacking in drama. It is in a fast 3/8 and built around short motifs that feature wide intervals and are repeated numerous times. The third movement, La Gondola funebre, contrasts to the earlier two movements: the Misterioso, molto sostenuto movement is dark and heavy, but still provides opportunities for the horn player to demonstrate tone and technique.

The renowned American trumpet player and conductor **Anthony Plog (b. 1947)** is also well known today for his compositional output, which often features brass and wind instruments. His *Nocturne* for Horn and Strings²² was written for Gail Williams, completed in 1988, and premiered by her the following year. The expressive nature so evident in this work, and indeed throughout the series of nocturnes that Plog has written for brass instruments, does not exclude it from technical challenges.²³ The beautifully lyrical melodies require agility and control over tone, dynamics, and phrasing, while the more technical middle section also necessitates clear articulation and precise left hand technique. The eight-minute work demonstrates so much so well that it should be more widely known and performed more often.

Although best known for his stage works, Austrian composer and teacher **Gottfried von Einem (1918-1996)** also composed a significant amount of chamber music in his later years,

including the *Jeux d'amour: Drei Capricen für Horn und Klavier Op. 99*.²⁴ Written in 1993 and premiered the following year, the opening two movements of the work are straightforward. The first begins as a lyrical melody in D Minor that is repeatedly interrupted by scale runs and strong chords in the piano accompaniment until eventually the horn joins in, while the second is a quaint little Allegretto in 3/4 muted throughout in the horn. The final movement, another Allegretto in 6/8 this time, has an almost identical tempo to the previous movement but more rhythmic activity and a more complex accompaniment with cross-rhythms, which makes it more difficult than the preceding movements. Although the range of von Einem's work is approachable, awkward leaps between registers in each movement preclude performance by inexperienced players.

Andrew Boysen Jr. (b. 1968) is well known as a conductor and prolific composer of wind ensemble music. *Night Song* for Horn and Piano²⁵ was composed in 1994 through a commission from Virginia Thompson, and later won first prize in the 1999 International Horn Society Composition Contest. It was envisioned to fill the slower and more lyrical spot in recital programs, but also as a medium to introduce more dissonant pitch material – and it is a dissonant work, with lots of clusters, seconds, and sevenths. Both horn and piano are subjected to a full range of technical and musical demands, particularly in rhythm and large, angular intervals. Although the work is not programmatic, it is a dramatic, expressive, and effective piece of contemporary music that covers a wide range and requires excellent technique and flexibility throughout this range, with many rapid and wide-ranging figures.

Composed in 1996, *The Trump of Swing I für tiefes Horn und Klavier* by German composer **Ernst-Thilo Kalke (b. 1924)**²⁶ is a four-movement work that draws its inspiration from a number of different sources. The opening movement is a Fanfare written in the style of a swing march, while the second, Evening Star, is a rendering of the well known song *Lied an den Abendstern* (Song to the Evening Star) from the opera *Tannhäuser* by Richard Wagner (1813-1883). The third movement, Blue Waltz, is another homage, this time to Johann Sebastian Bach (1685-1750), before a high-energy movement titled Ultimo concludes the work.

The inclusion of “für tiefes Horn” in the title is misleading as the lower register is visited only through a couple of brief forays below low g. Overall the range extends only two octaves, from low d# up to e”, so, although there are some wide intervals and arpeggiated figures that require reasonable technique, the work remains approachable for less advanced students and provides a fun, jazz-inspired option to begin working on the lower register.

The works of Swiss composer **Daniel Schnyder (b. 1961)** are quickly gaining in popularity, perhaps because of their accessibility. They bridge the gap between classical music and other styles such as jazz and popular music, and frequently incorporate non-Western influences. Many of his works have





been adapted for alternate instruments, an idea that the composer both supports and encourages, as in most cases the transcriptions are for performers who hear the music and want to play the work.²⁷



The Sonata for Horn and Piano²⁸ was composed in 1995 and won first prize at the 1996 International Trumpet Guild's composition contest in its original form, composed for bass trombone or tuba. It was later arranged by the composer for horn player David Jolley and recently recorded by Adam Unsworth along with several other works by Schnyder on the CD *Just Follow Instructions*.²⁹ The Sonata is a challenging piece in terms of style, with heavy jazz influences, and also due to the technical requirements of playing complex rhythms and intervals in the lower register. The first and third movements of the Sonata are virtuosic, requiring power, stamina, and accomplished technique across the entire range of the instrument, plus numerous extended techniques such as glissandi, bends, and hand stopping to achieve different sounds. The second movement is also virtuosic but in the form of a soulful ballad that is muted throughout.

Recently Schnyder also transcribed the Concertino for Tenor Trombone and String Orchestra (or Quartet) for Horn, Percussion, and String Orchestra for the horn player Hubert Renner.³⁰ This arrangement was premiered on October 25, 2013 in the Tonhalle theatre of St. Gallen by Renner and the St. Gallen Symphonie Orchester.³¹ Only minor changes were made from the original trombone version, essentially altering mute changes, removing slides and a couple of notes due to the expansive range, which still extends from pedal E up to high c^{'''}. The complex rhythmic ideas and extensive use of multimeter make this an exceptionally difficult ensemble piece,³² full of technical challenges for the horn player, including rapid large and awkward intervals, hand stopping, glissandi, flutter tonguing, and a large number of rapid runs. However, the many technically challenging moments and complex ideas do not detract from flowing lyrical melodies, with recurring motifs and longer melodic lines uniting the larger structure.

As a composer, American horn player **Kerry Turner (b. 1960)** is best known for his large output of chamber music, which often features wind and brass instruments. The music that he has composed for horn combines virtuosic technique with experimentation in facets such as ensemble construction, form, texture, and style, but always in a melodious and accessible fashion.



The Concerto for Low Horn and Chamber Orchestra was composed in 1995³³ and exploits both the lower register of the instrument and the traditional skills of the *cor basse* player, and makes use of the horn's ability to change tone and character, to play with different instruments of the orchestra, and, perhaps most importantly, to "sing" beautiful vocal-style melodies.³⁴ Charles Putnam recorded the concerto for an Albany Records release that features a number of Kerry Turner's works.³⁵

In the concerto, the horn is required to express a vast array of emotional characters, beginning with the first movement's dramatic opening glissandi. The concerto covers a range of

just over three octaves but sits predominantly in the middle to lower register, only extending upwards to a single g^{'''} in the second movement and including optional pedal Fs in the fourth movement. Otherwise the typical range is perhaps best summed up by the opening motif, the glissandi sweeping up from low B to g^{''} at the top of the staff.

The lyrical second movement, marked Andante, has a somewhat melancholic feel, yet it highlights the horn's expressive tone beautifully. The accompaniment here is provided by strings and harpsichord, in contrast with the playful third movement Allegro scherzando, which is written as a wind quintet and features energetic dance-like melodies. The final movement is the most virtuosic, featuring several long stretches of double-tonguing and challenging runs beginning in the lower register.

Compared to the original orchestral version, the piano reduction is less dramatic and obviously creates less room for tonal contrasts, which I think is one of the best features of the original composition; however, it is still a satisfying work to perform and shows off low register capabilities.

British composer **Andrew Downes (b. 1950)** is the son of former Birmingham Symphony Orchestra horn player Frank Downes (1921-2005) and also played horn himself for a short while, so it is not surprising to find numerous compositions for the horn and the Wagner tuba in his catalog. Armed with a sound knowledge of the horn, its capabilities, and what both works and sounds best, he crafts beautiful yet technically demanding works that are full of flowing melodies, contrasting thematic ideas, and complex rhythms.



In recent years Downes has formed a close friendship with several Czech musicians, and this has resulted in a Concerto for Horn and Symphony Orchestra Op. 101 written for Ondřej Vrabec, as well as a Concerto for Four Horns and Symphony Orchestra Op. 77, which was premiered with soloists Radek Baborák, Stanislav Suchánek, Ondřej Vrabec, and Zdeněk Divoký. Other works written by Downes include a Sonata for Violin, Horn, and Piano Op. 93, Sonata for Four Horns Op. 22, Sonata for Eight Horns Op. 53, *Five Dramatic Pieces for Eight Wagner Tubas* Op. 80, and a Suite for Six Horns or Horn Choir Op. 69, as well as works for brass ensembles of various sizes. The Sonata for Horn and Piano Op. 68 was commissioned by Roland Horvath of the Vienna Philharmonic Orchestra, composed in 1998, and premiered shortly thereafter.³⁶ Although the work was not specifically composed as a low horn sonata, it was composed for a low horn player,³⁷ so it has challenging lower register moments. It covers a wide range, from low A-flat up to high b^{''}, and requires precise technique throughout the range. The first two movements are also a test of stamina as there are few rests among the beautiful but expansive lines. Some of these extended phrases require excellent breath control, and rapid leaps from the upper register to lower register are challenging.

Clearly, there are a number of interesting and attractive twentieth century pieces available to the low horn player that are both musically rewarding and offer beneficial challenges to the student, or indeed the professional musician. These com-



positions cross many different styles and genres, and allow for increasing levels of virtuosity to be demonstrated throughout a player's development. Of course solo horn options also frequently feature the lower register of the horn. Some good twentieth century options for performance include Samuel Adler's *Canto XI* for Horn Solo, Sigurd Berge's *Horn-Lokk*, the *Four Improvisations from Travelling Impressions* by Vitaly Buyanovsky, Stanley Friedman's *Topanga Variations for Solo Horn*, Douglas Hill's *Jazz Set for Solo Horn*, *Grandfather Benno's Night Music* for Solo Horn by Usko Meriläinen and Robert G. Patterson's *Four Pieces for Natural Horn*.³⁸

I hope that these works will become more widely recognised, more frequently performed, and also more highly valued by horn players.

Robert Stonestreet began studying the horn with Campbell Barnes in rural New South Wales, Australia before undertaking a Bachelor of Music degree and Honours year at The University of Newcastle with Geoff O'Reilly, and then a Masters of Music at Baylor University with Jeffrey Powers. Upon returning to Australia, he completed PhD studies at the University of Tasmania, researching the development of low horn technique and repertoire with Andrew Bain, Wendy Page, and Greg Stephens. Robert currently works as a freelance musician and teacher in Sydney, Australia.



Notes

¹Carl Nielsen, *Canto Serioso* for Horn and Piano (Boca Raton, FL: Masters Music Publications, 1991). Although numerous recordings exist, my personal favourite is a performance by Radek Baborák where the work has been arranged for string quintet accompaniment by Miloš Bok: Carl Nielsen ed. Bok, *Canto Serioso* for Horn and Piano, Radek Baborák with various artists, *Serenade*, Supraphon SU 3998-2 131, 2009.

²Jensen, Lisbeth Ahlgren, Elly Bruunhuus Petersen and Kirsten Flensburg Petersen, eds. *Carl Nielsen: Works Series II. Instrumental Music, Volume II* published by Carl Nielsen Edition/The Royal Library (Copenhagen: Edition Wilhelm Hansen, 2003), xxvii.

³Hermann Neuling, *Bagatelle für tiefes Horn und Klavier* (Leipzig: Pro Musica Verlag, 1956). Three recordings available: J. Bernardo Silva with various artists, *Lunar Songs*, Afinaudio IRFC.04.072, 2006; Jesse McCormick and Susan McCullough with Tamara Goldstein, *It's All Relative*, Independent Release, 2008; Denise Tryon and Julie Nishimura, *So Low*, Bridge Records 9945, 2015. Also arranged as a horn quartet: Hermann Neuling, *Bagatelle* for Horn Quartet Ed. Brian Brown (unpublished, 2013).

⁴Born in 1935, Klier had joined the orchestra in 1959 having previously played in the Berlin Radio Orchestra. Private correspondence with Fergus McWilliam, who won the audition, 23/01/2014.

⁵*Ibid.*
⁶Hermann Neuling played and taught in Berlin, and later Cologne. He also played in the Bayreuth Wagner Festival Orchestra for twenty-one seasons, between 1933 and 1963. This is testament to Neuling's importance as a performer and teacher as each year after 1953 he required special permission to cross over into West Germany. Private correspondence with William Melton, 06/02/2014.

Neuling also taught at the State Conservatory in Izmir, Turkey between 1962 and 1966. Poor health made it necessary for him to return to Germany, and unfortunately he died nine months later. Private correspondence with Mahir Çakar, 12/02/2014.

⁷Most importantly: Hermann Neuling, *30 Special Etudes for Low Horn*, 2 vols. (Leipzig: Edition Pro Musica, 1951).

⁸Hermann Neuling, *Konzert-Cadenz* for Horn and Piano (Leipzig: Edition Pro Musica, 1954). Also available in a version for Tuba and Piano. The range extends from pedal F up to high a".

⁹Charles Koechlin, *Sonata for Bassoon and Piano Op.71* (Paris: Gerard Billaudot, 1990). Range extends from low B flat up to high c", although there are options to reduce the upper limit of this range to a high a" or g".

¹⁰York Bowen, *Sonata in E-flat for Horn and Piano Op.101* (Ampleforth, England: Emerson Edition, 1993). Recording: Stephen Stirling and pianist Michael Dussek from the Endymion Ensemble, *Bowen: Chamber Works vol. 2*, Dutton 2012, 2012. Range extends three and a half octaves from low G to high c".

¹¹Stephen Gamble and William C. Lynch, *Dennis Brain: A Life in Music* (Denton, TX: University of North Texas Press, 2011), 47-48.

¹²Halsey Stevens, *Sonata for Horn and Piano* (North Easton, MA: Robert King Music, 1955). Two recordings: Andrew Lewinter with Paul Posnak, *Solo Horn Sonatas*, EMI Classics 56383, 1997; Lawrence Lowe with James Margetts, *Four American Sonatas for French Horn*, Tantara Records, 1999.

¹³Private correspondence with Halsey Stevens' daughter Ann Stevens Naftel, 31/01/2014.

¹⁴Philip W. L. Cox Jr., *Lullaby for Second Horn with Piano accompaniment* (Barnet, VT: Spratt Music Publishers, 1956).

¹⁵Michael Head, *Scherzo for Horn and Piano* (London: Boosey & Hawkes Music Publishers, 1974). The range extends from pedal F up to g".

¹⁶Carlo Prosperi, *Segnali per corno e pianoforte* (Milan: Edizioni Suvini Zerboni, 1980). The range extends from pedal F up to high b".

¹⁷Jan Koetsier, *Romanza for Horn and Piano Op.59/2* (Crans-Montana, Switzerland: Editions Marc Reift, 1991). Two recordings: Gail Williams with Mary Ann Covert, *Deep Remembering*, Summit Records 298, 2001; James Boldin with various artists, *Jan Koetsier: Music for Horn - Alone and with Piano and Harp*, MSR Classics MS1393, 2013. Range extends from low A[♯] up three octaves to a".

¹⁸Jan Koetsier, *Variationen for Low Horn and Piano Op.59/3* (Crans-Montana, Switzerland: Editions Marc Reift, 1993). Recording: James Boldin with various artists, *Jan Koetsier: Music for Horn - Alone and with Piano and Harp*, MSR Classics MS1393, 2013.

¹⁹Joseph Pehrson, *Romance for Horn and Piano* (New York, NY: Seesaw Music, 1986). Range extends from pedal F to high a".

²⁰David Volker Kirchner, *Tre Poemi for Horn and Piano* (Mainz: Schott Musik International, 1990). Three recordings: Marie-Luise Neunecker with Lars Vogt, *Works for Horn*, EMI Classics TOCE-56544, 2003; Szabolcs Zempleni with Péter Nagy, *Colours of the French Horn*, Oehms 789, 2011; Javier Bonet with Anibal Bañados, *A Litany for the 21st Century*, Verso VRS2003, 2006. Overall the range extends from low G to high a".

²¹The *Lamento* is also available as a separate publication: David Volker Kirchner, *Lamento d'Orfeo for Horn and Piano* (Mainz: Schott Musik International, 1987).

²²Anthony Plog, *Nocturne for Horn and Strings* (Piano reduction), (Vuarmans, Switzerland: Editions BIM, 1991). Recording: Anthony Plog, *Nocturne for Horn and Strings*, Zbigniew Zuk with the Polish Radio Symphony Orchestra, Horn Expression, Zuk Records 191122, 2010. Overall the range extends from low A up to high b".

²³Whilst the nocturnes are designed to exhibit the lyrical nature of each instrument, they are just one portion of a larger project of works for each brass instrument, which consists of: *Postcards* (solo), *3 Miniatures* (with piano), *Nocturne* (with strings) and *Concerto* (with full orchestra).

²⁴Gottfried von Einem, *Jeux d'amour: Drei Capricen für Horn und Klavier Op.99* (Vienna: Ludwig Doblinger, 1995). Overall the range extends a little beyond three octaves, from low G up to b".

²⁵Andrew Boysen Jr., *Night Song for Horn and Piano* (Denver, CO: Solid Wood Publishing/Emerson Horn Editions, 2000). Recording: Virginia Thompson with James Miltenberger, *Colors: Music for Horn*, Mark Masters 7654, 2008. Range extends from low G up to high c".

²⁶Ernst-Thilo Kalke, *The Trump of Swing I für tiefes Horn und Klavier* (Magdeburg, Germany: Edition Walhall, 1996). Also available in two alternate versions: für Baßtrompete (oder Tenorhorn) or für Posaune (oder Bariton).

²⁷Private correspondence with Daniel Schnyder, 02/02/2014.

²⁸Daniel Schnyder, *Sonata for Horn and Piano* (Crans-Montana, Switzerland: Editions Marc Reift, 1997).

²⁹Daniel Schnyder, *Sonata for Horn and Piano*, Adam Unsworth with various artists, *Just Follow Instructions*, Block M Records BMR 018, 2009. Refer to the article by Adam Unsworth: "Daniel Schnyder: Just Follow Instructions," *The Horn Call* 40/3 (May, 2010): 92. This article contains biographical information about the composer as well as details regarding his other compositions for the horn, including the Trio for Horn, Violin and Piano, Trio for Trumpet, Horn and Trombone and *Le Monde Minuscule* for solo horn.

³⁰Daniel Schnyder, *Concertino for Horn, Percussion and String Orchestra* (Self Published, 2013). Also available for soloist with string quartet, string quintet or string quintet with percussion. Private correspondence with Daniel Schnyder, 02/03/2013.

³¹Private correspondence with Daniel Schnyder, 23/04/2013.

³²Private correspondence with Hubert Renner, 17/07/2013.

³³Kerry Turner, *Concerto for Low Horn and Chamber Orchestra* (Piano Reduction), (Vuarmans, Switzerland: Editions BIM, 1996).

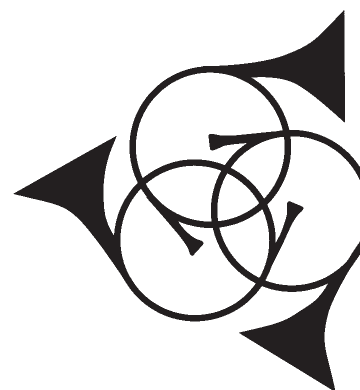
³⁴Private correspondence with Kerry Turner, 29/09/2011.

³⁵Kerry Turner, *Concerto for Low Horn and Chamber Orchestra*, American Horn Quartet and Kyle Turner with Sinfonia Iuventus, *Karankawa*, Albany Records 1141, 2009. Discussed further in: James Reel, "A Conversation with Hornist-Composer Kerry Turner," *Fanfare* 33/5 (May-June, 2010): 146-148.

³⁶Andrew Downes, *Sonata for Horn and Piano Op.68* (West Hagley, England: Lynwood Music, 1998). Recording: James Lowe and Anne Madison, *Schlosskonzert*, Ricord Digital CDA20111, 2001.

³⁷Private correspondence with Andrew Downes, 01/09/2011.

³⁸Samuel Adler, *Canto XI* for Horn Solo (Cleveland, OH: Ludwig Music Publishing, 1986). Sigurd Berge, *Horn-Lokk* (Copenhagen, Denmark: W. Hansen, 1973). Vitaly Buyanovsky, *Four Improvisations from Travelling Impressions* (Minneapolis, MO: McCoy's Horn Library, 1980). Stephen Dodgson, *Cor Leonis for Solo Horn* (Bulle, Switzerland: Editions BIM, 1991). Stanley Friedman, *Topanga Variations for Solo Horn* (Verona, NJ: Seesaw Music, 1984). Douglas Hill, *Jazz Set for Solo Horn* (Delaware Water Gap, PA: Shawnee Press/Margun Music, 1984). Usko Meriläinen, *Grandfather Benno's Night Music for Solo Horn* (Helsinki, Finland: Edition Fazer, 1976). Robert G. Patterson, *Four Pieces for Natural Horn* (Memphis, TN: Great River Music, 1992).





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A'tudes & Brews

An Interview with Brett Hodge

by Carrie Rexroat

In its literal definition, an étude is “a composition designed to improve the technique of an instrumental performer by isolating specific difficulties” (*The New Harvard Dictionary of Music*). I, of course, understand that études are important to our profession, but overcoming other “specific difficulties” in our lives certainly does not come from études. That is why I propose another adaptation of the word. A'tudes, unlike études, aim to improve upon our ability to adopt positive “attitudes” towards life, and shift our collective conscious away from feeling that we have to go through difficult times alone. In this project, I encourage musicians to practice being honest and open with their stories because we have to remember that we are people. It is just as important to spend time cultivating ourselves as human beings as we do musicians. Even in our differences, sharing our experiences and what we value as individuals will strengthen and connect us in our field. So, let's allow music and conversation with one another be the common purpose everyone can practice and positively benefit.

It is my honor and privilege to introduce *The Horn Call's* second A'tudes & Brews interview with Brett Hodge.

Name: Brett Hodge

From: St. Louis, Missouri

Age: 24

Instrument: Horn

Job Position: Principal Horn, Omaha Symphony Orchestra

Favorite Brew: Chai Tea Latte

Carrie Rexroat (CR): How did you get started in music?

Brett Hodge (BH): My parents were both music teachers so I started out on piano when I was six. I wanted to play percussion, but they encouraged me to try the horn when fifth grade rolled around. When I was in eighth grade my parents started taking me to horn lessons, and that's when the ball got rolling.

CR: When did you decide to pursue music as a career?

BH: I kind of fell into it. I'd always liked the idea of music as a career, it was just like a puzzle piece; it just fit perfectly.

CR: So even if not for yourself, have you ever witnessed or been in situations where work or school environments were negative?

BH: Honestly, school was not the ideal situation for me, which is why I didn't go on to get a Masters; I'm just not a classroom person. I'd rather play around town and be in nine different ensembles because I just don't like my horn being away from my face so much. I'm not dogging the classroom scene by any means, some of my good friends are professors and I have great respect for what they do, but it's just not for me. But yes, I've experienced negativity both in school and professionally. In my own practice room I am very hard on myself, perhaps too hard. I'm one of those really critical people who overanalyzes everything. It's interesting because I do thrive on it being overly critical, though, if I overdo it it can become harmful.

CR: How do you stop yourself before you go over that threshold?

BH: Every day is a new day. There's a lot to be learned about the music world in 24 hours, but at the same time, you have to have a life outside of it too. Most people don't know this, but I have a 2 ½ year old daughter named Paisley.

CR: That's awesome!

BH: She's cute, but I try to keep that aspect of my personal life and my professional life separate. I don't want her growing up and everyone knowing every little thing about her. So, I have my music life, and I have my personal life.

CR: Gotcha, I respect that. If it's okay to ask, does having a daughter keep you motivated to practice and achieve all you can in music?

BH: Yeah, go for it! She definitely motivates me. It has its challenges, I can't just up and leave if I get a call the night before something. Sometimes I can, and if it's possible a lot of times she goes with me. I also have the two most supportive parents on the face of the Earth, who have driven ten hours just to come and help out. But in terms of my career, I'm definitely not done yet. There's so much more I want to experience, there are more scenes within the music world I want to explore. I've only stepped into the orchestral scene, but there's the whole chamber music scene, solo scene, teaching, etc., and I haven't done a whole lot else. It's just difficult to be a single parent and a musician. A lot of people don't have kids until they're in their thirties or maybe later, but I'm glad I'm a parent now and not later.

CR: Why's that?

BH: Well, it's hard to explain but every day is totally worth it.

CR: I bet. Honestly I don't know how you do it because the most responsibility I've ever had for another living being is a cat and that can be difficult. I can't imagine taking care of a child at 25 and also pursuing a career, so kudos to you! If it's okay to ask, I'm sure that other horn players out there right now, both in and out of school, who also have kids and are trying to pursue a career in music. What could you give them?

BH: Don't be afraid to ask for help. There are tons of people out there who will help you no matter what your situation is, even if having kids was not 100% planned. As for having a career, there's always a way to do both. It's not easy, but it's rewarding, and when you do inevitably have success you'll know for sure that there's a way to do both.

CR: Well that's great, I didn't know you had a daughter. It makes it even more inspiring that you've won two professional principal horn jobs before you're 25. How do you stay so positive, focused, and continue to make progress?

BH: I try to find something to keep myself busy and whether it's taking auditions, recording études and little pieces, I just



find my happy place and that's in a different place every day. Some days I might come home and watch three hours of Netflix *laughter* and other days I just want to sit down with my horn and play everything that's in my library. It doesn't have to come with the instrument or with music, it can just be whatever washes out the negativity. Friends too, there's always going to be someone who's willing to listen.

CR: Absolutely. So, I want to talk about success. I'm interested to know how you define what success is, and by your own definition, do you consider yourself to be successful?

BH: I think that success that is something that's not achieved without sacrifice. I don't really have a word-for-word definition, but ultimately if I am successful in raising a child and having a career, then I am successful. At this point, I don't care about what other people think anymore. *laughter* In general, I just think there's a broader view that people are always missing. Again, my primary focus has been in the orchestra circuit, but just because I've put more eggs in that basket, doesn't mean that I don't have anything in other baskets. It's important to have a little bit in each place. People are not really geared for only one specific thing for their entire life.

CR: For sure, so many fields within music are incredible. Specific to audition success, what sorts of things do you do to prepare, and what kind of attitude do have going into an audition?

BH: First of all, I've taken 26 auditions and I've advanced at probably two-thirds of them. I took my first audition when I was 19, and my senior year at UMKC I took an audition every single month of the year, literally 12 auditions. I learned a lot during that time, even though it was nuts, because even though I failed, I didn't let my failures stop me; I always tried to acknowledge the things I did well. Even though I might feel negative, say negative things, there's always a little positivity to each situation no matter what, because I'm always going to learn something both going into an audition and coming out of it.

I do a lot of things to prepare for an audition. Mostly I've had a lot of great help from my teachers: Martin Hackleman, Tod Bowermaster, Thomas Jöstlein, Thomas Bacon, and Ellen and Doug Campbell. They've been invaluable to my preparation in all stages, but basically I try to remember that I can only get so far with trying to emulate a machine; it's the musicality that counts. I'm not afraid to say that I miss notes because it's what's behind the notes that really matters. I've sat in on a few audition committees and you can tell who's musical, who's a machine, who is not ready for the job – but audition committees are always hoping you'll do well, always. Not everything you get from them is going to be negative; there's almost always someone who will like something about your playing.

CR: Definitely. Getting a little bit away from music for a minute, what kinds of hobbies do you have?

BH: I'm mostly a musician, that is the biggest part of my life. That being said, I'm also a dad and that's a career in itself too. *laughter* I mean there's hours every day that go into being a parent, and it's the way that I fit my career along with that makes me, me. I tend to not be an overly emotional person, I'm not really one that wears everything on my sleeve, I don't really tend to share information about my personal life. I tend

to act like I'm playing a game of poker, and some people might not agree with that at all, but so far it's been good for me.

CR: I apologize if I'm asking too many personal questions, because it's okay to share as much or as little as you want of yourself as a person, that's a personal choice. In this type of interview, I would like to encourage you to try, because it's easier for people to close off to both themselves and other people, disconnecting from the things that make them and other people human. I'm not accusing you of that by any means, but in a field like music it's almost impossible for us to, as you said, put musical nuance behind the notes if we're not allowing our emotions, our experiences, and our relationships influence our music. Would you agree with that?

BH: I agree. I'll admit I've been through my fair share of challenges, and I'm one of those people who usually bottles things up and throws them away. I'm kind of this stone cold, fearless person, and again that might help me do what I do, but at the same time it might not. I'm sorry, I usually don't talk about this at all, but yes, in order to play something the most expressive way I feel that I can, I have drawn upon the life experiences where I've felt the particular feelings and emotions in order to make it happen. I have to know what that feels like in order to achieve it in my playing. Human emotion has to come through your instrument, no matter what, and the person who brought that out of me was Julie Landsman; she's really good at that kind of stuff. She taught me that music is about portraying what you feel. Most people can play the Tchaikovsky 5th solo with their eyes closed, but can everyone play it while they envision the world's most beautiful flower blooming? Not only that, but can they make an audience member feel that too? That's what I always try to ask myself because it all goes back to who you are on the inside. Whether or not you wear it on your sleeve, it's important.

CR: For sure. We all experience life differently, but the point is to make sure that we really are experiencing life. Piggybacking on what you said, the easiest way to envision a flower blooming is to actually see it happen. The only way to do that is to leave a practice room and go outside to see a flower bloom. Having gone through music school multiple times now, I've noticed that musicians don't always do those things, but I think it's important that we encourage each other to have those experiences because that too develops musicianship. Rather than be so stressed about the technical aspects of being a musician 24/7, take a ten-minute break to go outside, breathe some fresh air, drink coffee or a chai tea latte with a friend, and just take a minute to process, to rest.

BH: Yeah, and you know what, honestly I'm a pretty high stress person, and I thrive on it, but I also like meditation because I think it's important to know what it feels like to be calm. Each person is different though.

CR: Yes. It's interesting talking to you that you say that you're a cold person, or that you have the ability to be, because even though you thrive off of that intense pressure of being a musician, you seem down to earth. Talking to you, I don't really get that you're an emotionless, cold person.

BH: Well, I'm opening up to you a little so you should feel honored. *laughter*



Interview with Brett Hodge

CR: Oh, gotcha. *laughter* Well, I really appreciate that a lot, I'm glad you feel comfortable enough to open up to me. This is great, it's great to learn how other people live fulfilled, healthy and successful lives. There's always something we can learn from each other, so I really appreciate that you've opened up to me and talked about your life when it's probably not the easiest or most wanted thing you want to do.

BH: Of course.

CR: I just have a couple more questions that are easy. Other than music, what's something that you're passionate about in life?

BH: My kid, most definitely. But honestly I really don't have that much else. I mean there are things I would like to do, but I just don't have time. Maybe someday, but right now my career is number one. I'm pretty young still, so I haven't lived life the way that I want to yet.

CR: Would that include other things outside of music, or just not sure?

BH: I don't know yet, I have yet to find 100% happiness or 100% contentedness. I don't know that I'm content at all yet, it's just a matter of finding it.

CR: A matter of living life.

BH: Yes.

CR: Do you have a favorite quote or a mantra?

BH: I do. I think that good things happen all the time, but great things happen all at once. That is stolen from Marty Hackleman, by the way.

CR: One of my last questions is whether you have a charity or a cause that you want to raise awareness to?

BH: Yes, the Humane Society. I have two dogs, a Beagle/German Shepherd/mutt mix, and then a Blue Heeler/English Bulldog mix. Their names are Leo and Sadie.

CR: Very nice. Did you have any last questions, anything to wrap this interview up?

BH: Yeah, I'll wrap it up by saying that whether someone's in a major orchestra or whether they're someone who just enjoys music, I value everyone's opinion. Whether it's conflicting to mine or not, it's important to listen. I might have doubts about what someone says, but it's always worth it to at least listen to them; I really believe that. There's such a communication stigma in this world, and I'm not necessarily the greatest with communicating, but I think it's very important that we do communicate with people, or to at least try. We need to experience it and be receptive to it.

CR: Great advice. I've enjoyed talking to you and I hope that it's been good experience for you, too!

BH: Yeah, thanks for interviewing me!

Carrie Rexroat is a horn player, amateur writer, and the founder of A'tudes & Brews. She currently plays as second horn in the South Dakota Symphony Orchestra, and is pursuing a Specialist Degree at the University of Michigan studying under Adam Unsworth and Bryan Kennedy. For more information about this project, visit atudesandbrews.org, or facebook.com/tatudesandbrews/.

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- **Respighi:** Roman Festivals Suite
- **R-Korsakov:** Capriccio Espagnol, Bumble-Bee
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A View From the Fourth Horn Chair

by Thomas N. Gellert

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Not too long ago I was teaching a private horn lesson and my student seemed a little miffed from the moment we sat down to play. I asked what was wrong and he begrudgingly reached into the zippered music compartment of his instrument case and produced the 4th horn folder for a well-known outside-of-school performing group here in New York. "Look," my student said, and I replied, "so, what's the problem?" "I only got 4th horn," my student said. "Wow, that's great!" I said. Suffice it to say that this kid was not receptive to my enthusiastic reply. My student's mom (who was eavesdropping from another room) chimed in, "Isn't [child's name] better than 4th horn?" "Oh boy," I thought. "Here we go."

Despite all good intentions, from a very young age many kids are told that they are simply "the best" at everything they do. Parents instinctively want their child to succeed and to feel self-worth so everyone is first and foremost, a winner, right? When my own children were growing up I can recall at a young age that some of their very first soccer team games were "rigged" to purposely end in a tie score. No one loses. The most important thing in life is to be first. Oops. Let's fast-forward, shall we?

Once upon a time I was as guilty as the next band or orchestra director when it came to cherry-picking my best students and placing them on the first part in their section. Common-sense aside, I pretty much always bought in to the philosophy that I had to carefully assign instrumental parts to guarantee that my strongest players were covering lead parts. Some will say that this is perfectly normal behavior. In hindsight, perhaps I was a little too unwilling to look at the bigger picture.

There's an old musician's joke about a professional violist who is granted one special wish by a genie to "be the greatest violist playing in the finest orchestra in the world." "Your wish is granted," said the genie, and in one great flash and puff of smoke, the violist suddenly finds himself seated last chair second violin in a world famous orchestra.

The joke obviously is a slight towards violists in general (though I know quite a few violists who love jokes making fun of them). However, the punch line of the joke about being "last chair, 2nd violin" reflects more of a reality about how folks perceive things in the real world. Again, only the first part is important. First = winning and THE BEST, right? Wrong!

As a beginning horn player I clearly remember that my very first band experience had all the horns playing the same part; same thing for the other instruments in the band. Then, as each year of playing the horn went by there were new challenges as we learned to play independent lines in band. Ultimately, the horns were split into four distinct parts; flutes, oboes, bassoons, alto and tenor saxes were now in two parts, clarinets, trumpets and trombones in three. Complexity surely added interest to the music and "new" problems.

How does one explain to a child that playing anything but a first part isn't a demotion? I have overheard band and orchestra directors talk about putting their weakest players on second, third, or fourth parts in order to "bury them" in the mix of band or orchestra. I grant you that this is common practice when you need your strongest kids on lead parts but, it also sends the absolutely wrong message about the importance of all the instrumental parts in the score.

Who among us has not intoned this line: "there are no small parts, only small people," at one point or another during our time in the classroom? We use this quote with kids in an effort to rationalize why it's just as important to be assigned anything but first parts (regardless of how big or small they may be) to some as it is to give out major part assignments. Someone has to play the "other" part. Another often forgotten concern with music educators is that there are some important musical issues that come into play here that unfortunately, are overlooked when assigning parts. Let's talk about instrument range, shall we?

From a totally personal perspective, I think fourth horn is one of the most exciting and rewarding parts to play in a wind band or symphony orchestra. Yet, why is it that you will often find the weakest student horn players playing the fourth horn part? The same holds true for that real "pariah," the third trombone part! Uh, oh!

Closer examination of the fourth horn and third trombone parts reveal that these specific parts are the "anchor" or bass parts of their respective instrument sections and often in a larger context, covering the foundation parts of the entire brass section and/or occasionally, the full band/orchestra! So, by relegating your weakest student musicians to these parts, a well-meaning teacher could be in effect, losing a strong foundation in the section if not the entire ensemble. Look at those low parts. The average student tenor trombonist might not be able to cover a third trombone part due to the limits of a tenor trombone range (especially those lacking an F attachment/trigger on their instrument). On numerous occasions, those fourth horn parts in orchestra and sometimes in upper level concert band scores will visit bass clef notation. So, think about the difficulty your weaker player will have hitting the bass and pedal notes on the horn (an acquired skill, in and of itself for horn players regardless of age) let alone just being able to read bass clef!

Each band/orchestra director is going to make decisions for what is best for their performing group(s). Rotating part assignments is a highly desirable practice for some student musical organizations so that everyone gets a shot at playing each important and valuable part in the section. It is important to build range skills with your students and to also understand that not all parts are/were created equally. Ask any professional horn player about the fourth horn solo in Beethoven's Ninth Symphony (sometimes hijacked by the first horn player ... shame on them) and you'll get an earful about how cool it

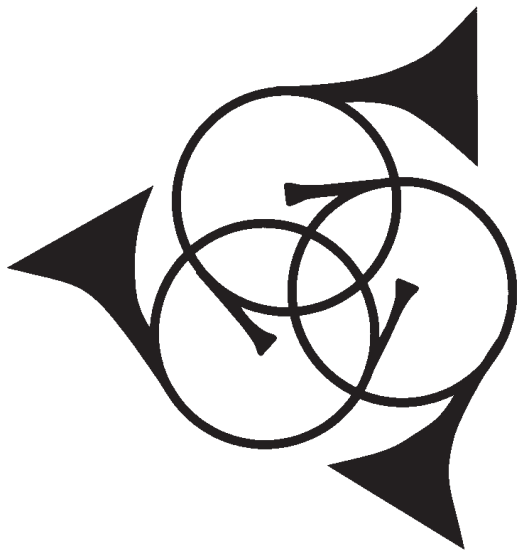
is to be at the other end of the section holding down “the fort” and getting the spotlight, too.

So, here’s a vote for giving both your strongest and weaker kids a shot at playing a wide variety of parts in band/orchestra this year. There are other obvious fringe benefits to this practice that have the potential to motivate and challenge all of your students. Most of all, consider working a little harder to dispel the notion that anything less than a first part is a demotion.

P.S. You might be wondering about the outcome with my private student? He’s turned into a “monster” low horn player these days and guess what? He likes it. In his words: “playing fourth horn is pretty awesome!”

Hornist Tom Gellert continues to enjoy a multi-faceted career combining his love of horn playing and conducting with distinguished service to the field of public school music education. After receiving degrees from the Manhattan School of Music (studies with Ralph Froelich, Arthur Berv, and Joel Winter) and NYU (school administration), Gellert went on to enjoy a 30+ year career as a high school band director, conducting numerous successful performance tours throughout the eastern US, Canada, Great Britain, Italy and Austria, and as a school district administrator for music and visual arts education before retiring in 2014.

In 1994, Gellert was appointed as only the third managing state editor of the New York State School Music Association NEWS journal. In 2016 he celebrated his thirteenth year as the music director of the 102 member Huntington Community Band. In addition to founding the SOUND Brass Quintet, Tom is a member of the HORNUCOPIA Horn Quartet, Suffolk Horn Club, as well as a regular chamber music and orchestral hornist in the NY metropolitan area.



Minutes of the IHS General Meeting Friday, June 17, 2016 at Ithaca College submitted by Elaine Braun/Marian Hesse

Advisory Council Members and Staff present: Jeff Nelsen, Peter Luff, Marcus Bonna, Elaine Braun, Patrick Hughes, Young-Yul Kim, Frank Lloyd, Andrew Pelletier, Heidi Vogel, Bill Scharnberg, Dan Phillips, and Nancy Joy.

President Jeff Nelsen called the meeting to order at 9:02 a.m. The minutes from last year’s meeting were approved (moved Marilyn Bone Kloss; seconded Harriet Fierman).

Heidi Vogel, Executive Director, reported that the IHS membership is at 2951 members, about a 1.6% decrease from last year. There are 2,182 members from the US and 562 individual members from 41 other countries with 163 library memberships and 44 “lost sheep” (members for whom we don’t have valid mailing addresses). Membership fees fund all IHS activities. Audited Financial Statements are provided by a certified public accountant and will be available in the February 2017 issue of *The Horn Call*.

Bill Scharnberg (Publication Editor) encouraged members to send articles and photos; cover photos are oriented vertically. He thanked Marilyn Bone Kloss and Ed Glick for their continued help and thanked column editors Jeff Agrell, Kate Pritchett, Greg Hustis, Lydia Van Dree, and Jeff Snedeker (who is resigning and will be replaced by Heidi Lucas). Two versions of the journal are created – an online version with colored images remaining in color and a print version with only 16 colored pages for ads. Ads bring in enough revenue to pay for the journal’s printing; membership pays only for the mailing. A 50th Anniversary special publication is planned for 2020.

Dan Phillips (Webmaster) reported that the IHS website is responsive, encrypted, and has a search box at top of each page. Please take the website survey regarding the IHS and workshops. Horn and More is free and available to all, and a sign-up link now appears on the front page. An online contest is available for inviting new members. The prize is \$100 off the registration at the Natal symposium or a Skype lesson from an AC member. The contest ends on December 31, 2016. Links to crowd funding sources are now available for anyone. Finally, if you have ideas or complaints, contact Dan.

Elaine Braun reported on the Regional Workshop Funding for Marian Hesse. This year seven grants supported workshops in the US and abroad. Two grants of \$500 each have already been given for the MidSouth and Northeast Workshops for 2017. The total given for 2016 was \$3,800, with one outstanding award still to be determined.

Peter Luff (Vice President) reported on International Membership/Scholarships. The finalists for the Premier Soloist Competition were Andrew Sehman and Andrew Symington. Thanks to Gail Williams, Malcolm Stewart (Australia), Leelanee Sterett, Elizabeth Freimuth, and Randall Faust for adjudicating the preliminary round. The final was adjudicated by Gail Williams, Louis-Philippe Marsolais, Nobuaki Fukukawa, Andrew Pelletier, and Elaine Braun. Second prize (\$750 and a three-year IHS membership) went to Andrew Sehmann. Andrew Symington won first prize (\$1000 and a three-year IHS membership).



The Barry Tuckwell Prize was adjudicated this year by Barry Tuckwell, Patrick Hughes, and Ken Pope. This year's winner was Andrew Sehmman (\$500 toward this year's workshop or masterclass and the opportunity to play in a masterclass at this year's symposium). This year's Paul Mansur Scholarship was judged by Marilyn Bone Kloss and Bill Scharnberg with the winner, Addison Whitney, receiving a lesson from Gail Williams. The Jon Hawkins Memorial Award (judged by Lisa Bontrager, Louis-Philippe Marsolais, Susan McCullough, Andrew Pelletier, and José Zarzo,) was awarded to Andrew Sehmman (up to \$1,500 for travel and other costs to the 2016 symposium, instruction from a symposium artist, solo performance at the symposium, a copy of Werner Pelinka's Concerto for Jon, and a one-year IHS membership).

Peter Luff reported for International Representatives Daren Robbins (Thailand) and Mami Abe (Japan). To better engage with our International Representatives and members, we intend to have the e-newsletter translated into several languages over the coming months.

Patrick Hughes reported on the Online Music Sales. Darren Robbins continues overseeing and editing the sales page on the IHS Website; sales are continuing steadily, with the printed edition of the *Orchestral Excerpts* the top seller. New pieces are being added every month and the music is in pdf format for immediate delivery. The AC has agreed, at Darren's suggestion, to add Doug Hill's music to the service. Part of this process is repackaging his books and music in a professional digital format. Darren is also interested in putting Instructional Videos on the site in the future.

Regarding the Meir Rimón Commissioning Fund, Patrick Hughes reported that two commissions were completed this year, both woodwind quintets, by Philip Spaeth (premiered at the Symposium) and Dan Welcher. A number of awards and works are in progress. Information on how to apply for funds is on the website. Over 65 works are in the Rimón Fund Library. Rose Valby is creating a Quick Look guide, including information about the music such as range, difficulty, length, description, links to the composers' websites, publisher, and, when possible, a sound bite of a performance or recording. Approximately a quarter of the pieces are online; a few are cross-linked with the Online Music Sales page. From the audience: can we put information about the works performed at the Symposium on the IHS website? Bill Scharnberg volunteered to try to publish that information in the October *Horn Call*.

Composition Contest report by Andrew Pelletier for Randy Faust (present). It is important to make the contest "local." If you know someone near you, ask him/her to apply, which helps make the contest stronger. Randy Faust: there are two divisions: Feature (works playable by anybody) and Virtuoso (no technical limit). Information is on the website, and in the announcement in *The Horn Call*. Tim Thompson: How new must the works that are accepted for the contest be? Randy: four years or less.

Young-Yul Kim reported for the Thesis Lending Library that Lin Foulk has taken on the position as Coordinator from Kristen Thelander. Some procedural problems encountered by a borrower were discussed, and we are working with Dan Phillips to create an on-line request form that will require a deposit to be paid (and refunded after return) through PayPal. Cecelia

Cloughly, author of an out-of-print book on the cultural history of the horn, has volunteered to donate the book to the Lending Library.

Frank Lloyd reported that Staff Sergeant J.G. Miller of the US Army Field Band has proposed a new position of IHS Military Liaison, to advise and coordinate with future International and Regional Symposium hosts on available resources of service bands worldwide. The term of service was decided as three years. The AC considered and approved the Military Liaison position and Staff Sergeant J.G. Miller was appointed to the position and introduced to the members.

Jeff Nelsen announced the 2016 IHS honorees: Honorary Members: Nancy Jordan Fako and Randy Faust; Medal of Service: Kristin Thelander; Punto Award: Peter Kurau.

New AC Members are Nobuaki Fukukawa, Amy Thakurdas, Geoffrey Winter, Annie Bosler, Justin Sharp, and Jeff Snedeker. Jeff Nelsen expressed his thanks for opportunity to serve as President and for all the support he received in serving. New Officers: President, Jeff Snedeker; Vice-President, Kristina Mascher-Turner; Secretary / Treasurer, Annie Bosler.

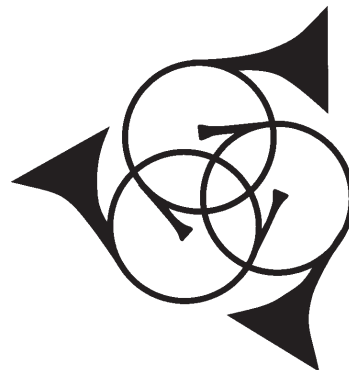
A new paid IHS position of Membership Coordinator was announced. The job description is being developed; watch for an official announcement on the IHS website.

Elaine Braun (US Area Representatives Coordinator) announced the retirements of Leland Bartholomew and Patrick Miles, both with long service to the IHS. Open states are Georgia, Idaho, Illinois, Maine, Mississippi, Nevada, Utah, West Virginia, and Wyoming. Leland and Mary Bartholomew, and Tobi Cisin will receive Certificates of Appreciation from the Society.

Nancy Joy (International Symposium Coordinator) applauded Annie Bosler and Andrew Bain for last year's Symposium. Alex Shuhan was applauded for this year. Alex asked for a round of applause for Nancy. Next year the IHS Symposium will be in Natal, Brazil (June 26-30); the host, Radegundis Tavares, will give a presentation. Then comes the 50th Symposium: announcement soon!

New Business: Gene Berger is hosting a MidNorth Workshop Oct. 28-30 at Ball State University. Wendy Limbertie, President of the Canadian Horn Association, announced the first Canadian Horn Symposium, to be advertised soon. Mami Abe announced a Japan Horn Society meeting and suggested that members ask him about it.

Tim Allport moved to adjourn; second, Marilyn Bone Kloss. The meeting adjourned at 10 a.m.





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A large, detailed image of a French horn is centered on the page, rendered in a semi-transparent pink color. Scattered around the horn are several macarons in various colors (pink, white, grey). The background is a solid magenta color with a network of thin white lines forming a geometric pattern.

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Brothers in Brass: the Friendship of Malcolm Arnold and Dennis Brain

by William C. Lynch

Preface by Alan Poulton, Editor of *Maestro*

I have been in contact with Bill Lynch for several years now, mainly on some research I was doing on the music Arnold wrote for the (rejected) soundtrack of the Gene Kelly film *Invitation to the Dance* of 1952-3. Bill, along with his co-author Stephen Gamble, had written an authoritative biography of the eminent hornist entitled *Dennis Brain: A Life in Music* (University of North Texas, 2011), so when I planned to include a study of the close musical association and friendship between Malcolm Arnold and Dennis Brain for this journal, I approached Bill to add his considerable knowledge to what we already knew about the pair of them.

Bill, after a brief introduction, has divided his study into five parts: the first on Brain's performances in the two Arnold Horn Concertos; the second on the 1944 brass trio arrangements as well as their performances, playing together, on the concert platform with other members of the London Baroque Ensemble under Karl Haas. Part 3 traces the "missing" scores of both of Arnold's early wind quintets and a summary of the pioneering work of the Dennis Brain Wind Ensemble in the early forties, while Part 4 concerns not only Dennis Brain's performances as an organist under Herbert von Karajan, but his memorable debut at the Hoffnung concerts playing the Royal Festival Hall organ in Arnold's *Grand Grand Overture* in 1956. Finally, in Part 5, we follow Brain's ambitions to be a conductor, which featured early performances of Arnold's *Sinfonietta* No. 1 both at London's Wigmore Hall in 1956 and at the Aldeburgh Festival the following year.

To supplement Bill's study on the Horn Concerto No. 2, I have provided three Appendices: the first compares the autograph score held in the USA with the Paterson/Novello published/hire library scores. The second compares the concerto's four recorded performances on commercial CD; and the third is a summary of both national and regional newspaper/magazine reviews of the concerto's premiere at the 1957 Cheltenham Festival. – Alan Poulton

Introduction

After completing his scholarship to the Royal College of Music in London, where he studied composition with Gordon Jacob and trumpet with Ernest Hall, Malcolm Arnold joined the London Philharmonic Orchestra in 1941 as second trumpet, becoming principal trumpet in 1943 and a full-time composer in 1948. Arnold asserted that music was "a social act of communication among people, a gesture of friendship; the strongest there is." His assertion is reflected in his numerous concertos, typically composed for specific soloists who were also personal friends or colleagues. Between 1945 and 1956 he composed eight concertos, two of which were for the horn,¹ suggesting that he may have had an affinity for the horn, being a former brass player himself before becoming a composer.

The first horn concerto (Op. 11, scored for full orchestra) was completed in 1945 and dedicated to Charles Gregory; the second horn concerto (Op. 58, scored, this time, for a string orchestra accompaniment) was composed in 1956 and dedicated to the great horn virtuoso Dennis Brain, a life-long friend of Arnold's dating back to Brain's early war-time service in the Royal Air Force Orchestra.

The Horn Concertos

Concerto No. 1 for horn and orchestra Op. 11

- I. Allegro comodo
- II. Andante con moto
- III. Allegro con brio

Completed in 1945, Arnold's first horn concerto was written for Charles Gregory, first horn and chairman of the London Philharmonic Orchestra. It is the longest and most expansive of all Arnold's concertos and the only one to contain extended tuttis of the traditional variety in which the orchestra from time to time displaces the soloist to develop the main themes.

Gregory premiered the work with the LPO at the Royal Opera House, Covent Garden, London, on 8 December 1946 under the conductor Ernest Ansermet.² Dennis Brain later gave the first broadcast performance of the concerto with Gilbert Vinter conducting the BBC Midland Light Orchestra on 18 May 1951. The *Radio Times* reported: "Brain's performance of Arnold's concerto was broadcast by the BBC Home Service, London and Midland, 'Orchestral Hour' between 3.45 and 4.30 pm at the Birmingham Studio following a 2.15 pm rehearsal at Vestry Hall, Birmingham."

Unfortunately, the BBC is unable to locate any documentation indicating that the May 1951 program broadcast with Brain was recorded. If a recording does exist, it is likely to be a recording made by a private patron, or by a private recording studio of the over-the-air broadcast itself, as no other taped studio recording would have been made unless sanctioned by the composer.

Concerto No. 2 for horn and strings Op. 58

- I. Con energico
- II. Andante grazioso
- III. Vivace

Arnold's second horn concerto, dedicated to Dennis Brain, was completed in December 1956, only a few weeks after the Hoffnung Festival at the Royal Festival Hall in London where Brain had made a rare appearance as organist in Arnold's *Grand Grand Overture*. Brain gave the first performance of the concerto in Cheltenham Town Hall on 17 July 1957 with the Hallé Orchestra conducted by the composer,³ only a few weeks before his fatal car accident.

Arnold's concerto is brilliant and technically challenges the performer; in his usual manner, Arnold pays tribute to the



musician as much as to the virtuoso. Many song-like tunes are perfectly adapted to display Brain's artistry in shaping cantabile phrases, delivering warmth and purity in his tone, and displaying his technical prowess accompanied by a clarinet-like fluency.⁴

Arnold exploits Brain's certainty and his ability to produce beautiful sounds in stratospheric regions, but makes less use of the lower registers than in the Horn Concerto No. 1. For instance, in the first two movements the horn rarely descends below Middle C and there are no extended passages in the depths of the instrument. *The Musical Times*, in its September 1957 issue p. 506, reported rather frostily: "A Horn Concerto with string orchestra by Malcolm Arnold conducted on the evening of 17 July is an altogether slighter work designed mainly to exhibit the extraordinary virtuosity of the soloist." Many other reviews were decidedly more enthusiastic in tone.⁵

On Friday 6 December 1996, Sotheby's of London conducted an auction of Fine Printed and Manuscript Music at the Aeolian Hall, Bloomfield Place, London. Lot Numbers 38, 39, and 40 contained the contents of Dennis Brain's music library. Lot 39 included the autograph manuscript of the Malcolm Arnold Horn Concerto No. 2 for horn and strings, signed and dedicated to Dennis Brain: "To Dennis Brain... Malcolm Arnold, December 15/1956." The manuscript score was acquired by Mills Music Library of the University of Wisconsin-Madison, in the United States. It is of significant musical interest in that we can now compare the composer's autograph score with the Paterson/Novello published (hire library) score which contains three revised pages not in the composer's hand but in that of Philip Jones, Arnold's copyist.⁶

Brain performed Arnold's second horn concerto only once before his passing. Sadly, the BBC did not record or broadcast the 17 July concert given at the 1957 Cheltenham Festival. Unless an attempt was made to record the performance by an unknown patron using a reel-to-reel tape wired to the microphone, this historic performance is otherwise lost to history. As such we may never learn how Brain performed this piece and exactly what score he used.⁷



Dennis Brain leading the RPO horn section, recording Strauss's *Ein Heldenleben*, 1947. Photo courtesy of SOMM records.



Dennis Brain with his famous Raoux Millereau horn, c. 1950. Photo courtesy of William Lynch



The first page of the original score of Horn Concerto No.1 (in Phil Jones's hand) Horn Concerto No.1 Music by Malcolm Arnold ©1945 Alfred Lengnick & Co.Ltd.

The Brass Trios and Performances with the London Baroque Ensemble

In 1944 Malcolm Arnold made some arrangements for brass trio of 13th and 14th century works. These included Machaut's celebrated *Double Hoquet* (from the score transcribed by Guillaume de Van in *Les Monuments de l'Ars Nova*, Lyre Bird Press) and the motet *Marie Assumptio*, an anonymous 13th century piece. It is speculated that the composer of the motet may well have been a pupil of Perotin, an organist at Notre Dame in Paris.

Double Hoquet

The works of Guillaume de Machaut (1300-1377) dominated French 14th century music: he is often referred to as the last great poet who was also a composer. Translated from the French, the word "hoquet" is analogous to "hiccups" in English, and is characterized by a succession of spasmodic, uncontrollable, and involuntary contractions. The hoquet was a technique used by the French in the 12th and 13th centuries to ornament music. It consisted of an alternate and rapid breaking-off of the voices between parts, single notes, or groups of notes, to produce a more or less continuous flow, with one voice resting while the other voice sounds.⁸

Motet: Marie Assumptio

The work is made up of three voices: a teneur, which forms the basis of the composition, and two superimposed lines: the motetus (the middle voice or the voice above the tenor in medieval motets) and the triplex. The piece comprises three sections: the first and last are instrumental vocalizations while actual voices join in to sing the differing verses of the motetus and the triplex of the middle section. In Arnold's brass trio arrangement of this work, the teneur is allocated to the trombone, the motetus to the horn, and the triplex to the trumpet.

The performance of both these brass trio arrangements took place at St Peter's Church, Eaton Square, London, on 15 August 1944 (not 1943, as previously thought). The concert



was devised by Felix Aprahamian, who also provided the extensive program notes, and produced by Musical Culture Limited, London. The members of the brass trio were Malcolm Arnold (trumpet), Dennis Brain (horn), and George Maxted (trombone). "In Arnold's arrangement of the *Double Hoquet* the bumpy rhythms implied by the title became even more pronounced but were taken in their stride by the trio which included a brilliant young horn player called Dennis Brain."

Arnold's biographer also records that, when the pair later performed the Machaut arrangement for the BBC, "... they were so struck by the humor of the piece that they had stand back to back in the studio to avoid breaking into laughter." This recorded performance of the Eaton Square concert program was later broadcast over the BBC Home Service on 15 December 1944.

A recent enquiry was made by the author to the BBC to determine if its holdings contained recording of the Home Service broadcast. Unfortunately, a recording could not be found; however, this is not to dismiss the possibility that a recording of the broadcast does exist within the BBC Home Service archives. When one considers the enormous volume of material routinely pre-recorded for broadcasting every week, especially during the World War II era, it must have been a daunting task to catalogue those items which became part of the BBC's permanent collection. The likelihood is that the records (on shellac discs) were kept for several months, perhaps up to a year, to allow for repeat broadcasts, and then re-cycled; inevitably many of these early recordings will no longer exist within the BBC archives.

What may still exist however is a BBC recording of a performance of Arnold's arrangement of the Machaut *Double Hoquet* played by members of the BBC Symphony Orchestra as part of another chamber music concert conducted by Constant Lambert, which was broadcast on the BBC Third Programme on 1 February 1949. The players were Ernest Hall (Arnold's trumpet teacher at the Royal College of Music), Aubrey Thonger (horn), and William Teskey (trombone).

London Baroque Ensemble

Some of Arnold's last appearances as a trumpet soloist were with the London Baroque Ensemble, an ad hoc group of strings, wind, and brass players recruited from the ranks of London's leading orchestras and directed by their founder, Karl Haas. One of their studio concerts was broadcast on the BBC Third Programme on 2 November 1946; it included marches by Bach, Handel, Haydn, and Beethoven, and among Arnold's fellow musicians sharing the platform were Frederick Thurston,⁹ Norman del Mar, and Dennis Brain.

Arnold later played both trumpet and treble trombone(!) in a London Baroque Ensemble open-air concert at Russell Square in London on 27 July 1948 – the treble trombone was featured in a *Fantasia* for two trombones by Orlando Lassus. Both Dennis Brain and Malcolm Arnold also performed in Hindemith's *Morgenmusik* and a Suite for brass sextet by Arnold Cooke.

Piers Burton-Page in his biography of the composer recalls the occasion when the Ensemble gave another open-

air concert at Russell Square on 6 May 1949: "In the course of it a Cherubini March reduced the players to near hysteria when the prevailing wind played havoc with the music on the stands, causing them to lose count of the repeats. The march apparently threatened to go on forever, until the wind finally came to the rescue by blowing away the music altogether." There were presumably no such problems when the Ensemble retreated to the BBC Maida Vale Studios at 6.30 pm to rehearse for a "Serenade Concert" performance which was broadcast live on the Third Programme at 10.45 that evening.

The Dennis Brain Wind Quintet

As early as 1942 Arnold was beginning to focus his attention on composition as well as his career as a performing musician with the LPO. During this time he composed two wind quintets, the first of which, his Op. 2, went missing after the first broadcast performance in August 1944. The score and parts were apparently loaned to Stephen Waters, the Brain Quintet's regular clarinetist and unofficial librarian, with the purpose of getting a performance arranged. The fate of the manuscript remained a mystery for nearly 60 years until it was discovered by Stephen Waters's executor, Jonathan Wortley, following Waters's death in 1999. Strangely, the horn part of the quintet was missing.¹⁰ There is no supporting evidence that the Op. 2 Wind Quintet was ever performed by the Dennis Brain Wind Quintet nor is there any extant recording; the latter is verified in Robert Marshall's discography *Dennis Brain on Record*.

Brain had established his Wind Quintet while still in the Royal Air Force, and after demobilization in 1946 his ensemble became very active giving concerts across the British Isles and in the BBC studio for broadcast. This regrettable lack of a recorded performance by the Brain Quintet of Arnold's Op. 2 is also the fate of Arnold's *Three Shanties* Op. 4 for wind quintet, one of the showpieces written for the medium which is as rewarding for the listener to hear as it is for the performers to play.

The expectation of discovering the long-lost manuscript of Arnold's *Three Shanties* Op. 4 was heightened when in 1996 Sotheby's of London conducted an auction which included the sale of the music library of Dennis Brain in Lot 38. In correspondence with the subsequent buyer following the sale, it transpired that the contents of Lot 38 included hundreds of scores including complete sets of parts for wind quintets particularly from the early 1940s. Surprisingly the collection included only one work by Malcolm Arnold, the *Three Shanties* Op. 4 for wind quintet. On the cover of the published score was a written dedication of the work to Dennis Brain signed by the composer. Alas, the missing autograph score was not in the collection; neither were the autograph scores of the three brass trio arrangements or the missing horn part from the Op. 2 Wind Quintet. It remains unknown therefore if the Dennis Brain Wind Quintet ever performed, let alone recorded, the *Three Shanties*, despite their long and enduring relationship.



Dennis Brain: the Organist Pro Tem

The association between horn virtuoso and composer was not confined to performances of the two horn concertos or the brass trio arrangements. Brain once proclaimed that the organ was his favorite instrument, despite the fact that he had already achieved the status of the world's greatest horn player.

In 1936 he had received a scholarship to the Royal Academy of Music, where he learned the horn with his father, Aubrey Brain, as well as the piano. In 1938 he switched from studying piano to the organ under the famed organist George Dorrington Cunningham.

Many years later, on 24 July 1954, he performed the organ part in a recording of the "Easter Hymn" from Pietro Mascagni's *Cavalliera Rusticana* at the Royal Albert Hall, London, with the Philharmonia Orchestra conducted by Herbert von Karajan (himself an organ buff). Then, in 1955, Karajan, Walter Legge (with his new wife Elizabeth Schwarzkopf), and Dennis Brain attended a private audition of London's new Royal Festival Hall organ in a demonstration given by Albert Schweitzer playing Bach's Toccata and Fugue in D minor. [Coincidentally, Arnold had written his Organ Concerto Op. 47, first performed by Denis Vaughan at a Robert Mayer Concert in December 1954, especially for the Royal Festival Hall organ.]

Brain was also known to have played the organ at weddings for close friends, among them, and perhaps his closest friend was the flautist Gareth Morris, whom he had first met in 1938. And so it was that Arnold wrote an all-important organ part for Dennis Brain to play in his *Grand Grand Overture* Op. 57, commissioned for the first Hoffnung Concert given at the Royal Festival Hall, London, on 13 November 1956; the score was dedicated to US President Herbert Hoover.

It was a feature of these early Hoffnung concerts that eminent musicians were required to depart from their traditional accustomed roles and enter a state of "humour, hilarity and craziness" in their performances. By all accounts Brain gave a marvelous performance at the organ and on the same evening famously played a concerto by Leopold Mozart on a length of garden hose-pipe!¹¹



Dennis Brain playing a garden hose at the 1956 Hoffnung Festival.
Lebrecht Music & Arts Photo Library



A rare picture of Dennis Brain playing a 5-valve horn manufactured by Lorenzo Sansone.

Dennis Brain: a Conductor in the Making?

Despite a punishing schedule as a soloist across the world, an orchestral musician with the Philharmonia, and a chamber music player with his own ensemble, Dennis Brain clearly had ambitions to be a conductor too.

One of the works he scheduled into his programs during the mid-fifties was Arnold's *Sinfonietta* No. 1 Op. 48 scored for 2 oboes, 2 horns, and strings. First performed in London by the Boyd Neel Orchestra under Anthony Collins in March 1955, Brain was quick to feature the work in a Wigmore Hall concert of his own on 27 April 1956. The concert also included three Mozart works, among them the Horn Concerto No. 2 in E-flat K. 417 which he played from the conductor's stand. Writing in the *Daily Telegraph* of 28 April, Martin Cooper commented: "Malcolm Arnold's *Sinfonietta* had plainly received careful rehearsing and the neat wit of the finale – worthy of comparison with Rossini – was presented with an admirable dead-pan seriousness which earned an encore."

The following year Arnold's *Sinfonietta* No. 1 concluded an Aldeburgh Festival concert given by a Chamber Ensemble in the Jubilee Hall on 15 June 1957 conducted by Dennis Brain. The concert also included Stravinsky's *Concerto Dumbarton Oaks* and an unusual work, Peter Racine Fricker's *Concertante* for cor anglais and strings which had been premiered by Brain's elder brother, Leonard, at a Hampton Court "Serenade concert" in 1951.

One can only speculate as to how Brain's conducting ambitions might have developed, for less than three months later he would pay the heaviest price for risking his life on a reckless car journey from Edinburgh to London in the early hours of the first day of September 1957.

Appendix I. Horn Concerto No. 2 Op. 58

Comparison of the original score housed at the University of Wisconsin and the Paterson/Novello "published/hire library" version. To make things clear, the two scores have been placed next to each other so the reader can follow the written commentary with greater clarity.

First movement, page 10

In the concerto's "published/hire library" version, the solo horn line is cut at Letter M for 7 bars and 3 beats (indicated by the vertical arrows), the horn line being rescored for violins. The resulting cut means that the soloist is silent for 14 bars and 3 beats, which in the context of a relatively short movement is some silence. [When Frederick Thurston first played the Arnold Clarinet Concerto No.1 at the Edinburgh Festival in August

Paterson/Novello 'published/hire library' version

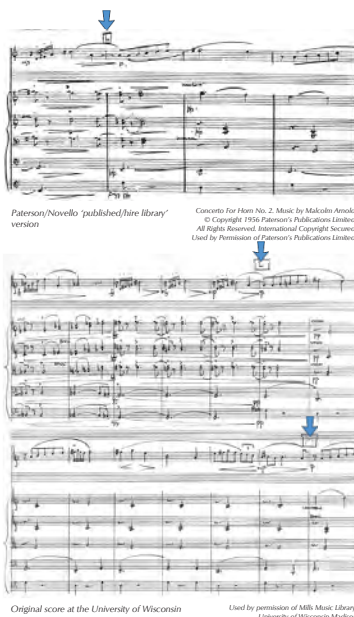
Concerto For Horn No. 2, Music by Malcolm Arnold.
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1949, he commented to the young composer that some of the long periods of silence for the soloist in the slow movement could be filled in to make the work sound more effective. This advice was duly followed, 12 so it seems surprising that, given Thurston's critical comments, such a considerable cut for the soloist in this later concerto was authorized by the composer.]

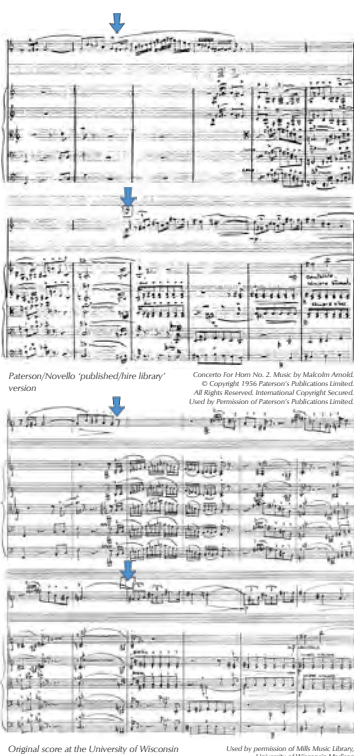
Second movement, page 17

Here again, in the "published/hire library" version, there is an 8-bar cut affecting both the horn's solo line and the string orchestra accompaniment: this cut takes place between Letter L and Letter M as indicated [again by the vertical arrows]. Unfortunately, this has the effect of destroying the symmetry of this languid Andante grazioso movement. In the original score, after a 2-bar introduction, Arnold's two 8-bar phrases at the opening of the movement – the first simply phrased, the second more decorated – have their order reversed at the close of the movement to create a pseudo-palindromic effect with the final 2 bars again mirroring the opening.



Third movement, page 25

This is the most radical of the three changes to the score, where, in the "published/hire library" version, six bars after Letter H, the rapid unison string scale passage is given to the horn but the downward "chirpy" horn phrases which we have heard earlier (just before letter C) are now given to the string orchestra. The solo horn returns at Letter J in both versions with the upward arpeggios which will dominate the closing bars of the concerto's Presto coda (see below).



Third movement, page 27

The "mystery" here is that while both versions of the concerto are identical, the horn line in the Presto coda is not published in the 1988 horn and piano reduction undertaken

by Julian Elloway. Instead, the last 4 bars of upward and downward arpeggios are replaced by an upward scale – in whose hand we can hardly guess. (Indeed it is barely legible, which begs the question why Phil Jones did not produce a clearly notated final page of the concerto for the soloist.) Listening to all the available recordings, the soloists do not play Arnold's original ending either, but opt for the "mystery" scale! – the latter ensures that the soloist finishes on a high f" two octaves above the composer's intended note – all very effective for the soloist and the listener but...?



Paterson/Novello 'published/hire library' version
(original score at the University of Wisconsin is identical)



Appendix II. Horn Concerto No. 2 Op.58: Commercial Recordings

Horn Concerto No.2 Op.58 commercial recordings									
Soloist	Timings				Recording venues/dates	CD labels/numbers/issue dates	Sleeve notes		
	Mvt.1	Mvt.2	Mvt.3	Total					
Alan Civil (1969)	4.59	3.36	3.27	12.02	Bishopsgate Institute, London, 3 March 1969	English Chamber Orchestra/Malcolm Arnold: BBC Radio Classics 15656 91817 (1996)	Piers Burton-Page		
Alan Civil (1984)	5.08	4.19	3.22	12.49	Christchurch Priory, Dorset, 3-4 September 1984 (in the presence of the composer)	Bournemouth Sinfonietta/Norman del Mar: EMI CDM 7 63491 2 (1985 remastered 1990)	Alan Poulton		
Richard Watkins (1988)	5.01	5.26	3.31	13.58	Snappe Maltings, Suffolk, 27-30 December 1988	London Music/Mark Stephenson: Conifer 74321-15004-2 (1989)	Margaret Archibald*		
David Pyatt (1994)	5.15	5.00	3.48	14.03	Watford Town Hall, 12 and 21 January 1994	London Philharmonic Orchestra/Nicholas Braithwaite: Lyrita SRCD 316 (2007)	Lewis Foreman		

*In her sleeve notes Margaret Archibald tells us: "Arnold had demanded of [Brain] an even more advanced technique than had then been developed, and at Brain's request ... [Arnold] rewrote some of the music. It is this revised version which was eventually published and which is recorded here." However, there is no evidence in the changes made to the score [detailed in Appendix I] that these made the Horn Concerto No.2 any more playable or easier to perform!

CD review

Some may be put off by both Alan Civil recordings, where the pace is unrelenting, particularly in the Andante Grazioso slow movement; even under the composer's baton, Civil's performance is nearly two minutes faster than that of Richard Watkins on Conifer. David Pyatt, on the other hand, takes a more leisurely view across all three movements, and he does have the benefit of the marvelous acoustics of the Watford Town Hall. Richard Watkins's recording at Aldeburgh is very fine too and has one magical moment to savor in the slow movement – listen out for the horn glissandi just before the reprise of the "Satie-esque" main theme. Clearly readers/listeners must make up their own minds, but, for me, the ideal recorded performance would be: Pyatt in movement I, Watkins in movement II and Civil in movement III (the last under the composer's baton in 1969).

Appendix III. Concert Reviews

The national press were out in force at the 1957 Cheltenham Festival to hear the new concerto on Wednesday 17 July. *The Times* [18 July 1957] music critic reported: "Arnold has found a vein of ore to work in extracting unusual ... sonorities from the



orchestra. In the new concerto with commendable self-denial he abjures them ... and does what Gordon Jacob often does – turns to the nature of the instrument itself ... for the invention of the material [which] is invariably apt, though in the slow movement the tune might equally have been conceived for a string instrument – violists might try the concerto out on their instrument – but it is only just strong enough to sustain even so lightweight a work. It should, however, find future use at Serenade concerts.”

D.H. in the *Daily Telegraph* [18 July 1957] was a little cooler in his response while acknowledging the mastery in the solo part. “Arnold has restricted himself to a string orchestra for the accompaniment of the solo, which stood out effectively against the background. The first hearing suggests, however, that in this instance the composer has left his natural facility to do the duty of true invention. Perhaps it is that his invention lies rather in the direction of orchestral coloring and that without that his ideas are not of any great distinction ... [The concerto] was splendidly played by Dennis Brain, who received a great ovation along with the composer, who conducted his own music.”

Noel Goodwin in the *Daily Express* [18 July 1957] enthused: “Chalk up another popular success to burly Malcolm Arnold ... [whose] broad frame blotting out a large part of the Hallé Orchestra took over from Sir John Barbirolli to conduct the first performance of his own Horn Concerto. ‘I sure breathed a sigh of relief when I saw Malcolm Arnold’s name on the programme,’ said an American visitor near me. That kind of remark is the best proof of popular fame for a young composer. He earned it too with a brisk and breezy new piece ... It gave the soloist every chance to show his immaculate technique and musicianly feeling.”

Desmond Shawe-Taylor in the *New Statesman* [27 July 1957] spoke eloquently of the soloist: “Brain’s playing offers us the nearest equivalent to the singing of a supreme 18th century castrato like Farinelli or Caffarelli; we are enchanted by the perpetual beauty of tone and by the uncanny smoothness and flexibility of utterance; and the fact that we cannot fail to be sharply aware of the enormous difficulties of the feats so effortlessly performed constitutes an important element in our enjoyment. Even from Brain I remember nothing to equal his pianissimo cantabile in Arnold’s slow movement, or the scales, both diatonic and chromatic, which he tossed off in the final. And the music, though slight, is uncommon subtle. In the first movement, for instance, there is a phrase consisting of a rising octave followed by a rising seventh which is born of the very nature of the instrument and, being almost infinitely adaptable, is turned to the happiest account in a series of fresh contexts.”

Colin Mason in the *Manchester Guardian* [19 July 1957] described the work as a “near-Jazz Concerto”: “The slow middle movement ... is clearly a sublimated sentimental dance number. It is too rich in musical interest to make a real popular hit but it is the kind of piece that delights those who enjoy ‘popular music’ for musical reasons. The one false note in it was the seemingly clumsy transition to the very much abbreviated reprise of the opening section*. A similar popular tone prevails in the gay third movement, a rondo built on a main theme of slightly jazzy rhythm with one episode distinctly echoing

Gershwin. Dennis Brain could not ask for a better built vehicle for his marvelous skill and art, nor an audience for a finer piece of music for easy enjoyment.” [*this telling sentence gives us the one viable clue as to which version of the Concerto was used for the premiere.]

The Sunday Times [21 July 1957] reported: “Among the usual crop of rather serious, unsmiling symphonic works garnered at Cheltenham ... there was one of welcome simplicity this year by one of the less angry men: Malcolm Arnold’s second horn concerto its material and development are no less captivating for being clear. The slow movement achieves that grave elegance of which Satie, another musical comedian, knew the secret, and the finale has an exhilaratingly cumulative liveliness.”

Mosco Carner in *Time and Tide* [27 July 1957] reported: “Arnold can be trusted to write effectively and wittily for any medium he chooses to compose in. The new work is no exception – a lighthearted and light-fingered affair showing perhaps more facility than quality of invention and placing the soloist in the very center of things. The slow movement is an alluringly lyrical piece of serenade-like character and the finale a most vivacious rondo.”

Perhaps the most penetrative reviews came from the regional press, such as the *South Wales Argus* and the *Gloucestershire Echo*, which included a photograph of the composer with Arthur Butterworth (a fellow trumpeter in the Hallé Orchestra) and Mrs. Brian Easdale (whose husband wrote the Moira Shearer ballet *The Red Shoes*).

The *Gloucestershire Echo* [18 July 1957] under the headline “Malcolm Arnold – Bright Young Man of British Music” reported: “Although it was in some ways a characteristic work with recognizable fingerprints, it broke new ground in the nature of its thematic material There was nothing conventional about the string writing in the first movement; it was not just there to echo or support what Mr. Brain was so enchantingly playing but had an independence [of its own]. The gem of the concerto is undoubtedly its slow movement, lovely nostalgic-sounding, song-like music that fulfilled its avowed intention of exploiting Mr. Brain’s famous cantabile playing. He played it superbly [his] miraculously sustained legato throughout are things just to be accepted by the listener with simple thankfulness for such beauty. Mr. Arnold breaks the spell with a joyous rondo that opens as if it were by Khachaturian (I felt Mr. Arnold should have had a sabre instead of a baton when it started!) but before it had run its course it was unmistakably Malcolm Arnold.”

Kenneth Loveland in the *South Wales Argus* [18 July 1957] wrote: “Malcolm Arnold is a modern British composer whose name on the programme causes our eyes to glint with pleasurable anticipation His music has wit, style, joy of purpose and often impudence. Consequently it was no surprise to see [this] orchestral concert was packed and to make the occasion even more attractive, the soloist was Dennis Brain. [Arnold’s] gift for getting the best out of an instrument is illustrated to the full in the new horn concerto which is scored skillfully for string accompaniment. The tunes are relatively easy to follow, which makes the composer’s manipulation of them even more fascinating, while the solo part is brilliant, exploiting not only some dazzling tricks but



the cantabile quality of the instrument as well. The concerto does indeed fulfil the twin demands of such works in that it is a deliberately virtuoso piece without ever losing the atmosphere of spontaneous composition. One questioned whether any other horn player in the world could have made it sound so effortless and smooth – both soloist and composer had a great personal success.”

Arthur Jacobs in the *Sheffield Star* [18 July 1957] asked the question: “Now that Benjamin Britten has entered the staid mid-forties, who leads the country’s younger composers? A strong candidate is the much-performed Malcolm Arnold, 35, Northampton born, [who] conducted his new concerto for horn and strings at the Cheltenham Festival. He is firmly unfashionable. His music is meant to entertain. Banished are agonised sounds, complex patterns, intellectual experiments. A dreamy waltz forms the Concerto’s slow movement made magical by the golden horn playing of Dennis Brain.”

Ernest Bradbury in the *Yorkshire Post* [19 July 1957], after giving a graphic account of the composer’s uninhibited conducting style, reported: “An immediately appealing Concerto No.2 for horn and string orchestra, at once contemporary and personal and yet carries a sense of sweet reasonableness to the listener ... but the aspect of art concealing art is not overlooked, especially in the 2nd movement, where an apparent simplicity and a winning beauty hide a wealth of skill and musicianship in the composer and some quite heavy demands on the performer The concerto was marvellously played by – need one say it – Dennis Brain.”

John F Waterhouse in the *Birmingham Post* [19 July 1957] asked: “How many horn concertos have been written for Dennis Brain? [He speculates that it may be as many as those written for Leon Goossens, for whom, incidentally, Arnold wrote both a concerto and an oboe quartet!] ... How these great wind-virtuosi fetch the composers! It may be doubted if Mr. Brain has enjoyed playing any of his collection better than Malcolm Arnold’s No. 2 It is a perfectly enchanting piece ... and unashamedly diatonic; but full of ideal horn-stuff, crooning sweet cantabile in the upper register, betimes boldly tucketing. Often in this agonised age, one thanks God for Mr. Arnold, whose music is so immediately enjoyable but does not sound in the least like anybody else’s.”

A.K.H. in the *Liverpool Daily Post* [18 July 1957] described Malcolm Arnold as “one of the least inhibited of contemporary composers”: “He writes with spontaneity or at least he gives that impression and with an orchestral player’s inside knowledge of the medium. This short work is a good example of his fluent style, his technical resource and his pleasant invention. The lyrical slow movement, which the soloist plays with his incomparable legato, is particularly charming.”

The reporter in the *Truth* magazine [26 July 1957] proclaimed: “After sampling the harvest of Cheltenham’s thirteenth Festival ... Arnold’s second concerto ... stood apart from the rest both because it served a distinctive purpose in exploiting the virtuoso technique of Dennis Brain and also because it was the only music that dared to wear a smile. Mr. Arnold is quite irrepressible. One cannot help sharing the same enjoyment in listening to his music that he obviously feels in creating it, even when, in this instance, it is slender in substance and proportion. The new Concerto’s style is

determined by the nature of the solo instrument and by the remarkable capabilities of the soloist in maintaining accurate intonation even in the highest register, superb legato, and agile rapid playing.”

Sources

1. John Amis, essay for the English edition of *The Hoffnung Music Festival*, a live concert recording, Angel Records 35500
2. Felix Aprahamian, program notes, St Peter’s Church, Eaton Square, London, 15 August 1944
3. Piers Burton-Page, *Philharmonic Concerto: The Life and Music of Sir Malcolm Arnold*, Methuen, London, 1994
4. Hugo Cole, *Malcolm Arnold: An Introduction to his Music*, Faber Music, London, 1989
5. Stephen Gamble and William C Lynch, *Dennis Brain: A Life in Music*, University of North Texas Press, 2011
6. Stewart R Craggs, *Malcolm Arnold: A Bio-Bibliography*, Greenwood Press, 1998
7. Paul Harris, “Lost and Found,” *The Horn Call*, October 2003
8. Daniel Leech-Wilkinson, musicologist, Professor of Music, King’s College, London
9. Robert Marshall, *Dennis Brain on Record – a Discography*
10. Richard Osborne, *Herbert von Karajan: A Life in Music*, Northeastern University Press, Boston, USA
11. Alan Poulton, correspondence to William C Lynch, 2 February 2015
12. Humphrey Searle and Robert Layton, *Twentieth Century Composers*, Holt, Rinehart and Winston, 1972

Notes

1. There is, in fact, a third work for horn and orchestra: this is the opening movement of an earlier projected horn concerto written over a period of a week in June 1944. Edited for performance by Philip Lane, the work was premiered at the 2006 Arnold Festival and published by Novello in the same year with the title *Burlesque* for horn and orchestra.
2. See Beckus No. 96 p. 8 for more details about the events leading up to this performance.
3. Arnold’s own program notes printed in the Cheltenham Festival program are typically terse, the composer always preferring to let the music speak for itself rather than wasting energy writing or talking about it: “The concerto was written for Dennis Brain, at the end of 1956. It is in three movements. The first movement is in sonata form and the horn plays both the first and the second subjects in the exposition. The form of the second movement is very simple, being ABA. It is designed to exploit the superb cantabile playing of the soloist which is the most difficult aspect of all wind playing. The last movement is in rondo form with a very lively coda. (M.A.)”
4. Hugo Cole in his book (*Malcolm Arnold: An Introduction to his Music*, Faber, 1989) describes the horn’s falling phrases in the Andante Grazioso middle movement as “reminiscent of the ‘Pas de deux’ theme in [the Coronation ballet] *Homage to the Queen*”.
5. See a full summary of other concert reviews in Appendix III.
6. These pages are analyzed in full detail in Appendix I.
7. A clue is provided in Colin Mason’s review in the *Manchester Guardian*! – see Appendix III.
8. Arnold uses this feature to comic effect in part of his Savile Centenary Fanfare of 1968.
9. Arnold’s first Clarinet Concerto was written for and premiered by Frederick Thurston at the Edinburgh Festival in 1949 and Norman del Mar conducted the concerto’s first recording for EMI in 1985 with Janet Hilton as soloist – see Appendix II.
10. For a fuller account of these events see Paul Harris: “Lost and Found: the remarkable story of Malcolm Arnold’s Wind Quintet” published in *The Horn Call*, October 2003, p. 80.
11. Writing in the *Daily Telegraph* of 14 November 1956, John Warrack remarked: “The Hoover soloists in Malcolm Arnold’s *Grand Grand Overture* are obviously discoveries ... of the four, I admired particularly the coloratura attack and secure intonation of Olive Zorian (soprano sweeper) and the sustained resonant tone, always well supported, of Pauline del Mar (bass polisher).” Percy Cater in the *Daily Mail* (also 14 November 1956) noted: “Arnold’s *Grand* (sic) *Overture* was interrupted by violinist Yfrah Neaman who, toggled up as a street fiddler, capered around the hall playing Bach, hotly pursued by attendants. The Overture brought ringing chords from hornist, Dennis Brain, organist pro tem ... and bangs from an eight foot drum.” The *Daily Express* reporter Harold Rogers, reviewing the live recording of the Festival on Angel 35500 tells us: “Dennis Brain does a ravishingly good job as soloist in Leopold Mozart’s Concerto for hoeseipe and strings ... you’d be surprised how he makes it sound – like a hunting horn over the hills and far away, sadly abandoned by the hounds.”
12. The filling in of the solo clarinet part occurs between Letters F and G and again between Letters J and K: compare Janet Hilton’s 1984 EMI recording with the Bournemouth Sinfonietta under Norman del Mar with the tape of Thurston’s first broadcast performance in 1949.

William Lynch is a semi-retired aerospace corporation executive and an amateur horn player. This article first appeared in the November 2015 issue of Maestro: The Journal of the Malcolm Arnold Society.

2016 IHS Composition Contest
Reminder: Deadline is December 1, 2016
Randall Faust, Composition Contest Coordinator

Members of the IHS are encouraged to be in touch with a composer they know. Some of the best submissions to the composition contest have been composed with the support, interest, and performance collaboration of a favorite hornist.

Two Divisions:

Featured: 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 with the integrity to honor the professional hornists, yet within the pitch and technical range of the panorama of student and amateur players.

Virtuoso: No difficulty limitation. Compositions in this division are to be from one of the following instrumentation categories.

Instrumentation:

Featured division: for Solo Horn (alone/unaccompanied)

Virtuoso division: from one of the following categories:

- Solo horn featured with large ensemble
- Horn ensemble (two or more players, all horns)
- Horn with chamber ensemble of three or more players (one horn part only)
- Solo horn and keyboard instrument (piano, harpsichord, organ, or mallet percussion)

Prizes:

\$1250 for each division

Complete competition rules are at <https://www.hornsociety.org/about-the-ihs/composition-projects/composition-contest/985-2016-international-horn-society-composition-contest>.

Book and Music Reviews

Heidi Lucas, Editor

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Advocate for Music! A Guide to User-Friendly Strategies by Lynn M. Brinckmeyer. ISBN 978-0-19-021915-4. Oxford University Press, oup.com/us/advocateformusic. 2016, \$99 (hardback), \$24.95 (paperback)

I just finished four years on the executive board of the Washington Music Educators Association, and nowhere have I been a part of a group of people so devoted to advocating for music education. The book of choice for music advocacy, particularly in organizing grass-roots support and creating local music coalitions, has been John Benham's *Music Advocacy: Moving from Survival to Vision* (Rowman & Littlefield, 2010). Lynne Brinckmeyer's new book takes a step back from Benham's urgent call to action, but only to provide a broader look at this important subject. As a former president of NAFME, Brinckmeyer brings a wealth of teaching and administrative experience at local, state, and national levels to this helpful volume. The publisher's website says,

The main focus of the book is to provide compelling reasons for advocating for music and to serve as a handbook or guidebook that organizes multifaceted resources, strategies, and ideas about music advocacy all in one location. Cutting edge research studies are highlighted, with quantitative data that may influence decision makers. This book also provides nearly 100 advocacy actions that can be implemented at the local, state, and national levels with community members, administrators, school boards and elected leadership.... This book supplies a number of means to advocate effectively and efficiently by delivering manageable strategies that match up with each individual's time, comfort level, energy, and financial resources to contribute to advocacy efforts.

The chapter titles give a clear picture of the book's contents: "What is Music Advocacy?" "Why We Need to Advocate for Music," "Who Can Help and Where Can We Advocate for Music?" "How Do We Advocate for Music?" "When Should We Advocate for Music?" In each case, the topic is covered comprehensively, yet succinctly. Numerous

appendices provide pertinent information ranging from statistics to resources to sample flyers and letters to use for advocating to lobbyists, legislators, school board members, and administrators. Of particular interest is a chronology of federal lobbying efforts for music education from 1990 to 2009, showing not only the range of activity but also outcomes of those activities. Lobbying is a process, and advocacy is, at its heart, political.

I find this book to be an excellent introduction to this subject, with a user-friendly tone (as advertised) that provides a basic understanding of the who, what, why, where, when, and how of advocating for music and music education. While it may seem one or two steps removed from performing and applied lessons, I will be the first to testify (as a performer and applied teacher) that advocating for music education is something we all need to embrace. Recent federal legislation (i.e., ESSA) mentions music as a core subject in education, and this is due in no small part to the advocacy efforts of NAFME and other organizations. We in the IHS should celebrate this victory and do what we can to support these efforts and even undertake our own. This book is a great place to start. *Jeffrey Snedeker, Central Washington University (JS)*

Improvisation Games for Classical Musicians, Volume 2: 642 More Creative Musical Games for Students, Teachers, and Performers by Jeffrey Agrell. ISBN 978-0-62277-205-6. GIA Publications, 7404 South Mason Avenue, Chicago IL 60638 USA; giamusic.com. G-9174, 2016, \$40.95.

It's a happy day! Jeff Agrell has produced a welcome sequel to his 2008 *Improvisation Games for Classical Musicians: 500+ Non-jazz Games for Performers, Educators, and Everyone Else*. In a review of this first volume in the May 2008 edition of *The Horn Call*, Mark Lane, noted music educator, said "This book has really gotten me to think of 'why we play' and 'how we learn to play' in a completely different context." Later, Mark goes on to say,

After reading this book and thinking of the approach taken by most of the method books, I am surprised that we have been as successful as we have been. I can see great potential is using many of the ideas and "games" addressed in Mr. Agrell's book. The first six months of beginning band don't have to be the nightmare that they so often are. I think in an effort to get them ready for the next level we have forgotten the most important ingredient...fun. These games are much more than games. They could be the keys to success for all the students, not just those who survive the traditional instructional methods. The innate motivation that comes from student success, student involvement, and student ownership would be instant byproducts of these games.

I have also had the pleasure of reviewing several of the subsequent "offspring" of this first volume, and readers can find reviews of these smaller publications in our October 2010 and October 2013 editions. I have used all of these in



my teaching, so one can imagine my delight when Volume 2 arrived. The premise of Volume 2 is the same – more ideas and things to do. We are presented with 642 new games (none are repeated from Volume 1), and the ways the games are grouped have some familiar titles (Warmup, Melody, Harmony, Rhythm, Style, and so on) as well as some new ones (Bass Line, Depiction, Text, Audience, Movement, and even more). The Resources section has been expanded significantly to include an updated list of websites, books, articles, dissertations, audio and video recordings, groups, and organizations that have related goals. There are new suggestions for class procedures, motivic development techniques, and more lists of familiar tunes, scales, cycles, and variants.

This book is not only a welcome complement to the first, but it also demonstrates a maturing and refinement of Agrell's pedagogy and the conceptualizing of improvisation as a curricular component at all academic levels.

As one who supports the inclusion of improvisation in the training of all musicians, I cannot overstate the value of this series of books, including this new volume. Jeff Agrell is to be commended for his growth as a teacher and improviser, and for sharing his ideas with us in ways that can shape our own growth as musicians. Learning about improvisation is not enough – it is by doing it that we actually grow. Get this, and start playing! JS



Modern Method for Historical Horn Performance by **Stephen Lawson**. ISBN 978-0-692-60430-4. Self-produced, lawson39@marshall.edu. 2015, \$25.

Stephen Lawson has been a frequent performer and presenter at IHS symposia over many years. He is currently on the faculty of Marshall University and, among a range of performing experiences, plays in multiple period-instrument ensembles. His new book is designed “to train one in hand horn playing from the perspective of a modern horn performer and to direct one to future study, so as to continue the joy in exploring this ancient art.” As one who is interested in the natural horn, its history, and its techniques, I was interested to see how Lawson would approach this subject.

The book is organized into several logical sections: some philosophical positioning on purpose and approach, open horn studies, introducing the right hand (half-stopped notes), introducing the full-stopped hand position, scale studies, ornaments, duets, “X-treme” techniques, developing one's own cadenza, two Brahms studies, bibliography, and resources for further study. The introductory chapters introduce the reader to some basics of H. I. P. (Historically-Informed Performance) – the hopes and goals around this type of performance, period tunings, various performing considerations (e.g., dynamics, performing spaces, editions), various types of horns one might use (including “valvectomy” horns), and the approach to right hand positions.

Once we are done with the preliminaries, it is time for exercises. We are presented with 19 pages of open horn exercises and excerpts taken from various sources, and even some Lawson has composed for the occasion. This chapter ends with a flourish – hunting horn trios from Tellier's *Manuel de veneur* ca. 1845. His suggestions are well taken and make good

sense, including the advice on getting the ear used to changing crooks. One important basic reality is omitted, however — when one has the opportunity to play on a horn with different crooks, the most important reason one should practice on all crooks with some sense of equity is that they do not all play the same. The harmonic slots vary with each crook and tuning, and need to be explored fully as one takes on more repertoire (especially Mozart operas!). Still, the implication from Lawson is that one should practice on all crooks.

Next, the movement of the right hand is introduced, using half-stopped notes first. For this, Lawson depends heavily on Dauprat, which is a great primary source, but some things can be gained from others, especially Gallay, Dauprat's student and then successor at the Conservatoire. Case in point: Lawson's discussion of only half-stopped and later fully-stopped hand positions does not recognize the clear distinction between what Gallay identified as half- and three-quarter-stopped notes. In practice, it is clear that a' and b' do not use the same hand position, and this is not clear from Lawson's exercises, despite some mention of different hand sizes and using one's ear to make adjustments. The result from the text is a bit misleading, but no real harm is done – people will likely make additional adjustments as they play.

Fully-stopped notes are introduced in the next chapter. Lawson's descriptions are helpful regarding placement of the hand and its effect. I agree with his comment that practicing the hand technique required for natural horn will have a positive effect on one's modern stopped playing. I wish he had gone further, however, in describing how one should approach playing fully-stopped notes in a musical context. While he does warn the reader about a “harsher” tone, this is an opportunity to talk about how one manages the discrepancies in tone in the musical flow. This has been a particularly controversial issue at recent horn symposia. Perhaps he feels we need to worry about the technique first, but this is a deeper issue that introductory books like this could undertake for the sake of informing and improving current performing practices. As the historical manuals say repeatedly, the evening or averaging of the open and stopped tone colors is desirable, and this would seem relevant (at least to me) to this discussion.

After a series of exercises involving fully-stopped notes, Lawson brings in scale studies, a worthy addition that is common in the older methods. His advice to practice slowly and systematically in all keys is sound, and his inclusion of excerpts from pieces by Mozart, Beethoven, and Rossini is well-received. The next chapter on ornaments provides useful basics. The subsequent duet section introduces pieces from several sources, including some orchestral excerpts; again, well-received. The chapter on “X-treme” techniques includes advice and exercises for lip trills, the high clarino range, alternate hand positions (yes, they do exist!), factitious notes, and multiphonics. I confess that I am not sure what makes these topics “X-treme” since they are encountered enough in music of the past and present, but the title does get one's attention. After some advice and encouragement for writing one's own cadenzas, we are presented with two etudes by Brahms. Some may find this inclusion a bit dubious because, while Brahms may have played the natural horn and hunting horn and written the op. 40 trio specifically for the valveless



instrument, beyond this, the jury is still out on the studies. Still, the etudes themselves present some advanced technical challenges. The final section of the book has a bibliography of selected sources, music, websites, and other information of interest, with annotations about each. It is certainly not comprehensive (nor does it claim to be), but it does cover a good number of bases. A special feature, however, is a nice listing of horn and bassoon music for period performance.

Overall, this book accomplishes its goal of introducing the natural horn to players of the modern instrument. Inevitably, one cannot cover everything, but some things are missing that I would have liked to see included. Besides the afore-mentioned issues, some inconsistencies are more functional, such as incomplete citations of etudes or sources, and others related to content, for example, the fact that numerous pieces composed in the 20th and 21st centuries are worthy of attention, further justifying the study of natural horn today.

The edition is laid out nicely and, aside from a few font/size discrepancies, is professionally presented. On the whole, I think interested hornists will find this book useful, though I encourage people to consult articles and other resources on related subjects as well as the primary sources themselves, even with the language barriers (one can always just look at the notes to see what people were told to practice), to gain a more complete perspective on historical performance and the natural horn. JS



Christmas Carols for the Lonely Hornist for unaccompanied horn by **Sean A. Brown**. Self-published, available at SeanBrownMusic.weebly.com. SBM5006, 2015, \$15 (PDF), \$17 (print).

Sean A. Brown currently resides on Whidbey Island in western Washington state. He is a freelance hornist, teacher, and composer with degrees in performance from Central Washington University and the University of Milwaukee. (Full disclosure: years ago, Sean was one of my horn students.) He has performed in numerous orchestras in the Pacific Northwest and Wisconsin, including the Milwaukee Symphony, and was a Dorothy Frizelle winner at IHS 2008 in Denver. He has been an active composer and arranger since his teen years, and has a collection of over 40 self-published works available through his website (see above).

As the title indicates, this is a set of Christmas tunes for a solo horn player. Brown says, "[t]his book is aimed more towards the advanced amateur or professional player, and even a good high-school player will survive this book just fine." The book consists of 16 Christmas carols, with each tune consisting of a simple statement of the first verse, with one or two ornamented verses following. The overall range is B^b to b^{bb}, and the key signatures range from two sharps to three flats. In general, the tunes in this volume are clean and well-presented. From a musical standpoint, the ornamented verses are nicely intuitive and offer interesting variety in added notes, moods, styles, registers, and meters.

I agree that good high-school players will enjoy the challenges offered here, and for just sitting and playing, these are quite fun. I also think there is value in learning these as

examples of ornamenting melodic lines. There may be interest in playing these in public as a part of church services or seasonal events, but I think they will work best used for what they are designed – fun practice materials. This is a nice collection of seasonal favorites for solo horn. JS



Suite for Unaccompanied Horn by **Erwin Chandler**. Pat-Er-Chan Music, PO Box 183, Mohnton PA 19540 USA; paterchan.biz. 1999, \$5.

I had the pleasure of meeting Erwin Chandler at the Ithaca symposium. A former student of Philip Farkas, Chandler has performed with numerous orchestras in Pennsylvania and is co-founder of the Berkshire Brass Quintet. He has composed many works for horn and brass ensemble, and has received commissions from orchestras and bands for large-scale works. He received the prestigious George Washington Medal of Honor from the Valley Forge Freedom Foundation for his work *The Constitution* for narrator, chorus, and large ensemble. He taught at all academic levels, including at Lebanon Valley College for over twenty years. Chandler is also an accomplished jazz performer, and this suite clearly shows that influence.

Cast in four movements, the piece opens aggressively with an angular theme that is used to unify all four movements. This theme is reminiscent of a twelve-tone row (introduced initially with only 11 notes), but the techniques that are used as the piece develops show that the approach here is relatively loose, with repeated notes and elaborations that bring notes back earlier than a rigid approach would allow. The first movement is a sort of rondo, with sections that move faster and slower alternating with occasional returns of the opening statement of the theme. The variety is interesting.

The second movement is in three sections, with the outer sections calling for a "cheek flutter" effect. The theme of this movement is also quite angular and clearly related to that of the first movement. The middle section is a nice contrast to the slower, more pensive outer sections. The third movement is Chandler's first use of jazz style, in a gently rolling 12/8. The thematic idea is still connected to the first movement theme, but in a less angular, more flowing stepwise manner that lends itself to a swinging style, almost a jazz waltz. The last movement is also in a swing style. The first movement theme re-appears in its original combination of pitches, and it is adapted nicely to the new style. This movement brings the piece to a satisfying close.

On the whole, I found this piece enjoyable. It took a few times through the first two movements to grasp what the composer is after, but by the time I finished working things out, it really made sense. I have only a few quibbles, however. With any self-produced edition, there is increased potential for inconsistencies, and it would be nice if future printings did not depend on penciled instructions (e.g., glissandi) placed over the typeset notes. Also, when the "cheek flutter" effect was described to me in person, I thought I understood, but after trying it, I am less confident I am producing the right effect. Perhaps future editions could include a full description. In that same vein, description about the piece itself, suggested tempos, and cleaner photocopying/printing or just thicker paper with less bleed would be appreciated.



All in all, this is a nice piece, with technical and musical challenges worth accepting. JS



Oceano for French horn and piano by Pascal Proust. Gérard Billaudot; billaudot.com. G9696B, 2015, €6,55.

When preparing a student for a solo festival performance, it is often difficult to find original works for horn that are technically appropriate for a younger musician. *Oceano* by Pascal Proust fills this role while also being a lovely recital piece for the more experienced player. It can function similarly in a recital program as Saint-Saëns's *Romance* op. 36.

The piece opens with an 11-measure unaccompanied solo. This choice works aesthetically and provides a new opportunity for a young player who may have never played solo without accompaniment before. After a brief piano interlude, the main body of the piece begins. The piece is in ABA form, with gentle, lyrical outer sections contrasting an Allegro moderato middle section marked *leggiero*. The range of the piece is conservative, spanning g to d". This is an appropriate range for a young player, which allows players of all experience levels to perform this work. The rhythmic content is fairly simple as well. Proust uses occasional triplets in the outer section, with the theme of the middle section consisting of a dotted-eight sixteenth pattern.

The effect of this piece is gentle and lyrical. Playing a smooth, beautiful phrase is one of the most basic skills for a brass player or any musician, and this aspect of music can sometimes be neglected in the world of contest solos. *Oceano* by Pascal Proust is an excellent choice of lyrical piece for performers of all ages. *Martin King, Washington State University (MK)*

Night Spirits for Four Horns by Liz Sharma. Forton Music, 6 Lakeland Close, Forton, Preston PR3 0AY United Kingdom; fortontmusic.co.uk. ISMN 979-0-57048-232-0. FN333, 2014, £12.

It is always a positive sign (though not the conclusive one) when students enjoy a piece during their first read-through. Such was the case for Liz Sharma's *Night Spirits for Four Horns*, which was given an enthusiastic thumbs up from the collegiate hornists who read the work. With many fun and light-hearted moments, it is easy to see why this piece was so quickly embraced.

From a pedagogical stance, Sharma provides a great teaching opportunity through the piece as it does include some bass clef, though this may present a challenge for some less experienced players. The range is somewhat accessible, topping out at an f# for the first horns, and dipping down to an A in the bass clef in the fourth horn part. The other parts are all voiced in between and with a minimal number of leaps. The stepwise motion in the fourth horn part is reminiscent of a walking bass line, which can open up a discussion about style.

With quirky and catchy titles like "Ghostly Gallop", "Spooky Sarabande", and "Groovin' in the Graveyard", the clearly contrasting movements of this piece could work well for a Halloween concert or for an outreach program as an example of programmatic music. *HL*

Jura Island Jig for 16 Horns by Evan G. Chancellor. Solitarius Press; solitariuspess.com. HE0007, 2016, \$25.

Jura Island Jig by Evan G. Chancellor is a new work for 16 horns, snare drum, and bass drum. This work fills an important void in the horn ensemble literature. Many of the works for a horn ensemble of 12-16 horns are transcriptions of classical, popular, or movie music. *Jura Island Jig* is a short, original piece based on the folk music of Scotland. The Isle of Jura is a small island in the Hebrides off the west coast of Scotland. The piece is in 6/8 time and contains some of the rhythms associated with folk music of this region.

Evan Chancellor does a wonderful job of utilizing the strengths of a large horn ensemble. The piece takes advantage of the full range of the horn. Horn I plays up to a c", and the lower parts range down to F. The wide range of the horn is what makes pieces for 16 horns successful, and Chancellor uses this range well. The piece opens with Horn I as a soloist against drones evocative of bagpipes. The solo then becomes a duet with Horn II as more and more voices enter the texture. Chancellor continues to vary the texture of the music throughout the work. At rehearsal B, he splits the ensemble into two choirs and they trade back and forth. Larger and smaller groups are contrasted throughout the work to great effect. The piece closes with a rousing fortissimo.

The inclusion of program notes would be a positive addition. I would be interested to hear from the composer as to the origins of the melody of this piece, since the Isle of Jura is a real-world location. A couple instances of confusing beaming occur in the 6/8 meter. These few small issues do not detract from the wonderful affect created by this work.

I highly recommend this piece to any large horn ensemble. *MK*

Compatible Trios for Weddings arranged by Doris Gazda and Larry Clark. Carl Fischer; carlfischer.com. MXE76, 2016, \$12.99.

Doris Gazda and Larry Clark wrote these 20 arrangements to respond to a specific problem. Many people have friends who they would like to have play at their wedding, but these friends may play different instruments which play in different keys. Unless one of the musicians is a talented arranger, this presents a problem. This book solves that problem by providing books for piano, various woodwinds and brass, and the string family. Any book can be performed with any other book, so endless combinations of musicians are possible.

The collection contains some wedding classics such as Air on the G-String, Trumpet Voluntary, Canon in D, and Mendelssohn's Wedding March. There are many other tunes that provide options for weddings and other events. The range is fairly conservative. Most pieces only go up to g", with a few going up as high as b". On the low end, few pieces go below f. The arrangements feature a variety of difficulty levels as well. The most difficult aspect of these pieces for horn players is the endurance challenge it presents. Many of the arrangements do not contain a single rest. This may not be a challenge for some instruments, but horn players should program carefully to avoid endurance issues.

This is a wonderful collection of trio arrangements that can be used for weddings, formal events that need music, or just a



sight reading challenge. Horn players will enjoy playing these pieces with other horn players and colleagues who play other instruments. *MK*

Bagatelles for Bugs for woodwind quintet by Zachary J. Bramble. Potenza Music, 13040 Eastgate Way, Suite 108, Louisville KY 40223 USA; potenzamusic.com. 2015, \$19.95.

Zachary James Bramble is an American composer and pianist. He began arranging and composing while growing up in Arizona, and recently completed a degree in composition and theory at Arizona State University. Bramble was among the Top 10 semi-finalists in the 2010 Folgers Coffee Company Jingle Contest. Currently he is a member of ASCAP and has a teaching/composition studio in Los Angeles. The composer says,

Bagatelles for Bugs is a combination of wit and counterpoint. The intricacies displayed within the moving lines depicts the delicate, yet detailed, form of each bug. When played, a bouncy rhythmic nature takes hold and so illustrated the random movements that define the bugs, and their innate ability to quickly spring about in pursuit of their daily tasks.

The three movements are titled "March of the Chromatic Ants," "Cricket Steps," and "A Little Green Bug." Each movement is a short charming depiction of the bug in question. Bramble's counterpoint is nicely transparent, the harmonies are quasi-tonal, and the melodies are catchy. The horn generally plays a supportive role, and the various ranges and technical demands make this set quite playable by college-level players.

I think the piece would be great for school concerts or for a light, fun contrast in style on a recital. *JS*

A Moving Sea Between the Shores for brass quintet by Ben Kon. Wehr's Music House. 3533 Baxter Drive, Winter Park FL 32792 USA; wehrs-music-house.com. WM#453, 2014, \$12.

A lyrically driven and flowing work, *A Moving Sea Between the Shores* for brass quintet provides numerous lovely moments. The Hoodlebug Brass found this piece to be one of the more enjoyable new works they've read in a while. It was composed in 2010 for the composer's sister, Elizabeth Holmes, and her husband Jonathan Holmes. The title is a reference to a passage from Kahlil Gibran's *The Prophet*.

Well scored and with nice colors and melodies, the piece is beautiful and satisfying for both the players and the audience. More advanced than what would challenge a good high school group, nonetheless Kon's piece might be ideal for a collegiate ensemble. The lack of rests in the piece makes endurance the greatest test of the individual players, though the first trumpet part is by far more advanced than the rest and may even be easier on a C trumpet. A few occasional awkward leaps in some of the parts may cause a moment's pause in reading the work, but Kon provides information to help guide the players' interpretation of the piece without overdoing the markings.

Taking a moment within rehearsal to determine who has the melody at any given time may help speed the process along as the piece does get busy at times. Kon's proclivity for creating a fairly dense texture as he develops individual parts and layers them can make the melody seem less obvious; altering dynamic levels may help to make this clearer.

A moving and poetic work, *A Moving Sea Between the Shores* would be a lovely and expressive addition to a concert program. *HL*

Spring Thaw for brass quintet by Jeff Frost. Cor Publishing Company, distributed by Wiltshire Music Company; wiltshiremusic.com. BE 221, 2014, \$9.95.

Jeff Frost has composed numerous works for brass quintet, many of which are accessible and well suited for less advanced brass players and/or groups looking for incidental music. *Spring Thaw* is another good example of Frost's work, particularly with its clear harmonic motion and cadence points, both of which can help less experienced musicians interpret the phrasing within the piece.

Breath marks are not included, which opens the door for discussion in the group about interpretation. At times the tuba part sits low in the range and the distance between it and the trombone part is wide. This coupled with some disjunct leaps in some of the parts create unique voice-leading in some of the parts. The expression markings in the piece are not always consistent, which can allow the musicians to determine the leading versus supportive voices. Frost is specific in his tempi indications, though the changes between them are sometimes trivial.

Overall, *Spring Thaw* allows each of the players a moment to shine and provides ample opportunity to help bolster a burgeoning group's chamber music skills. *HL*

Gloria, from Missa: O sacrum convivium by Giovanni Palestrina, arranged for brass quintet by Michael Brown. Wehr's Music House. 3533 Baxter Drive, Winter Park FL 32792 USA; wehrs-music-house.com. WM#455, 2015, \$9.50.

The works of Palestrina have proven to be a veritable treasure trove for brass players. Indeed, we are lucky to have numerous new settings and arrangements of many of these lyrical vocal gems available to us. Michael Brown's transcription of "Gloria" from Missa: O sacrum convivium is a solid addition to this repertoire. Likely in a nod to the original, Brown keeps the expression markings in the piece to a minimum, offering few dynamic and articulation indications. This enables the group to make some musical decisions about phrase directions and shaping.

Though set here in common time, the piece works well in cut time, especially since there is no tempo marking indicated, and a group may choose to interpret it that way, or in a "fast four." The engraving is clear and easy to read, with good spacing between measures and lines on the page. With the exception of a questionable chord on the downbeat in measure 22 (perhaps an error in the trumpet 1 part), everything seems to line up accordingly and appropriately.

Brass players are often looking for service music to add to their "church gig" folders, and this piece would fit in handsomely. It does not need to be affiliated with any particular holiday or festival, making it a versatile and appropriate work for nearly every church service or occasion. *HL*

Heidi Lucas thanks the Hoodlebug Brass (the Indiana University of Pennsylvania Brass Quintet): Kevin Eisensmith and David Ferguson (trumpets), Christian Dickinson (trombone), and Zach Collins (tuba), as well as students of the IUP Horn Choir for reading the works she reviewed in this issue.

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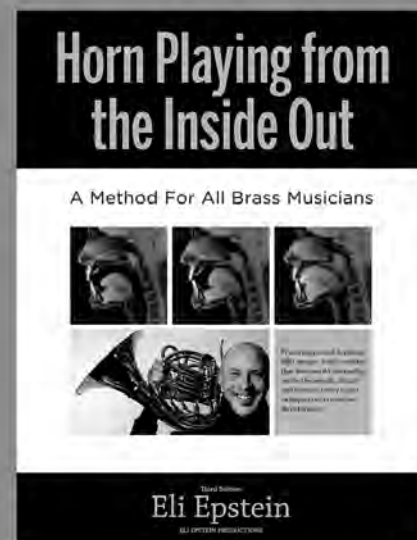
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Recording Reviews

Lydia Van Dreel, Editor

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Chants d'Amour. Terra Nova Collective, Jeroen Billiet, historical horns; Mark De Merlier, early valve horn; Jean-Claude Vanden Eynden, piano; Véronique Bogaerts, violin; Marjan De Haer, harp. Vlad Records VR 011

Francis Thomé: *Duo d'Amour*; Léon Van Cromphout: *Mé-lodie*; Alphonse Hasselmans: *Rouet*; Jean-Théodore Radoux: *Méditation*; Brahms: *Albumblatt*; Edmond Weber: *Duo pour Cor et Harpe*; François-Joseph Fétis: *Petit Pièce*; Saint-Saëns: *Romance* Opus 36; Adolphe Samuel: *Morceau de Concours*; Brahms: *Trio* Opus 40 for Horn, Violin, and Piano.

Chants d'Amour is a new historically informed recording of music from the era of Brahms. Performed by musicians from the Terra Nova, a music research collective based in Antwerp, the ensemble seeks out forgotten works from bygone eras. Performing lost works side by side with standards of the repertoire, they attempt to breathe new life into these forgotten, unique musical discoveries. As such, this disc is full of surprises. Alongside the familiar Brahms horn trio and the Saint-Saëns *Romance*, Op. 36 is an array of lost masterpieces, music that would have been performed by Alphonse Stennebruggen, a legendary Liégeois horn player, a contemporary of Brahms and much admired by the great composer.

Recording debuts on this disc include Francis Thomé's *Duo d'Amour*, a lovely salon piece for horn, violin, clarinet, and piano that immediately transports listeners with the yearning simplicity of the music. *Mé-lodie* by Léon Van Cromphout, presumably a Dutch composer, is also a recording debut. This work for horn and piano is reminiscent of the Gounod *Six Melodies*, with impassioned melodies and rambunctious, shifting moods. J.T. Radoux's *Méditation* for horn, violin, and piano is almost a catalogue of romantic idioms and harmonic modulation, performed here with explicit attention to historical detail in how to play in the Belgian lyrical style.

Brahms's *Albumblatt*, lost but recently discovered, is clearly the melodic material later used in the Opus 40 Scherzo movement trio melody. The piece is a short work for piano – certainly more than a sketch for the horn trio.

Edmond Weber's *Duo pour Cor et Harpe*, also a recording debut, is another interesting conversation between the two instruments.

Petit Pièce by François-Joseph Fétis, a prominent Belgian musicologist and critic of his time, is a short and happy piece for two horns and piano. The final debut, *Morceau de Concours*, is by Adolphe Samuel, who was a student of Fétis. In his later years, he was the director of the Ghent Conservatory.

In addition to all of the “new” old music, the Saint-Saëns *Romance* and the Brahms *Trio* are both performed beautifully. Hornist Jeroen Billiet is masterful in his interpretation of the

19th-century Belgian lyrical style. Performing on a number of different historical instruments (detailed in the liner notes on the CD), Billiet has a fluidity and warmth to his playing, enlivening all of this beautiful romantic music with detailed nuance. This is a truly excellent recording.

On Safari: Mirrorimage Goes Wild. Mirrorimage Horn Duo. Lisa Bontrager, Michelle Stebelton, horn; Tomoko Kanamaru, piano; Jaren Angud, hand drum. MSR Classics MS 1528.

James Naigus: *Journey's Call*; Michael Daugherty: *Prayer*; Mark Schultz: *Uneven Ground – A Short Walk on Safari*; Paul Basler: *Majaliwa* “God willing, we will meet again”; Luis Szaran: *Rastros – Por Los Senderos del Chaco*; James Naigus: *Reverie*; Laurence Lowe: *The Hunt*; Maureen Young: *Improvisation*.

Mirrorimage Horn Duo is Lisa Bontrager, professor at Penn State University, and Michelle Stebelton, professor at Florida State University. Formed to offer versatile horn music programming in a variety of settings, they have successfully commissioned numerous works for two horns (and piano) in a wide variety of styles. This disc is a collection of many of their recent commissions. Experimenting in thematic commissioning, the theme of all of the works is “safari” in the loosest sense of the word. Each piece involves a journey of some sort.

According to the liner notes, as Mirrorimage was preparing to record, Naigus was aware that his *Reverie* was going to be the only non-commissioned piece on the recording, and in a desire to collaborate more fully on the project, he wrote *Journey's Call*. Naigus's seamless writing for horns makes this piece a delightful beginning to the journey of listening to this disc.

Michael Dougherty's *Prayer* was commissioned in commemoration of H. Robert Reynold's 80th birthday and premiered in Ann Arbor. The piece is lovely in its calm, reflective repose.

Mark Schultz's *Uneven Ground* is probably the most pictorially descriptive of an actual animal-observing safari walk. Complete with chimp sounds artfully executed by Lisa Bontrager and Richard Price, the composer takes us through a visit with meerkats, elephants, gazelles, chimps, zebras, and big cats.

Paul Basler spent a year in Nairobi, Kenya, on a Fulbright grant researching at Kenyatta University. His visit, along with leaving an indelible impression on the classical music scene in Nairobi, influenced much of his compositional style and content. *Majaliwa* was written when Basler's mother was terminally ill and is an exploration of life, remembrance, and transcendence.

Luis Szaran is a Paraguayan conductor, composer, and the founder and director of Sonido de la Tierra, a national music education program. *Rastros – Por Los Senderos Del Chaco* is written for two horns and either piano or orchestra. It also depicts a journey, this time into the Paraguayan jungle. Animals encountered are named first in Guaraní, the indigenous language of Paraguay, and then in Spanish and English. In five movements, the animals encountered are the deer, wild boar, armadillo, tapir, and boa. Szaran's compositional style is pointillistic, raw, and deeply evocative.



James Naigus's *Reverie* was premiered in 2012 at the International Horn Symposium in Denton, Texas. It is now a staple of Mirrorimage's repertoire. Naigus's beautiful writing for horn is exceptionally showcased in this popular work.

Laurence Lowe's *The Hunt* takes the traditional notion of the hunting horn in a brand new and macabre direction. The piece depicts a manhunt in the jungles of South America. Whether Lowe is working out colonialist guilt via this composition or he just enjoys revisiting *The Most Dangerous Game* is for the listener to decide. This piece was premiered in Denver at the 2008 International Horn Symposium.

Maureen Young's *Improvisation* is billed as an encore. Young, a Music Therapy student at Florida State University, discovered a love for improvisation while studying at the Curtis Institute. This performance by Mirrorimage is a recreation of Young's musical imaginings.

This disc is a fun romp through some brand new, non-traditional repertoire. Bontrager and Stebelton display an incredible variety of sounds and styles in their performances, with wonderful support from pianist Tomoko Kanamaru. If you're looking for new music for two horns and piano, this is an excellent disc to explore.

Wald.Horn.Lied. Amarcord; German Hornsound. Christoph Eß, Sebastian Schorr, Stephan Schottstädt, Timo Steininger, horns; Wolfram Lattke, Robert Pohlers, tenor; Frank Ozimek, Daniel Knauff, Holger Krause, bass. GENUIN classics GEN 16434.

August Horn: *Waldlied*, op. 26; Schumann: *Fünf Gesänge*, op. 137; Constantin Homilius: *Quartett B-Dur*, op. 38; Karl Goldmark: *Meeresstille und Glückliche Fahrt*, op. 16; Ferdinand Hummel: *Waldwanderung*, op. 48; Schubert: *Vier Gesänge*, op. 17, *Nachtgesang im Walde* D913; Carl Steinhauer: *Waldeninsamkeit*, op. 32.

Founded in 1992, Amarcord, a male vocal group based in Leipzig, has teamed up with the horn quartet German Hornsound to record some of the great repertoire for horn quartet and male voices. This recording is spectacularly well done from both a musical and a purely technical point of view. Such a recording project could be fraught with balance problems, but the singers and hornists are beautifully balanced throughout. Amarcord singers bring charm and emotion to their singing, and German Hornsound matches them with an equal vitality and deeply expressive quality. The horn playing on this disc is fantastic, and the program is filled with uplifting, beautiful music.

Sandwiched between the pieces for horns and voices on the recording is the recently discovered three-movement horn quartet by Constantin Homilius. This quartet is a wonderful addition to the romantic horn quartet repertoire. The liner notes contain interesting research about the origins and confusion surrounding this piece.

Of particular beauty and interest on the recording is Karl Goldmark's *Meeresstille und Glückliche Fahrt*, op. 16. This composer was highly regarded in Vienna in the late 19th and early 20th century, in spite of the fact that he was Jewish and the cultural sentiments at the time were anti-Semitic. Goldmark died shortly after the outbreak of WWI and, unfortunately, his artistic significance in Vienna was effectively scrubbed out by the National Socialists.

Like the other discs released by German Hornsound, the packaging on this disc is worth purchasing as well. The liner notes are informative and inspirational reading. This is an outstanding CD, and should be in the collection of everyone who loves horn quartet music.

Rheinmädchen. Pygmalion. Raphaël Pichon, director; Anneke Scott, Joseph Walters, Olivier Picon, Chris Larkin, horns; Emmanuel Ceysson, harp; Bernarda Fink, mezzo-soprano.

Die Morpheus-Tochter: Wagner: *Auf dem Grunde des Rheines* for 24 women's voices, harp, 4 horns and 2 basses; Schumann: *Wiegenlied*, op. 78 for women's voices and harp; Brahms: *Ich schwing mein Horn ins Jammertal*, op. 41/1, for 4 horns.

Meerfey: Schumann: *Romance à voix égales*, op. 69 no. 5; op. 91 no. 6; Schubert: *Psaume XXIII, Gott ist mein Hirt*, D. 706; *Standchen*: Wagner: *Siegfried*; Brahms: *Wille, wille will der Mann ist kommen!*; Schubert: *Ständchen*, D. 920;

Die Klageweiber: Schubert: *Lacrimosa son io*, D. 131b. *Canon for three equal voices*; *Coronach* D. 836, for women's voices, two horns and piano(harp); Schumann: *Romance à voix égales* op. 69 no. 6: *Die Capelle*; Wagner: *Götterdämmerung, March funèbre de Siegfried* pour 4 horns (arr. James Wilcox);

Einförmig ist der Liebe Gram!: d'après Heinrich Isaac, *Innsbruck, ich muss dich lassen*; Brahms: *Volkslied en canon pour voix de femmes*, op. 113, no. 2: *Grausam sich Amor an mir*; no. 13: *Einförmig ist der Liebe Gram*;

Die Rheintöchter: Wagner: *Götterdämmerung: Die Rheintöchter* for women's chorus, two horns and harp; Brahms: *Vier Gesänge* op. 17, for women's voices, two horns and harp.

Pygmalion, an ensemble founded by Raphaël Pichon in 2006, is a music group made up of singers and an orchestra of historical instruments, which explores music from the Baroque to the late romantic era. *Rheinmädchen* is an exploration into the myth of the Rhine maidens, and how those stories were brought to life by the great German romantics: Schubert, Schumann, Brahms, and Wagner. Set as a series of tableaux, each grouping has an underlying theme and connection not readily apparent, but once observed by the listener, it illuminates this usually familiar music in an entirely new way.

The fascination for the horn aficionado might be in hearing the brave and skillful historical horn performances by Anneke Scott and her colleagues. Wagner's long call (presumably performed by Scott) is expertly rendered at the beginning of the Serenade tableau as a sort of mischievous summoning of the Brahms piece that follows, and then revisited with multiple horn voices before, and as a part of the final tableau. The funeral march from Act III of *Götterdämmerung*, arranged for four horns by James H. Wilcox, is a powerful ending to the Mourning Women tableau. But this recording is so much more than just the excellent historical horn playing and the familiar Wagnerian horn calls. The singing, the musical direction, and the transformative journey the disc takes the listener upon is incredibly moving.

The last set, *Vier Gesänge*, op. 17 are early works that portend the genius choral writing that Brahms would compose in his later life. At the end of this particular disc and the musical journey through which the listener has been guided, they are a revelation. The packaging and liner notes, too, are helpful



in steering the listener through the music. All of the historical instruments are fully described for the curious.

This recording is an inventive new look at familiar romantic music. Pygmalion sheds light on the Germanic musical heritage and offers new pathways of appreciation and exploration of the rich Germanic music and mythology.

Divertimento a tre. Anthony Cecere, horn; Rebecca Harris-Lee, violin; Gerall Hieser, cello. DoubleV Digital Recordings. Available as a digital download on CD Baby.

Haydn, *Divertimento a tre* in E^b major (Hob.IV:5) for horn, violin, and cello.

New York freelancer Anthony Cecere and friends have just come out with a single track digital download of Haydn's *Divertimento a tre*, for horn, violin, and cello. When played effectively, this piece sounds effortless and simple. A great performance belies the skill and range required to make it sound so natural and graceful. Cecere's horn playing is fluid and versatile, and his phrasing through giant leaps in range never loses the line of the music. An expert player in any genre, it is a gift to the horn community that he has taken the time to create this project and make it easily available on CD Baby.

The download comes in various playback forms (mp 3, mp 3-320, and FLAC files) compatible with many digital playback devices. Also included in the download is album art and liner notes from both the producer of the recording, Scott Hawkinson, and notes about the piece and the recording from Cecere. We can only hope that Cecere has more plans to record.

Seven Kings. Meridian Arts Ensemble. Daniel Grabois, horn; Jon Nelson, Tim Leopold, trumpets; Benjamin Herrington, trombone; Raymond Stewart, tuba; John Ferrari, percussion; Dave Ballou, trumpet (Seven Kings). Innova Records Innova 943.

Daniel Grabois: *Migration*; David Sanford: *Seven Kings*; Dave Ballou: *for brass quintet and percussion*; Edward Jacob: *Passed Time*; Robert Maggio: *Revolver*.

Meridian Arts Ensemble has been commissioning and performing the newest and hottest music for the past twenty years, both in recording and on the stage. This project represents a number of works that the group has performed extensively on tours for many years, and finally compiled in a disc recording.

Migration, composed by the group's hornist and horn professor at University of Wisconsin-Madison, Daniel Grabois, was written for a Schubert celebration at Chautauqua Festival in New York. According to the liner notes, the group was asked to play music by Schubert, but no suitable pieces could be found and efforts at transcribing Schubert for brass quintet plus percussion were unsuccessful. Grabois suggested writing an original piece based on Schubert and the festival concurred. What results is a remarkable piece with a funk-rock beat, evocative of Schubert with clear, clean phrasing and elegant simplicity. Loosely, it is based on the harmonic and melodic material from Schubert's song *Der König in Thule*, with one direct quote, according to the composer, masked by a thunderous drum solo.

David Sanford's *Seven Kings* is a five-movement work commissioned by the Festival of New Trumpet Music for the Meridian Arts Ensemble. The title references a play by Orson

Welles, *Five Kings*, a conglomeration of five Shakespeare plays. The composer describes in the liner notes the inspiration of King Oliver King Creole jazz band and its complex counterpoint. The band featured a young Louis Armstrong and the bandleader, Joe "King" Oliver. Sanford added a third trumpet to the mix, in this case, longtime friend and colleague of the ensemble, Dave Ballou, "whose work as a leader, composer, and soloist is an inspiration." The first movement, Prologue, at first sounds formless and directionless, but form gradually emerges with repetition of many unusual sounds, to create a feel of jazzy New Orleans counterpoint. The second movement, Contrapunctus, begins with an extended snare solo, and changes up our usual expectations by creating contrapuntal depth with rhythm and timbre, alongside the standard counterpoint of harmony that most listeners would be expect. Movement III, Chimes, is a beautiful sound portrait of, ...well, chimes. Through variant articulations, combinations of brass instruments and vibes, every kind of bell can be heard. The fourth movement, Contrapunctus II, like its predecessor, explores new definitions of counterpoint, this time beginning with a forlorn trombone and flatulent tuba line that eventually combines to form a rhythmically complex and supremely funky movement. The final movement, Act V, has an epilogue feel to it, with nods to the previous movements.

Dave Ballou's *for brass quintet and percussion* is a beautiful, introverted piece with an improvisational feel. The composer writes in the liner notes that he considers composition to be notated improvisation and improvisation to be spontaneous composition.

Edward Jacob's *Passed Time* is a prismatic exploration of a chorale. The chorale, which comes at the end of the 15-minute work, is deconstructed in myriad ways, exploring a variety of moods and characters.

Robert Maggio's *Revolver* began as a music response to the great film by Jim Jarmusch, *Dead Man*. In four movements, (I. Extreme Western Frontiers, II. Unfamiliar Terrain, III. Thrown into a World, IV. With Nobody's Help, Lost and Badly Wounded), one feels all the drama of this highly stylized modern Western. The movement titles were taken from an interview with Jarmusch about the film.

Meridian Arts Ensemble, known for pioneering new ground in the brass quintet genre, especially with the addition of percussion to their commissions, has done it again. This disc is fascinating listening. The virtuosic playing by every member of the group and the brilliant new repertoire make it well worth the listen.

For the Beauty of the Earth: Celebrating Creation with Brass, Organ and Percussion. Gabriel V. Sr. Amanda Ortolani, Br. Joel Sweet, Sr. Marianne Wierzbinsky, horn; Mark Albrow, Sr. Rosemary Ingwersen, Joshua Kanaga, Peter McKendree, Br. Jacob Witter, trumpet; Michael Hale, David Minster, James Pfeiffer, Br. Thomas Tonne, Br. Benedict Young, trombone/baritone; Br. Abraham Henderson, Stephen Minster, tuba; James Jordan, Amy Mitchell, Dave Ortolani, Br. Stephen Velie, percussion; Sharonrose Pfeiffer, organ. Paraclete Recordings GDCD 061.

Anthony DiLorenzo: *Luminosity*; David Marlatt, *Earthscape*; Windscape; Walter Pelz: *Fantasy on "O Sons and Daughters"*;



Charles-Marie Widor: *Salvum fac populum tuum*; John Bacchus Dykes/arr. James Curnow: "Holy, Holy, Holy"; Donald Coakley/arr. David Marlatt: *Prelude on a Festive Hymn Tune*; Dean Goffin: "Meditation: The Light of the World"; Vaughan Williams/arr. William Gordon: *Benediction – God Be with You*; Charles-Marie Widor/rev. Gerard Alphenaar: "Toccata" from *Fifth Symphony* (brass and timpani arr. A. Eugene Ellsworth; James Curnow: *Tone Poem – A Psalm of Praise*; *Prelude on a Hymn of Praise*.

Gabriel V Brass Ensemble is an ensemble of men and women unified in their commitment to the traditions of monastic life and dedicated to upholding a standard of excellence in instrumental music. Based in Cape Cod MA, they perform music ranging from the Venetian school to contemporary work, they have toured in 23 countries, and they perform an annual concert series in the Church of the Transfiguration, Orleans MA, where they also participate in liturgical worship.

For the Beauty of the Earth is a collection of pieces that celebrate and praise Creation and the Creator in the Christian tradition. Many of the works are based on hymn tunes that would be familiar to people raised in the Christian tradition of worship. All of the pieces utilize the brass ensemble in a "classical pops" type style. For those who are fans of film music, the group delivers a fine performance of Anthony DiLorenzo's *Luminosity*.

Recorded in Mechanics Hall, Worcester MA, and using its famous organ, this disc has a live performance quality to it. The pieces that feature organ powerfully present the magnificent instrument in an excellent balance to the brass and percussion. This disc is a must-have for anyone interested in Christian sacred and celebratory music.

Quintet Matinee. Atlantic Brass Quintet; University of Connecticut Wind Ensembles, Jeffrey H. Renshaw, conductor. Seth Orgel, horn; Andrew Sorg, Thomas Bergeron, trumpet; Tim Albright, trombone; John Manning, tuba. No Label. atlanticbrassquintet.com

Kevin Walczyk: *Symphony No. 3, Quintet Matinee*; Andrew Sorg: *Voices in Da Fan*; Earl MacDonald: *It Was Whispered*.

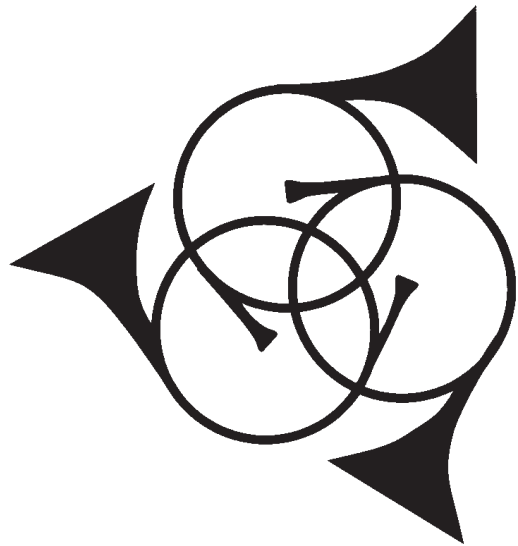
Kevin Walczyk's *Symphony No. 3, Quintet Matinee*, was composed as a result of winning the 9th annual Raymond and Beverly Sackler Music Composition Prize. Composed specifically for the University of Connecticut Wind Ensemble, the work is constructed in nine tableaux, fusing concert music techniques with jazz improvisation and popular music idioms. Walczyk's music is fun, fast, and easy to listen to. The UCONN wind ensemble performs excellently under the baton of Jeffrey Renshaw. There are extended solos for all of the instruments of the brass quintet, along with instruments in the wind ensemble, particularly flute. The brass quintet's trombone and trumpet play improvised solos, and Tim Albright and Andrew Sorg of the ABQ display their great versatility in this regard.

Andrew Sorg is both an excellent classical and jazz player, and an accomplished composer. *Voices in Da Fan*, inspired by the noises one hears in the white noise of a fan, has a mechanical insistency to it that is alluringly disturbing. The scherzo is a microtonal spree, and the haunted lullaby a clever combination of familiar lullaby tunes that segue into the nightmare

movement. The nightmare has a dystopian traffic jam feel to it, complete with multi-phonics and unusual vocalizations from the players.

It Was Whispered by Earl MacDonald, professor and director of jazz studies at UConn, is an Ornette Coleman-inspired almost free-form but form-full ensemble piece performed by UConn faculty. Its presence on this recording seems incongruous, but it is nevertheless a fun listen.

The Atlantic Brass Quintet continues to put out great brass quintet music, as performers and composers. This disc is an excellent collection for anyone who loves the sound of contemporary American brass quintet music.



A Successful Military Band Audition

by J. G. Miller

As part of the new International Horn Society's "Horn Veterans" project, I had the great fortune of interviewing Pat Furlo, the recent winner of The United States Army Band "Pershing's Own" Concert Band position in July of 2016. Currently a student at The Juilliard School of Music, Pat is at a very unique time in a military musician's career – where he has received notice that he has met all the initial entry requirements for a military band. This is a time that all military musicians recall as a period of excitement and anticipation – but not without many questions about the immediate future. Pat was kind enough to sit down and answer a few questions in order to shed some light on his experiences as a musician as he looks at serving in a nation's military music ensemble.

Unlike auditioning for orchestras, military music ensembles have a slightly different process – and Pat took some time to give an inside look from a civilian's perspective before he attends Basic Combat Training.

J. G. Miller: Tell us about yourself, particularly musical upbringing and training.

Pat Furlo: I am from a suburb of Detroit called Clarkston. My mom played percussion through high school, and my grandma played piano, so I was from a family that valued music, although I am the first to make it a career. I had excellent middle school and high school music teachers in Clarkston, and I took piano lessons from third grade to twelfth grade. I didn't take my first horn lesson until I was 17, and it was with Corbin Wagner from the Detroit Symphony Orchestra. We spent a lot of time focusing on technique, and he made sure that I could play both low and high. I studied with him until I left for college at Michigan State University. For my first two years there, I studied with Janine Gaboury, and then Corbin started teaching at MSU, so I was back with him.

I was also lucky to have the opportunity to study for four months in Vienna with Wolfgang Vladar of the Vienna Philharmonic! I had a lot of incredible opportunities to hear the Vienna Philharmonic and Vienna State Opera while I was there.

After graduating, I left for New York City to study at Juilliard with Julie Landsman. This past year was life changing. Julie really taught me to listen to my playing, and bring emotion and personality into my music making. She helped me learn to train my mind to stay focused while I played, and to play from the heart. My lessons with her were life changing and had a huge impact on my concept of sound, music making, and the horn player I am today. While at Juilliard, I was also very lucky to have incredible lessons with Michelle Baker, who is a great role model to me, and helped give me the confidence I needed to play well!

JG: When was the first time you remember hearing a military band live?

PF: The first military band I heard was the Air Force Band when I was in my fourth year at Michigan State. They had a tour that year, and I was lucky to get a ticket to a concert. I had previously heard great recordings of military bands, but hear-

ing them live was very exciting and was when I began to keep an eye out for audition postings for the bands!

JG: Has a military career in music always been a consideration, or did you primarily look for orchestral employment?

PF: I initially was looking at orchestral employment, but the band program at Michigan State is very strong and well run, so I played a lot of band repertoire in college and often heard of the military bands. The more I learned about them the more curious and interested I became.

JG: Have you auditioned for other military bands?

PF: I have auditioned for the Navy Band twice, and the President's Own Marine Band once.

JG: What was the audition process for The United States Army Band "Pershing's Own?"

PF: The audition process was pretty similar to that of a typical orchestral audition, although there were a couple differences. This audition required everyone to send in a video in addition to a resume. Once I heard that I had been invited to the audition, they sent us a list of excerpts that was similar to a normal orchestral list for a professional orchestra, but it also included a few band excerpts. The biggest difference is that we had to meet with a recruiter to see if we were eligible to enlist. We had to take a big test, and do a physical. Another difference was that the Army covered our travel expenses for the audition (I liked that part!)! Once we arrived to the audition, it was a standard three round audition with section playing in the final round. There were also a couple sight-reading excerpts. At the end, there was also an interview with the entire committee where they asked me questions about what I knew about the band, the military, and to see if I would be a good fit in the group.

JG: MEPS is an experience that all military musicians in the United States Military must complete. In your own words, what is MEPS, and what was that experience like?

PF: MEPS is the processing station that determines if you are eligible to join the military. They make you take a three-hour long test that covers math, science, word knowledge, reading comprehension, automobile knowledge, physics, circuitry, etc.! You also take a personality assessment. Then on a second day, you take a six hour long physical to determine if you are physically qualified to join the military! It was a lengthy process, but it was very cool to see how seriously the military looks at applicants to place them in an appropriate position. It was very interesting to meet other people who were enlisting and to hear their stories. It made me more excited to take the audition than I had already been! This was when I was really starting to realize the military would be a cool place to be.

JG: Describe the days and weeks preparing for the audition. How was this audition different from others you've taken?



PF: I started practicing as soon as I got the list. Other than my daily maintenance and fundamentals work, and a few etudes of Bach Cello Suite movements, this list was all that I practiced (for close to two months)! I think it takes this amount of focus to really iron out timing, intonation, style, articulation, and what you want to say musically for every single excerpt. I think preparation is the best antidote to nerves, and I wanted to leave nothing to chance. I once heard a speech by Leonard Slatkin, and he said to make a list of all the things I could not control in an audition. After making the list, remind yourself that worrying about anything on that list won't help you! The only thing you can really control is your preparation, and making sure nothing you can actually control is left to chance.

JG: Describe the audition day itself. Were there any surprises?

PF: The day started very early! We reported at 7am (which is much earlier than I'm used to being up...). I didn't actually know how many people would be there (there were only nine because it had been prescreened), so I was scoping that out. I also wasn't sure how many rounds there would be (there were three), but they gave us a sheet that listed the excerpts for the whole day. I tried to imagine playing the whole list and how tired I might be if I made the final round, so I made sure not to overplay in the practice rooms.

JG: When do you ship for Basic Combat Training ("Boot Camp")?

PF: I don't know yet when I will ship, but it should be before the end of August (2016)! It seems quick to get everything in order to leave, but they say they need me ASAP so I'm going to make it work!

JG: What are you most excited about joining TUSAB?

PF: I'm very excited to get to play with the great musicians I have heard in so many recordings and videos online. I was also excited that at the audition, they were all extremely nice and welcoming, so I'm excited to get to know everyone I'll be working with! Also, while ceremonies aren't the primary responsibility of the concert band, I think that it will be a great honor to be part of them once I finish Basic Training.

JG: Do you have any reservations about BCT? What are you expecting? Were you physically active prior to auditioning?

PF: I enjoy exercising and playing sports, so while I am slightly nervous about the physical side, I'm more curious about the other things we will learn. I have never even seen a gun in person that wasn't being held by a police officer, so I have a lot to learn!

JG: What words of advice would you give to other horn players "on the trail" about military bands and auditions in general?

PF: I would say that it really takes focus and dedication. Just remember that whenever you skip a day of practice, someone else out there didn't! Of course you need to live your life along the way, but I have yet to meet someone who won an audition by going about it casually. Also, with auditions, don't downplay the importance of mental practice and focus. You have to

train your mind to stay focused on the task at hand (read Don Green's stuff!). And most importantly, the committee wants to hear great music making. They want to hear your personality through your playing. Of course the right notes and technique need to be there, but always remember to make music and love what you're doing.

JG: On a scale of 1 to 10, how much do you like acronyms?

PF: 10. I think they make people sound like they know something important! Unfortunately I don't know any military acronyms so I have a lot of learning to do!

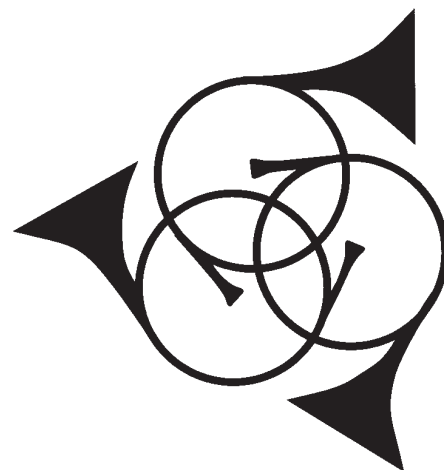
JG: Is there anything else you'd like the horn community to know?

PF: It was just a month ago that I was telling a friend that I was wondering if I had made a mistake pursuing a career in music. I see my friends from college who have jobs making a lot of money and they seem to live fun and exciting lives. I think many of us have these thoughts. It was never that I was going to give up, but some days were harder than others to keep at it. I just really believe that you have to dream big, look at the people who are living your dream, and do what they did/do. Hard work really does pay off. Ask questions about anything you don't know. Find the answers to your questions and apply them to your life and practice. I feel so incredibly lucky and blessed to have had a great family to support me and great teachers to push me, and that I now have this exciting opportunity to do what I love every day!

Thanks to Pat Furlo for taking the time to interview. We all wish him good luck in his transition from civilian musician to military musician!

If you have further questions about military music careers, please do not hesitate to contact us at hornvets@hornsociety.org.

Staff Sergeant J. G. Miller is a member of the US Army Field Band and has become an active liaison between the US military bands and the IHS.



by Darrel Barnes

Ernestine grew up in Lexington KY, the daughter of a college professor and an organist mother. In her late teens my mother spent a summer at the Interlochen Music Camp and had the good fortune there to take lessons with James (Jimmy) Stagliano (Principal Horn of the Boston Symphony Orchestra from 1947-1973). Interestingly enough, I also had the opportunity to play for Mr. Stagliano as a teenager while in Boston preparing to go on my first professional tour (as a violist) with the Boston Pops with Arthur Fiedler.



However, her two boys grew up to be musicians themselves. My brother Bob recently retired after 49 years as a member of the Boston Symphony Orchestra.

A Detroit Symphony program from 1946.

Darrel Barnes performed in the Detroit Symphony (1962-65), Philadelphia Orchestra under Eugene Ormandy (1965-71) – both of these orchestras as a section violist and in the horn section when performing Bruckner, Mahler, or Strauss. He was Principal Violist in the St. Louis Symphony (1971-77); Professor at Florida State University and Ithaca College (Violist in the Lenox Quartet) (1977-83); and Principal Violist of the Indianapolis Symphony (1983-93). Presently he is teaching at two colleges and playing in several brass ensembles.

by Antoine Patrick

Epilogue:
Those we heard play today were all plain folk it seems;
No Heroes or Gods, just inspired human beings.
This process, so flawed by exacting controls,
Knights Perfection: *Arbiter of Musical Souls*.

Alfred Edwin Brain Jnr (1885-1966)

Prince of Horn Players

The Forgotten British Horn Virtuoso

Part III

by Leighton Jones

Alf the Family Man

Alf was very much a family man, as can be witnessed in his affection for Dennis. Throughout his life he remained close to his sisters and brothers, apart from Aubrey. He was exceptionally close to his brother Hugh (Hughie) and they spent a fair amount of time boating, under Hughie's guidance. Hughie was a merchant seaman during WW2, risking U-boat attacks.



Alf and Hughie boating



Hughie's Ship During WW2



l-r: Bob Wittenberg (daughter Olga's husband), Olga, Straussie, Alf



l-r: Olga, Alf, Olga's children Vickery and Judy



Gertrude and Olga

The love Alf had for his family can be seen in the guests he invited to a birthday party he held for Straussie, where his legendary cooking skills were used to the full. 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 Family 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 Boroughs, the Roland Boswells, the Fred Zahns, the Jack Caves, the Bob Wittenberg's, Mesdames Stella Haggerty, Joe Mendelson, A.D. Willoughby (of Seattle) Ann Burgess, Leah Hayden Bonnie Martin, Maude Fitzpatrick, Lynch, Dot Jarvis

Although no date is given on the newspaper cutting, the event probably occurred following the Second World War, as the crossing from the UK to the States would have been far too dangerous during war time.

Alf's sister Helena Van Tongerer, the virtuoso on the long F trumpet, had married a Dutchman. During the Second World War, Helena and her husband had helped to smuggle Jews out of Holland, saving many lives. Stella Haggerty was Alf's wife's sister and the Bob Wittenbergs are Alf's daughter Olga and her husband, who worked for Twentieth Century Fox. Jack Cave was principal horn for many years at MGM studios and prior to that he was a colleague of Alf's in the Los Angeles Philharmonic Orchestra (LAPO). Jack was in the horn scene in LA for forty-five years.

Alf's Instruments

I learned of the availability of Alf's horn while reading *The Horn Call*, Volume XXX111, No. 2, February 2002, where on page 18, there was the "Million Dollar Horn" advertised by Dr. Bruce Craig. It was reputed that Alf was the first horn player to earn a million dollars playing the horn. I got in touch with Dr. Craig and found that in the 20's he had played the horn with a number of community-based LA orchestras and had studied with Gene Sherry, Fred Fox, Wendell Hoss, and James Decker. It was through Hoss that he learned of the whereabouts of Alf's horn, which he subsequently purchased. A little later he got to know Straussie, Alf's widow, and through her came to learn a great deal about Alf, knowledge he subsequently shared with Stephen Pettit, the author *Dennis Brain: A Biography*.

A few weeks after I read *The Horn Call* article, I was having tea in the North London home of Mrs. Leonard Brain with her daughter Tina. Tina is the last remaining Brain playing pro-



fessionally, currently in Australia. Chatting away, Tina went upstairs and brought down a piston horn and said "would you like to blow this?" I did, and asked her whose it was, "Oh, it's my grandfather's." There in my hands was the Labbaye of Aubrey Brain.

It is difficult to explain to people the feeling of holding a part of "horn history." I asked Tina if she had any plans for the horn. She stated that on November 15th, 2002 Mrs. Yvonne Brain (Dennis' widow) was going to present the last horn Dennis played to the York Museum in the Royal Academy of Music in London – this was the horn that survived the car crash.

To receive and play Dennis's instrument for the first time in public since 1957 were the distinguished professors of the RAM and international soloists, Richard Watkins (who now holds the Dennis Brain Chair at the RAM) and Michael Thompson, (who now holds the Aubrey Brain Chair at the RAM). Dennis' horn would then be exhibited alongside that of Borsdorf. Tina was then going to present Aubrey's horn to the York Bowen Museum a little later on the same day. It was fitting that to receive it on behalf of the RAM was Derek Taylor. Derek was for many years the distinguished Principal Horn of the BBC Symphony Orchestra, a post he shared with Alan Civil, both of whom were taught by Aubrey Brain. Indeed Derek served at the RAM as a very highly regarded professor for many years, having several notable British principal orchestral players study with him.

During the conversation with Tina and Mrs. Brain, the idea struck me to "bring home" Alf's horn, for it to be proudly exhibited alongside those instruments of his tutor, Borsdorf, and those of his brother and nephew. I got in touch with Dr. Craig to see if he would donate Alf's horn to the York Gate Museum. He agreed with certain financial stipulations. I contacted Frances Palmer, the curator of the York Gate Museum, who was a fantastic help and, as the result of her efficiency, the financial and legal issues were solved, and eventually Dr. Craig agreed to send Alf's horn to me. I officially presented Alf's horn for safekeeping at the RAM to Frances Palmer and Michael Thompson on December 20, 2002. Any one visiting the York Gate Museum can see the four horns proudly displayed together.

Horns on Display at the York Gate Museum,
Royal Academy of Music, London



Upper Left-Lower Right: Friederich Adolf Borsdorf (teacher of Aubrey and Alfred Brain), Aubrey Brain, Alfred Brain, Dennis Brain



Note the patch Alf had inserted and the silver-plated bell.



When Alf arrived in the US, he was using an old two-valved Courtois horn in F, to which he added a third valve. This horn he found in a "junk shop" and paid next to nothing for it. In combination with his famed

small mouthpiece he, as stated earlier, produced a superb sound. But, on seeing what other horn players were using in the States, and the condition of the Courtois, he experimented with a series of different instruments. When he first arrived on the West Coast, he had with him a rotary valve F horn made by C. F. Schmidt. This horn has subsequently returned to England and is now owned by London horn player, Ted Chance.

Vince DeRosa recalled that Alf arrived in Los Angeles with a Clay double horn. From the layout of the valve slides in one photo, it looks like a compensating double horn. Despite contacting several players in the USA, no one seems to know the history of the Clay horn.

Due to the heavy demands of modern music, and especially the fondness of film score composers to use "stopped" horn, Alf again changed to a five-valve Alexander Sansone Model in B^b horn with a stopping valve for both stopped horn and its ability to put the horn in A, eliminating some difficult fingerings. However, Alf said he missed the sound of the double horn and the availability of the full F side. He was sitting next to DeRosa one day and commented how much he liked the sound that Vince was producing on his Conn. Alf told him that if he was starting again, he would invest in a Conn 8D.

Here I should explain that Lorenzo (Larry) Sansone was a New York City horn maker and Principal Horn of the New York Symphony. In the early 1920s, in order to reduce the weight of the double horn, he came up with the idea of making a horn in B^b, with a stopping valve, plus a built-in F extension to the stopping valve, which could be added by a valve placed under the little finger. This five-valve instrument became very popular and was copied or suitably developed by other horn makers. The last model that Alf played (of which he had two) was his favorite – an Alexander five-valve B^b Sansone style horn. There is no serial number on the horn, for Alexander did not place serial numbers on their pre-war horns. DeRosa told me that Alf gave Dennis both a copy of his mouthpiece and his second Alexander, so that Dennis could begin to become



accustomed to the B^b horn. Both men knew that the change in instruments for Dennis was inevitable – it only was a matter of time.

Alf's horn is made of yellow brass, with the inside of the bell silver-plated. He had developed a very neat "duck's foot," which rested against his left hand, and which gave him stability. The little finger valve slide – the F extension – has a very long "pull out" which enabled Alf to have accurate intonation throughout the range of the horn.

When I took charge of the horn, it came with three mouthpipes: No. 1 was the original Alexander one, which Alf did not like. No. 2 was a Conn mouthpipe that he had attached to the horn. He tried this for a while, but did not like it, and eventually discarded it. No. 3, and now attached to the horn, was the one he had personally designed and developed. This he stuck with the rest of his playing career.

The internal taper of his mouthpipe gave Alf both the feel and sound he required of his instrument. The mouthpipe also has a water key attachment. Due to Alf's mouthpipe, the instrument has a beautifully warm sound, is very responsive throughout the entire range, and especially free in the upper register. It is interesting to note that, due to the extensive use Alf made of the horn, and his reluctance to change it, there is a patch on the bell, which covers the hole that Alf's thumb had worn in the bell. Another patch appears at the point where the horn rests on the hand, between thumb and first finger.

Alf's mouthpiece had changed a little from the "Busby" style mouthpiece he had in England and subsequently took with him to the States. He still had a deep cup, but the mouthpiece came with a detachable rim. This rim was the biggest change. It was slightly thicker than the narrow rim on which he originally played, and this, I believe, was due to the trouble he was having with his teeth. The thicker rim made it both more secure and more comfortable due to the dentures. The throat on the mouthpiece looks to be close to an American No. 4.

The sound produced by a horn player was all-important to Alf, and he worked hard at getting the equipment which gave him the sound that he wanted. He achieved this by his combination of mouthpiece and instrument. Alf, at his peak, produced a sound that floated in and was stirring to hear. When I asked Vince DeRosa if there was anyone who had a similar sound to Alf's, without hesitation he said Alan Civil – but Alf's sound was mellower and smoother.

One of Alf's colleagues, Wendell Hoss (born 1892), gave the following account in an undated letter to Stephen Pettitt of Alfred's career in Los Angeles and the horns he played:

I saw a partial photo of the horn he had when he first came to LA (in a gilded picture) after a season with Damrosch in the New York Symphony. It was a French model, but what make I would not know – still different from the one I saw in a photograph of him while in England. Sometime, I think early in his stay here, he got a Sansone model Alexander (five-valve B^b) and continued on that model...Alfred did play for the films from the time he came here – along with the Philharmonic as well. He played two seasons on first horn in Cleveland with Rodzinski: 1934-5 and 1935-6. Then he went back to the L.A. Philharmonic for one season

(1936-37) and then went on to Fox Studios until 1952. Though he did occasional playing after that, you might almost put that as his retirement year...all of the above was as a hornist and he always played first. The only managing he did was for the season 1934 at the Hollywood Bowl, after Mr. Clarke, the orchestra's angel, had died, when the association sort of threw up its hands in despair and the orchestra members took over and ran the season themselves. Brain was the manager.

He did very little teaching – just occasional private lessons; though his influence was stamped on several of our leading players around here – through his example as well as through his precepts.



Concerts, Broadcasts, and Recordings in America

Horn colleagues of Alfred Brain remember him fondly for his very fine orchestral performances, and as a notable soloist in chamber works, horn concerti, plus the huge contribution he made to horn playing in the film studios of Hollywood.

Newspaper reviews of his solo or chamber music appearances are comparatively rare but some have survived. He had mastered the dynamics and interpretive skills he needed for the Brahms Trio (as I mentioned previously in a quote from Jimmy Decker). There arrived an invitation from The Library of Congress, Division of Music, Elizabeth Sprague Coolidge Foundation to play the Brahms Trio.

This concert was a great success and on December 6, 1940 he was asked to play it again.

Alf's reply was sent in his normal courteous way, and in a "correct English" style that was typical of him.

With his eye always on the money paid for public performances, he clearly states that his absence from



LIBRARY OF CONGRESS
DIVISION OF MUSIC

WASHINGTON, D. C. 20540

TO: ALFRED BRAIN, JR.
1000 17th St., N.W.
Washington, D.C.

Dear Mr. Brain:

The Coolidge Foundation will present the Brahms Trio (Horn, Piano, and Violoncello) at the Library of Congress on December 6, 1940. We would like to have you play the horn part in this concert. We would like to have you play the horn part in this concert. We would like to have you play the horn part in this concert.

Sincerely,
Elizabeth Sprague Coolidge
President, Coolidge Foundation



Rec. 11th 1940
Mr. Spivacke
Library of Congress -
Washington - D.C.
Division of Music -
Washington - D.C.
Dear Sir -
I will be delighted to play the
Brahms Trio at Stanford University
on the 28th of July, or the 1st of
which ever you decide upon -
As this will necessitate my
absence from Los Angeles approximately
three days - we will have to come
to some arrangements re - my
expense -
I am looking forward to playing
this composition with your quartet
and am sure it will be
successful -
I remain yours
Sincerely,
Alfred Brain

January 20th 1941
Mr. H. Spivacke
Library of Congress -
Washington D.C.
Dear Mr. Spivacke
I am in receipt of your
letter and the terms are
quite satisfactory to me.
Sincerely yours
Alfred Brain

June 10, 1941

Dear Mr. Brain:

I want to extend to you again my sincere appreciation for your fine contribution to the concerts of the Brahms Series last month. The concerts were truly the high-point in our musical season, and were a great inspiration to all of us. It was a great pleasure also to learn to know you personally, and I hope that we may be able to welcome you back to the campus in the not too distant future.

With all best wishes for a very pleasant and artistically satisfying season.

Sincerely yours,

Max Krone
Max W. Krone, Assistant Director
School of Music

the LAPO for around three days necessitated an agreement for expenses. They come back to him with a fee of \$75 which, in 2014, would be about \$1250 or £835.89.

Further correspondence comes from Mr. Spivacke, outlining the problems of getting monies from US government funds. Further communication is received by Alf, stating that the concert would now take place on the evening of August 7th.

January 30, 1941

Mr. Alfred Brain
3244 Shelby Drive
Palms Station
Los Angeles, California

Dear Mr. Brain:

Since writing you last, we have heard from Stanford University that the hall will not be available on the date originally set for the concert. As a result, we were forced to recast the series. Under the present arrangements, the horn trio will be played on the evening of August 7. Will you please let me know by return air mail if the date will be convenient for you.

Sincerely yours,

Harold Spivacke
Chief, Division of Music

As can be seen by the letter of Mr. Max Krone, Alf's concert was a success and a "great inspiration" to all who attended.

Early on, probably from 1923, Alfred became a member of the Los Angeles Chamber Music Society, giving concerts at the Gamut Club with other

musicians drawn from the Los Angeles Philharmonic. The following is an advertisement for a forthcoming concert:

Two new members of the personnel of the Los Angeles Chamber Music Society, which gives its first concert of the second season at the Gamut Club Theatre the 26th instant, are Alfred Brain, French horn, and Frederick Moritz, bassoon. Both of those artists will be heard in the first program.

Rehearsals have proven to be something in the nature of a reunion, especially to Mr. Brain, Henri de Busscher, oboist with the organization, and Emile Ferir, violist, these men having played together many years ago in London.

THE UNIVERSITY OF SOUTHERN CALIFORNIA
SCHOOL OF MUSIC
and the
ELIZABETH SPRAGUE COOLIDGE FOUNDATION
present

The Complete Chamber Music of Brahms

by the
Coolidge String Quartet
WILLIAM KRAUSE, Violin I, JAMES PETER, Violin II, EDWARD SCHWARTZ, Violoncello, THOMAS PETER, Viola

The University Trio
ARTHUR BRUN, Violoncello, E. WARREN EVANS, Violoncello, GUINNAR JOHANSEN, Piano

MAY 7 Coolidge String Quartet in C Minor Violoncello in C Minor Violoncello in C Minor Violoncello in C Minor	MAY 11 Coolidge String Quartet in F Minor Violoncello in F Minor Violoncello in F Minor Violoncello in F Minor	MAY 15 Coolidge String Quartet in A Minor Violoncello in A Minor Violoncello in A Minor Violoncello in A Minor	MAY 19 Coolidge String Quartet in G Minor Violoncello in G Minor Violoncello in G Minor Violoncello in G Minor
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ALL SEATS RESERVED
Season Tickets (8 Concerts) \$100
Single Admission Tickets (available May 1) - \$15
Seating may be secured by calling RJ 4-111, Room 219

Special rates to students and faculty at colleges and high schools. Student faculty tickets must be purchased in person at the University of Southern California Ticket Office, Student Union Building.

Budapest Quartet

Josef Reisman (First Violin) Edgar Osterberg (Second Violin)
Bois Kory (Viola) Micha Schneider (Violoncello)

conducted by
Gemma Prevost (Second Viola)

I. FRANZ JOSEPH HAYDN

Quartet in D minor, Opus 76, Number 1

Allegro - Andante (First Allegro) - Moderato - Fugue (First Fugue)

One of the great quartets which Haydn composed in the years 1780 and 1781, at the height of his creative power. The first two movements are in the "Gypsy style" because of the extensive use of the minor scale.

The third movement is also known to you as "The Gypsy" because it is a characteristic piece of the "Gypsy" style.

The value of this quartet is not only in its technical perfection but also in its artistic value.

This well-known quartet made with the greatest creative force of the great Haydn - or rather, of the great Gypsy.

II. WOLFGANG AMADEUS MOZART

Quartet in G minor, Koechel Number 516

Allegro - Moderato - Andante (First Allegro) - Andante - Allegro

The year 1781, which saw the completion of "Don Giovanni" was also the year in which this quartet was written. It is a masterpiece of Mozart's genius.

It is a masterpiece of Mozart's genius. It is a masterpiece of Mozart's genius.

This well-known quartet made with the greatest creative force of the great Mozart - or rather, of the great Gypsy.

INTERMISSION

III. LUDWIG VAN BEETHOVEN

Quartet in B flat, Opus 130, with the "Great Fugue" Opus 133

Allegro - Moderato - Andante (First Allegro) - Andante - Allegro

The year 1801, which saw the completion of "Don Giovanni" was also the year in which this quartet was written. It is a masterpiece of Beethoven's genius.

It is a masterpiece of Beethoven's genius. It is a masterpiece of Beethoven's genius.

This well-known quartet made with the greatest creative force of the great Beethoven - or rather, of the great Gypsy.

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THE DIRECTOR OF THE SUMMER QUARTER
STANFORD UNIVERSITY
PRESENTS

THE CHAMBER MUSIC OF JOHANNES BRAHMS

By

THE PRO ARTE QUARTET

of the University of Wisconsin

ANTONIO BRAGA, First Violin

LAURENT HALLUX, Second Violin

GERMAIN PREVOST, Viola

C. WARWICK EVANS, Violoncello

WITH

GUINNAR JOHANSEN, Piano

RUDOLPH SCHMIDT, Clarinet

FERENC MOLNAR, Violoncello

WILLIAM DREH, Violoncello

ALFRED BRAIN, Horn

June 30, July 7, 21, August 4, at 4:15 o'clock

and

July 3, 10, 24, August 7, at 8:00 o'clock

1941

Budapest Quartet

Josef Reisman (First Violin) Edgar Osterberg (Second Violin)
Bois Kory (Viola) Micha Schneider (Violoncello)

conducted by
Gemma Prevost (Second Viola)

I. FRANZ JOSEPH HAYDN

Quartet in D minor, Koechel Number 421

Allegro - Andante (First Allegro) - Moderato - Fugue (First Fugue)

One of the great quartets which Haydn composed in the years 1780 and 1781, at the height of his creative power. The first two movements are in the "Gypsy style" because of the extensive use of the minor scale.

The third movement is also known to you as "The Gypsy" because it is a characteristic piece of the "Gypsy" style.

The value of this quartet is not only in its technical perfection but also in its artistic value.

This well-known quartet made with the greatest creative force of the great Haydn - or rather, of the great Gypsy.

II. WOLFGANG AMADEUS MOZART

Quartet in G minor, Koechel Number 516

Allegro - Moderato - Andante (First Allegro) - Andante - Allegro

The year 1781, which saw the completion of "Don Giovanni" was also the year in which this quartet was written. It is a masterpiece of Mozart's genius.

It is a masterpiece of Mozart's genius. It is a masterpiece of Mozart's genius.

This well-known quartet made with the greatest creative force of the great Mozart - or rather, of the great Gypsy.

This well-known quartet made with the greatest creative force of the great Mozart - or rather, of the great Gypsy.

INTERMISSION

III. LUDWIG VAN BEETHOVEN

Quartet in B flat, Opus 130, with the "Great Fugue" Opus 133

Allegro - Moderato - Andante (First Allegro) - Andante - Allegro

The year 1801, which saw the completion of "Don Giovanni" was also the year in which this quartet was written. It is a masterpiece of Beethoven's genius.

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Southern California Symphony Association

Recordings of Alfred are hard to find now in record shops. He did make two fine records, one of the Haydn Concerto No. 2 and also "The Rosary" by Ethelbert Nevin. This last recording was made when Al was leaving the Janssen orchestra; it's a tribute record to Alfred Brain. Although it is an interesting record, I am told that it is not really the best example of how Alfred played. I believe he was in his sixties or seventies when the record was made. A very fine recording of Al may be found of the Villa-Lobos *Choros No. 4* for three horns and trombone. Alfred Brain, Sinclair Lott (presently 1st horn of L.A. Phil) and Perissi play the three horn parts. This is a fine example of Alfred's playing.

[illegible]

In another "Special Committee Concert," Arturo Toscanini conducted the LAPO in a special "Pension Fund Concert." Alf obtained the Maestro's autograph (below).

Special Committee of the
**SOUTHERN CALIFORNIA
SYMPHONY ASSOCIATION**

Presents
ARTURO TOSCANINI
Conducting
Pension Fund Concert
For the Los Angeles Philharmonic Orchestra
Alfred Wallenstein, Musical Director

THURSDAY NIGHT, APRIL 19, 1945, at 8:45
Shrine Auditorium, Los Angeles, California

— — —

April 19, 1945

Program.

Postfix— Overture to "Le Temirizante"

Prefix— Symphony in E major (Moz.)

Intermission.

Prefix— Variations on a Theme of Haydn.

Postfix— Invitation to the Fair.

Prefix— William Tell Overture & Love Scene

Postfix— 18 Act of "The Merry Wives of Windsor"

Conductor Toscanini

TOSCANINI CONCERT SERIES

Guest Artists:
EDWARD VEEB
JOSÉF KONVITZKY
GREGORY BROWNSTEIN
JOHN R. WOOD
BOC. PATCHONK
ANDRÉJ TATJANER

Cellists:
BARRY BISHOP
(Principal)
BOWEN HARGREAV
DAVID KATZMAN
DAVID SCHWARTZ
DAVID GARDNER
MARK GOREY
ALFRED LINDST
MICHAEL LAYWELL
HARRY J. ALBERT
MARY LUCIE DUNN
BERNICE REAGAN
JOHN GREGG GORDON
MICHAEL GOREY
WALTER CALLENDER
LEON KIRBY

Basses:
FRANK KACHNER
(Principal)
KENNETH WOODLAND
EDGAR WOODWARD
HELEN SMITH
RALPH LINDST
VERNON KENNETH
PAUL GREGORY
ALEXANDER WALSH
ARTHUR PABST
BENJAMIN BRODIE
STEPHEN MALL
JOHN KIRBY

Horns:
STANLEY CHALOTSKA
CHERYL SCOTT

Flutes:
ARLIE VAIL JR.
KELLA BOWMAN
PAUL MALLARD
JULIAN PERMAN

Oboes:
GARY DUNCHINER
ROBERT PETER
GORDON PETER
VINCENT SCHWARTZ

English Horn:
VINCENT SCHWARTZ

Clarinet:
ALBERT KATZ
ANTONIO RABINOWITZ
BENJAMIN GORDON
YISROL PETERMAN

Bass Clarinet:
GEOFF PETERMAN

Saxophone:
BERNARD HARGREAV
STEFAN BOWMAN
JACK BOWMAN
G. F. BOWMAN

Contrabassoon:
C. F. BOWMAN

Harp:
ALBERT KATZ
JULIAN PERMAN
EDWARD PETER
GORDON PETER
WALTER KIRBY

Temperos:
BENJAMIN KATZMAN
PETER KACHNER
JOHN BOWMAN
GORDON KACHNER

Timpanists:
LEON KACHNER
LEON KACHNER
LEON KACHNER

Tuba:
LEON KACHNER

Kettledrums:
CHARLES L. WHITE

Percussion:
R. J. WALTER
BENJAMIN KATZ
FRANK BOWNSTEIN
FRANK BOWMAN

Cellos:
ALEXANDER KACHNER

Flutes:
MICHAEL BISHOP

Principal Manager:
CHARLES L. WHITE

Literary:
FRANK L. KIRBY

Songs:
JOE PETER



Haydn Horn Concerto No. 2 in D major

The record reviews for Alf Brain's recording of the Haydn Horn Concerto No. 2 (the attribution to Haydn is doubted) are full of praise. It is a fine performance of a very difficult concerto, marred only slightly by the introduction of some dubbed low notes that perhaps he could have managed well enough himself without the aid (on this occasion) of a colleague. The recording has been admired and collected by generations of horn-players since it was issued in 1950. The late Ifor James mentioned it enthusiastically to his horn professor, Aubrey Brain, in about 1951. Aubrey said, ungratefully, "Ah yes! I'm glad he left the country!" It is worth pointing out here that Alf and Aubrey never really got on, and Alf would never speak of his brother. Lady Barbirolli said on several occasions that the personalities of Alf and Aubrey were completely different. Alf and Dennis though were very much alike in most ways. The following reviews speak of its warmer reception in America:

Haydn Horn Concerto in D major. Alfred Brain, French Horn, Janssen Symphony Orchestra. Werner Janssen conducting. Handel Concerto Grosso in B-flat Major. Double Concerto. Bert Gassman (oboe). George Meikrug and Kurt Reher, Janssen Symphony Orchestra, Werner Janssen conducting. Capitol P8173, 12 inch record LP. Haydn's Horn Concerto written before the invention of the modern valve horn is an interesting curiosity, and a fine example of how a master can make capital of its limitations. Alfred Brain plays the solo with splendid authority. (*Record Reviews A.G.*)

During the late 1940s Alf returned to orchestral playing with the "Janssen Symphony Orchestra." Janssen was an excellent composer and arranger – he had worked for Paramount Films, and composed the score for *The General Died at Dawn*. His orchestra was largely made up of members of the LAPO. Its quality is superb, its metal and discipline speak flatteringly of the musicianship of its founder and conductor. All this is evident in Janssen's recordings of Haydn's D Major Horn Concerto (Capitol 12-inch LP) of Hindemith's E-flat Symphony (Columbia 12-inch LP) and the dullish obvious *Genesis Suite*, a mosaic by Stravinsky, Schoenberg, Milhaud, Tansman, Tedesco, Toch, Shilkert (A Capitol 12 inch LP). Alfred Brain, the soloist of the Concerto, makes a virtuoso picnic of one of the most difficult (and most delightful) scores ever written for French Horn. On the reverse side are two of Handel's Concerti Grosso and the Hindemith Symphony is eminently satisfactory music with its keen intelligence, its structural four-squareness, its healthy humour. (June 1951, *United Press*, New York)

Haydn Horn Concerto No 2 in D major. Alfred Brain soloist. Handel Concerto Grosso in B-flat major. Bert Gassman, oboe soloist and Double Concerto in C Major, George Meikrug, and Kurt Reher (cello soloists), all members with the Janssen Symphony Orchestra, Werner Janssen conducting. One double-faced 12 inch Capitol disc 33 ½ rpm. Among the most famous of French Horn players is Alfred Brain, who has really

tamed that most treacherous of orchestral instruments. The Haydn Concerto is engaging music and when Brain plays it sounds easy though it actually bristles with difficulties....The Janssen Symphony takes good care of the orchestral assignment, the recording is first-rate. (*It's On Record* by Patterson Greene)

Regarding the section of "dubbed low notes" in the Haydn, it is worth here recalling what James Decker related. This was not the easiest concerto Alf could have chosen and it did not suit his embouchure at this stage in his life. He always had difficulty with the lower register and this difficulty would only be enhanced later in his career. Alf's friend, and low horn colleague, Richard Perissi, put in the low notes. Again Vince DeRosa said much the same, "the way that his teeth were and everything – he wasn't really in shape to play that. That's not Alfred Brain's real playing at all."

We will never know why Alf recorded this work, but when you hear the recording, even at this late period of his life, his technique, and ability to bring out the melodic line, especially in the slow movement, is really worth hearing. It just seems "natural Haydn."

Alf also received "fan mail" from people who had bought the recording and just simply loved the way Alf had played the concerto.

The Los Angeles Horn Club

In 1951 the Los Angeles Horn Club was founded by studio players. They were on contract, so they could not play for anyone else, and in order to keep their "chops" in shape whilst not on set, they met to play horn ensemble music. They invited Hollywood composers and arrangers to write works for them, and some of their members contributed works as well.

At their first concert, thirty-six of the most famous horns players in L.A. performed. They were conducted by Max Pottag and performed at the Musician's Union Concert Hall in Hollywood. The horn players unanimously elected the first President of the Club – Alf Brain – in honour of what he had done for the horn in L.A. Here are some quotes of the high regard in which Alf was held: "As the leading horn player in L.A. for many years, he had set an example by always encouraging

Janssen Symphony Orchestra Personnel

Philip Kahgan, Personnel Manager

<i>First Violins</i> EUDICE SHAPIRO, (Principal) ALEXANDER MURRAY HIRSHMAN WEINSTEIN LAURA GRUFFING ARKOLD JURASKEY ROACHEM CHASMAN MAURICE WARNER ELSA GROSSER NICOLE FISCHER HANS WIPPLER RAYMOND CREE JEANETTE FISCHER	<i>Oboe</i> ALEXANDER DEVOIR, (Principal) GORDON SCHONBERG <i>English Horn</i> CHARLES STRICKFADEN <i>Clarinet</i> JAMES COLLIS, (Principal) MANVILLE PACKER <i>Bass Clarinet</i> VINCENT DONATELLI <i>Bassoon</i> KENNETH LOWMAN, (Principal) MARK FUHRMAN <i>Horn</i> ALFRED BRAIN, (Principal) VINCENT DE ROSA GEORGE HOFFMAN LAWRENCE JANSOME <i>Trumpet</i> JOHN CLYMAN, (Principal) JOHN ESDLEY FRANK ZINZER <i>Trumpet</i> JOHN TRANCHITELLA (Principal) WILLIAM ATKINSON <i>Bass Trumpet</i> MARLO IMES <i>Tuba</i> J. J. CLIFFORD <i>Harp</i> MAY CAMBERN <i>Piano</i> NORMA DRURY <i>Timpani</i> HARRY NIEDERMAN <i>Percussion</i> EMIL FARNLUND <i>Strings</i> BEN LASKY
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Many of the members of the Janssen Symphony Orchestra (one-third of its regular complement) are serving in the Armed Forces. We are happy to welcome back to the Orchestra two members just returned—Simon Carfagno and Vincent De Rosa.

Janssen Symphony Orchestra Roster



Use this QR code or
[www.hornsociety.org/
publications/horn-call/
extras/1063-october-2016](http://www.hornsociety.org/publications/horn-call/extras/1063-october-2016)
to hear Brain's recording
of this concerto.



those around him, as well as protecting the positions of those less talented than himself" (Howard Hillard)

"He always was an enormous influence to all of us: as a father, he always helped young people. Never, never would he put a young man down, Never! He was just a tremendous person, very hospitable." (Gale Robinson)

On Alf's retirement, Wendell Hoss became Chairman of the L.A. Horn Club. (Surprisingly, Sansone gives "about 1960" as Alfred's retirement date from horn playing. Other accounts give 1952. It could be that Sansone meant that this was the time that Alf finished playing in the studios.) Robinson states, "Together with Brain, Hoss set the tone of collegiality among L.A. hornists which lasted for many years, creating an unwritten gentleman's agreement: never speak ill of your colleagues."

Although officially retired at the age of 60 from the LAPO. Alf continued to work in the Hollywood film studios. When he finished playing in Hollywood, he still played the horn well into his 70s, but, as can be seen, he devoted more of his time to his new venture – "The Horn Inn" where he entertained the horn players of the community of Los Angeles.



Alf—the organizing host at a Los Angeles Horn Club banquet

Alf and Straussie hosted one of the first meetings of the Los Angeles Horn Club at their house in January 1952. Wendell Hoss wrote the following letter to the Brains, dated January 6, 1952, thanking them for a successful first meeting, and for their kind hospitality:

Dear Friends — There is not enough that I can say to express our appreciation of your magnificent hospitality and the wonderful gesture you made to the new Horn Club. I am sure that the spirit of good will and friendliness which you created last night will hold the idea of the club to every body who was there. As to the work involved on your part — to say nothing of the expense — the realization is simply overwhelming. Every thing had been so carefully planned and thoughtfully worked out that the result was a complete triumph, and, needless to say, very enjoyable. My heartfelt thanks to you both for everything you have done; speaking for myself personally as well as for all the members of the Horn Club. I hope we can do something for you sometime. Sincerely Yours, Wendell Hoss

2535 S. Cherry Avenue
Glendale 6

Another letter dated January 10, 1952, from Max Pottag, a celebrated horn-player from the East coast of the United States, similarly thanks Alfred Brain (and Mrs. Brain) for their hospitality:

MAX P. POTTAG *Instructor in French Horn*
1518 HODD AVENUE - CHICAGO 26, ILL.
PHONE AMARBAD 3-2426

F. A. REYNOLDS DOUBLE FRENCH HORN (POTTAG MODEL) EXCLUSIVELY

WESTERN UNIVERSITY SCHOOL OF MUSIC
36-38-40-42-44-46-48-50-52-54-56-58-60-62-64-66-68-70-72-74-76-78-80-82-84-86-88-90-92-94-96-98-100
CHICAGO MUSICAL COLLEGE
AMERICAN CONSERVATORY OF MUSIC
CHICAGO CONSERVATORY OF MUSIC
MEMBER CHICAGO SYMPHONY ORCHESTRA - NATIVE

Jan. 10, 1952

Dear Alf:

Back in snow covered Chicago, I want to write to you first of all, to thank you for the wonderful evening spent at your home - I like to call it an estate.

To meet you, visit with you was my wish for many years, for to know the famous Brain hornists is a privilege and shall be an inspiration to my students.

If I should come your way again, I hope to have the pleasure to return a similar evening to you and your charming wife, really, this meeting of the horn club will never be forgotten.

Hoping that you may enjoy many more years with your good nature and wit and good will to your fellow men, I shall say "Auf Wiedersehen" to the man I admire.

With kindest regards, also to Mrs. Brain, I am,

Most sincerely,
Max Pottag

Los Angeles Horn Club

THE FIRST MEETING of "The Royal Order of Sons of I Will Not Bluff, I Hope Society," was held at the Noodell Restaurant the first of December, last month, Saturday evening.

At that time officers were elected as follows: Wendell Hoss, president; Alfred Brain, Vice-President and Art Frantz, Secretary-Treasurer.

The program for the evening started off with a humorous discourse recorded by Art Fleming on the history of the French Horn and pointers on how to make symphony tryouts, Art subtitled for Prof. Shmertz.

Horn sextettes arranged by Frederick Steiner included Mendelssohn's Funeral March and Scherzo and were two of the best "things" we've heard for multiple horns. A very clever quartette written especially for the occasion by George Byde, were on a "Bach Fugue." "Tea for Two" as well as various symphony excerpts. On the finale everyone who could find a horn and mouthpiece joined in Max Pottag's arrangement of Wagnerian themes for eight horns.

Everyone had a good time and a wonderful New York steak, in spite of the Funeral Marches.

Never to our knowledge have thirty-six horn players ever before been assembled at one time.

All horn players enlisted in the armed services are given Honorary Member-

ship Cards in the club. On this occasion, for example, those present at the meeting signed a letter and enclosed a card to Arthur Maier Jr., now serving Uncle Sam.

Local 47 horn players will be interested to learn that meetings of this club are held every first Saturday evening in the month. Meetings are "tag" with a possible "whing ding" every six months to include wives and friends.

If horn players in other cities plan to organize a club similar to ours in Los Angeles, we will gladly send program ideas, help build a library for horn combinations, help promote interest in the French Horn and assist in everyone having fun.

In particular, the Horn Club welcomes composers and arrangers. Contact Art Frantz at RUghy 6-1281 for reservations.



Alfred Brain, Vice-President

The second meeting of the Los Angeles Horn Club took place at Al Brain's home, January fifth.

Wendell Hoss conducted the "Toldi" for twelve horns, while Leon Dunfry made a tape recording for composer Julius Toldi. Those not behind horns gathered at the bar and gave Alf's liquor a beating.

At this meeting it was good to see Grover Cleveland, Walter Horning and Max Pottag who flew from Chicago to conduct the horn section of the Western



Art Frantz, Sec.-Treas.

States Instrumental Music Clinic recently held at Local 47's headquarters.

The club played several numbers, including the Oxy Quartette (only we used twenty musicians), the Bells, two Wagnerian numbers transcribed by Max Pottag, Frederick Steiner's arrangement of Mendelssohn's Scherzo for twelve horns and Julius Toldi's number written especially for the occasion. The concert was very successful, and created another FIRST for Los Angeles musicians. Max Pottag was very pleased and thanked everyone for making his trip here, from Chicago, so pleasant. Incidentally, he must have sold several "Reynolds Horns."

After a wonderful English dinner, as only Alf can give them—all from the goodness of his heart and pocketbook, not to overlook the hard work of his wife, "Straussie" and her sister, Wendell Hoss opened the business portion of the evening's meeting, after which more entertainment took place.

John Graas played his Stan Kenton records, recently recorded with Graas as soloist. Kenton's composer, Mr. Gettinger, was introduced to the group. The club then heard the Haydn concerto, recorded by Al Brain.

Although 36 musicians attended, the Club missed the Los Angeles Philharmonic horn section. They were playing in San Diego.



Wendell Hoss, President

OVERTURE

The Horn Club of Los Angeles extends to

Alfred Brain
a Life Membership

In gratitude for his inspirational leadership, his artistry and his friendship.

President
L.R. Lott

Secretary
Gene Leroy

At this time, when his work with the Los Angeles Horn Club was in full swing, he was awarded the following "Life Membership" in honour of all his work.



The International Horn Society

It is worth noting here that end of the Los Angeles Horn Club may have been the beginning of the International Horn Society. James Decker recalled,

In 1969 Wendall Hoss had been talking to Philip Farkas and some other horn players about a big meeting. They decided to have an international horn event where once a year they would have a big meeting that would last for a week or so and we'd invite all the horn players to come to it. It started in 1969 and was held in Tallahassee with Bill Robinson as the host (he taught the horn in Tallahassee). James Decker was one of the clinicians in 1970, then followed James Chambers, Myron Bloom, and Ib-Lanski Otto from Sweden. Anyhow, it turned out to be quite a nice thing; I think that over 250 horn players showed up for that to hear the lectures and things like that. And it kept growing and growing and now there are close to four thousand members of the Horn Society. I just went to the one in Rochester, and there were over 500 horn players at that meeting and it had just terrific recitals and lectures. So it has grown into quite an operation, and I think that it actually all came from the beginning and the end of the Los Angeles Horn club. It just evolved into the International Horn Society. I'm not too sure whether too many people remember that, because most of those original people are dead now.

There was a meeting of horn players held at the "First Annual French Horn Workshop" at Florida State University in 1969. The players there were Arthur Berv, James Chambers, Philip Farkas, Carl Geyer, Anton Horner, Wendell Hoss, Max Pottag, and Barry Tuckwell (John Barrows arrived later in the week).

During the second symposium, the idea was suggested that a yearly meeting should be established as an international organization of horn players. An organizing committee was formed, and the elected first officers of the IHS: President-Barry Tuckwell, Vice-President – Wendall Hoss, Secretary-Treasurer – Norman Schweikert. Harold Meek was later appointed the first editor of the magazine of the Society: *The Horn Call*.

So in 1970 the International Horn Society was formed "an organization dedicated to performance, teaching, composition research, and the preservation and promotion of the horn as a musical instrument."

After Retirement: Chatsworth Rotary Club and Youth Charitable Work

After he retired from horn playing, Alf devoted his final years to the PTA and Chatsworth Rotary Club. In this capacity, he continued his lifelong dedication to the encouragement of others. The Chatsworth Rotary Club celebrated Alf's 80th birthday and gave the following account of him in their newspaper on October 20th 1965:

Alf was born October 24, 1885 in London, England and married his better half, Straussie, in 1932. He is an accomplished musician (French Horn), having played in the London, New York and the Los Angeles

Symphonies. In 1934 he was the Manager of the Hollywood Bowl. Many of us will remember Alf not only as a charter member of the Chatsworth Rotary Club but also as a Past President in 1958 and 1959.

That year was a memorable one in that Alf Brain purchased and personally ran the then Horn Inn so that we would have a meeting place for lunch and that during his year our Rotary Club sponsored the Chatsworth Parade and Fiesta.

The Chatsworth Rotary Club wishes you a Very, Very Happy Birthday Alf, and many many more.

The same newsletter set out the aims and objectives of a rotary club:

Primarily, a Rotary Club is a group of representative businessmen who have accepted the Rotary philosophy of service and are seeking:

1. To study collectively the theory of service as the true basis of success and happiness in business and in life.
2. To give, collectively, practical demonstrations of it to themselves and their community.
3. Each as an individual, to translate its theory into practice in his business and in his everyday life.
4. Individually and collectively, by active precept and example, to stimulate its acceptance both in theory and practice by all non-Rotarians as well as by all Rotarians.



Alf kept the clipping below (right) from the Chatsworth News, June 29, 1958, where he had reached the high office of Rotary

Roster of Chatsworth Rotary Club

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Alf received the following letter dated March 8, 1960, from Edgar Hiestand, member of US Congress, House of Representatives (right):



The respect, love, gratitude and esteem that "The Chatsworth School" held Alf in can be clearly seen in the letter sent to him in 1963 from the school's principal Gjertude Smith (below):

Memo From: July 12, 1963
Dr. Gjertude Smith

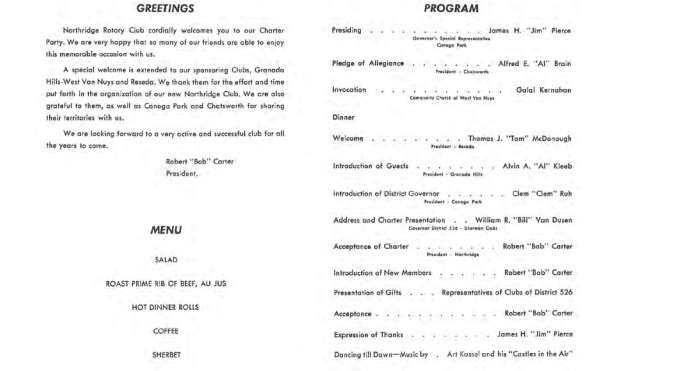
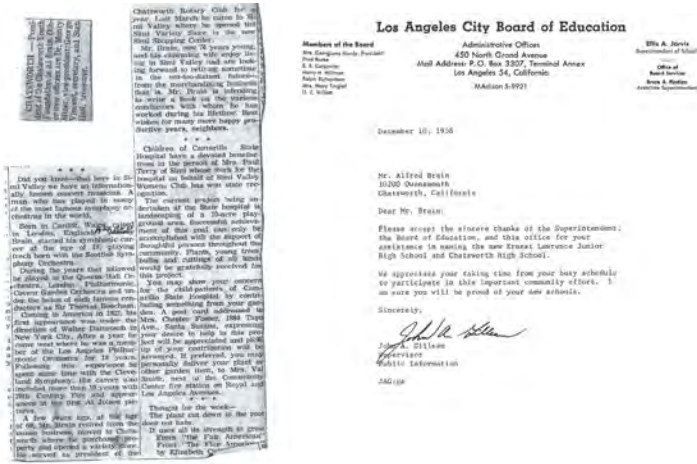
Dear Mr. Brain:
This is "First Memories", a book which commemorates the first semester of Chatsworth High School. Our students and faculty would like you to have one.

Cordially,

Gjertude Smith
Principal

The mnemonic at the top of this "First Memories" book clearly demonstrates the high regard the pupils had for Alf. The words used to describe his care, devotion, and interest in the development of all the pupils is very touching, but always in the background, never seeking the limelight, always imparting his help, guidance with fun and comedy

Their respect is summed up in the last sentence: AL BRAIN your equal is not found every day!



More Accolades

On January 26, 1954 a dinner was given in Alf's honour. A letter from Joachim Chassman illustrates yet again the how much Alf was loved. Chassman was a Los Angeles violinist who had played for 20th Century Fox and Columbia Pictures, and, who with Oscar Wasserberger, performed the West Coast premiere of Prokofiev's "Sonata for Two Violins." Alf was given a Life Achievement Award by the American String Teachers Assn. and was a former president of Arts and Artists Inc.



Jack Cave recalls how Alf was solo horn in *The Adventures of Marco Polo*:

21

John W. Cave
1760 Avenida Del Mundo 1604
Coronado, CA 92118

"Hurricane" also "Hawman score" and "Captain from Castilla" "Hawman score" "Fantasia" for Disney studios, Leopold Stokowski. I played in the section on most of these and I can tell you - Brain was a power house. In his symphony engagements he never had an assistant player - he played every little passage himself and that makes the greatest pianissimo entrances, I ever heard. In 1937 Brain returned to Cleveland, I believe when he returned to LA to play with respect to his health in the Philharmonic for a few years - then signed a contract with 20th Century Fox where he remained till he retired.

As to his personal habits - he loved to give big parties - so to the guests. He was a great cook - he always cooked in the English Army in the W. I. A most generous host and will never be tippity a fine soft-baked himself. David Dewart White Label.

He always had a garden and chickens - when he wasn't at work he got his personal dressing a hand dryer still soaked with perspiration.

3.

John W. Cave
1760 Avenida Del Mundo 1604
Coronado, CA 92118

Alf had a very important concert coming up - he might go back for a whole day before and just listen to ball games on radio or read.

His mouthpiece was an old Schmidt German silver cast - very small diameter but extremely deep. All the time that I knew Brain he played a 5 valve Bb Alexander Samsom model.

Brain had a great sense of humor and could regale you with old English - bawdy stories and limericks for hours.

We never failed to help young players.

I have a recording of "Tel. Euboea" which is very old & worn, that Brain did in England.

I also have many pictures of parties, family pictures, and one taken in a Beverly Hills restaurant with Brain & Brain, Howard Brain, his brother, Brain & Strauss & family, Mrs. Cave & myself.

As you can tell, I had an extremely high regard for Alfred Brain. Hope this helps, let us know.

Frank Rogers, Jack Cave



Alf's grave at Little Church of the Flowers, Forest Lawn, Glendale, California

Funeral Services For Al Brain

Funeral services for Al Brain, 80, 10200 Owensmouth Ave., were held Friday afternoon in the Little Church of the Flowers, Forest Lawn Glendale.

Mr. Brain was born in London, England, and had lived at the Owensmouth address for 12 years. He was a retired musician who had been associated with 20th Century Fox. A member of Rotary, he was a past president of the organization.

Survivors are: his wife, Strausie; a daughter, Mrs. Olga Wittenberg of Northridge; a brother, Edward Brain of London, and three grandchildren.

Los Angeles Times announcement of Brain's funeral service. Note the reference to only Edward as a sibling. Aubrey had passed away in 1955.

When he passed away on March 29th 1966, his death saddened everyone who had known him. He was buried at Forest Lawn on April 1. Music from *Stabat Mater* by Palestrina and the "Funeral Music" from *Siegfried* were beautifully played by James Decker, Leon Donfrey, Sinclair Lott, George Hyde, Arthur Briegleb, John Cave, Alan Robinson, and Gale Robinson.

George Hyde had also composed a work for the occasion; the solo horn was Sinclair Lott. James Decker recalls that whilst Sinclair Lott was playing, tears were coming down his cheeks, for he had become very close to Alf.

Alf was survived by his wife Straussie, daughter Olga, and several grandchildren and great-grandchildren.

Of the obituary notices that recorded Alf's passing, all covered the fact that he had been a virtuoso horn player who emigrated from the UK to the USA. At the left is one examples of what was written.

Although we're sure the passing of Al Brain has been noted already, we'd like to add a few of our (and of others) remembrances. Besides being a charter member and past president of Rotary, he was so devoted to its he brought a restaurant so Rotary could have a meeting place. Chatsworth Park PTA rewarded him with an honorary life membership for his interest in all youth. When the Brains owned the 5 & 10 and the Dry Goods store, there were many donations made by them to the PTA and 4-H for the Christmas baskets. He was one of the biggest boosters (and workers) for the first Chatsworth Fiesta, (forerunner to our Annual Parade) and organizer of the Chatsworth Youth Foundation. If we're not mistaken, this became the basis of our present Little League organization. His musical ability was renowned, and his French horn was heard at the Hollywood Bowl, and MGM, and many symphonic performances. Chatsworth has lost a beloved friend, and we wish to extend our sympathy to Straussie and the rest of the family.



1, REINGLASS ROAD, STANMORE, MIDDLESEX.
Telephone: GRENSTON 8554.

24 May 66

Dear Straussie,

I was very sorry to hear of Uncle Alf's death and do apologise for taking so long to reply, the letter was delayed and I did not get it until mid May.

I enclose two clippings from the Daily Telegraph, and hope to have a piece in the R.A.M. Magazine this is half yearly and it will be a little while yet.

Basil Cameron the conductor who joined the Queen's Hall Orchestra on the same day as Alf sends

Copy of the letter sent by Leonard (Dennis's brother) to Alf's widow, Straussie, on learning of his uncle's death.

There is no better summation of Alf than that Irving Rosen-thal wrote of Alf in *Of Brass and Brain* (1953).

It has often been said that history was never made by historians which, is quite fortunate; it would surely been a dull affair if it had. ----- Therefore, it would be highly refreshing and stimulating to meet someone "who was there", so to speak, with a person who in his own right contributed to the Musical Mainstream of events and in so doing IS history. Of course, such persons are rather rare individuals but, such a man is Alfred Brain. ---- It is not, however the remarkable and extensive background of musical experience that that really impresses one as much as the man himself. The passing of the years has given the name of Brain somewhat of a legendary aura, but to call him "the grand old man of the horn" would not be a fitting title and even misleading somehow. There is very little about him that one could properly call "old" for his vigour is astonishingly youthful and shows no indication of abating in the least. The very gods might envy him his robustness of body and spirit. But, above all, it is his infectious love of life that profoundly endears him to all. His eyes, for example still retain a certain twinkling roguishness (and may well remind one of all the sights he must have seen and would still like to see). His smile is at once knowing and genial, reinforced by a warm wit, and indicating a treasure house of tales which are likely to drive away the present and bring his listeners back to the "golden era" of music

this sympathically as does Ernest Ivan and Frank Probyn and the horns of the R.P.O. (James Brown who joined up in 1963 when on tour in USA.) I was ill at this time with a coronary, now I am very well and working just as hard as ever.

I have four children, Jennie 17½ Roger 13½ Michael 9½ (he is in the choir at Westminster Abbey) and

Tina 5½, they keep me busy and hard up! Dennis had Tony 14 and Sally 10, Tony is leaving the Horn and organ as well.

Give my love to Olga and once again my sincere sympathy on your great loss. All my love Leonard.

for a brief few moments. And, all within an air of good breeding, solicitude, and rich humanity: in short he is a true gentleman. Alf Brain's renown on his horn has been matched by his renown as a host and is quite understandable in the light of our analysis. Having enjoyed a full and richly varied life, he is always anxious to share his good fortune with others and without the usual self-conscious affectations. No one has ever felt to be a stranger in his company for very long for it is impossible not to be swayed by the vastness of his personalityand herein lies the secret of any great artist. Men such as Alfred Brain are as much a part of humanity as they are distinct individuals and yet, it is this humanity that makes them GREAT

In a tribute in *Overture* magazine, the editor wrote the following:

It is with a deep feeling of loss that I note the passing of not only a friend, but a man truly deserving of the sometimes-clichéd phrase, "a legend in his own lifetime" His activities here were, of course almost too extensive to mention. However, some of the more important ones included fourteen years in the L.A. Philharmonic; several years as manager of the Hollywood Bowl Concerts, having rescued them from a position of near collapse; and under contract to Twentieth Century Fox from 1943 until he retired a few years ago.

I was privileged to work with Alf for many years at Fox, as well as on other engagements, and I will be the richer for the experience. He was always ready – even eager – to help younger musicians on any or all instruments, and as did so many of us here in L.A. I often took advantage of his wise counsel on matter both musical and personal.

One word often used carelessly, seems to have been invented especially to describe Alfred Brain. The word is "Gentleman!"

A gentleman he was in every true connotation of the word. Pleasant and gracious to everyone with whom he came into contact, he had a tremendous zest for living.

A gracious host and an excellent chef, his parties are amongst my finest memories. A raconteur – lover of Gilbert and Sullivan, and of limericks which he could recite by the hour – his eyes sparkled with a twinkle which lighted up every gathering at which he was present. Alf Brain is sorely missed – by me personally, and by all musicians everywhere.

To have known him was a privilege and an honour. Probably as fitting a farewell to him as words can express may be found in Shakespeare, whose writing Alf so dearly loved: *Good night sweet prince.*

In his youth Welshman Leighton Jones became solo horn of the National Youth Orchestra of Wales. At nineteen he began to play with the BBC Orchestra of Wales. He studied with Keith Whitmore and Alan Civil. Due to family commitments, he returned to West Wales and is a freelance hornist with chamber and orchestral groups, including The Royal Liverpool Philharmonic, City of Birmingham Orchestra, The National Symphony Orchestra, BBC National Orchestra of Wales, and The Orchestra of Welsh National Opera.

Koetsier's Skurrile Elegie for Wagner Tuba and String Quartet

by Erika Binsley

While some hornists might argue that the Wagner tuba is not meant to be treated as a solo instrument, a handful of obscure but compelling works have nonetheless been written for it. While I understand the difficulty of locating a good Wagner tuba and then hiring a string quartet, let alone an orchestra, Jan Koetsier's *Skurrile* [Whimsical] *Elegie* for Wagner Tuba and String Quartet/Orchestra, op. 86/2 is a little-known gem that deserves more recognition. I was able to contact Herman Jeurissen, who commissioned and premiered it, and who filled me in on several details of the work.

Jan Koetsier (1911-2006) was a prolific composer of music for a variety of genres. In particular, he wrote a large number of works for wind instruments in solo and chamber settings. The son of a singer, he excelled at piano and eventually performed professionally. During his studies at the Berlin Hochschule für Musik, he developed an interest in conducting and composition. Koetsier held conducting positions with many organizations, including the Concertgebouw Orchestra, The Hague Royal Conservatory, and the Bavarian Radio Orchestra. After his retirement in 1976 from his professorship in conducting at the Hochschule für Musik in Munich, he focused his energy solely on composition.

Jeurissen recalled, "Koetsier composed the *Elegie* in 1981, on my request, for the Wagner centennial in 1983." The piece was premiered on April 24, 1983 by Jeurissen and the Radio Kamerz Filharmonie, conducted by Lucas Vis, in the Hilversum KRO Radio Studio. Later in 1983, Jan Schröder gave the first German performance in Bayreuth. The Wagner tuba (also known as the tenor tuba) is notated in Bb basso. The published version offers the alternatives of performing the Wagner tuba part on bass clarinet and/or using a string orchestra instead of a quartet.

Jeurissen recounted, "Koetsier's idea was to write variations on [his] own theme with a concluding cadenza... more or less in the style of the baritone/euphonium literature." Considering that the Wagner tuba and baritone share the tenor saxhorn as a common ancestor, this choice is appropriate. To connect the piece to Wagner, beyond simply the use of the Wagner tuba, Jeurissen noted that "during the introduction, interludes and epilogue, [Koetsier] used Wagner melodies. Since it is an elegy, he changed all the original Wagnerian themes in major to minor variants.... The minor variants do not sound sad, but funny; hence the title: *Skurrile Elegie*." Koetsier was no stranger to using past composers' works as the basis for his own. He also wrote pieces based on themes from Mozart, Schumann, Gershwin, Beethoven, and Smetana, among others.

The *Elegie* begins with a modally-modified version of the Prelude to *Lohengrin*. The accompaniment to melody in the upper strings differs from the original by employing a playful triplet figure in the cello, foreshadowing the first variation on Koetsier's theme. [Figure 1]



[Figure 1: strings, mm 7-10, Lohengrin quote]

At rehearsal A, the Wagner tuba enters with a melancholy main theme reminiscent of the Adagio in Schumann's Adagio and Allegro. [Figure 2]



[Figure 2: Wagner tuba, mm. 12-16, main theme]

This melody, accompanied by a thick string texture, is positioned well in the B^b Wagner tuba's range, and it features features the distant, otherworldly tone of the instrument. After the theme is stated, the tuba meanders through a sixteenth-note based passage unrelated to the theme. At rehearsal 4, Koetsier's theme is reincarnated in triplets. [Figure 3]



[Figure 3, Wagner Tuba, mm. 43-46, variation on theme]

The variation morphs into a rendition of the "Pilgrim's Chorus" from *Tannhäuser* in minor – the longest quote used in the *Elegie*. This part of the work is also by far the most comical. Koetsier first calls upon the Wagner tubist to provide flutter-tongued embellishment to the strings. [Figure 4]



[Figure 4: mm. 63-65, embellished material from Tannhäuser]



At rehearsal 8, the noble melody from the slow section of the original work has taken on an oafish character. [Figure 5]



[Figure 5: Wagner tuba, mm. 71-78, "Pilgrim's Chorus" in minor]

At rehearsal 9, the absurdity continues with the Wagner tuba performing the violin line to accompany the string melody. Here the tuba's unwieldy quality brings to my mind a rotund cat attempting to sprint. [Figure 6]



[Figure 6: mm. 79-82, Wagner tuba providing comical accompaniment]

Segueing from the *Tannhäuser* section, the Wagner tuba begins a virtuosic cadenza with a quote from *Die Walküre*. [Figure 7]



[Figure 7: Wagner tuba, mm. 88-89, Walsung motif from *Die Walküre*]

As far as I can discern, this is the only melodic material borrowed from the *Ring Cycle*, which is ironic considering that the Wagner tuba was created specifically for that Cycle. It is worth noting that neither *Lohengrin* nor *Tannhäuser* include the Wagner tuba, as they predate *The Ring*. However, another work composed by Koetsier, the *Burlesque Paraphrase um Richard W.*, op. 86, for violin, cello, and piano, contains several quotes from Wagner's *Ring Cycle*, including the cello's rendition of the "Short Call" from *Götterdämmerung*.

The Wagner tuba's cadenza covers a larger range than the rest of the work – extending from f" (high b^b" on the tuba) down to B^b (pedal E^b). This section is largely based on rapid arpeggios. In the original manuscript, the cadenza contained a B natural, which is not practically playable on the single B^b Wagner tuba. The omission of this note was Koetsier's only change to the original score.

While the work is playable on a single B^b instrument, it is easier to tune some of the lowest notes using the F side of a

double Wagner Tuba. Following the cadenza is another variation on the theme.

At the end of the work, Koetsier added the words "Mein lieber Schwan" in the tuba part. [Figure 8]

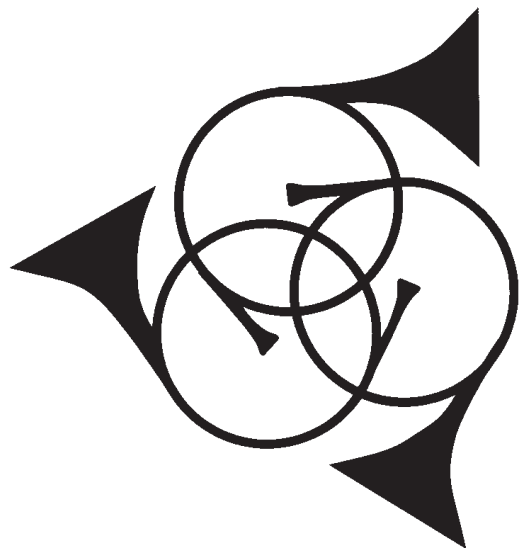


[Figure 8: Wagner tuba, mm. 113-121, *Lohengrin* quote]

The soloist plays six measures of this melody from *Lohengrin* and then the piece comes to a quiet end. The text for those measures translates to "My dear swan! Ah, how gladly I would have spared you this last, sad journey!" – a fitting last gesture for Koetsier's comedic treatment of Wagner's works.

The sheet music for the work is available from the publisher Donemus. If you are not familiar with Koetsier's compositions for horn, I suggest you check out James Boldin's CD *Jan Koetsier: Music for Horn*. If you would like to know more about the history of the Wagner tuba, William Melton's book, *The Wagner Tuba – A History*, is available at ebenos.de.

Erika Binsley recently finished her doctoral coursework at the University of Maryland, where she studies with Gregory Miller. She plans to record *Skurrile Elegie* in the spring of 2017 as part of her CD dissertation of solo/chamber works for the Wagner tuba. She frequently performs as a freelance horn/Wagner tuba player in the Washington DC area and previously held the position of Second Horn in the Wichita Symphony. Her previous teachers include Nicholas Smith, Kristy Morrell, James Thatcher, Steven Gross, and Louise MacGillivray.



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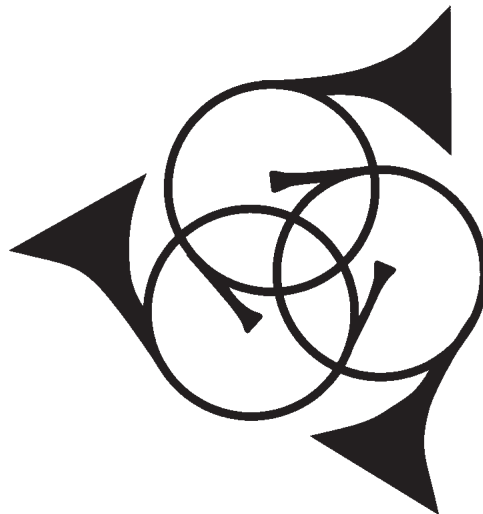
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