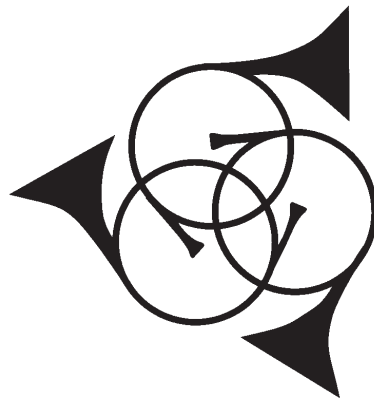


# *The Horn Call*

**Journal of the International Horn Society**

**Volume XLVII, No. 2, February 2017**



**William Scharnberg, Editor**

**ISSN 0046-7928**

**©2017 by The International Horn Society. All rights reserved.**

**Printed by Impact Printing and Graphics**

**Dallas, Texas, USA**

**on the cover: a horn on the beach in Natal, Brazil – photo by Berg Lisboa**

# The International Horn Society

## Officers

### President

Jeffrey L. Snedeker  
Department of Music  
Central Washington University  
400 East University Way  
Ellensburg WA 98926-7458 USA  
Tel: 509-963-1226  
president@hornsociety.org

### Vice President

Kristina Mascher  
43, rue Arthur Herchen L-1727  
Luxembourg Luxembourg  
horn goddess@gmail.com

### Secretary-Treasurer

Annie Bosler  
200 South Grand Ave.  
Los Angeles, CA 90012  
Phone: 213-200-0144  
bosler@gmail.com

### Executive Director

Heidi Vogel  
13 Avila Rd,  
Santa Fe, NM 87508 USA  
Tel/Fax: 808-565-7273  
exec-director@hornsociety.org

## Past Presidents

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

## Honorary Members

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

## 2016-2017 IHS Advisory Council

Marcus Bonna, craftsman, São Paulo, Brazil  
Annie Bosler, University of California Irvine, Colburn School of Music  
Elaine Braun, US Area Representative Coordinator  
Nobuaki Fukukawa, NHK Symphony Orchestra Tokyo  
Patrick Hughes, University of Texas-Austin  
Young-Yul Kim, Seoul National University  
Frank Lloyd, soloist, Folkwang-Hochschule Essen, Germany  
Louis-Philippe Marsolais, University of Montreal, Pentaèdre Wind Quintet - Montreal, Canada  
Kristina Mascher, Luxembourg Philharmonic Orchestra  
Jeff Nelsen, Indiana University  
Andrew Pelletier, Bowling Green State University, Ohio  
Justin Sharp, Essen, Germany  
Jeffrey Snedeker, Central Washington State University  
Amy Thakurdas, Secretary-British Horn Society, Director Oxford Horn Choir  
Geoffrey Winter, Beethoven Orchestra, Bonn, Germany

## Honorary Members (continued)

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

\*Deceased

## IHS Service Medal

2011 Robert Marsh\*  
2012 Nancy Jordan Fako  
2013 Marilyn Bone Kloss  
2014 Douglas Campbell  
2015 Virginia Thompson\*  
2016 Kristin Thelander

## IHS Project/Program Coordinators

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

## IHS Regional Coordinators Area Representatives

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

## USA Regional Teams

### Northeast Team

CT Jaime Thorne  
DC Tobi Cisin  
DE John David Smith  
MA Marilyn Bone Kloss  
MD Shawn Hagen  
NJ Erin Paul  
NY Alan Orloff  
OH Tiffany Damicone  
PA Rebecca Dodson-Webster  
RI Jaime Thorne  
VA Ian Zook  
VT Alan Parshley

### Southeast Team

AL Brenda Luchsinger  
DC Tobi Cisin  
FL Carolyn Blice  
GA Jean Martin-Williams  
KY David Elliot  
LA James Boldin  
MD Shawn Hagen  
MS Matthew Haislip  
NC Candace Thomas  
TN Jeremy Hansen  
VA Ian Zook

### Midnorth Team

IA Joshua Johnson  
IL Kelly Langenberg  
IN Gene Berger  
MI Kurt Civilette  
MN Greg Beckwith  
ND Kayla Nelson  
NE Jacqueline Mattingly  
OH Tiffany Damicone  
SD Gary Reeves  
WI Andrew Moran

### Midsouth Team

AR Brent Shires  
KS Terrisa Ziek  
KY David Elliot  
LA James Boldin  
MO Gary Moege  
MS Matthew Haislip  
NE Jacqueline Mattingly  
OK Eldon Matlick  
TN Jeremy Hansen  
TX Jennifer Sholtis

### Northwest Team

AK Dan Heynen  
CAN Daniel Wood  
CAS Annie Bosler  
CO Michael Robert Thornton  
MT Bob Green  
OR Lydia Van Drael  
UT Natalie Douglass  
WA Gina Gillie  
WY Jason Johnston

### Southwest Team

AZ Barbara Chinworth  
CAS Annie Bosler  
NM Nancy Joy  
TX Jennifer Sholtis

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

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

©2017 The International Horn Society. All rights reserved. Nothing in this publication may be duplicated or reprinted without advance written permission from the Editor. Statements or opinions expressed on these pages are not necessarily those of the IHS or The Horn Call staff.

## Contents

<b>The International Horn Society</b> .....	2
<i>The Horn Call</i> Staff and <b>From the Editor</b> – <i>Bill Scharnberg</i> .....	4
<b>President's Message</b> – <i>Jeffrey Snedeker</i> .....	5
<b>IHS News and Reports</b> , <i>Kate Pritchett</i> , Editor .....	20
<b>Articles</b>	
Obituaries	
Nancy Becknell (1929-2016) .....	25
Harold Britton (1918-2016) by <i>Lowell Shaver</i> .....	25
Mary Francis (Debbie) Reynolds (1932-2016).....	26
The Brazilian Horn Association and the 49th International Horn Symposium – Four Years of Excitement! by <i>Radegundis Tavares</i> .....	27
A Conversation with Metropolitan Opera Hornists Anne Scharer and Brad Gemeinhardt by <i>Maddy Tarantelli</i> .....	28
An Interview with Master Gunnery Sergeant Amy Horn by <i>J. G. Miller</i> .....	30
A Horn Player's Destiny - From Behind the Iron Curtain by <i>Cristian Codreanu</i> .....	48
An American Horn Player in China by <i>J. James Phelan</i> .....	56
Women Horn Players in the US: Part II: 1946-Present by <i>Ellie Jenkins</i> .....	58
Distance Running and Horn Playing by <i>Alex Manners</i> .....	81
Ries's Pieces: Concerto for Two Horns, WoO 19 by <i>Amy Laursen</i> .....	83
Starting and Operating a Successful Chamber Ensemble by <i>David F. Coleman</i> .....	88
Daily Studies Compiled and Edited by <i>Caesar LaMonaca</i> .....	91
<b>Columns</b>	
Orchestrating Success: Random Thoughts and Suggestions to Help the Young Horn Player by <i>Gregory Hustis</i> .....	28
The Creative Hornist: <i>Jeffrey Agrell</i> , Series Editor Heuristics for Horn Players .....	38
Technique Tips: <i>Jeffrey Agrell</i> , Series Editor: Etudes à la Modes by <i>James Naigus</i> .....	43
A'tudes & Brews: An Interview with John Gough by <i>Carrie Rexroat</i> .....	52
<b>Reviews</b>	
Music and Book Reviews, <i>Heidi Lucas</i> , Editor .....	70
Recording Reviews, <i>Lydia Van Dreel</i> , Editor .....	76
<b>IHS Business</b>	
Recent Donors .....	6
IHS Awards and Performance Contests: <i>Peter Luff</i> , Coordinator .....	44
<b>List of Advertisers</b> .....	108



## The Horn Call

### Editor

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

### Assistant Editor and Website Editor

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

### Proofreader

Ed Glick

### Website Manager (hornsociety.org)

Dan Phillips  
manager@hornsociety.org

### Contributing Editors

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

### Book and Music Reviews

Heidi Lucas  
Department of Music,  
Indiana University of Pennsylvania,  
Cogswell Hall, Room 103,  
422 South 11th Street,  
Indiana PA 15705-1071 USA.  
heidi.lucas@iup.edu

### Recording Reviews

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

### Column Editors

Jeffrey Agrell, *The Creative Hornist*  
and *Technique Tips*  
jeffrey-agrell@uiowa.edu  
Gregory Hustis, *Orchestrating Success*  
gjhustis@att.net

### Advertising Agent

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

# From the Editor

## Bill Scharnberg

Dear Readers,

Happy New Year to each of you and I hope you enjoy this issue of *The Horn Call*. Every journal has its pleasures and challenges. I found in my laptop an unpublished daily routine by Caesar LaMonaca that had been sent to me as a pdf file. Caesar was a long-time hornist in the Houston Symphony and retired to Billings, Montana, with his wife Mary, a violinist. There he taught for over twenty years before passing away in 2012. John Dutton, principal horn of the Billings Symphony, was responsible for having LaMonaca's routine typeset and that is what you will find at the end of this issue. Thanks to Mary LaMonaca for granting permission to print the routine and allow our readers to copy it.

On page 29 you will find an article by Radegundis Tavares, host of the International Horn Symposium in Natal (translated as "Nativity" or "Christmas" and pronounced na'taw), Brazil in June. Radegundis offers a brief history of the Brazilian Horn Association and the four years of planning and work he and his colleagues have completed to prepare for what will undoubtedly be a fantastic Symposium. The guest artists include: Abel Pereira, Adalto Soares, Frank Lloyd, Ignatio Garcia, Jeff Nelson, Kristina Mascher-Turner, Philip Doyle, Luiz Garcia, Marie-Luise Neunecker, Miklós Nagy, Nobuaki Fukukawa, and Waleska Beltrami. Yes, flights to Natal are very long and expensive and US travelers will need to secure a tourist visa, which is relatively easy to acquire. The rewards will be an exciting Symposium in a truly beautiful part of the world – as you can witness from the cover of this journal. Temperatures should be in the 70s (F), maybe some rain, beautiful beaches and lagoons, and the largest cashew tree in the world (over two acres wide)! You will undoubtedly want to spring for this "once in a life time" experience – do some internet research!

Finally, just before I typed this, a very valuable member of our editorial "team," Assistant Editor Marilyn Kloss, let me know via phone that she had tripped and cracked her hip. She was hospitalized, the hip was successfully pinned, then she spent about a week at a rehabilitation center. She is home now, but during the time Marilyn was without an internet connection, the journal was in its final stage of proofreading. Over my fourteen years as editor, Marilyn has successfully managed to become the first person in our team to see and edit most of the columns, including the News, which is the last to be received and most complicated to edit. Readers are probably not aware that *The Horn Call* format includes only one space after a period; the "m" dash; octave designations, flats, and sharps are indicated with different fonts; italics are used for both titles of works and emphasis; we prefer serial commas; and more. Marilyn is an expert at this formatting and I have learned a lot from her about the proper use of grammar. We wish her a speedy recovery and we need to reexamine our editorial system for contingencies.

Enjoy your journal!

*Bill*

### Guidelines for Contributors

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

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

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

## Come to Natal!!!

Hello everyone,

Not long ago, I attended the National In-Service Conference of the National Association for Music Education in Dallas, Texas. This four-day event is an annual celebration that features a full range of presentations for music educators as well as national honor groups. If you have never been to a music educators association (MEA) conference, I heartily recommend it. Some of the guest speakers included Peter Boonschaft (*Sound Innovations*), Phillip Riggs (2016 Grammy Music Educator of the Year), John Feierabend (elementary music), and Warren Zanes (Rock and Roll Forever Foundation). Now, if you have not heard of some or all of these folks, it's okay! Many music educators haven't heard of our horn-heroes either!

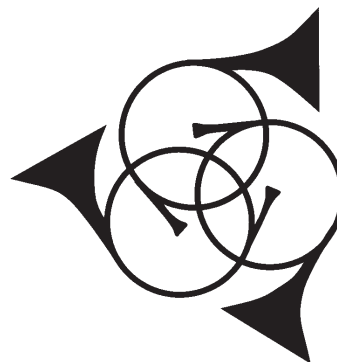
The conference sessions covered everything from classroom management to new class resources, repertoire to rehearsal techniques, assessment to advocacy. I was particularly taken with two presentations. The first was a panel discussion by Athletes and the Arts, a group devoted to wellness, health-care, and performance needs of performing artists, formed to "create opportunities for performing artists and sport athletes to access and benefit from the established research, training and education of the other discipline" (see [athletesandthearts.com](http://athletesandthearts.com)). The second was a session that featured information on a group called United Sound, a nonprofit organization "whose mission is to provide musical performance experiences for students with special needs through peer mentorship" (see [unitedsound.org](http://unitedsound.org)). Check them out!

The keynote speaker for the conference was Graham Hepburn, co-creator of Quaver Music, a popular elementary curriculum. His address had three major points, things we all know, that remind us why music and music education must remain integral to our education system, so our children have a chance to become well-rounded citizens. First, *Music is Emotion*. Unlike other subjects, music not only causes us to feel emotions, but our success in music is determined by our ability to convey emotions, to share them, to encourage others to feel them. Second, *Music takes the Mundane and makes it Memorable*. Hepburn's examples included envisioning the shark attacks in the movie *Jaws* without the score, and reading the text to a famous Michael Jackson song without the music (without the music, would either one affect us – at all?). Finally, *Music Lifts us up from our Current State*. Guess what we sang together – yep, "Kumbaya!" As corny as it sounds, there was a palpable difference in the room when 1000 people sang that song in response to the venom and sludge of the past election season. I was one of many who were blubbing by the time he finished his intro and we started singing....

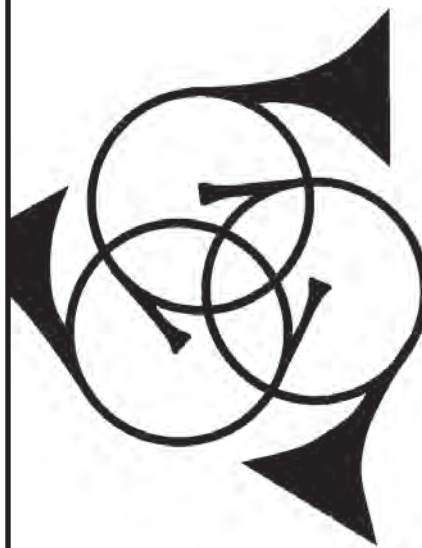
The human race is the only group of living things that intentionally make music (as opposed to noise). At our local, regional, and international symposia, we celebrate music with horns, and the ranges of thoughts and feelings connected to that music are both deep and wide.

Radegundis Tavares has put together a wonderful symposium for us this year – see [ihs2017natal.wordpress.com](http://ihs2017natal.wordpress.com). Come to Natal and celebrate our music. Share the emotion, experience the mundane becoming memorable, and let the music lift you up.

Wishing you good chops,



## IHS Online Music Sales



### Works by:

Paul Basler  
Sy Brandon  
Douglas Hill  
Oscar Sala  
Brett Miller  
Fernando Moraes  
Ryan O'Connell  
Corrado Saglietti  
Oscar Sala  
Mark Schultz  
Kerry Turner  
...and many more!

Look for the Marketplace at [www.hornsociety.org](http://www.hornsociety.org)



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

### Correspondence

Dear Mr. Scharnberg,

In the latest issue of *The Horn Call* (October 2016), I enjoyed reading the reports about the wonderful International Horn Symposium 2016 (Ithaca).

However, I have a correction for the article on page 29-30: "Ithaca was CORges! The 2016 Horn Symposium" by Wendy Limbertie.

Miss Limbertie suggests that Adriaan van Woudenberg, IHS honorary member and former principal horn of the Concertgebouworchestra, was a student of Jan Bos. This is not correct.

Adriaan van Woudenberg studied with Richard Sell, the legendary principal horn under director Willem Mengelberg. Richard Sell, principal horn at the Concertgebouworchestra from 1922-1945, laid the foundation for a long-time tradition of horn playing in the Netherlands, known for its "velvet horn-sound." Among his students were both his successors: Adriaan van Woudenberg and Jan Bos.

Adriaan van Woudenberg won a position in the Concertgebouw Orchestra in 1943 and played alongside his teacher for two years.

In 1945 Jan Bos was appointed principal horn and Adriaan van Woudenberg associate-principal. A few years later, Van Woudenberg became principal horn, sharing this position with his colleague Jan Bos.

Adriaan van Woudenberg retired in 1985 after an impressive career, playing in the Concertgebouw Orchestra for over 40 years.

Currently, I am working on an dissertation (University of Utrecht), to address the history, sound, and playing style of the principal horn players throughout the history of the Royal Concertgebouw Orchestra. The cultural heritage of Royal Concertgebouw principal horn players will be presented and discussed in this PhD dissertation.

For my dissertation, I have had many (pleasant!) conversations with Adriaan van Woudenberg and the dissertation will have an extensive biography on Mr. van Woudenberg.

- Jack Munnecom (Utrecht University, the Netherlands).

### Recent IHS Donors

#### Hampel Club (\$25-49)

Andrea Carlson  
 Sharon M. Hallanan  
 Thomas N. Hiebert  
 Home Depot Foundation (Matching)  
 William R. Norris  
 Dr. Harvey P. Randall  
 Laura Q. Savage  
 Jeffrey Snedeker  
 James Whipple

#### Punto Club (\$50-99)

Timothy Allport  
 Georgia Maliborski  
 David P. Schaaf – in memory of  
 Joan Watson

#### Leitgeb Club (\$100-249)

Anne and Paul Maliborski  
 William Pervin

#### Duvernoy Club (\$250-499)

Harriet Fierman  
 Dr. Daniel and Sarah Hrdy

#### Dauprat Club (\$500-999)

Ron Boerger  
 Jeffrey Jepsen – in Memory of Phil  
 Farkas and Meir Rimom  
 Larry O. Sundholm

#### Gallay Club (\$1000+)

Ron Boerger  
 Guy Connolly - in recognition and  
 celebration of the great  
 Metropolitan Opera Orchestra  
 career of Howard T. Howard  
 Runa M. Hawkins  
 Marilyn Bone Kloss  
 Oliver Moghissi





TRADITION  
WITH  
PROGRESS  
[WWW.FINKEHORNS.DE](http://WWW.FINKEHORNS.DE)



# Woodstop® Mutes

Handcrafted,  
100%  
Wood Mutes

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

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

**Haley Hoops**

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

**Paul Navarro**



The Original  
Woodstop® Mute



New!  
Woodstop® Straight Mute

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

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

Contact **Kevin Warren** • [www.woodstopmutes.com](http://www.woodstopmutes.com)



*C.G. Conn®*



**HOLTON**

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

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

Visit our website: [www.wichitaband.com](http://www.wichitaband.com)

\*\*\*Since 1953!\*\*\*





# The **NEW** YHR-871D Custom Horn

Revolutionizing  
the Yamaha Sound.

The new YHR-871D offers the most dramatic change to the Yamaha horn lineup in decades. Utilizing the much sought-after YHR-861 and legendary Yamaha consistency as benchmarks, we enlisted top artists from major symphonies around the world to help us build a horn that will satisfy the most discerning players.

As a result, the YHR-871D is designed to help players achieve their ultimate goal of expression and artistry. It blends traditional designs with modern technology to produce tonal characteristics that span the entire spectrum of sound — from a rich, centered tone with depth and warmth to a lively, responsive tone that stands out on demand.



SHARING PASSION & PERFORMANCE



YamahaMusicUSA

Visit [www.4wrd.it/871dHC3](http://www.4wrd.it/871dHC3) for product details

# Don't Miss

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



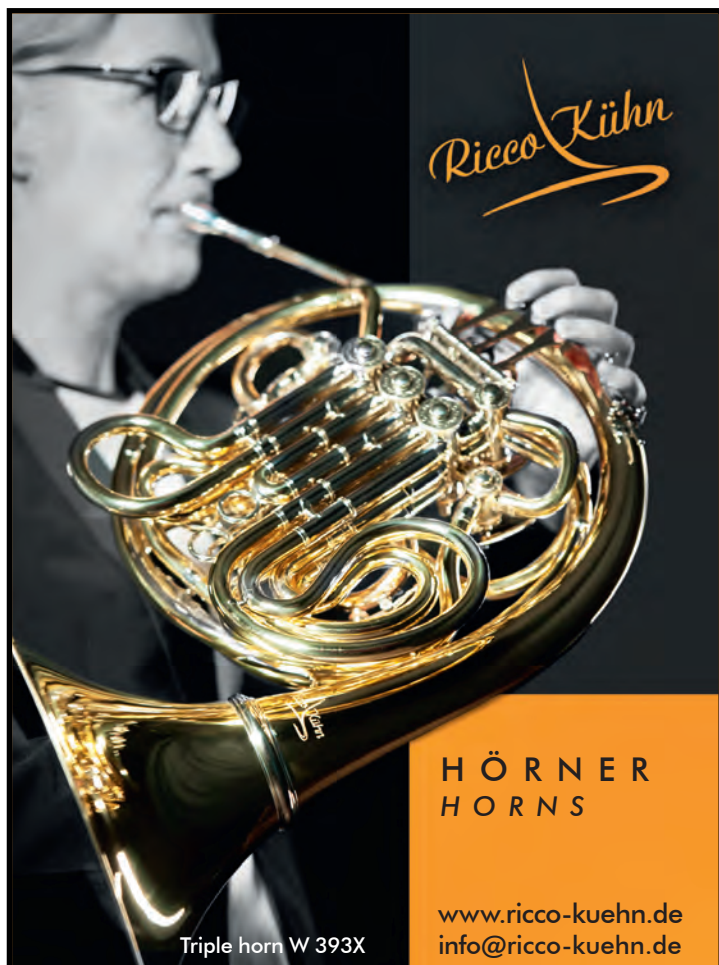
Nicholas Smith, DMA

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

Jeffrey Snedeker, Editor  
Horn Call Music and Book Reviews.

Available at [www.hornsmith.net](http://www.hornsmith.net)

Entire book as a PDF at \$9.99 or as individual PDF chapters.



*Ricco Kühn*

**HÖRNER  
HORNS**

Triple horn W 393X

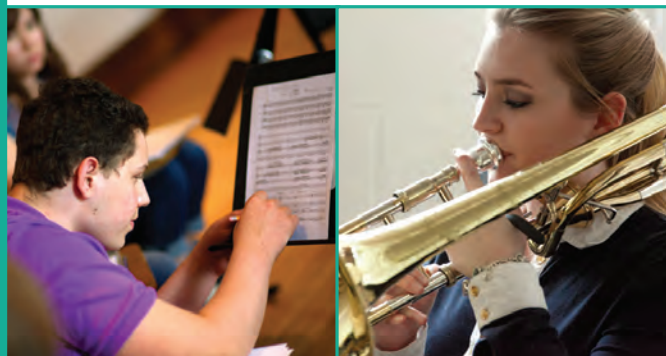
[www.ricco-kuehn.de](http://www.ricco-kuehn.de)  
[info@ricco-kuehn.de](mailto:info@ricco-kuehn.de)

Extension Programs

**BOSTON CONSERVATORY  
AT BERKLEE**

# EXTENSION PROGRAMS

**SUMMER 2017**



Boston Conservatory at Berklee extension programs are designed for students looking to take their artistry to the next level. Join us this summer and train with the school's renowned faculty.

## **Alexander Technique Summer Intensive**

June 12–16 or June 19–23, 2017

## **Berklee/Boston Conservatory Brass Program**

June 26–30, 2017

## **Vocal/Choral Intensive**

July 9–22, 2017

## **High School Composition Intensive**

July 10–21, 2017

[BOSTONCONSERVATORY.BERKLEE.EDU/EXTENSION](http://BOSTONCONSERVATORY.BERKLEE.EDU/EXTENSION)



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

Dieter Otto

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



[www.siegfriedscall.com](http://www.siegfriedscall.com)

Official importer and distributor in the USA

845.765.2275



# The real competence!



## Engelbert Schmid Horns

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

[engelbert-office@schmid-horns.com](mailto:engelbert-office@schmid-horns.com)  
[www.engelbert-schmid-horns.com](http://www.engelbert-schmid-horns.com)

Workshop with Concert-Hall and  
Amphitheater: [www.mindelsaal.de](http://www.mindelsaal.de)

## Sound winner behind the screen!

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

See the new videos under  
„Engelbert Schmid“ in Youtube!



## Northwestern BIENEN SCHOOL OF MUSIC

*SUMMER SESSION at the Bienen School of Music*



### Peak Performance Horn Symposium

June 23–25, 2017

Ryan Center for the Musical Arts, Evanston campus

Participants, \$390; auditors (per day), \$130

**Gail Williams, Jon Boen**, and guest presenters

This intensive three-day program will feature master classes and recitals by Northwestern horn faculty members Gail Williams and Jon Boen. A series of workshops will focus on the elements of peak performance, including music fundamentals, practicing techniques, meditation, and posture. Designed for music students, professionals, and teachers, the symposium is applicable to all brass instruments.

For more information, please call 847-491-3141  
or visit [music.northwestern.edu](http://music.northwestern.edu)



# Why Trust Your Lips to a Trumpet Player?



Now available at

**CVS/pharmacy®**

*Gosling's* ORIGINAL  
**ChopSaver®**  
Lip Care



Learn more at [chopsaver.com](http://chopsaver.com)



## Siegfried's Call

Sound advice.

## Your talent matters.

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

P: 845.765.2275

E: [info@siegfriedscall.com](mailto:info@siegfriedscall.com)

[www.siegfriedscall.com](http://www.siegfriedscall.com)

Outfitting artists  
since 2006

© Siegfrieds Call Inc., Beacon, NY USA





houghton**horns**

"The sound of the horn is the soul of the orchestra." -Robert Schumann

**SPECIAL  
FINANCING  
AVAILABLE\***

**with your Synchrony  
Financial Music credit card**

**AVAILABLE EVERY DAY**

\*Subject to credit approval. Minimum Monthly Payments Required. We reserve the right to discontinue or alter the terms of this offer at any time. See store for details.



We have a new location!

121 Lorine Street  
Keller, Texas 76248

(817) 993-6400

houghton**horns**.com







## 2017 INTERNATIONAL HORN COMPETITION OF AMERICA

**AUG. 31 - SEPT. 3, 2017**

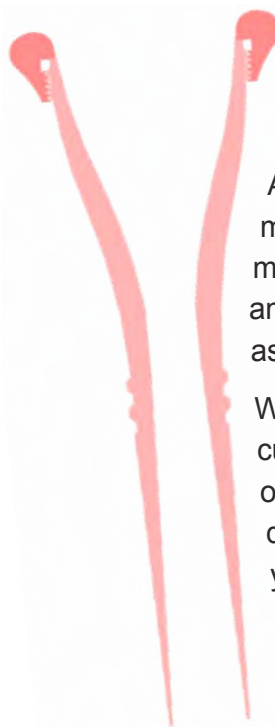
Colorado State University  
School of Music, Theatre and Dance  
Fort Collins, Colorado, U.S.A.



**Colorado State University**

[www.ihcamerica.org](http://www.ihcamerica.org)

## It came with my horn...



You chose your horn with thought and care. Your mouthpiece deserves the same thoughtful attention. A well designed, well made mouthpiece that's correctly matched to the horn can make an immediate impact on all aspects of your performance.

We manufacture hundreds of cups and rims, logically organized, clearly described, designed to help you realize your full potential. Talk to us.

**Osmun Music**  
Acton, MA USA  
978.823.0580



On the web at **osmun.com**

## Safe and Sound



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

**Cardo** cases are designed to offer your instrument maximum protection against whatever life (and the airlines) throw at it. Dense foam protects the body and immobilizes

the valve cluster. Covers and linings are user-replaceable, so your case will stay new-looking for years. Four sizes fit most horns and custom interiors are available. Call or email ([sales@osmun.com](mailto:sales@osmun.com)) for details.

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

Osmun Music

978 823-0580

[www.osmun.com](http://www.osmun.com)



**clebschstrap**  
simple. strong. support.

## Simply the best way to hold your horn

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

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

► [www.hornstrap.com](http://www.hornstrap.com)



*An incredible instrument  
A beautiful place  
An enthusiastic time*

**49th annual**  
**International Horn Symposium**  
[ihs2017natal.wordpress.com](http://ihs2017natal.wordpress.com)

26 – 30 June 2017

Natal, Brazil



Radegundis Tavares host



International Horn Society





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



For us, the Best  
was simply not  
**GOOD ENOUGH!**

**D3**

*Radek Baborák*  
Signature Series  
Radek Baborák

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

[www.duerkhorns.de](http://www.duerkhorns.de)



**SUMMER 2017**

# DOMAINE FORGET

International Music and Dance Academy

## BRASS – HORN

**JUNE 4 TO 17**

Frøydis Ree Wekre, William VerMeulen  
Guy Carmichael, Louis-Philippe Marsolais

Online registration: [domaineforget.com](http://domaineforget.com)





# faust music



## Music for Horn

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

Horn Music and Etudes  
by Randall E. Faust  
including

*Call and Response* for Solo Horn

*Three English Folk Songs* for Horn and Piano

*Horn Call* for Horn and Electronic Media

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

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

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

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

[www.faustmusic.com](http://www.faustmusic.com)

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

CHOP-STICKS™



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

"Musician's Lip Butter  
Beats All The Others Out

There!" Jeffrey Work, Principal  
Trumpet, Oregon Symphony.

Low Wax, All Natural 8-hour

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



MUSICIAN'S  
LIP BUTTER



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

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

Liemar Technologies, LLC PO BOX 68883  
Tucson, AZ 85737 520-575-6660  
[WWW.LIEMARTECH.COM](http://WWW.LIEMARTECH.COM)

## Alphorns For Sale!

Have you been looking for an Alphorn? Salzburger Echo can help you find the one you need. We have been one of the most prominent alphorn performance groups in America for more than two decades and have built great relationships with many alphorn makers in that time. Because of these relationships, we are able to provide alphorns from various makers to the American marketplace. Our selection of musical instruments caters to a variety of playing styles and professional needs. To compliment the horns we have available, we also have an assortment of music, mouthpieces and accessories for the alphorn.

For more information go to:  
[www.SalzburgerEcho.com](http://www.SalzburgerEcho.com)

Or call Tony Brazelton at:  
(801) 201-4842



## HORNCAMPS!

JULY 2-8, 2017

EMBRY RIDDLE AERONAUTICAL UNIV.  
DAYTONA BEACH, FLORIDA

AUDITION 101....

ABCs OF HORN PLAYING....

ADULT EXPERIENCE....

WHICH IS RIGHT FOR YOU?



ON THE WEB AT  
[HORNCAMPS.COM](http://HORNCAMPS.COM)  
OR  
ON FACEBOOK AT  
HORN CAMPS

# IHS News and Reports

Kate Pritchett, Editor

## From the Office

### Membership Coordinator

I am happy to announce that the Advisory Council has approved the hiring of Elaine Braun to serve as the new Membership Coordinator for the International Horn Society. Elaine has worked in many volunteer positions with the IHS over the years, and has the time and skills needed to assist our membership. She will be starting immediately and membership renewals, questions, and address changes should now be directed to Elaine at: 305 Raywood Ct, Nashville, TN 37211-6000 USA, Membership-Coor@hornsociety.org, phone: 1-615-837-5836. You can also still contact the Executive Director, **Heidi Vogel**, if you have questions or need assistance with anything IHS related.

### Club Memberships

The procedure for enrolling in the IHS Club Membership Discount rate is changing! We hope these changes will make it easier to join and promote better communication with horn clubs around the world. To qualify for the discounted Club rate, an "organizer" still must have at least eight members who wish to participate. The organizer then contacts the Executive Director, Heidi Vogel, and asks for a *Discount Code*. The organizer gives this code to the club member and the member goes to the website to sign up for a one-year membership.

The "club discount code" will only be good for one year. Club organizers must contact the Executive Director each year, which will give the IHS a chance to communicate with the organizer. The organizer will then need to contact all club members each year with the new code, giving them another communication opportunity. We hope to obtain more information about the club activities from around the globe through this networking. National Club organizers are welcome to participate in this program as well.

### Membership Rates

The Advisor Council has approved an increase to membership rates, effective in 2017. This is the first increase in rates since 2012 and is needed to keep the IHS fiscally sound. Your dues pay for the creation, printing, and mailing of *The Horn Call*, and help fund important horn related programs and activities around the world. Member dues help fund the creation of new music; regional, national, and international workshops/symposia; student scholarships; the thesis lending library; and the expansion and support for our website. These programs provide an increasing network of communication among horn players worldwide. Please help keep our future revenue strong and membership rates low, by encouraging horn players you know to join!

Please note that among the new rates listed below is a *new* membership type: E-membership. E-memberships are full memberships and receive all membership benefits, except they will not receive a paper copy of *The Horn Call*. They will

receive an email when the publication is available on-line and will have full access to the "members only" portion of the website, which allows for downloads of issues of *The Horn Call*. The discounted E-membership rate is available for student, individual, three-year, and lifetime memberships only.

### 2017 Membership Rates – Effective January 1, 2017

Student:	\$32
Individual:	\$50
Three year:	\$141
Lifetime:	\$750 - \$1000 (\$750 until June 30, 2017 / \$1000 (after July 1)
Library:	\$80
Family:	\$75
Club:	\$35
Friendship:	\$5 – 35 (depending on the country)
E-membership Student:	\$27
E-membership Individual:	\$45
E-membership Three-year:	\$126
E-membership Life:	\$700 - \$950 (June 30/July 1)

Lifetime membership rates increase after July 1, 2017 – sign up for a Lifetime membership now and *save!* Lifetime memberships are calculated over a 20-year period ( $\$50 \times 20 = \$1000$ ), so you will lock in the current rate now (only \$750) and after 20 years you will keep receiving benefits for *free!*

## New Advisory Council Member

The IHS Bylaws state: "The three nominees receiving the largest number of votes shall be declared elected." This year only one nomination was received. In accordance with Robert's Rules of Order §46, the Advisory Council (AC) of the International Horn Society has declared that the nominee has been elected by acclamation (see biography below).

The IHS Bylaws also provide that: "Vacancies may be filled by a majority vote of the Advisory Council for unexpired terms." The remaining two positions will be filled by a majority vote of the AC during annual meetings during the International Symposium at the Natal, Brazil. Although the official nomination period has closed for the general election, the Council is open to receiving suggestions of names for potential candidates from the membership. The AC is concerned with keeping a balance of international representation on the Council.

Please remember that the AC is "responsible for carrying out the aims and purposes of the Society and for determining Society policy." Any suggested names must be current IHS members, must be willing to serve, and should be able to attend annual symposia (where the annual AC meetings are held), and must be able to respond to IHS business throughout the year via e-mail. To assist the AC in consideration of suggested names, please submit a short biography (150 words or





less) along with contact information for the person to Executive Director, Heidi Vogel ([exec-director@hornsociety.org](mailto:exec-director@hornsociety.org)). The AC will consider any suggested names when they elect AC members at the annual meeting.

**William VerMeulen** has been elected to an Advisory Council three-year term of office beginning after the 2017 International Symposium and ending after the 2020 International Symposium. Hailed as “one of today’s superstars of the international brass scene,” Bill VerMeulen continues to delight audiences worldwide as a soloist, chamber musician, master teacher, and orchestral principal. Solo Horn of the Houston Symphony since 1990, he has dozens of recordings including the complete Mozart Horn Concerti, *Texas Horns*, *The Christmas Horn*, and much of the standard chamber music repertoire. Numerous pieces have been written for him including concerti by Samuel Adler, Pierre Jalbert, Anthony DiLorenzo, and *Canticum Sacrum* by Robert Bradshaw. A devoted pedagogue, VerMeulen is Professor of Horn at Rice University’s Shepherd School of Music, Brass Artist in Residence at the Glenn Gould School, and Visiting Professor of Horn at the Eastman School of Music. His students have been offered close to 300 positions in the finest orchestras. A champion for the IHS, Bill has served on the Advisory Council and has appeared as featured artist at many symposia from 1983-2016.

### Lost Sheep

Send address corrections directly to IHS Membership Coordinator **Elaine Braun** ([Membership-Coor@hornsociety.org](mailto:Membership-Coor@hornsociety.org)). Mailing lists are updated from the Membership Coordinator 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: **Katy Ambrose, Burke Anderson, Matthew Anderson, Celso Benedito, Arryn Bess, Richard Chenoweth, Victoria Eisen, Elaine Friedlander, Kristina Gannon, Gustavo Garcia Trindade, Nicholas Gasemy, George Gelles, Tiago Gonçalves Carneiro, Donald Harvey, Olivier Huebscher, Gregory Kalin, Isaque Marcelo de Almeida, Philip Munds, Julius Pranevicius, Bennett Robinson, Arthur Schwartz, Faith Skinner, Margarite Waddell, Cameron Wray, and Kestrel Wright.**

### News Deadline

The next deadline for news submissions is March 1, 2017. 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](mailto:news@hornsociety.org).

## 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](mailto:john.ericson@asu.edu).

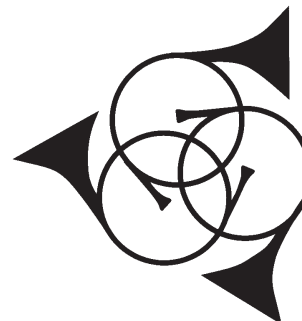
### IHS Website

IHS Online is proud to announce the launch of *The Collected Works of Douglas Hill* by the IHS Online Music Sales. The first four titles to be included are *A Set of Songs and Dances* (for clarinet, horn, percussion, bass), *Five Little Songs and Dances* (for solo horn), *Scenes from Sand County* (for WW5, violin, viola, cello, and bass), and *Low Range for the Horn Player*. The store can be found at [www.hornsociety.org/marketplace/online-library](http://www.hornsociety.org/marketplace/online-library) – **Dan Phillips**

### Job Information and Assistantships

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

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





## Coming Events

The Northeast Horn Workshop will be held March 24-26, hosted by **Barbara Hill** at the Hartt School Community Division, West Hartford CT. The featured artists include **Jamie Sommerville** (Boston Symphony Orchestra), **William Purvis** (Yale University), and the **US Coast Guard Band**. See [hartford.edu/hcd/music/workshops-master-classes/north-east-horn-workshop.aspx](http://hartford.edu/hcd/music/workshops-master-classes/north-east-horn-workshop.aspx).

The 10th annual Florida French Horn Festival will take place on March 25 in Orlando, Florida at the Plaza Live Theater, home of the Orlando Philharmonic Orchestra. **Bernhard Scully** will be the featured guest artist; performing groups will include the University of Florida Horn Choir, the University of Southern Mississippi Horn Choir, and the Stetson University Natural Horn Ensemble "Les Chapeaux." Other activities include chamber music performances, multiple horn choirs, general sessions with Bernhard Scully and **Jacquelyn Adams** (University of Southern Mississippi), exhibitors and vendors, a complimentary repair station, and a master class with Bernhard Scully. Go to [floridahornfest.com](http://floridahornfest.com)

The University of Oklahoma Horn Studio will host their annual Oklahoma Horn Day on April 1. This year's guest artist will be **Elizabeth Freimuth**, principal hornist of the Cincinnati Symphony Orchestra. Events for the day will include specialized clinics for advanced, high school, and middle school hornists, performances of horn ensembles from various Oklahoma colleges and universities, as well as master classes and a short recital by Freimuth. Email host **Eldon Matlick** at [ematlick@ou.edu](mailto:ematlick@ou.edu).

Hornists, teachers, and enthusiasts are CORDially invited to the Western Illinois Horn Festival 2017 at Western Illinois University on April 2. The featured guest hornist will be **Aaron Brask**, hornist with the Jacksonville Symphony and Glimmerglass Festival Orchestras. In addition to the standard clinics, recitals, and master classes, there will be opportunities for participants to perform with the Western Illinois Festival Horn Choir. Contact **Randall Faust** at 126A Browne Music Hall, Western Illinois University, Macomb, Illinois 61455, 309-298-1300, or [RE-Faust@wiu.edu](mailto:RE-Faust@wiu.edu). Go to [wiu.edu/cofac/horn/horn-fest/history/WIUHF.php](http://wiu.edu/cofac/horn/horn-fest/history/WIUHF.php).

Hornswoggle will continue at the Hummingbird Music Camp in the beautiful Jemez Mountains of New Mexico during Memorial Day weekend (May 26-28). Clinicians will be **Marian Hesse**, **Eldon Matlick**, and **William Scharnberg**. Contact **Karl Kemm** at 940-300-3131 or go to [hornswoggle.org](http://hornswoggle.org).

HORNCAMPS! will be held in Daytona Beach, Florida, July 2-8 on the campus of Embry Riddle Aeronautical University. This year, we welcome **Amy Horn**, who recently retired from the President's Own Marine Band, to our artist roster. Visit [horncamps.com](http://horncamps.com).

## Member News

**David Cooper**, Principal Horn of the Dallas Symphony, won the audition for Principal Horn of the Berlin Philharmonic in December. The post had been vacant since **Radek Baborák** left the orchestra in 2010

**David Johnson** was a judge for the 2016 Brno Horn Competition in Brno, CZ, in September. After completing his duties as judge, David stayed on in Brno for an Erasmus exchange, where he coached the students of **Jindřich Petráš**. Two students from the Conservatorio della Svizzera Italiana, **Aaron Bartos** and **Konrad Markowski**, accompanied him to participate in lessons and ensemble rehearsals. On the final day of the program, all of the students performed a concert of octets in the beautiful recital hall of the Janáček Academy.



*David Johnson with students in Brno*

**Theodore Rautenberg** (Davidson NC) died in September 2015. He had worked at General Electric in Schenectady and played horn for 50 years with the Schenectady Symphony Orchestra and later as a community member in the Davidson College Orchestra.

**James Thatcher** played Eric Ewazen's horn concerto with conductor Troy Quinn and the Juneau Symphony Orchestra in October. The composer traveled from Juilliard to attend the performance and spend a week with the local wind ensemble Taku Winds. Thatcher graciously also played principal with the orchestra in Schumann's Fourth symphony. It was also a fun reunion, as principal hornist **Bill Paulick** and Thatcher were old high school chums.



*(l-r) Maestro Troy Quinn, James Thatcher, Bill Paulick, Kristina Paulick, Eric Ewazen, Amy Bibb, John Schumann*





In October **Randall Faust** presented a recital and taught master classes during a week at the Frederic Chopin University of Music in Warsaw, hosted by professors **Kazimierz Machala** and **Thomas Binkowski**. During the week, Binkowski performed with the Gruppo di Tempera, a chamber ensemble of woodwind quintet and piano, including pianist Agnieszka Kopacka-Aleksandrowicz, who had also served as Faust's collaborative pianist in recital the previous evening. The Frederic Chopin University draws students from nearby Ukraine, the Czech Republic, and Poland. In addition, Kaz and Tom brought in students from nearby High Schools and Elementary Schools. Kaz had visited Faust's studio at the University of Western Illinois, so it was a great experience to complete the exchange by visiting Warsaw and spending time with Kaz, his colleagues, and his students.



*Thomas Binkowski, Randall Faust, and Kazimierz Machala with the Frederic Chopin University of Music horn studio*

**James Boldin** and the University of Louisiana Monroe Horn Studio had a busy semester of performances. In October, Boldin presented a faculty recital entitled "Old Wine in New Bottles," which featured new arrangements of music by Vaughan Williams, H. L. Clarke, Ravel, Massenet, and Weber. The recital was given in preparation for an upcoming recording project. In November, members of the horn studio gave a recital of solo and ensemble music by Mozart, Franz Strauss, Richard Strauss, Glazunov, Saint-Saëns, Wagner, and Shaw.

**Daniel Bourgue**, IHS Honorary Member and retired principal horn of the Paris Opera, has published his autobiography, *Le Tour du Monde en 80 Ans* (Around the World in 80 Years). Full of his eyewitness accounts of historical events such as the Algerian War and the Sorbonne riots of 1968, his personal encounters with such luminaries as Pablo Picasso and Charles de Gaulle, he also speaks of all of the compositions dedicated to him by composers Francis Poulenc, Henri Dutilleul, Olivier Messiaen, and many others. Throughout the book he offers his thoughts and reflections on his 80 years of geographic and spiritual travels, concluding with: "This trip was devoted to the search for truth, spirituality, reflection, and spiritual independence. I tried to show the way in my teaching. Now it is your turn. Search and you will find." The book is available at present only in French, but an English version may be forthcoming. Contact [communication@editions-amalthee.com](mailto:communication@editions-amalthee.com).



Eight horn students from the horn studio at Mahidol University in Bangkok, who form the ensemble "Horn Corner," traveled to Switzerland in October to visit the horn studio at the Hochschule Luzern. Students from both studios participated in master classes led by **Daren Robbins**, horn instructor at Mahidol University, and **Olivier Darbellay**, horn instructor at the Hochschule Luzern. The visit to Luzern culminated with a concert featuring Daren Robbins, Olivier Darbellay, and the student ensembles from both studios. After the concert in Luzern the Mahidol students traveled to Zermatt for some hiking around the iconic Matterhorn. Following that alpine adventure they travelled



to Zurich where they attended a number of cultural events including a spectacular, fully-staged production of *The Rite of Spring* by the Zurich Opera that included an exclusive back-stage tour by orchestra horn-section member **Edward Deskur**.

*Horn Corner at the Matterhorn*

**Eldon Matlick** and the University of Oklahoma Hornensemble concluded their semester with their final concert in November. The ensemble has acquired a set of F/B<sup>b</sup> double tuben and this was the initial appearance of these instruments. The program included Leigh Martinet's arrangement of three movements from Verdi's *Requiem*. This performance was dedicated to the memory of **Kendall Betts**, **Leigh Martinet**, **James Horner**, **George Hyde**, **Marvin Howe**, and **Virginia Thompson**.



*Eldon Matlick conducts the OU Hornensemble*

**Howard Wall** played **David Amram's** *Blues Variations for Monk* in Philadelphia and NYC in December at two concerts by the NY Chamber Music Festival, which made Amram their composer-in-residence for the 2016-17 season. This last honor celebrates the 50-year anniversary of Amram being named the





NY Philharmonic's first-ever composer-in-residence for 1966-1967. Amram has also recently been lauded with the Greenwich House Inspiration Award and *The Moment Magazine's* Creativity Award (both for 2016) as well as the Highlights in Jazz Musician of the Year Award for 2017.

**Jonathan Ring, Kevin Rivard, Bruce Roberts and Robert Ward** at the San Francisco Conservatory hosted a natural horn intensive workshop featuring **Paul Avril** of Philharmonia Baroque and then a Vienna horn intensive workshop featuring **Wolfgang Vladar** of the Vienna Philharmonic in January. This was followed by a performance by students on both instruments. The Conservatory studio will host **Dale Clevenger** and **Gail Williams** in master classes in February and March, respectively.

The San Francisco Symphony recently completed a tour to Asia (South Korea, Taiwan, China and Japan) featuring Mahler Symphony No. 1 and Bruckner Symphony No. 7.



*The SF horn section for Bruckner Symphony No. 7 after their last concert in Tokyo. (l-r): Marc Gelfo, Chris Cooper, Adam Unsworth, Robert Ward, Caitlyn Smith, Jonathan Ring, Dietrich Heimann, Jeff Garza, and Bruce Roberts.*

**Steven Gross** has commissioned a horn, violin, and piano trio from well-known composer William Bolcom, and it should be a major contribution to the literature for this instrumentation. For Steven and Czech-American Horn Duo partner **Jiří Havlík**, a work for two horns and string orchestra was composed by Daniel Baldwin, and premiered in January 2017. (More on this later!) During the past year, Steven held a residency at the Beijing Central Conservatory, was a featured artist at the South African Horn Society National Symposium, and played Principal horn in the Oregon Coast Music Festival orchestra. Next year, he will direct the International Horn Competition of America, held at Colorado State University – Fort Collins (see [www.ihcamerica.org](http://www.ihcamerica.org)).

Under the direction of **Zachary Cooper**, Professor of Horn at the University of Montana, the newly reorganized Montana Horn Club is busy trying to promote the horn and provide both listening and performing opportunities in Western Montana. The ensemble has performed and will perform several times this year, including a "Holiday Horns" concert of 24 horns and participation in a New Year's Eve "First Night Missoula." This spring, the Montana Horn Club is planning an exciting collaboration with the Mendelssohn Club of Missoula. This men's chorus and the Montana Horn Club will perform a program

entitled "Forest and Hunting Songs," including works by Mendelssohn, Schubert, Schumann, and von Weber.



*The Montana Horn Club's Holiday Horns Concert with a young soloist*

**Frøydis Ree Wekre** has collaborated with **Ricardo Matosinhos**, with translation assistance of his wife, Sofia Gomes, to add a Portuguese-language edition of her book *Thoughts on Playing the Horn Well*, available through AvA Musical Editions. Frøydis was in Lisbon in December for a small master class at the Escola de Música do Conservatório Nacional, which was attended by more than 60 people from all over Portugal.



*Frøydis Ree Wekre with students in Lisbon*

**Susan LaFever** will be teaching chamber music and horn in Sulzbach-Rosenberg, Bavaria, Germany in August 2017 at the InterHarmony International Music Festival. A NYC freelancer, Susan is a frequent recitalist and soloist and has toured the States, Europe, and Asia. She has presented clinics and performances at Northeast Horn Workshops, the International Women's Brass Conference, and the International Horn Symposium. This past year she collaborated with composer Jeffrey Kaufman and pianist Joshua Pierce to record *Sonatina for French Horn and Piano*, available from Phoenix USA records. With Zinkali Trio, she performed last August at the National Flute Association Convention in San Diego CA.

# Obituaries

## Nancy Ellen Becknell (1929-2016)

Nan was a terrific horn player and teacher and very likely the nicest and most thoroughly good person any of us will ever know. There is a hole in the universe without her. – *Jeffrey Agrell*

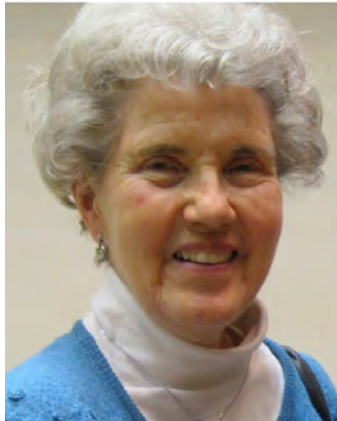
Nan was the most generous, thoughtful, and unselfish person I have ever known. I enjoyed two years of playing in the Madison Symphony horn section with Doug Hill, Nan, myself, and Steve Becknell. We were a great team. Nan was a talented horn player and pianist, a brave cancer survivor, a devoted wife and mother, and a true and dependable friend to all who were fortunate enough to know her. – *Kristin Thelander*

Nan Becknell and I were teaching and performing colleagues at the UW-Madison and in the Madison Symphony from 1974 until her retirement in 1993. There could never have been a better collaboration. We shared students, master-classes, ideas, concerns, and a rare and precious friendship. She showed us all what generosity, optimism, and love really looked like! – *Douglas Hill, Professor of Horn, UW-Madison (1974-2011)*

Nancy Becknell was born in Elkhart IN, the daughter of Bernard and Marguerite (Mitchell) Uline. She resided in Nappanee IN in her early years, graduating from Nappanee High School in 1947. She began studying piano at four years of age and continued to play piano throughout her life. During her high school years she began playing horn in the Nappanee High School band, and later in the South Bend Junior Symphony. She also spent a summer playing horn at the National Music Camp at Interlochen, Michigan. Other summers were spent with aunts, uncles, and cousins at Clear Lake, Indiana, where there was a Mitchell family cottage.

Nancy attended Oberlin College Conservatory of Music in Ohio, receiving a Bachelor of Music Education degree in 1951. She studied both horn and piano there, and spent one summer playing horn in the student orchestra at Tanglewood Music Festival in Massachusetts. She had the memorable experience there of playing under both Leonard Bernstein and Serge Koussevitzky, conductors.

Following graduation from Oberlin, she taught public school music in the Lorain County, Ohio, Schools for one year, then moved to Midland, Michigan, where she taught vocal music in Northeast Intermediate High School for four years. During that time she played principal horn in the Midland (Dow) Symphony and in the Saginaw Symphony Orchestras, and taught private horn students.



In August of 1956 she married Oberlin classmate Arthur F. Becknell, a native of Plymouth, Indiana, and they moved to Madison, Wisconsin, where Art was beginning a faculty position at the University of Wisconsin. Nancy became principal horn in the Madison Civic Symphony Orchestra and played both principal and second horn positions for 37 years. She performed concertos with the orchestra twice, was elected the orchestra president twice, and served on the Madison Symphony Board for a number of years. She also taught private horn lessons in Madison for more than 40 years.

From 1973 to 1993 she taught horn at the University of Wisconsin School of Music, playing in both the Wisconsin Brass Quintet and the Wingra Woodwind Quintet during that time. She played many performances with them throughout the state of Wisconsin and other venues including Carnegie Hall (NY), Chicago, Fairbanks (AK), and in several mid-western states.

Nancy was the pianist at Bethany United Methodist Church, where Art was the choir director for 35 years. She was a member of Sigma Alpha Iota Alumnae Chapter, serving as president from 1962 to 1964 and as treasurer from 1998 to 2012. She was a performing member of the Schubert Club and president of the group in 1968. She played piano for Bible Study Fellowship for eight years and was a member and leader in the group. Nancy was a member of Madison West Rotary Club from 1993 until 2016, and was on the Rotary Board for several years. She served on the Madison Area Concert Handbell Board for a number of years.

Art and Nancy had two musical sons: Alan in 1958 and Steven in 1960. Steve is now an extraordinarily successful horn player in Los Angeles, having played on the soundtracks to over 600 movies.

Memorials can be made to the Madison Symphony Orchestra, to Oakwood Village Foundation, or to Bethany United Methodist Church.

*From Cress Funeral and Cremation Service*

## Harold Britton (1918-2016)

by Lowell Shaver

Harold Britton was an amateur horn player from Syracuse NY. For most of us who read this publication, the art of playing the horn is a lifelong pursuit. That was true of my friend Harold. Although he was in a confined to a nursing home and couldn't play the last six years of his life, his horn remained only a few feet from his bed.

He was born in Ann Arbor and grew up in Midland MI. He took up horn in grade school and continued through high school. Somewhere during that time he played in a band that was conducted by none other than John Phillip Sousa himself. From there he continued his education at the University of Michigan and was a member of the marching band under famed conductor William Revelli. While there he







sat next to another well known horn player, Milan Yancich, and they remained lifelong friends. Harold told me, while Milan went to the school of music, he decided to head for the school of engineering, a more lucrative career option. Harold graduated in 1941.

He took a job with General Electric and by that time the war was well underway in Europe. He quickly established new tests and changed manufacturing procedures to achieve better reliability, reducing aircraft losses for the P-51 Mustang fighters. He was relocated to Syracuse NY several years later to work on radar and sonar equipment. He retired from GE in 1983.

Harold was a founding member of our local community orchestra, the Onondaga Civic Symphony in 1963. He also served as music librarian for over thirty years. He played in many community bands, and often made the trip to play in the Virginia Grand Military Band. He attended many IHS workshops both here and abroad. I was his roommate often, and sometimes it was hard to keep up with him. I remember after a long day at the Alabama workshop I was exhausted after 12 hours and couldn't wait to get to bed. He grabbed his horn and some music and said, "I found a place to play with our friends Bob Hunter and Phil Hooks won't you join us?" He was an inspiration to me, and will be greatly missed.

Harold Britton, formerly of DeWitt NY, passed away quietly on October 31st at the Briody Health Care Facility, Lockport, NY at age 98. Harold was the son of chemist, Dr. Edgar C. Britton and Grace Van Huss Britton. He was born in Ann Arbor and grew up in Midland, Michigan. He began his lifetime passion for music playing French horn in grade school. After graduating in Electrical Engineering (member of the marching band) from the University of Michigan in 1941, he began his career at General Electric. With war underway in Europe, he was assigned in Fort Wayne, Indiana by GE to resolve problems with ignition coils being manufactured for early P-51 Mustang fighters. He quickly established new tests and changed the manufacturing procedures to achieve dramatically better reliability, reducing aircraft losses. While there, he met the love of his life, Martha Gesler, but General Electric assigned him to a RADAR design team in Schenectady, NY. He and Martha were married on Christmas day 1942. They stayed in Schenectady for the duration of the war after which his job was relocated to Syracuse. During his many years with GE in Syracuse, his projects involved radar and sonar, but most too secret to discuss. He retired in 1983. He played French horn in many groups around the Syracuse area until the age of 92. He then moved to Lockport, NY where he was able to participate in music through the help of family, friends, and local churches.

He is predeceased by his wife of 52 years, Martha Gesler RN and his brother Dr. Joseph Britton, sister-in-law, Dr. Jean Britton, and brother-in-law, Marvin Swift.

Memorial gifts in Harold's honor can be made to the Onondaga Civic Symphony Orchestra, PO Box 5171, Syracuse, NY 13220.

*Reprinted from the Syracuse Post Standard*



### **Mary Francis (Debbie) Reynolds (1932-2016)**

Mary Francis Reynolds was born on April 1, 1932 in El Paso, Texas and spent the first eight years of her life there in Depression-era poverty. Her father, a carpenter for the Southern Pacific Railroad, was transferred to California and the family settled in Burbank, near Warner Bros. studio.

Debbie flourished in California, earning 48 Girl Scout merit badges, excelling in sports, and playing both French horn and double bass in the Burbank Youth Symphony. Girlfriends persuaded her to compete in the Miss Burbank beauty contest, which she won!

Gene Kelly, who cast the 19-year-old Reynolds in her first starring role in the 1952 movie *Singin' in the Rain* said, "There were times when Debbie was more interested in playing the French horn somewhere in the San Fernando Valley or attending a Girl Scout meeting....She didn't realise she was a movie star all of a sudden." Reynolds herself admitted later: "I was so confused. It seemed dumb to me ... reporting to the studio at 6 am, six days a week, and shooting till midnight. I didn't know anything about show business."

# The Brazilian Horn Association and the 49th International Horn Symposium

## – Four Years of Excitement!

by Radegundis Tavares

The idea of having a Brazilian Horn Association is something Brazilians have pursued for a while. Although the Associação de Trompistas do Brasil (ATB) – Brazilian Horn Association was founded only four years ago, this was not the first initiative to unite Brazilian horn players. In the late 1990s, a Brazilian Horn Association was created, but with a different title. It was led by Zdenek Svab, Philip Doyle, Carlos Gomes, Adalto Soares, and Fernando Cintra, with the support of Hermann Baumann. For a number of reasons, especially the size of Brazil – the fifth largest country in the world – that Association was unable to remain active.

Early in 2013, inspired especially by the Brazilian Trombone Association which had remained active from the 1990s, I, with Rinaldo Fonseca (Professor at the Federal University of Pernambuco), Cisneiro Soares de Andrade (Professor at the Federal University of Paraíba), Celso Benedito (Professor at the Federal University of Bahia), João Batista (third horn of the Paraíba Symphony Orchestra), and Robson Gomes (principal horn of the João Pessoa Symphony Orchestra) created not a national but a regional association – The Northeastern Horn Association. At that time, I didn't know a Brazilian Horn Association had existed.

To consolidate the creation of the Association, we planned to have a regional meeting with the famous Brazilian hornist Adalto Soares as the featured artist. After I invited him, he became very excited about the creation of a Regional Association and called his dear friend Marcus Bonna. At that point, Marcus, an assiduous proponent of the IHS, called me and suggested we expand our project to create a National Association with a national meeting instead of a regional one. In this conversation he also mentioned the possibility of proposing an International Horn Symposium in Brazil.

That year (2013), I met with Marcus Bonna, Luiz Garcia (principal horn of the São Paulo Symphony Orchestra), Fernando Moraes (National Theater Symphony Orchestra/composer), and Rinaldo Fonseca at the 45th International Horn Symposium, in Memphis. There we had several meetings planning the creation of the Brazilian Horn Association and the 1º Encontro Brasileiro de Trompistas (1º EBT) – First Brazilian Horn Workshop. Inspired by the Memphis Symposium and supported by its host Dan Phillips, we organized the 1º EBT for September 12-14th in Natal (with Dan as featured artist) and, on September 14th, created the Brazilian Horn Association.

For the next three years (2014-16) we had annual meetings that served to expand the Brazilian Horn Association and to prepare ourselves to host an International Horn Symposium. The 2º Encontro Brasileiro de Trompistas, also held in Natal,



*Host Radegundis in front of the beach hotel where many of the Symposium guests will be staying.*

featured artist Nancy Joy, who has since helped us and become a personal friend. Both Nancy and Dan Phillips have been very helpful and supportive in our preparation to host that International Horn Symposium in Brazil. During the past four years we have also had the support of Will Sanders (University of Karlsruhe) and Eric Borninkhof (horn repair/sales) who both participated in the first three Brazilian Horn Workshops and helped many young Brazilian horn players. Others who have helped consolidate the Brazilian Horn

Association and organize the annual Workshops include Philip Doyle (Professor at the Federal University of Rio de Janeiro), Ricardo Lepre (Professor at the State University of Espírito Santo), Waleska Beltrami (hornist in the National Symphony Orchestra of the Federal Fluminense University), and my former students, André Rodrigues and Eliaquim Farias, who are helping me host this year's Symposium.

After considerable work, the IHS Advisory Council accepted our proposal to host the 49th International Horn Symposium at the Federal University of Rio Grande do Norte in Natal, from June 26 to 30. Natal is a beautiful beach city located in northeastern Brazil. While the Federal University of Rio Grande do Norte (UFRN) has expanded its musical activities during the past few years, hosting the Horn Symposium will be one of its most important events.

The theme of our Symposium is "Horn and Dance," featuring the various dance rhythms of Brazil. In addition to "traditional" offerings of both Strauss horn concertos and Schumann's *Konzertstück*, we are planning to have late concerts with Brazilian dance to the sound of the horn.

Flights to Brazil can be expensive – book your ticket as soon as possible! Once you are in Natal, hotel, meals, and transportation are really cheap, considering the value of the dollar and euro! Citizens of most countries will not need a visa to visit Brazil, although US citizens will. Visit the link on our website [ihs2017natal.wordpress.com](https://ihs2017natal.wordpress.com) (visa section) to determine if you need a visa. Natal is a tourist destination so you might plan to arrive early or stay after the Symposium to enjoy its beautiful beaches and wonderful food, especially the shrimp and fish.

We plan for you all to have a wonderful experience in Natal – you don't want to miss this opportunity!

Finally, this Symposium would not have happened without the help and generous support of Marcus and Kathia Bonna, as well as my wife, Camila Meirelles, who has always been by my side in difficult times, helping me with all the work. Thank you!!!



# A Conversation with Metropolitan Opera Hornists Anne Scharer and Brad Gemeinhardt

by Maddy Tarantelli

**D**uring my second summer working at Interlochen, I had the pleasure of taking lessons with Anne Scharer and Brad Gemeinhardt, second and third horns of the Metropolitan Opera Orchestra, respectively. Anne and Brad taught weeks four-six at Interlochen Arts Camp and I thank them for taking the time to share their experiences. As one of many horn players who deeply admire and respect the MET horn section, I have had a desire to better understand the perspective of these fine musicians. I hope that my fellow musicians will benefit from their knowledge.

This conversation took place over the course of a few conversations in late July 2016 overlooking Green Lake at the Interlochen Center for the Arts in northwest Michigan.

## Horn Sections of the MET Opera Orchestra

Erik Ralske	Joseph Anderer
Michelle Baker	Anne Scharer
Javier Gándara	Brad Gemeinhardt
Barbara Jöstlein	Scott Brubaker

Assistant: Julia Pilant

**Maddy:** How has the sound of the horn section evolved since you've been playing with the Met?

**Brad:** It has evolved a lot. When I first joined, and for many years before that, we were all on Conn 8Ds. When Erik Ralske came in with a Schmid triple, most of us gradually shifted away from the 8D. Right now, I'm playing an Alexander 103. I think our goal is to add to the warm sound that the Met Orchestra is known for.

**Anne:** I've recently started playing a Patterson Geyer-wrap double horn and now five of us at the Met are playing Pattersons. Erik and Javier play Patterson triples and Barbara, Julia, and I are playing doubles. The Met horn section had a long tradition of playing Conn 8Ds and earlier in the 1960s many played Alexanders – Joe Anderer plays an Alexander 103. While our sound is evolving, I think we are all striving for a warm, rich sound.

**Maddy:** How is playing in the pit and Metropolitan Opera Hall?

**Anne:** In the pit the horns sit in front of the trumpets and between the second violins and violas. I wish we sat closer to the woodwinds, but the sound is good and clear. I've noticed that the sound of the orchestra is much more blended out in the hall. I love hearing the singers pour their hearts out and if I have a few bars rest, looking up at the incredible sets as the stories unfold.

**Brad:** It's a beautiful space and we can hear the singers fairly well. It's a little odd having the first violins, basses, and cellos so far away from us, but you get used to it.

**Maddy:** Does the section have a preference on stacked or line formation?

**Brad:** We generally play stacked and I believe most of us prefer it that way, although it works both ways. Some operas necessarily set up in a line because of the number of people crammed into the pit.

**Anne:** Yes, we usually sit stacked and I prefer it since I feel we can hear and follow the principal horn better.

**Maddy:** On how many recordings have you played?

**Brad:** I have no idea! We don't do studio recordings anymore, but some performances are recorded for release. Between the HD broadcasts into movie theaters, the Saturday afternoon radio broadcasts, and the Sirius radio broadcasts, we're pretty used to having microphones around us.

**Anne:** We did a live HD DVD release of the last Ring Cycle in 2011, and, as Brad said, we do many more live broadcasts now with Sirius radio and the HD movie series. We also released and played on *Eugene Onegin* (with René Fleming and Dimitri Horstovsky), *Hansel and Gretel*, *Othello*, *Lulu*, *Falstaff*, *Rosenkavalier*, and *Capriccio*.

**Maddy:** How did you have to adjust to playing in opera versus an orchestral setting?

**Anne:** I think in an opera orchestra we have to be very flexible, always follow the singers, and often end up playing very softly so we don't overpower them. Sometimes the singing casts change and we end up adjusting dynamics and tempos during performances, since we don't usually rehearse again once a show has started its run. There have been times when the entire orchestra has had to jump ahead a couple of beats when a singer skipped ahead, so you really have to be on your toes.

**Brad:** I think flexibility is very important. Also, you have to develop a hyper-awareness (sixth-sense? instinct?) for what's going on around you, including on the stage. There is also a learning curve when it comes to performing operas. Your first couple of seasons can feel overwhelming because in addition to all the more challenging repertoire, you're also learning the standard stuff, too! For example, the third horn part to *Carmen* has transpositions into almost every key! Also, there are many somewhat standard "nuances" in operas and if you're not completely familiar with the style it's very easy to step in a hole. We've all done it at some point!

**Maddy:** When do you feel like your playing started to become more efficient?

**Brad:** I'm constantly trying to be more efficient – it's a life-long journey. I've spent a lot of time working on the *Singer Embouchure Building* routine over many years.



**Maddy:** For sure. I feel like my playing started to become more efficient in grad school where I began a routine of fundamentals and did some breathing exercises.

**Brad:** Definitely. I talk to the students here at Interlochen about fundamentals quite a bit, although my teacher when I got my degree from Juilliard was Jerome Ashby and, speaking very generally, his emphasis was on tone and phrasing. So I would say that my approach with students is that efficiency, strength, and fundamentals are very important, but ultimately worthless without musicality and beauty.

**Anne:** I guess my playing started to become more efficient during grad school.

**Maddy:** With Julie [Landsman] right?

**Anne:** Yes

**Maddy:** Had you done any Caruso before studying with Julie?

**Anne:** No. The Caruso method and another routine I still do daily helps me with overall flexibility, strength, and airflow. I mostly think about air and sound while I warm up.

**Maddy:** Have you done breathing exercises?

**Anne:** I do have a breathing gizmo, but mostly I just try to take in good air before I play and keep supporting while I'm playing.

**Maddy:** I have one of those too, an Inspiron.

**Anne:** Sometimes I do deep breathing exercises in the car on the way to work.

**Maddy:** I do breathing to wake my body up and get stretched from the inside out. It helps me gets the air moving if I get complacent.

**Brad:** I stretch and do some deep breathing as part of my warm up, although I do encourage students to do some specific breathing exercises to learn the proper technique.

**Maddy:** Describe your preparation for the MET audition.

**Anne:** In the months leading up to the audition I was absolutely single minded. I was really determined, practiced a ton and recorded myself, played for colleagues, setting up mock auditions where I would play for friends in the Columbus Symphony. I had them rattle paper and drop books down suddenly so I would be used to distractions. I used mental visualization going the audition in my head. I had a very clear idea of exactly how I wanted to perform each excerpt. I even wrote a "mood word" by each piece so I could tap into my creative side of myself. I wanted to show a variety of styles, colors, and moods.

**Brad:** I also practiced a ton, although I didn't really do any mock auditions or anything like that. I played for a few people whose opinion I trusted. The most important thing I did, though, was record myself constantly and assess what I heard with complete honesty. My standards for what I wanted to hear on the recordings of myself were so impossibly high that it felt like six weeks of mostly failure, but the end result was that I knew exactly what would come out of my horn during the audition. I've never done well with mental visualization, but that's just me, I think.

**Maddy:** How long did you have the music prior to the audition?

**Anne:** I probably had it for a couple of months and the MET provides music because opera excerpts are hard to come by.

**Brad:** Probably about the same, but I seem to remember it being about six weeks of preparation.

**Maddy:** Were there any symphonic excerpts?

**Anne:** I think Tchaikovsky Symphony No. 5 was the only one on there.

**Brad:** I don't think there were any on mine, although I could be wrong.

**Maddy:** How many rounds were there and how long were the audition days?

**Anne:** There were three rounds; three or four days of prelims, and the semis and finals were on the same day, and all rounds at the MET are held behind a curtain. That was a really long day and I remember being pretty exhausted by the time the finals came around. I also get really dehydrated when I fly so I arrived in New York a few days before the prelims so I could get settled.

**Maddy:** I'm really glad you brought that up. I also get extremely dehydrated when I fly so I will arrive the day before or sometimes two days before.

**Anne:** It doesn't really matter how much water I drink, I still get dehydrated. I also found that if I had the mindset that "I want to do my best, and I want to play the way I have prepared," it helped me relax.

**Maddy:** Denise Tryon talks about that as well. She would always ask after we played, "Did you represent?" I liked that because it makes the goal more realistic.

**Brad:** Same deal with my audition, although without the travel since I was already living in New York. I played a prelim round on one day and then three days later played the semi-final and final round. I think my semi-final round had about eight people in it, so it didn't really take so long, and then the final round was fairly quick. I don't remember it being that long of a day, although after I was offered the job I had to go straight to play the Broadway show I was working on at the time since I hadn't scheduled a substitute!

**Maddy:** As you have moved chairs, did you re-audition?

**Anne:** No, I played third horn for thirteen years and, after having two kids demanding my attention, the fourth horn spot opened up and I decided to move over for a change of pace. After five years on fourth horn, [Music Director] Levine recently appointed me to second horn.

**Brad:** When Anne moved to fourth I was asked to move from assistant to third. By that point I had filled in on principal quite a bit, so Maestro Levine knew my playing well and appointed me third horn.

**Maddy:** The MET is going through some big changes; how have you dealt with negotiations and preparing for the transition to Yannick?

**Anne:** Because of Yannick's busy schedule and commitments to other orchestras, he will join us as Artistic Director in 2020. We are very excited and fortunate to have him. He will have artistic influence in the meantime planning for operas and new productions that are still in the early stages. He is a very





## Conversation with MET hornists

approachable, kind, enthusiastic, energetic, and positive person and I think he is a perfect match for the Met.

**Brad:** I couldn't be happier with Yannick's appointment and am very excited to have him around more. The contract negotiations, on the other hand, are not exciting.

**Maddy:** Have the horn sections rotated between the two or have they been fairly consistent with personnel for each section?

**Anne:** We keep the sections intact most of the time. We do occasionally switch on standard repertoire like a *Bohème* or *Rigoletto*, and we help play for each other when we go on vacation. Brad, Javier Gándara, and Julia Pilant also fill in on first horn occasionally and I think they all rock!

**Brad:** The Met has always had two distinct sections, which is not the case in other sections in the orchestra. We mix and match occasionally, which I think we all appreciate. It's a very collegial group.

**Maddy:** How do you find playing with the other section when you do?

**Anne:** We have to be flexible and adjust to each of our principal horns and section members.

**Brad:** Again, as Anne said, flexibility is very important! When we're on the fourteenth *Bohème* of the season, it's fun to find a new mix of players when you show up for work.

**Maddy:** What was the first day of work like?

**Anne:** I'm not sure I remember what we played ha! – I just remember that people were really supportive. I do remember my first performance vividly! It was *Carmen* and Bill Clinton was in the house. The presidential seal was hung on the front of his box seat and security was everywhere. The Secret Service made me take my horn out and play it before they let me in backstage! I joke that I had to audition for the MET twice. I guess they had to make sure I was a musician and didn't have anything hidden in the tubes of the horn.

**Brad:** My first day was a rehearsal for *Eugene Onegin*. I showed up early and started quietly warming up, but unbeknownst to me there was a camera crew filming for the intermission feature of the HD broadcast coming up in a few weeks (I believe it was the first season the MET produced these broadcasts). As soon as I start playing a cameraman ran over and pointed the camera right at my face! Welcome to the MET!

**Maddy:** How do you feel you have developed as a musician over the course of your career with the MET?

**Anne:** I think playing with such amazing singers we can't help but become more lyrical in our playing, because, basically that's the essence of music, to sound as natural as the voice.

**Brad:** I feel the same way as Anne. I'm constantly trying to sound like these amazing singers that we have the privilege to sit in front of nightly.

*Brad Gemeinhardt has been a member of the Met Orchestra since 2007. In addition, he serves on the faculties of Temple University, the Juilliard School Pre-College Division, Columbia University, and Interlochen Arts Camp.*

*Anne Scharer has been a member of the Met Orchestra since 1997, and teaches at Interlochen Arts Camp. In her free time she*

*enjoys time with her family, running with her dog Kiki, and making pottery.*

*Maddy Tarantelli is in her final year of doctoral studies in horn at the University of Missouri-Kansas City under the tutelage of Martin Hackleman. Maddy has been teaching theory at Interlochen Arts Camp since 2015. She earned a BA in music education from Florida Gulf Coast University studying with Kirsten Bendixen-Mahoney and earned an MM at the University of Miami where her teachers were Richard Todd and Sam Pilafian.*



*From the left to right: Barbara Jöstlein, Brad Gemeinhardt, Scott Brubaker, Joe Anderer, Michelle Baker, Anne Scharer, Erik Ralske, Javier Gándara, Julia Pilant. November 2016.*

*(Photo by Andrej Žust)*

## Baltimore Brass Co.

For all your horn needs



David T. Fedderly, Owner  
99 Mellor Ave  
Catonsville MD 21228  
410-744-1723  
[www.baltimorebrass.net](http://www.baltimorebrass.net)  
[Andrew@baltimorebrass.net](mailto:Andrew@baltimorebrass.net)

CONN ✦ HANS HOYER ✦ HOLTON  
WILLSON ✦ YAMAHA

NEW ✦ USED  
TRADE ✦ CONSIGNMENT

STORK ✦ LASKEY ✦ SCHILKE ✦ FAXX

**The Efficient Approach:**  
*Accelerated Development  
for the Horn*



Richard Deane

ATLANTA BRASS SOCIETY PRESS  


*"The Efficient Approach offers valuable insights into achieving efficient production, distilled from years of successful performing and teaching...it is practical, thorough, and clearly presented."* - Randy C. Gardner

FROM  
ATLANTA  
BRASS  
SOCIETY  
PRESS

Combining an in-depth look at the physics of tone production with insightful exercises, this text is a must have for hornists of all levels seeking to simplify and clarify their approach to the instrument.

*"...any number of complex things are explained - air, sound, embouchure use, warm-up - very succinctly, leaving out unnecessary complexity"* - David Jolley



**Ordering information:**  
[www.atlantabrand.com](http://www.atlantabrand.com)  
[www.richarddeane.com](http://www.richarddeane.com)

**Richard Deane is Associate Principal Horn of the New York Philharmonic. He also serves on the horn faculties of the Manhattan School of Music and Rutgers University.**



# Orchestrating Success

## Random Thoughts and Suggestions to Help the Young Horn Player

by Gregory Hustis

Becoming a great player, getting a good job, and having a successful career are lofty goals. Achieving these goals is a difficult proposition, to say the least but, in many cases, not as complicated as we make it. Often it makes sense to go back to basics – with our playing and with our lives. The following suggestions are not new. You have heard them before many times. Nevertheless, perhaps they are worth repeating and worth thinking about one more time. They are in no particular order. If one or two of these suggestions help one or two of you, I have done my job.

- Imitate, copy, and steal (you know what I mean “steal”!) from your colleagues. Everyone has something in his or her playing worth taking as your own.
- You are better and more capable than you think you are.
- Stay positive. Some people think they are better than they are, but really good players know their own weaknesses, work on them, but do not let them get in the way of moving ahead,
- Your teachers cannot teach you everything. It is up to you, not them, to learn and to do the work. Teachers can point you in the right direction, but you must make the journey.
- Practice at least three hours a day. Study as long as it takes to get your work done.
- Go to concerts. It’s amazing to me that so many students seem to think the only concerts worth attending are the ones in which they play. Be prepared to actually buy a ticket! Support your colleagues.
- Go to conferences and workshops – yes, out of town events that might cost time and money). You can gain valuable new perspectives from people you have never before heard or met.
- Use the internet wisely – it’s so easy to waste time online.
- Do not work 40 hours a week in a regular job, go to school full-time, and then expect to have enough time and energy to practice efficiently. I realize this is a tough one, but I believe it is absolutely true. You must have time to practice efficiently.
- Do not date or marry someone who doesn’t understand your passion – this is like having a big ball and chain on your ankle while you’re trying to follow your dreams. If your significant other does not appreciate or understand the time it takes to become a great player, your long-term chances for a lasting relationship are slim at best.
- “Youth is wasted on the young” is an old adage particularly germane to trying to become a great player. So many

young people believe there is always tomorrow. They are correct, except that to waste developmental years during which you are strongest, physically and mentally, is foolish to say the least.

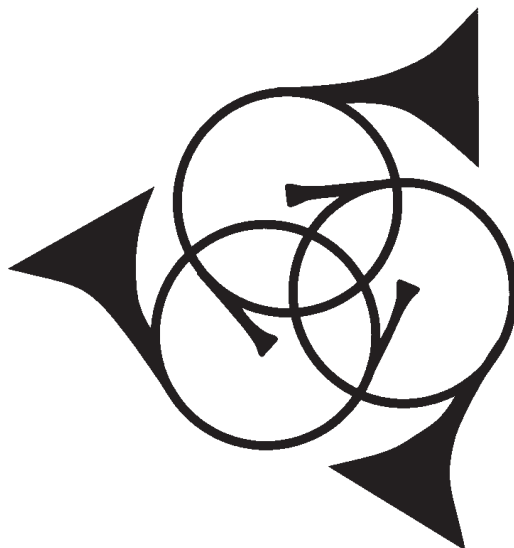
- Now is the time to get to work.
- Do not call your teachers (or anyone in a position of authority or who is significantly older) by their first names unless you have explicit permission to do so. Such a lack of respect bothers more people than you might think.
- Your teachers know more and can help you more than you think. Challenge them to do their best for you by working so hard they feel compelled to be part of your improvement.
- Unless you can afford regular psychiatric help, be careful when trying mouthpieces, bells, and other equipment. Yes, you need a good horn that works well for you, but it is not a substitute for intelligent practicing. Equipment doth not make the player.
- Think long and hard before you rack up thousands of dollars in school loan debt – especially for grad school.
- Nobody cares about your reasons or excuses for playing less than your best.
- If you don’t practice intelligently and work hard at becoming a great player, you cannot become a great teacher...simple as that!
- Your teachers care about you more than you think – personally and professionally.
- Keep your horn in good working order.
- Play for your colleagues, especially mock auditions and pre-recital performances/practice sessions. They are often your best teachers.
- Ignoring the basics is a recipe for trouble.
- Rhythm, sound, intonation, accuracy, dynamics, technique, and musicality – if each of these components is represented well in whatever you’re playing, you will give a good performance.
- Dress appropriately – especially for auditions and job interviews.
- Your colleagues are future job references - good or bad. Treat them with respect, understanding, and kindness.
- Have long and short term contingency plans in place.
- Successful people are mentally nimble, multi-talented, and capable of adapting to ever changing scenarios. Life never unfolds as we think it will.



- Practice in several venues. Get used to different acoustics.
- Learn to write and speak clearly and succinctly.
- Be tech-savvy – know how to manage your communications and online presence professionally and effectively. (With this piece of advice I am reminded of another saying, “Do as I say, not as I do!”)
- With regard to practicing, find a good balance between working on fundamentals and working on the music for which you are presently responsible.
- Always have an audition ready to go. In other words, you should always be prepared to play the first movement of Mozart 2, 3, and/or 4, Strauss 1, and a potpourri of 8-10 well-known orchestral excerpts of varying styles.
- Always have a resume, a bio, and a curriculum vitae ready to go. You never know when you might need one, especially for a teaching job. They take more time and are more difficult to put together than you might think.
- Even in this computer age, an effective letter of recommendation requires thoughtful effort. Remember, when asking someone to write a letter of recommendation, you are asking that person to invest considerable time and energy on your behalf. Do not take such a letter for granted and never list someone as a reference without first asking permission.
- Get enough rest. Get enough exercise. Eat and drink in moderation. Good health is important to being a good horn player.
- Spread your practicing out over the entire day. Playing three hours from 9 pm-midnight after working an extra job, going to class, playing rehearsals, and doing your homework won't cut it.
- Listen to music –both music with prominent horn parts and all great music in general.
- Know who is playing when listening to recordings. We can learn a lot by knowing exactly which orchestras are playing and who the soloists are.
- Use the radio, CDs, and the internet to their full advantage. There is so much out there to hear!
- Read material other than what you can find on your phone such as books, magazines, newspapers, and instrumental journals. Perhaps all of these can be found on your phone or iPad, but without the distraction of emails, texts, Facebook notifications, etc, you will retain a lot more information.
- Be a good citizen. None of us achieved success alone. We all had help along the way. Return the favor to someone who needs a helping hand. Give back some of your talent to the world.
- Learn all the rules thoroughly about everything you deal with; only then should you break them.
- Don't be afraid to be different. Clones never really achieve great success. Think for yourself.

- To be a good teacher you have to be able to explain what you know. If you can't clearly articulate how to do something, you are not a good teacher.
- Schedule time off in your practice sessions, both short and longer breaks. This will discourage you from taking too many random breaks and not getting anything done.
- Don't take yourself too seriously.
- Learn about budgets and how they work.
- Stay in touch with former classmates, teachers, and old friends.
- Being addicted to TV is a career killer.
- Study where, why, how, and what you are practicing. It will help you to become more efficient with your playing, studying, and thinking.
- Multi-tasking is overrated – “a jack of all trades, a master of none.” Be able to concentrate on one thing at a time. We already have too many distractions in our lives.
- Learn to focus the way you see an Olympic diver or gymnast focus.
- Entrepreneurship is not the answer that it is purported to be. Remember, you have to have something truly excellent to promote before anyone really cares about how you are packaging it.
- Learn to say thank you, to acknowledge the help of others, and to write thank you notes. Your mother was right.

*Gregory Hustis teaches horn at Southern Methodist University, conducts the wind ensemble at the University of Texas at Dallas, is the artistic director of Music in the Mountains in Durango CO, and, for over 35 years, was principal horn of the Dallas Symphony Orchestra.*





# An Interview with Master Gunnery Sergeant Amy Horn

by J. G. Miller

In our IHS “Horn Veterans” interview series, I had the chance to catch up with recently retired Master Gunnery Sergeant Amy Horn of “The President’s Own” Marine Band in Washington DC. She is undergoing the time-honored tradition of “transition” after almost three decades of service. Over five administrations, a multitude of off-beats, and strumming a mean guitar as well, she provided some insight and reflection for horn players of all walks of life.

**JG:** Tell us about your musical upbringing and schooling.

**MGySgt Amy Horn:** I began horn in eighth grade when the private high school band director, Cathy Lewis, desperate for players in her eleven-piece ensemble, came to the grade school to recruit. She had French horns to rent for \$15 dollars a year! I wasn’t sure what a French horn was, but I knew that it was different. Maybe my name had something to do with it, but I never had dreams of becoming a professional. Singing was a daily event in my family and so I took to the horn. In my junior year, recognizing I had some talent, Ms. Lewis drove me forty minutes to Bowling Green State University, her alma mater, to meet the horn teacher, Herb Spencer. He became my mentor and I give him most of the credit for why I have succeeded as a performer and teacher. College was wonderful and I blossomed. I started as an education major and then added performance because I was already doing so much playing. I played in the top band at BGSU under Mark Kelly, another big musical influence. I loved my woodwind quintet – although in my freshman year I was still learning how to read rhythms and followed the top of the bassoon player’s instrument many times as he led me through pieces like Klughardt and Nielsen.

**JG:** When did you enter the Marine band?

**AH:** November of 1987. I won the audition in May of that year. It turned out there were two openings and I won the second. I wanted to take a “road trip” to DC because Dad had bought me a car for student teaching that fall and I had never been anywhere farther than Columbus, Ohio. It still amazes me that I won a spot and thankful that I showed up. Having no money, I camped in Greenbelt Park and I definitely wasn’t very schooled in excerpts – Herb’s philosophy was one needed to learn to play the horn first, so I had done lots of solo literature and etudes. Winning an orchestral job was not really a goal for me, and I didn’t really know anything about the Marine Band. When I won, Herb was the first person I called from the payphone in the park. My folks didn’t even know I was on an adventure! I drove straight home and told them excitedly I had won a job. My parents were always very supportive but I am sure they were relieved to hear I would be employed, even if the job itself was vague and the word Marine probably a bit



worrisome. I was able to finish my student teaching that fall, but you can imagine I was a bit distracted.

**JG:** What was your most memorable moment with the band?

**AH:** I have had many memorable moments in the Marine Band, especially because I sang and played guitar with the country group Free Country, and sang with the White House Dance Band. But with the band playing horn, it was probably President Obama’s first Inauguration and looking out on the Mall at almost two million people who attended.

**JG:** How do you feel the band has changed over your years?

**AH:** The caliber of players winning positions has increased significantly and the rotation of the playing season, new literature, and rotation of chairs has helped more players stay in good shape throughout their career.

**JG:** Women in the military have been in the spotlight recently. How has the climate, from your perspective, changed since you entered the band?

**AH:** When I came in there was a lot of good-humored banter but I never felt threatened and I didn’t take it as offensive. I think the band has grown with the times and has been ahead of the times in the way it has treated women. I have never felt discriminated against and the men I worked with were always very supportive. It was like having lots of brothers!

**JG:** Within the horn community, how do you feel military horn players have been viewed over the years? Have you seen changes during your career?

**AH:** I think it is an excellent job and I am lucky to have gotten in when I did. [The changes have included] amazing players and hornists taking the initiative to make the playing more rewarding through educational outreach, solos, chamber music, and arrangements.

**JG:** Have you had the opportunity to work with horn players of other nation’s military bands? If so, what was that experience like?

**AH:** A little bit. It was interesting to note the attitude about their unit and leadership. I am thankful to have been in the Marine Band. It is a very special place. I think its historic role as the oldest professional music organization in the US creates an identity and purpose that we in the Marine Band are very proud of.

**JG:** What are you looking forward to most in your post military career?

**AH:** Less driving, having the time to practice, being able to go to the pool and not being “on the clock,” spending time with my husband and dogs. I am excited to have more freedom to say “yes” to new opportunities without checking the band schedule.



**JG:** What was your favorite story from touring or within the band?

**AH:** I have a favorite memory of a colleague who, while playing offbeats, tapped his keys like he was playing a much more intricate part! I also only remember the side trips from tour – getting lost pre-GPS in Utah and running out of gas in Theodore Roosevelt National Park, North Dakota.

**JG:** If you could give yourself one piece of advice when you first entered the job, what would it be?

**AH:** My Mom said, “Bloom where you are planted.” It made all the difference.

**JG:** What advice would you give to horn players currently “on the trail” – looking for employment?

**AH:** “On the Trail?” I would say you must first of all *show up!* If I hadn’t shown up, I would have never won the job. No matter where you are in your idea of preparation, you eventually have to just do it!

**JG:** What are your goals now?

**AH:** Performing more recitals. Staying in shape on the horn and becoming a better musician. I’d like to take some auditions, although I am not sure I can keep up with the preparation that those who win jobs do.

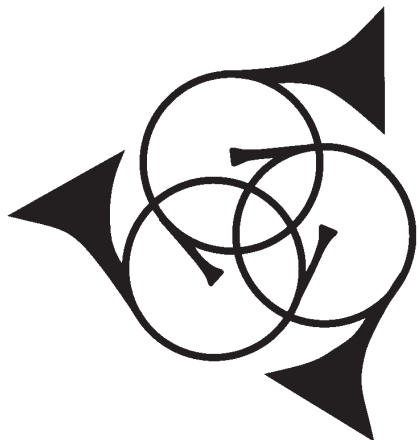
**JG:** Anything else you’d like the horn community to know?

**AH:** The band gave me the opportunity to be a soloist, play chamber music, create children’s shows, arrange music, sing and play a different instrument, practice public speaking, and be an educator. I don’t think I could’ve done all of these things in an orchestra as a section player. It’s been an amazing career and I am so grateful to so many!

Thanks again to MGySgt Amy Horn for taking the time to give insight to careers in “The President’s Own” United States Marine Band. Special thanks are also due to their Public Affairs shop and MSgt Kristin duBois for her assistance.

*Staff Sergeant J. G. Miller is a member of the US Army Field Band and is the liason between the US military bands and the IHS.*

*If you serve, or have served, in any nation’s military or public defense and would like to be featured through HornVets, please contact JG Miller at [hornvets@hornsociety.org](mailto:hornvets@hornsociety.org). You can also find us online at [www.facebook.com/hornvets](http://www.facebook.com/hornvets).*



“The high priests of brass.”

– *Newsweek*

### AMERICAN BRASS QUINTET PERSPECTIVES



Featuring works by

Sebastian Currier

Eric Ewazen

Robert Paterson

Jay Greenberg

New release available online  
and in stores January 13

For more information, please contact  
Kirshbaum Associates Inc:

[www.KirshbaumAssociates.com](http://www.KirshbaumAssociates.com)  
(212) 222-4843

[www.americanbrassquintet.org](http://www.americanbrassquintet.org)



@AmericanBrassQuintet



@AmerBrass5



@American\_Brass\_Quintet



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

## **FERREE'S TOOLS, INC.**

1477 E. Michigan Ave.  
Battle Creek, MI 49014

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

Fax:269-965-7719

E:ferreestools@aol.com

Contact us today for a FREE printed catalog or find  
it online at [www.ferreestools.com](http://www.ferreestools.com)

Do you have a technical question about one of our  
items? Email to [repairtips@aol.com](mailto:repairtips@aol.com)

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

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



Find us on  
**Facebook**



## **BECK BRASS WORKS**

REPAIR • RESTORATION • FABRICATION • SALES

SERVING AMATEURS, PROFESSIONALS  
AND MAKERS WORLD WIDE

### SOME OF OUR SERVICES:

CUT BELL CONVERSION

CUSTOM PARTS FABRICATION

MINOR TO MAJOR REPAIR SERVICES

HORN SALES AND CONSIGNMENT

LEFREQUE PRODUCTS IN STOCK!

214 WORCESTER ST.  
WELLESLEY, MA 02481  
781.235.4008

[WWW.BECKBRASSWORKS.COM](http://WWW.BECKBRASSWORKS.COM)

**AUDITION MODE JUNE 20 - 26, 2017**  
**PEABODY INSTITUTE BALTIMORE, MD**  
**AUDITIONMODE.COM**



Audition Mode  
Horn Seminar



THE PEABODY INSTITUTE  
OF THE JOHNS HOPKINS UNIVERSITY



*new from*

# BIRDALONE

*Georg Philipp Telemann*  
(1681-1767)



## CONCERTOS WITH STRING ORCHESTRA

One concerto in D for horn and orchestra

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

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

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

## WIND QUINTETS

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

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

Mobile: 1-619-889-0293

Mail: 2212 32nd Street

Fax: 1-619-281-0676

San Diego, CA 92104 USA

email: [info@birdalone.com](mailto:info@birdalone.com) Web: [www.birdalone.com](http://www.birdalone.com)

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



[WWW.SERAPHINOFF.COM](http://WWW.SERAPHINOFF.COM)

## SERAPHINOFF HISTORICAL HORNS



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

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

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

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



# The Creative Hornist

Jeffrey Agrell, Series Editor

## Heuristics for Horn Players

I don't know about you, but every time I encounter the word *heuristics* while reading I have to look it up. Every time. So I have decided that "the obstacle is the path" and I am going to dwell on it here for a bit so that I finally remember it – because heuristics is really a useful concept.

The word comes from the Greek *heuriskein*, "find." A heuristic is an approach to problem solving, learning, or discovery that is not exact or completely accurate, but it gets the job done for the nonce. A heuristic usually goes by the more common sobriquet of Rule of Thumb. It is an educated guess, a general guideline (rather than a strict rule), a way to make a rough estimate of a solution to a complex problem, and do it quickly and easily. People develop Rules of Thumb over time from personal experiences, and nearly every job or context in life has a collection of Rules of Thumb. Some examples below:

### Common Rules of Thumb (heuristics)

Measurement: Use your thumb as a makeshift measuring device.

Interviewing: Make eye contact.

Fashion: Don't wear white after Labor Day.

Finance: To calculate when an investment will double, divide 70 by the interest rate.

Weather: Red sky at night, sailor's delight. Red sky in morning, sailor's warning.

Programming: First rule of Program Optimization: Don't do it.

Survival: You can live three seconds without blood, three minutes without air, three days without water, three weeks without food.

Carpentry: Measure twice, cut once.

Business: 80% of profits comes from 20% of the customers (aka Pareto's Principle).

Temperature: Take the number of chirps a cricket makes in 14 seconds, add 40 and this is the approximate temperature in degrees Fahrenheit.

Retirement: The percentage of bonds in your portfolio should equal your age.

Life: Always put your keys in the same place.

Networking: Don't be a jerk.

Success: 80% of success is showing up.

Medicine: Treat the patient, not the monitor.

Organizing: If it takes two minutes or less, do it now.

Gambling: When playing Blackjack, assume that any unseen card is an eight.

Illness: For every hour you spend in surgery, it takes about one month to recover and feel normal again.

Weather, again: When ants travel in a straight line, expect rain. When they scatter, expect fair weather.

Society: Love thy neighbor, but choose the neighborhood.

Cooking: six packages of Stevia replaces  $\frac{1}{4}$  cup of sugar.

Psychology: Your head is not your friend.

Philosophy: The simplest explanation is usually the best one (Ockham's Razor).

Tools: Lefty-loosey, righty-tighty.

Tic Tac Toe: If you start, take the center square.

Most Rules of Thumb arise from trial and error. Try something. See what happens. Take note of what works and what doesn't. Capture the results in a sentence or two, even for complex processes. The formulation is fuzzier than any sort of exact recipe (as in baking) or algorithm, but a Rule of Thumb is a way to solve a problem much more quickly than following a detailed set of rules. Heuristics are ways to make decisions even if information is incomplete or to deal with highly complex situations. The well-known phrase "the quick and dirty solution" to a problem is exactly what heuristics are all about. It's also a way to achieve a workable solution when no exact solution is known or even possible.

What better field to make use of heuristics than our own daily blissful battles with our beautiful brass beast? Since Rules of Thumb/Heuristics come from experience, every horn player's list is bound to be a bit different. Following is a list of some that I have picked up or observed over the years. You probably know more – send them to me at your first opportunity!

### Horn Heuristics

It's better to be sharp than out of tune.

Practice the stuff you can't do yet. Why polish a new car?

It should take about 20% of your practice time to conquer 80% of a piece, and then 80% of your time to master and polish that last 20%.

You always have time for the things that are important to you.

Never speak ill of another player; such talk will *always* come back to bite you.

For unreasonable conductor requests (e.g., continual demands to play softer), after you reach your limit (10% above the no-speaky line) play it exactly the same way each time and keep asking "How was it this time?" Eventually they will tire of these demands.

Transposition "mental key signature" rule of thumb: – if it's a sharp key, add a sharp; if it's a flat key, subtract a flat (same as adding a sharp). Examples: Horn in G: one sharp for G major, add a sharp = 2 sharps, or D major (horn key); Horn in E $\flat$ : three flats for E $\flat$ , subtract a flat = 2 flats = B $\flat$  major (horn key).

To transpose horn in A-basso or A $\flat$  basso, read it as old notation bass clef and adjust the mental key signature (horn key); i.e., 4 sharps and 3 flats, respectively.

The "13th transposition" is playing a part in C (concert) in bass clef, like reading a trombone part. Be acquainted with



it – this will come up sooner or later. Method: read it either 1) in tenor clef or 2) as though in E<sup>b</sup> horn in treble clef (i.e., down a step), down an octave, and add a sharp.

You can never win an argument with a conductor. On the other hand, there is such a thing as “malicious compliance” where a player (or players) might decide to play *exactly* what the conductor conducts. Not recommending this, just sayin’.

If a conductor accuses you of a clam and you played it correctly, it was the bassoons.

Half of performance success is from the quantity and quality of practice. The other half is from being comfortable on stage (stage presence).

The first solution to any problem on the horn is: *more air*.

Money can’t buy happiness, but it sure quiets your nerves.

Descant horns won’t help you to play any higher, but they will very likely improve your batting average in extended stratospheric passages.

Valves help with final pitch adjustment, but aren’t responsible for pitch changes beyond about a minor third.

If it is not assigned and given a grade, it won’t be done.

The more valveless study a player does, the easier playing with valves is.

The more ways a scale is studied, the easier any one scale is.

Players may prefer one set-up or another, but they sound like themselves on just about any equipment or mouthpiece.

Never play from a transposed (for F horn) part when the original key is available.

Contrary to popular belief, it is possible to play the horn without sheet music nearby.

Younger players who can’t lip trill and don’t know the style, are not ready to play Mozart.

The earliest lessons for novices should be concerned with how it sounds and feels to play horn, and not with reading or interpreting music notation.

To tell if a young player is depending on mouthpiece pressure to change pitch, watch their left hand pinky in the hook – see if it pulls or strains against the hook.

Improvement is faster and better with a coach/mentor to observe you and suggest ways to improve.

Before playing something new, buzz it. Before buzzing it, sing it. Before singing it, tap it.

Jeffrey Agrell is horn professor at the University of Iowa. His new book is *Horn Technique: A Systematic Approach*. He solicits new “horn rules of thumb” from The Horn Call readership. Contact: [jeffrey.agrell@gmail.com](mailto:jeffrey.agrell@gmail.com).

## BRASS AND WOODWIND Quintet Music

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

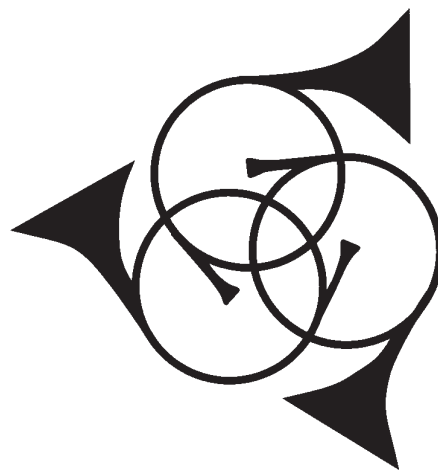
**NEW: WAYNE BERGERON CHRISTMAS CD**  
FEATURING 15 BRASS QUINTET ARRANGEMENTS BY GARY SLECHTA  
Hear clips, purchase arrangements and CD at  
[www.selectapress.com](http://www.selectapress.com)

Hear samples and order online at  
**[www.selectapress.com](http://www.selectapress.com)**

**SELECT-A-PRESS**

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

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



**KEY HOLDER®**

**SAX DIAPERS®**

**WWW.MAMCOUS.COM**

**SPACEFILLER QUALITY LUBRICANTS™**

**PAD LIFE®**



# Chuck Ward

**Specializing in Horn Restoration  
& Custom Modification**

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

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

## **Guaranteed Turnaround Time To Fit Your Schedule!!!**

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

**TIP**

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

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

- Chuck Ward

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

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

**[www.chuckwardbrass.com](http://www.chuckwardbrass.com)**



# Technique Tips

Jeffrey Agrell, Series Editor

## Etudes à la Modes

by James Naigus

Students and teachers of the horn have access to an abundance of pedagogical etude methods designed to help students overcome technical playing challenges. The most common examples are etudes by Kopprasch, Maxime-Alphonse, and Pottag that use conventional tonality within a traditional melodic structure. However, many etudes are either not consistent in progression or have no progression, often starting with challenges at an high level and ignoring beginning students. Where countless methods deal with aspects of Classical or Romantic literature, there is a dearth of pedagogical materials addressing other tonalities of more modern literature such as modal systems and atonality. Current methods addressing modal and post-tonal music are geared at intermediate or advanced students. Aural familiarity with intervallic relationships is crucial to horn playing and therefore should be introduced early in the pedagogical sequence.

The goal during my doctoral research at the University of Iowa and the topic of my thesis was not to define atonality or codify the point at which tonality ceases; rather, it was to provide a logical progression from conventional tonality along a continuum of modes and other scalar systems that sequentially approaches atonality. The scales and modes chosen are not comprehensive; rather, they provide a controlled expansion of increased aural challenges through obtainable steps.

Here I focus just on the harmonic progression, not the method of technical progression.

### Why does this matter?

One of the most difficult tonal aspects of contemporary music is the abundance of less common intervallic sequences. Especially in brass playing, being able to hear the interval before it is played is essential for note security and overall comfort. Diatonic etudes, using only major and minor scales, fail to adequately prepare the ear for more advanced and challenging intervals. It is this component of contemporary music that offers a solution for providing a more systematic and progressive way to approach the tonality continuum. The scales found within diatonic church modes have given rise to most of the tonal systems of Western Music. It is this foundational history and relative aural familiarity that makes the church modes the starting point for the tonal journey.

The system of church modes, sometimes referred to as the ecclesiastical modes, is the common denominator of most scales in Western music. The seven diatonic modes originated in theory and design in Ancient Greece and found favor in the monophonic chant music of the church. The modes are scales divided into whole and half steps. While not used as implicitly in music composition since the Baroque, these modes still occur in modern music, and as such, are important because they begin to stretch the ear to hear less common intervallic sequences. Additionally, the enhanced chromaticism of these

modes was viewed by Schoenberg himself a leading factor in modern tonality. The modes are: Ionian (major), Dorian, Phrygian, Lydian, Mixolydian, Aeolian (minor), and Locrian.

### Modes of organization

Most theory texts organize the modes in the order in which they occur naturally, or the permutations that only use the white keys on the piano, starting with the mode based on C. However, they can be reordered based on the number of accidentals as well as the corresponding aural familiarity to the major and minor scales. In that case, the Ionian mode, more commonly known as the major scale, remains first as there are no pitch alterations. Despite the three flats of the Aeolian scale, its affiliation with the minor scale allows the familiarity factor to outweigh its accidentals. The Mixolydian scale flattens the seventh scale degree to the Ionian while maintaining the pentachord and is third. Next is the Dorian scale, taking the Aeolian, or natural minor, and raising the sixth scale degree. Fifth is Lydian, identical to Ionian but with a raised fourth scale degree.

Considering that most simple tunes occur within the pentachord, any chromatic alteration within those first five notes inherently has more impact due to potentially greater frequency of use. The Phrygian scale follows the Dorian by lowering the second scale degree. The Locrian mode is the least aurally familiar, and subsequently used least of the standard church modes by composers. Locrian is especially uncommon due to the absence of the cadentially reliant perfect fifth interval between scale degrees one and five.

There are a plethora of additional named scales, but a few worth adding to this list are the Lydian Dominant, Phrygian Dominant, and the Super Locrian. The Lydian Dominant maintains the raised fourth scale degree of Lydian but lowers the seventh. The Phrygian Dominant, often referred to as the Klezmer scale or Spanish Phrygian, raises the third scale degree of the standard Phrygian. The Super Locrian starts with the many lowered pitches of the Locrian scale and further adds the lowered fourth scale degree. To these modes we add pentatonic, whole tone, octatonic, synthetic (unclassified), and chromatic scales. Our new progression looks like this:

Ionian  
Mixolydian  
Aeolian  
Dorian  
Lydian  
Phrygian  
Phrygian Dominant  
Locrian  
Super Locrian  
Major Pentatonic  
Minor Pentatonic Whole tone





Octatonic (half/whole)  
Octatonic (whole/half)  
Synthetic  
Chromatic

## Etude Construction

Okay, so now what? Let's create some etudes!

For these etudes I applied a progressive technique-based methodology and juxtaposed that with a slightly altered version of the tonality continuum to include repetition. Specifically, the first 24 etudes progress through the church modes and end with the pentatonic scales. Etudes 25-38 revisit the church modes, but with a more ambiguous sense of the tonic. Since tonality is essentially "tonality," or relation to the tonic, removing a strong pull leads towards "atonicity," or atonality. In these etudes, this goal is accomplished in several ways including starting or ending the etude on a note other than the tonic, moving melodically in a more angular way, lacking traditional cadences, and modal mixture.

Etudes 39-42 in particular feature a defined mixture of two different modes. Etudes 43-60 move along the continuum using synthetic scales all the way through to the chromatic scale, first with emphasis on the tonic in Etudes 51-52, and then free of tonic pull in Etudes 55-56.

Each new concept is illustrated by two examples, which adds depth by providing additional practice in each. It is important to remember that key signature, absent by design in all of these etudes, is not a defining element of difficulty, as the mechanics involved beyond simple finger coordination are the same regardless of key.

Finally, each etude is preceded by a visual representation of the relevant scale plus the labeling of the scale degrees. This scale serves as both a reference for the construction and pitches of the etude as well as an exercise that the student can play and sing prior to attempting the etude itself.

Remember, these etudes are originally conceived for novices, providing material that has, up to this point, been neglected in the main body of horn etude writing. However, these have also been used with great success as sight-reading material for more advanced students!

Here are a few examples:

**C Major (Ionian)**

1 2 3 4 5 6 7 8

Etude #1 begins on g' overtones. When possible, flexibility is reinforced through overtone slurs. Other than adjacent

overtones, all other notes are approached through stepwise motion. C Ionian is ostensibly the most familiar to both the ear and the eyes, and as such is the starting point in the tonal continuum. While harmony is not defined, traditional tonic and dominant relationships do still exist, implying the underlying phrasing and structure of this etude.

**C Lydian**

1 2 3 4 5 6 7 8

9

Etude #9 introduces stylistic contrast, beginning more stately or march-like and progressing to more legato passages. The presence of the tritone between the first and fourth scale degrees in Lydian mode is one of the more striking qualities, and as such must be treated carefully. The f# of C Lydian is first introduced through stepwise motion, followed by a third, and finally by tritone in measure fourteen.

**D Dorian** & **C Phrygian**

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

41

Etude #41 features alternation between D Dorian and C Phrygian. Stepwise and scalar motion progresses to alternat-

ing thirds in measures nine to eleven, followed by a return to scalar passages. Starting in measure nineteen, both scales close in on each other in alternation and succession.



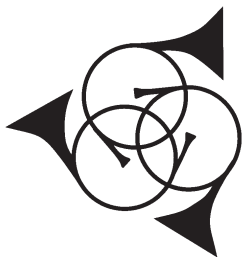
Etude #57 does not have bar lines. The intent is to encourage the deliberate preparation of each note, never hurried, in a most musically phrased way. When dealing with unfamiliar scales in contemporary music, especially music that is for an unaccompanied instrument, it is often difficult to shape and phrase in a coherent and meaningful way. The range is expanded up to  $e^b$ , making the total range of this etude two octaves.

## Summary

One of the most challenging aspects of contemporary music for the horn is tonal complexity, ranging from the simplest of scales to the relative unpredictability of atonality. One of the primary reasons why different tonalities are challenging is because they not addressed early in musical learning and therefore are aurally unfamiliar. Unfortunately, method books that incorporate these more complex tonal systems are written at a very high and challenging level.

My hope is that this etude book (available from me) begins to address this gap in our pedagogical materials. Written etudes are only the beginning though – with more aurally or rote based modal exercises (Mary Had a Little Lamb in Phrygian mode, for example), the sky is the limit!

*Dr. James Naigus is a teacher/composer/performer whose favorite mode is Lydian. You can learn more about him, his compositions, and how to order his etude book at [jamesnaigus.com](http://jamesnaigus.com) or contact him through email at [jamesnaiguscomposer@gmail.com](mailto:jamesnaiguscomposer@gmail.com).*



## WIND MUSIC PUBLICATIONS

Publishers of books & music by

**Milan Yancich**

and

**Philip Farkas**



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

... and more ...

**Methods** by Schantl, Kling, Robinson

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

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

**Repertoire** by Brahms, Bruckner, Mahler, Strauss, Tchaikowsky

Order through your favorite music source or directly from us

[www.WindMusicPublications.com](http://www.WindMusicPublications.com)

974 Berkshire Rd. NE

Atlanta, GA 30324 USA

(404) 874-7662 phone/FAX



## A NEW HORN -- Model CH

In addition to the successful **Model C**, the shop is introducing **a new instrument!**

Different metal alloys, different tapers, different support construction, same wrap outline - built with the quality now expected from the Cantesanu Horns shop.

[www.c-horns.com](http://www.c-horns.com)



Cantesanu Horns



# 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](http://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 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.



Jon Hawkins (1965-1991)

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

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



# SUMMIT RECORDS WITH STEVEN GROSS & DALE CLEVINGER



MASTERPIECES FOR HORN & STRINGS [SMT 490]

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



STRAUSS HORN CONCERTOS [SMT 441]

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

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

— *Gramophone Magazine*



BAROQUE.HORN [SMT 511]

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



STEVEN GROSS



DALE CLEVINGER

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



# Stork Custom Mouthpieces

## C Series for French Horn

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



### Crystal Records, 51st anniversary – Many more Brass CDs at [www.crystalrecords.com](http://www.crystalrecords.com)



**TEXAS HORNS: CD774.** 12 horns of the combined Dallas & Houston Symphonies. Gregory Hustis & William VerMeulen, principals. Beckel, Portraits of the American West; Turner, Bronze Triptych; John Williams/DiLorenzo, Hooked on Williams; Barber/Kaza, Adagio; Thad Jones/Meyer, A Child is Born; Phillip Braham/Meyer, Limehouse Blues; Tommy Wolf/Meyer, Spring Can Really Hang You; Sterling Procter, Amazing Grace. *"It is all spectacular...alive with warmth and presence"* Horn Call



**FRØYDIS REE WEKRE**, former solo horn, Norway Symphony — **CD377:** Schumann, Adagio & Allegro; Tomasi, Danse Profane & Chant Corse; Chabrier; Cherubini; Saint-Saens; Sinigaglia. *"spectacular horn playing...gorgeous tone"* Fanfare • **CD678:** Songs of the Wolf by Andrea Clearfield; Madsen, Dream of the Rhinoceros & Sonata; Berge, Hornlokk; Plagge, Sonata; Friedman • **CD396:** Gravity is Light Today. Frøydis Wekre, horn, with Roger Bobo, tuba & bass horn, & jazz ensemble. Kellaway: Morning Song, Westwood Song, Sonoro; Tackett: Yellow Bird.



**DOUGLAS HILL**, former principal, Madison Sym. & Prof. UW Madison — **CD373:** Rheinberger & Ries Horn Sonatas; Strauss Andante. *"Hill plays ... with the finesse of a fine lieder singer"* San Francisco Chronicle • **CD670:** Hindemith, Sonata in Eb; Persichetti, Parable for Solo Horn; Hill, Character Pieces, Laid Back, & Abstractions. Plus Musgrave & Hamilton.

**MEIR RIMON**, former principal, Israel Philharmonic —

**CD510:** Premieres of the Old & New. Bruch: Kol Nidrel; Matys: Concertstücke; Dicledue: Horn Concerto; Stradella; Reichardt; Tchaikovsky; Autumn Song; Lorenz; Glazunov • **CD802:** Hovhaness: "Artik" Concerto for Horn & Orch; other orchestral works by Hovhaness. *"Hovhaness' music has a unique tang...gorgeous"* Stereo Review • **CD513:** Dances, Moods, & Romances. Saint-Saens: Romance in F; Glazunov: Serenade No. 2; also Rooth, Halpern, Zorman, Kogan, Graziani, Sinigaglia, Scriabin.

**KRISTIN THELANDER**, Natural Horn (valveless), prof. University of Iowa —

**CD677:** Beethoven, Sonata in F; plus Kuhlau, Oestreich, von Krufft, & Dauprat. *"Thelander is the best natural horn player I have ever heard"*, American Record Guide

**JOHN CERMINARO**, former principal, N.Y. & L.A. Philharmonics & Seattle Sym. *"One of the great horn players of our time."* Fanfare.

**CD515:** Mozart Four Horn Concertos, with the Seattle Symphony

**CD679:** Screammers. Schumann, Adagio & Allegro; Haydn, Divertimento; Kraft, A New-Slain Knight; plus Lazarof, & Steiger,

**CD676:** Beethoven, Hindemith, & Bernhard Heiden: Horn Sonatas; also Bozza, F. Strauss, Glazunov, Gliere, Faure, & Schmid.



**GREGORY HUSTIS**, principal 36 years, Dallas Symphony — **CD770:** Lyrical Gems for the Horn, by Fauré, Scriabin, Reinecke, Gliere, Nelhybel, Bozza, Francaix, Marais, etc.. *"one of the finest recitals I have ever heard...high technical mastery, superb interpretation"* Fanfare

**CD512:** Treasures for Horn & Trumpet. w/Giangiulio, tpt. L. Mozart: Concerto, Horn & Orch.; Saint-Saens: Romances; Beethoven.

**CD773:** Greg Hustis, Horn, with Dallas Philharmonia. Premieres of Concertos by Ewazen, Beckel, and Sargon. *"Horn aficionados will want to hear the repertoire and Hustis' commanding playing."* Gramophone

**CD675:** Schubert: Auf dem Strom; Berlioz: Le jeune Patre breton; Strauss: Alphorn; also W.F. Bach, Sargon, Nicolai, etc. *"utterly gorgeous"* American Record Guide

**JOSE ZARZO**, principal of Spain's Gran Canaria Philharmonic.

**CD771:** Brahms Trio (violin, horn, piano); Reinecke Trio (clarinet, horn, piano); Duvernoy Trio No. 1 (clarinet, horn, piano). *"Wonderful recording; a pleasure to hear."* Horn Call

**CD772:** Czerny, Grand Serenade Concertante (clarinet, horn, cello, piano); Jenner, Trio (clarinet, horn, piano); Duvernoy, Sonatas (horn, cello). *"Artistry is virtuosic...a delightful release."* Gramophone



**NFB HORN QUARTET** — David Kappy, Jay Wadenpfuhl, Ricardo Almeida, Bill Hoyt. All former students of John Barrows, now prominent principals around the world —

**CD241:** Hindemith: Sonata for Four Horns; Gallay: Grand Quartet, op. 26; Jay Wadenpfuhl, Tectonica for Eight Horns. *"This is a gorgeous disc."* Fanfare

CDs \$16.95. FREE U.S. shipping. Other countries \$14 per order. FREE CD with each purchase of three (order 4, pay for 3)

**CRYSTAL® RECORDS**, 28818 NE Hancock, Camas, WA 98607 USA, phone 360-834-7022, email: [info@crystalrecords.com](mailto:info@crystalrecords.com)

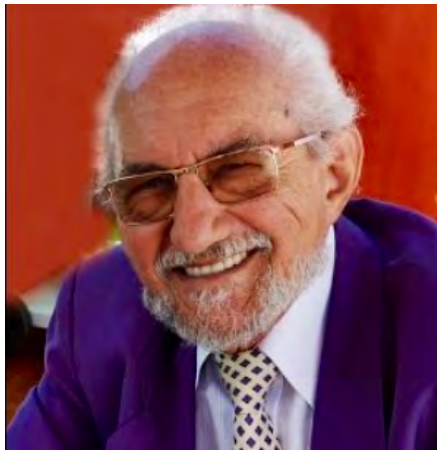
Order by phone, mail, or online at [www.crystalrecords.com](http://www.crystalrecords.com) • Many more brass recordings • Hear sound samples at [www.crystalrecords.com](http://www.crystalrecords.com)



# A Horn Player's Destiny - From Behind the Iron Curtain

by Cristian Codreanu

It was on a beautiful but chilly spring day in April 1976, when I went for the first time to the Ciprian Porumbescu Music Conservatory in Bucharest, Romania, to meet my (hopefully) future horn professor. This trip was in preparation for the difficult admission audition coming up in June. I had heard many wonderful things about the professor, but also many scary stories.



I timidly knocked on the door of the horn classroom, on the fourth floor of the old building: "Come in, please!" "Hello Sir...ooh...Maestro...I am so happy to meet you, my name is Cristian and I came to..." "Please play!" "What shall I play?" "Oh, if you ask me, go ahead and play the Hindemith Horn Concerto!" "Uhh...I don't know that one." "Okay, then play what you know." "Okay Sir, the Beethoven Horn Sonata." "Please play it, do not tell me about it." "Yes Sir, but..." "Please use your horn, not your voice!"

That was my first encounter with Professor Paul Staicu, who became my horn teacher, mentor, music director, conductor, and friend. We spent four years of hard work together. Sometimes he pushed me to the brink of quitting, but always turning at the last moment to motivate me and create a determination to learn to play the horn, not just at a "good enough" level, but at a competitive international level.

As a teacher he was highly intelligent, passionate, full of energy, professional, and demanding, but with a short fuse. However, I noticed that he would give the best advice when he was mad, so sometimes I would do little things on purpose, just to get the best quick-fix from him. As a horn student in his class, you had better be on time, warmed-up, with your etudes well prepared, and the solo pieces memorized, or else!

We had two one-hour classes every week – the first one for etudes and



technique, the other for solo pieces, with an accompanying pianist. I could never trick him – he could figure out after the first few notes if I was prepared or not. I also tried the opposite, to be very well prepared but to tell him that I was not. That would not work either! He would listen for a while, then would look at me: "So you say you did not work on this? Yeah, right!" He would not allow us to use any kind of vibrato. One day we were out on the hallway, and we could hear someone using a large vibrato in one of the practice rooms. He listened for a while, then he headed for that door: "I'm really wondering who that goat might be!"

His double horn was set in B<sup>b</sup>, but he did not advocate that we do the same, although I did. Later I found out that both Hermann Baumann and Dale Clevenger play the same way. If you watch carefully Dennis Brain's clip of the Beethoven Sonata, you will notice that he plays the beginning signal on the B<sup>b</sup> horn, using the first finger for g<sup>#</sup>, then the arpeggio using the second finger on the e<sup>#</sup>. After that he presses the thumb valve for the low C. That may have been his single B<sup>b</sup> Alexander.



*Paul Staicu in the 1950s*

Years later, when I went back to visit the old horn class, I could still see the thousands of dents created by Staicu's wedding ring on a certain spot on the Steinway grand piano, where he used to tap the beat for each student, for each lesson, for each piece, year after year – perhaps Steinway should make a "Staicu" edition piano, with a sturdy piece of metal and a gavel on that side!

Professor Staicu would rarely talk about his past or friends from the other side of the Iron Curtain, partially because of his privacy, or maybe because of fear of repression from the then powerful communist regime. For example, he would talk about Hermann Baumann's playing and style but nothing else about him. Years later, I got the chance to meet Hermann after he twice performed Strauss's second concerto with the Grant Park Orchestra in Chicago. When I told him I was from Romania he asked me if I studied with Staicu. "Do you know my teacher?" I asked in surprise. "Know?" He answered, "We are very good friends." I had no idea.

One day while hanging around the horn class waiting with my colleagues for his arrival, we noticed that his file cabinet door was unlocked and, out of curiosity, we peeked inside. There were a bunch of music scores, horn pieces, and among them this book we had never heard about, *The Art of*



*French Horn Playing* by someone named Philip Farkas. On the first inside page a hand written note in English: "To my friend Paul Staicu in memory of a great artist." Signed – Philip Farkas. I can only imagine what went through his mind when he suddenly began hearing all the students practicing those intricate exercises, while the book was back in the cabinet (after a short trip to a copy machine). He noticed, but never said a thing.

Four years flew by and just before graduation I had (sigh!) my last lesson: "Please play!" (I did, this time without commenting – it took four years for me to learn that much). I played the last etude from the Lewy book, the one with a different transposition every two measures or so. (I did not know at that time that Lewy was a horn player and a friend of Franz Schubert for whom he wrote *Auf dem Strom*.)

"OK," he said when I finished, "Do you remember our first encounter?" (What a question! Who could ever forget that?) "Your playing was totally off, but you could defend it by talking. Please remember this: never give an excuse for bad playing! ... Well, your playing improved some over those years. However, you should finger the third-line d" with third instead of one and two – it is still sharp. ... Would you like to play principal horn in the orchestra I just created in Constanta?"

I was speechless for a few seconds. My split personality disorder kicked in and one of the voices in my head said: Say no, say no! Well, I listened to the other voice: "Oh, I would be delighted to. Thank you, sir!"

Six wonderful years followed. The new orchestra grew and improved as more students graduated and auditioned. Then we got to premiere Schumann's *Konzertstück* in Romania. We played four performances of that work in Constanta and Bucharest. Then the touring began: Spain two times, Italy, France, and finally the United States and Canada for three months in the winter of 1983.



*Performing Schumann's Konzertstück*

The orchestra was playing well and it was a good orchestra that could be hired for a lot less than orchestras of the Western world. While on tour, each musician was paid a "generous" \$10 per day (meals were not included), while our salaries (affected by cutbacks) accumulated in Romania, with the largest portion going to the then-communist government. Sometimes one or two players would choose to defect while on those tours, but one time, out of a forty people chamber orchestra, six of our colleagues took that step. That created a popular joke: "What is the definition of a string quartet?" "We don't know! Tell us!" "It is the Constanta Symphony returning from a tour in Western Europe."

Meanwhile, the political situation in Romania worsened with each passing year. Food shortages and cutbacks, as well as some religious and sometimes political persecutions, pushed more and more musicians to defect. In 1986 I had the opportunity to go on tour to Spain and Italy as Principal Horn with the Romanian National Symphony. At that time, I made the difficult decision to not return.

In 1987 tragedy struck. After a few years of fighting with the communist authorities for the well being of the orchestra, and with the infamous Romanian secret police giving him a hard time by repeatedly denying his departure visas, Staicu's heart gave out. The first time it happened while conducting a concert – he collapsed on the podium. Fortunately a doctor was in the audience who could administer a life-saving shot.

Two years later, in 1989, a second heart attack occurred, after which Maestro Staicu was allowed to leave, in order to serve on the jury for the Munich Woodwind Quintet Competition. The secret police must have assumed that he wouldn't make it too far after two heart attacks, and finally issued him a visa after six long years of denial. Oh, how wrong they were! This time he bought the "one way ticket" to freedom. From Munich he went to France and had major heart bypass surgery. Doctors recommended that he cease playing the horn, which he did reluctantly. He found he had to sell his 103 Alexander, because of the irresistible temptation to play it. After recovery, and with a new lease on life, he went relentlessly back to conducting and founded a new orchestra in the City of Montbeliard, in northwestern France.

It was at this time that the entire world began to witness history in the making, as Eastern Europe started to shed its Soviet shackles. It all began with the shipyard worker strikes in the Gdansk, Poland, culminating with the end of the Cold War, the fall of the Berlin Wall, and of the entire European communist system. Paul Staicu watched all of those events, finally as a free person. It was about time!

After my own arrival in the free world, and after the above-mentioned conversation with Hermann Baumann, I became curious and decided to learn more about my teacher's background and accomplishments. Here is what I discovered.

Staicu was born in 1937 in Bucharest and began studying the horn at the School of Music there with Professor Petre Nituțescu, with whom he kept in touch, respected, and adored. He graduated from the Prague Music Academy (*Magna cum Laude*), where he studied with Professor Vladimír Kubát. Here he premiered (in Romania) Strauss's Second Horn Concerto





and the Horn Concerto by Hindemith (with piano accompaniment), as well as Hindemith's Horn Sonata.

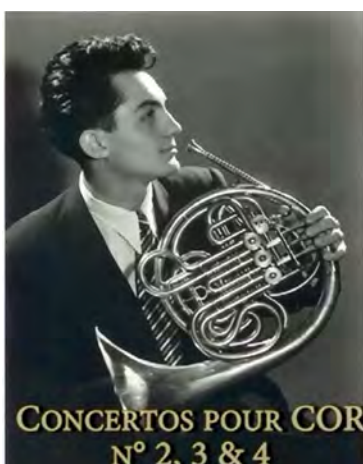
Staicu's solo debut was in 1954, performing Strauss's First Concerto with the Radio Orchestra of Bucharest, Constantin Silvestri conducting. That same year he met Reinhold Gliere and performed his Horn Concerto. He recorded Hindemith's Concerto in 1968 with the same orchestra in a live performance at the Bucharest Concert Hall (recording available on YouTube).



*Staicu performing  
Strauss  
Concerto No. 1  
Silvestri conducting*

He was the recipient of several important first prizes and diplomas in international horn competitions, including: Bucharest (1953); Birmingham, England (1965) – being judged here by Sir Adrian Boult and Nadia Boulanger; Moscow (1957); Geneva (1965); and Prague (1967).

In 1987 he recorded the Mozart Horn Concertos 2, 3, and 4 both as a soloist and



*1973 Munich Competition judges*



*1982 Prague Competition judges*



*1992 Castello di Duino judges*

Civil, Hans Pizka, Lady Evelyn Barbiroli, Daniel Bourgue, Charles Kavlovski, Agostino Gabucci, Karl Leister, and many more.



*1997 Munich Competition judges*



*Program signed by  
Sergiu Celibidache*

As a conductor, Staicu studied at the prestigious Music Academy in Vienna, with Professor Hans Swarowsky. Later, he took classes with Sergiu Celibidache, a noted taskmaster (and he survived)! He earned many prestigious prizes and medals, such as the Herbert Von Karajan Foundation Medal in Berlin in 1974, performing and recording live at the competition Dimitri Shostakovich's Symphony No. 14. The recording was sent to the composer, who responded with an impressive handwritten "Thank you" letter.

5 of December 1973. Moscow.

My dear Paul Staicu!

Please forgive my very late response to your letter and for taking me such a long time to say thank you for the recording of my 14th symphony. I was sick and I stayed for a long time in the hospital.

I really liked your interpretation of my 14th symphony, and I send my gratitude to all the musicians who participated.

I wish you good health and great creative successes.

D. Shostakovich





In 1974 Staicu received the Richard Wagner Anniversary Medal (number 402) in Bayreuth. He was the founder and Music Director of both the Chamber Orchestra and the Symphony Orchestra of Constanta, Romania (today the Black Sea Philharmonic) and the Montbeliard Symphony Orchestra of France, where he was awarded a special Life Achievement Prize, and the city's Medal of Honor.

Maestro Staicu still conducts and lives in Montbeliard, with his wife Irina – a wonderful concert pianist, who clearly knows how accompany the horn literature – and their son, Paul Cristian Staicu, also a pianist, with two degrees and first prizes (in composition and jazz studies) from the Paris Conservatory.

I remember a funny story about his young son, as told by Paul Staicu during a rehearsal. One evening the telephone rang while his dad was away from home, so little Paul picked up. It was someone trying to return some orchestral music. When father got home, Paul told him that somebody has called, and is coming to return the music from Manolescu (a common Romanian last name). After a short moment of thinking about the identity of the caller, the father returned and asked: "Hey Paul, are you sure he said Manolescu and not Manon Lescaut?"

Many of my colleagues who studied with Professor Staicu later won numerous international prizes and important horn positions in musical organizations all over the world, including Monte Carlo, Duisburg (Germany), Nashville (Tennessee), Amiens (France), Bucharest (Romania), and many other orchestral and teaching jobs.

This June, Professor Staicu will celebrate his 80th birthday. He is looking back on a lifetime dedicated to the horn, to the art of music, and to his many students. Paul Staicu is of the same generation as Dennis Brain, Alan Civil, Barry Tuckwell, Georges Barboteu, Hermann Baumann, and Philip Farkas, and he continues their tradition. Among them, he deserves to be considered as one of the fathers of modern horn playing, who managed to put Romania on the map of countries with a high



Staicu's collection of medals, including the van Karajan medal (left center) and Wagner medal (right center)

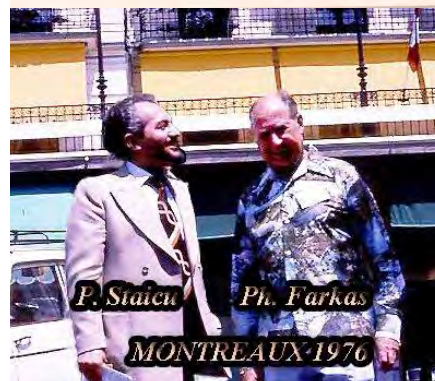
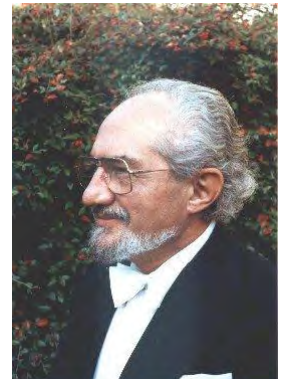


level of understanding on how to play this wonderful instrument. He has high personal and professional standards, applying them to each of his students, who have great reason to be proud to have studied with him. Those students also have the duty to carry on his legacy – the legacy of a horn player from behind the Iron Curtain.

So, from all of us horn players: "ONE, TWO, THREE..." "HAPPY BIRTHDAY, MAESTRO!" I just heard his voice: "You guys were not together. Try again!"

With love from Cristian Codreanu, a former student.

Cristian Codreanu graduated from the University of Bucharest, Romania. He was appointed Principal Horn with the Constanta Symphony by his teacher, Professor Paul Staicu, who was also the founder and Music Director of the orchestra. From 1980-1986, he appeared in numerous occasions as a soloist, including first horn on the premiere of Schumann's Konzertstück in Romania. In 1987 he immigrated to US and became an American Citizen in 1991. In 1987 he won a position with the Civic Orchestra of Chicago. Presently he performs Third Horn with Chattanooga Symphony and Opera, Second Horn with Evansville (IN) Philharmonic, and Principal Horn with the Tennessee Philharmonic. He has also performed with the Nashville, Memphis, and Huntsville Symphonies, and is a member of the Capitol Brass Quintet of Nashville. He worked as a recording artist and participated on the Amy Grant and Vince Gill Christmas tours with the Nashville Symphony. In June 2000, he received The Outstanding Teacher Award for special commendation as one of Tennessee's outstanding educators.





# A'tudes & Brews

## An Interview with John Gough

by Carrie Rexroat

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 education, but overcoming other “difficulties” in our lives certainly does not come from practicing études. That is why I propose an adaptation of the word: a'tude. A'tudes, unlike études, aim to improve our ability to adopt positive “attitudes” towards life, shifting away from feeling that we go through difficulties alone. In this project I encourage successful musicians to be open about their stories, over a cup of coffee, in the hope that other aspiring musicians can both learn from them and become empowered in their own pursuit of success. For this issue's *The Horn Call* interview, it is my honor to introduce John Gough and his story.

Name: John Gough

Age: 29

From: Boulder, CO

Instrument: Horn

Job Title: Freelancer and Studio Recording Musician; Owner / Chief Craftsman at Elemental Brass

Favorite Brew: Coffee with tons of cream and sugar; iced tea; hoppy IPAs

**Carrie Rexroat:** How did you get started in music?

**John Gough:** In fifth grade we had to do one of two things: we had to either be in choir or pick a musical instrument. I'd been in choir at our church for a long time, but the day before I was given my choice an assembly was held at school and a woodwind quintet performed. They all stood up to talk about their instruments, and when the horn player stood up he jokingly said, “the best part of being a horn player is that they get all the girls.” I didn't know that was supposed to be a joke, so decided that's what I wanted to do!

**CR:** [laughter] very nice! When did you realize that horn could be a career pursuit for you?

**JG:** To be perfectly honest, I never thought I'd be doing this. I had every intention of joining the military, but because I am a Type 1 Diabetic, I'm ineligible for service, a rule I didn't find out about until right before I graduated high school. I panicked, so I applied last minute to a local community college as an undeclared major. They didn't have student housing either which meant I had to find an apartment, and that first night I remember realizing my independence and deciding that I was going to become a professional musician. The next day I auditioned at the college, had a long talk with the horn teacher about what was in store, and he was honest with me that I was going to have to practice constantly in order to catch up. So that's what I did. In fact, during my second semester of college I won my first audition and from then on I was hooked.

**CR:** How did you manage that?

**JG:** I wanted to be better every day, and every time I practiced I got a little better. However, the things that have led me to any kind of success as a musician is that I just sought out the advice of everyone I could, and was lucky enough that people were willing to give me their time.

**CR:** I love that it's non-traditional – something you really had to catch up with.

**JG:** Yes, there definitely was a lot of stuff that I had to work through. The only skill that I feel I have that's inherent is working with my hands. When I was really young my parents bought me a *Playstation* and I would mess around with it for a week, beat a game, then take a screwdriver and tear it apart. I once repurposed a chainsaw motor and used it to drive the axle of a go-cart I had made; it was the most dangerous thing, [laughter] something out of a horror film. But, horn playing really doesn't come naturally to me. I spend a lot of time working through big problems in my playing, over and over, and 90% of what I work on on a day-to-day basis is just real fundamentals – keeping things solid.

**CR:** If you feel comfortable talking about it, what's a specific challenge that you've had to overcome?

**JG:** Making the switch from being a student to being a professional is one of the hardest steps. It's really hard to accurately evaluate where you are as a student, in relation to what's expected of you as a professional. I had to learn what people around me at gigs needed me to do, as well as learn when to lead. That may not sound like a huge obstacle, but doing that requires that you have a complete and total command of your instrument, as well as a complete understanding of the role you're in. Overcoming that has earned me a lot of success, especially when I won my job in China.

**CR:** Excellent point. What was it like playing in the Wuhan Philharmonic Orchestra?

**JG:** Well, I loved traveling and performing in a different culture; it was incredibly transformative, seeing architecture, tasting different foods, and learning Chinese. I held that position in China for a little over a year and, even though I consider myself incredibly lucky to have had that job, I wanted a career with more longevity.

**CR:** I definitely understand that feeling. What did you do upon returning to the United States?

**JG:** I went to brass repair school in Colorado at CIOMIT and took to it like a duck to water. After graduating I called Dennis Houghton down at Houghton Horns to ask if he could give me a job pushing a mop around the floor for a while. He said yes, so I moved down there and began as a shop assistant. During the year I quickly progressed and before long became a shop craftsman, taking on major projects and restorations.



**CR:** I see. What ultimately convinced you to pursue starting your own repair business and leave Texas?

**JG:** Things were working out really well in Dallas, and I really loved it there. However, my fiancé lived in Nashville so I made the decision to move. I ended up taking the majority of my savings to purchase a bunch of equipment and sought out the advice of the most talented and successful people I knew. I didn't ask them for the answers, but I asked them to point me in the right direction. They gave me books to read, articles from *The Horn Call*, and when all was said and done, I opened by business in July 2016. It was daunting at first, but now I feel I have two equally successful parts of my life that I'm very happy with.

**CR:** Congratulations! Do you know if you are the youngest repairman and horn maker? I'm unaware of anyone else your age who's building their own horns and starting their own repair business.

**JG:** I hadn't really thought about that, but I guess I don't know if there's anyone else my age building their own horns. There are many passionate young craftsmen in the US, but I don't know if anyone else is building their own horns.

**CR:** What's that like for you, being the alleged youngest horn craftsman?

**JG:** Do you know the movie *Jiro Dreams of Sushi*? Jiro spends a lifetime attempting to perfect the simple task of making sushi, and while he is regarded as the best in the world, he still views himself as a student. I personally connect with Jiro quite a bit, and though I believe I create excellent products, I don't consider myself a master of my craft yet because life is a constant journey of learning. So, to answer your question I never really thought about age being a restriction; I just knew that this was something that I could do.

**CR:** Very true. In terms of your business, what do you hope to provide to your clients?

**JG:** I want to be the high end fabrication and customization shop located in Nashville. I believe that with the experience I have as a horn player, a brass repairman, and a horn maker, I am quickly able to help another musician diagnosis a problem and find a solution to help them achieve their desired results. I'm also a very warm and friendly person, and I want people to know that I provide very fast turnaround and friendly prices while also maintaining an extremely high standard of craftsmanship.

**CR:** Sounds like those in Nashville are incredibly lucky to have you, John!

**JG:** Well, even if you aren't in Nashville I make myself available to everyone. I always encourage people to come to my shop, but I also installed a 4K TV with Skype for those who don't live in Nashville so I can determine exactly what the issue is and talk you through it. At the end of the day, what is most important is making sure customers are happy, are enjoying making music, and enjoying playing their horn. It may be fun for my wallet to sell lots of products, but I want to see people in the shop, whether in person or over Skype, I want to

listen to them explain what's going on, and use the experience I have fixing instruments to offer solutions.

**CR:** That's very innovative of you! For anyone that reads this, how would one know if an issue lies with them or their instrument?

**JG:** We all know there's no magic to what we're doing on a horn, but there are always very specific components that affect how you play and sound. It very well could be something technical that someone still needs to learn in school and in practice, but sometimes it an equipment issue. Sometimes moving a brace, releasing tension in metal that still needs to be annealed, correcting a taper, or opening a leadpipe a little bit with a reamer will fix an issue. That's also why I wanted to know how to build a horn, to experiment with that and see how I could improve upon common equipment issues.

**CR:** What was the learning process like and what are some of the specs of your horn that address common equipment issues?

**JG:** My mission was to build a horn that was comfortable to play, beautiful looking, plays well in tune, had easy response, light in weight, and incredibly consistent. I needed to come up with a design that would give me all of that, so I put together a Geyer style horn that had extremely open curves, brand new forms of bracing, and slides that maximized resonance and response. In relation to opening the curves, the biggest difference lies in a completely unique leadpipe pulling process, along with a pipe bending process only done in the Elemental Brass shop; this leads to the F and B<sup>b</sup> sides sounding identical.

Additionally, bracing on the horn is minimal. I have addressed the issue of twisted bell tails, a common problem when removing a stuck bell, by creating a tripod like structural system of braces. This bracing allows you to twist with less restriction and also allows the horn to resonate like crazy. All in all, I tried to keep the horn as simple as possible, and in terms of my process in coming up with solutions to common issues, it was just a lot of trial and error in making educated decisions on how a horn is built from start to finish.

**CR:** What sorts of responses are you getting from people about your horn?

**JG:** I'm getting very positive responses regarding the sound. Because of the leadpipe I make for my horn, the instrument has a completely unique tone, leaving people with a sound that's very familiar and very resonant with lots of core and projection. Every time I go and play it for someone, or someone plays it themselves, the sound is what they immediately notice and comment on.

**CR:** You make your own leadpipes?

**JG:** Yes. I took a tremendous amount of time to decide on a design. Through several different sessions of writing an equation, hand turning a mandrel on my lathe, drawing the leadpipe over the mandrel, freezing and bending it in my shop, I finally developed one I liked. It's fascinating because every single horn I put that pipe on sounds better and plays better. For instance, I have a gentlemen in Nashville who struggles with his high register. He was in here one day saying that with





## Interview with John Gough

my leadpipe it felt like he was playing a piano, where it's just as easy to press one key as it is to press another.

**CR:** Wow, that's quite an achievement. Are you going to be showcasing your horns anywhere soon?

**JG:** Yes. I've started bringing my horns and leadpipes around to various schools and professionals in the country. I will post on my Facebook page and my website the upcoming shows, schools, and symposiums my horns and leadpipes will be shown at.

**CR:** How much is each product?

**JG:** Right now my horn can be purchased for \$9800. I include two water-keys, a customized leadpipe and main tuning slide, engraved valve caps, a detachable bell, and can include a case. The leadpipes I am charging only \$500 to produce, and install for free with purchase.

**CR:** Do you recommend a mouthpiece that plays best with your horn?

**JG:** It's a very universal horn and works exceptionally well with many different kinds.

**CR:** Specific to this endeavor, what's something that you want to encourage people our age to do, whether it's making their own horn, opening their own shop, etc?

**JG:** I'm a big believer in obnoxiously positive stereotypical messages [laughter]. Don't limit yourself! The only thing someone is limited by is one's inability to motivate himself. The world in which we live is profound, and we have a huge access to information at our fingertips all the time. If you want to learn how to build a horn, that is not an impossible task. It's very hard to come by the information, but you can do it. When I decided to be a hornist, there was no guarantee – I just had to get up in the morning and start practicing. When I got the opportunity play in China, I of course was nervous about it, but I did it anyway. If you want something, you just go do it. Performance anxiety is awful, and all of us have been affected by it, but we're all just going to have to face it at some point. Either view it as a negative, or use it as another step in the process to going after what you're passionate about.

**CR:** Excellent advice. Is there any final statement you'd like to leave with readers?

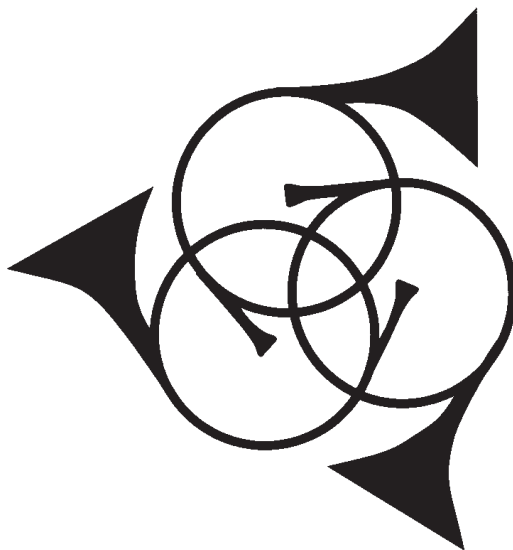
**JG:** I hope people take an interest in my product and are willing to try out my horn! The EB1 horn is exceptional and

a true joy to play. I think it's so great that many people are making horns right now, but I have total confidence in what I've created because it embodies what I've always wanted to see in a horn. I demand a lot out of the horns I work with, and I treat every instrument that comes to my shop as if it were my own instrument. Also, if anyone ever finds themselves in Nashville, come on by, or if anyone needs a consultation, add me on Skype!

**CR:** Great! Thanks for talking, John!

**JG:** Thank you!

*Carrie Rexroat is a horn player, amateur writer, and the founder of A'tudes & Brews. She currently plays 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, please visit [www.atudesandbrews.org](http://www.atudesandbrews.org), or "Like" us on Facebook at [www.facebook.com/tatudesandbrews/](http://www.facebook.com/tatudesandbrews/).*



**WWW.MAMCOUS.COM**

**QUALITY PRODUCTS FOR  
WOODWIND & BRASS INSTRUMENTS**

**MAMCO**

**Musical Accessory Manufacturing Company**

*Serving professionals and students since 1987*

- **SAX DIAPER® - ULTIMATE PULL-THROUGH SWAB**
- **PAD LIFE® - LEATHER PAD CLEANER AND REJUVENATOR**
- **KEY HOLDER® - MAINTAINS KEY/PAD ADJUSTMENT**
- **SPACEFILLER QUALITY LUBRICANTS™**

**ULTIMATE I - 'NORMAL' PISTON & ROTOR VALVES  
TROMBONE HAND SLIDES**

**ULTIMATE II - 'TIGHT' PISTON & ROTOR VALVES  
TS - TUNING SLIDES AND MECHANISMS**



# KENDALL BETTS HORN CAMP CAMP OGONTZ

LYMAN, NEW HAMPSHIRE

June 10 - 25, 2017



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

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



Bernhard Scully  
Artistic Director

WORLD CLASS FACULTY  
MASTER CLASSES - PRIVATE LESSONS - ENSEMBLES

[www.horncamp.org](http://www.horncamp.org)



1947-2016

## New Original Arrangements for 6 Horns

- **DVORAK:** Sym. No.8
- **TCHAIKOVSKY:** "Romeo and Juliet" Overture
- **PROKOFIEV:** "Romeo and Juliet" Suite No.1
- **PROKOFIEV:** "Romeo and Juliet" Suite No.2
- **PROKOFIEV:** "Romeo and Juliet" Suite No.3

## Corniworld Publications

<http://www.corniworld.com>

You can see all 100 works and hear audio clips from  
"Kumamoto Horn Ensemble" web page.

<http://www007.upp.so-net.ne.jp/frenchhorn/>



# An American Horn Player in China

by J. James Phelan

As the flight from JFK landed into Beijing Capitol Airport in 2000 – my first experience in China – I thought, dark, dark, dark. It was nighttime and the tarmac was meagerly lit with the telltale red glow of mercury vapor lamps. However, once off the plane we were greeted by a brand spanking new terminal building.

That trip was for the International Horn Symposium hosted by Paul Meng. In the 16 years since, the airport has added two new terminals linked by the Airport Express to downtown Beijing. A new airport is being built south of the city and will be completed in 2018. With the advent of LEDs and billions of dollars invested in infrastructure, dark has turned to bright.

My purpose on that trip was to get the lay of the land. I wanted to explore the opportunities for my business, Burkart-Phelan, Inc., which makes Burkart and Resona flutes and piccolos. I had decided that I first should learn a bit about China. My friend Marilyn Kloss had started learning Chinese in preparation for the symposium; I managed to learn “ni hao” (hello). Subsequent trips were successful and I set up shop in Shanghai to produce piccolos.

My first playing experience in China was in the city of Xiamen on the eastern coast opposite Taipei, Taiwan. I was exhibiting our flutes at a flute show. The featured artist was Swiss flutist and conductor Peter-Lucas Graf. The local Xiamen Symphony performed a concert of Finlandia, a Boccherini two-flute concerto, and Tchaikovsky’s Symphony No. 5 with Graf conducting and also playing flute in the Boccherini.



*Peter-Lucas Graf  
in performance*

I was practicing in my hotel room when there was a knock on my door. I answered. It was a Chinese gentleman.

“Hello...”

“Hello, can you play Tchaikovsky 5th Symphony?”

“Yes, why?”

“The first horn in our symphony gets too nervous and the conductor doesn’t like it. Can you play tomorrow night?”

They found a tux that would fit me, and thus started my playing career in China.

About seven years ago I moved our flute-making workshop to Tianjin, the closest major city to Beijing, with a population of 17 million. Beijing is 138 kilometers from Tianjin but a bullet train makes the trip in 30 minutes for \$8, so living in Tianjin and working occasionally in Beijing is not difficult.

I met another Swiss conductor, Adrian Schneider, through a flute-playing friend. Schneider conducts what is arguably the best wind ensemble in China, Dun Shan. He is an imposing figure and uses his stature to command respect and discipline in

the group. I was on flute business in Germany when he called and asked if I could play a concert the next week in Beijing.

I played several concerts with Dun Shan as assistant; the programs were tough on the first horn – high, loud, and long. Unfortunately for me, they hired a young player as fifth horn of the section and I stepped aside. He needed the job more than I did.



*Adrian Schneider, conductor/arranger  
Dun Shan Wind Orchestra*

It was through this contact that I got a steady job with Dong Fang Music and Dance Company. Dong Fang supplied orchestras and smaller ensembles for many government sponsored concerts. While the quality of the music and discipline of the group did not come close to Dun

Shan’s standards, Dong Fang played a lot of concerts, often on tour. I saw many concert halls around China, including the Great Hall of the People in Tiananmen Square, which holds 10,000 people.

One gig I played with Dong Fang was a “Comedy Concert” with composer / pianist Liu Jian. Liu saw this western face in the orchestra, approached me and asked if I could play jazz. I said, after a fashion. We performed a jazz version of *Amazing Grace* on that concert and became close friends and business partners.

*Playing jazz solo over  
Amazing Grace*



*Liu Jian at the piano*

December and January are the two busiest months for musicians in China. In the past five years, I’ve played many ballets (too many *Swan Lakes*!) at the National Center for the Performing Arts, or NCPA during those two months. NCPA is also known as the “Big Egg” for its shape.

By now I have played in every hall in Tiananmen Square, a couple many times. One memorable concert was at the For-



bidden City Concert Hall, all Beethoven. The first half was the *Coriolan Overture* and the Fourth Piano Concerto, with the Seventh Symphony after intermission. What a thrill!



*NCPA, the Big Egg*

If you are looking for quality western music, stick with the major cities of Beijing, Shanghai, and Shenzhen. While the smaller cities have orchestras, my experience is that they pale in comparison with the major city orchestras. Beijing has two major symphony orchestras, the Beijing Symphony and the China Philharmonic, plus the Beijing Opera Orchestra. The freelance scene is thriving as the good players are extremely busy. The jazz scene in Beijing is also good, with foreign players mixing it up with good Chinese players.



*At Johnnie Walkers' near Tiananmen with guitarist, band leader Joe, and American drummer Anthony*



*With Amanda Izzo, flute and Tao, her husband and third horn of Beijing Opera*

In case you have not been keeping up with Chinese politics, China's premier, Xi Jin Ping, is cleaning house after many years of corruption. It seems that the main conductor of Dong Fang had been double-dipping and had racked up several credit cards of debt. He was led away in handcuffs and dragged down another conductor with him. Dong Fang imploded and that gig disappeared.

I am fluent in Chinese in those areas where I need to be: giving directions to cab drivers, following instructions in rehearsal, terms needed to get work done. I've thought about studying Chinese more, but I think I'd rather study other things. With a possible steady horn position last fall, I needed to practice seriously. The first horn, Lu Lu, is very good. He

had a French teacher, plays in tune, and has impeccable rhythm and taste. It's a pleasure playing with him. The other players all have me beat on range and tonguing. I read better than they do, but that only helps in the first rehearsal.

Last spring got a text message from Adrian Schneider in Beijing, could I play a concert that week? I jumped at the opportunity and ended up playing the concert (including Mahler's *Kindertotenlieder* and Ravel's *Pavane*) and a week of recording for a Swiss publishing company. Schneider has offered me a second horn position for this fall.

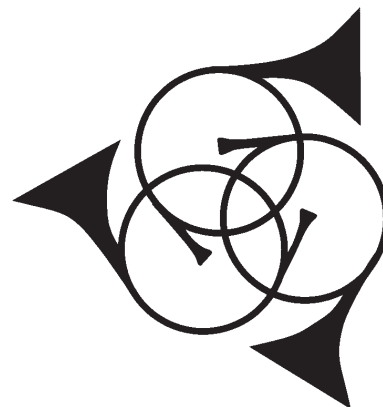
This year I continue managing our flute and piccolo manufacturing in Tianjin while my partner manages our US workshop. (By the way, we have grown both entities in parallel; our US staff has grown at the same pace as our Chinese, a business plan I wish other manufacturers would emulate.) I will work through the week in Tianjin and travel to Beijing for orchestral playing on the weekends.

So, on the eve of my sixty-fifth birthday, I have the opportunity to play horn at a high level and I love it!



*Dun Shan Horn Section*

Jim Phelan studied horn at the Boston Conservatory and New England Conservatory with Tom Newell and Harry Shapiro, was principal horn in the Monterrey Symphony in Mexico, then turned to flute making, including earning a degree in mechanical engineering at Northeastern University and founding Burkart-Phelan, Inc. with his partner, Lillian Burkart. He is the author of *The Complete Guide to the Flute and Piccolo* and gives courses on instrument repair worldwide.





# Women Horn Players in the US

## Part II: 1946-Present

by Ellie Jenkins

Female players on all instruments gained considerable acceptance during World War II, as detailed in Part I of this article (*The Horn Call*, May 2016), but with the war over, many of the old arguments against women players reemerged. While barriers had been eroded, they had not ceased to exist, and the joy of the American public at the return of its soldiers translated into a (sometimes voluntary) loss of orchestral jobs for women musicians. The 1950s were a regressive decade for working women, and orchestral players were no exception. Several decades would pass before the number of professional players again reached the levels seen in the early-mid 1940s.

### The Lost Generation (1946-60)

Immediately after World War II, prospects changed for women in the workforce. As men returned from military service, women were often summarily dismissed from jobs they had filled for several years. During the war their duty had been to devote themselves to the war effort, but now they were told to return home. The cultural message communicated that a woman's primary goal ought to be marriage and children, and nothing must interfere with keeping her husband happy. Women did work, but a job was seen as a kind of diversion prior to marriage. The most common jobs for women following World War II were teaching, nursing, and secretarial work. The average age of marriage dropped – almost half of women married before age 20 – and family size increased.<sup>1</sup>

In many ways women in orchestras were better off than the general population. They were not necessarily forced to leave their positions immediately after the war. Many conductors were won over by the women they hired during the war and kept them on. This was more prevalent in smaller budget orchestras, but nonetheless kept opportunities for women open that otherwise would not have existed.

Conductors were clearly divided in their opinions about female players. Sir Thomas Beecham famously expounded:

I do not like, and never will, the association of men and women in orchestras and other instrumental combinations.... My spirit is torn all the time between a natural inclination to let myself go and the depressing thought that I must behave like a gentleman. I have been unable to avoid noticing that the presence of a half-dozen good looking women in the orchestra is a distinctly distracting factor. As a member of the orchestra once said to me: "If she is attractive, I can't play with her; if she is not, then I won't."<sup>2</sup>

In response, Hans Kindler jumped to the defense of female players. In October 1946 he wrote to *The New York Times* in direct retort to Beecham:

The women in the orchestras I have had the pleasure of conducting, not only in my own National Symphony Orchestra, but recently in Mexico City,

Guatemala, Panama, Chile, Peru, and Canada as well, proved themselves to be not only fully equal to the men, but to be sometimes more imaginative and always especially cooperative.<sup>3</sup>

George Foster, manager of the New Orleans Symphony, expressed in 1949 something probably close to the truth for most orchestras of the time: "Every orchestra in the country has a larger percentage of women musicians. I'd say they were accepted a little reluctantly at first. But when they got in, they did such a good job that any prejudice against women players was forgotten."<sup>4</sup>

Some ensembles clearly had a policy of replacing women with men as soon as possible. For example, the three large radio orchestras in New York City hired women during the war, but stopped when the men returned home. A spokesman for one was quoted, "There are so many good men available now, we don't need women."<sup>5</sup>

Horn player Dorothy Kaplan remained with the Columbus Symphony until she returned to Chicago to marry.<sup>6</sup> Such was the case for many women who were first hired during the war years. Often, as with Kaplan, they left orchestra positions believing they would never play again, and accepted that probability without regret. Many women put their instruments away for several years, until some happy accident or series of events persuaded them to start playing again.

The structure of the musical world allowed women to continue playing or start playing again while raising their children. Freelancing gave them some control over when they worked, and since their husbands were usually the primary breadwinners, the household budget was not severely compromised when household or children's needs outweighed an available playing job. Nonetheless, many of the women developed substantial playing careers *after* choosing marriage. Dorothy Kaplan Katz eventually substituted with the Chicago Symphony, in addition to performing with many other organizations, and became a busy teacher.<sup>7</sup> Patricia Quinn Standley continued performing with the Pittsburgh Symphony for years, sometimes as a regular, sometimes as an extra.<sup>8</sup>

Statistics from the time are difficult to interpret. For example, two articles list numbers of women in "fifteen major orchestras" in 1953, but the list of orchestras cited is different for each article. One article cites 100 female players, the other 120. Regardless, common wisdom held that, as related by a woman manager, "For a woman to be chosen in auditions, I think there is no doubt that she has to be far superior to any man competing."<sup>9</sup> Here are the numbers as reported:

1942	31 women <sup>10</sup>
1943	72 women <sup>11</sup>
1948	109 women <sup>12</sup>
1953	100 <sup>13</sup> or 120 women <sup>14</sup>



In November 1947 Hope Stoddard asserts that there were 155 women in eighteen major orchestras,<sup>15</sup> a figure she cites again in June 1948.<sup>16</sup> In December 1947 Mary L. Stoltzfus describes results of a Philadelphia Orchestra survey:

From 18 of the country's major symphonies, out of a total of 1,513 musicians regularly employed, 210 are women. One orchestra has 29 women in its personnel and five units carry as many as 20. One significant fact is that women are playing in all sections, including the deep woodwinds, brass and percussion.<sup>17</sup>

While the overall numbers for female orchestral musicians are confusing, the statistics for horn players after World War II are clear. While women continued to be hired for horn positions, their numbers sharply declined. The rosters of 29 orchestras studied for this project name 30 women hired to fill horn positions during the 1940s (in 13 of 29 orchestras). However, only six of those women remained in their posts after 1950, and those same orchestras hired only ten women as regular players during the entire decade of the 1950s (in 6 of 29 orchestras).<sup>18</sup>

Women musicians during the era after World War II received mixed messages from the media. While articles appeared fairly frequently championing the woman player, they almost always contained references to proper dress, decorum, and advice on what instruments were acceptable. Raymond Paige wrote a very supportive article in 1952 in *The Etude*, in which he listed numerous advantages of a mixed orchestra:

The prejudice against her is so recent that, in order to get in at all, she needs to be just as good as, even possibly a shade better, than the average man. She knows this, and it has an effect on her work. Also, she brings a certain innate delicacy of tone, of attack, of approach, which improves the ensemble.... Psychologically, when men and women of equal ability play together, there arises a healthy element of competition which is absent from the all-male or the all-girl orchestra.... And the presence of women induces a kind of chivalry in the men which shows itself in the general disposition of the personnel.<sup>19</sup>

However, he goes on to discuss the "right type of woman" for orchestral playing, and although he says that a girl should choose the instrument she likes most, he continues:

In some cases, however, the ideal must be tempered with the practical. This means that instruments requiring physical force are a dubious choice, partly because women lack the strength for them, partly because the spectacle of a girl engaging in such physical exertions is not attractive. There are women who play the heavier brasses, the contra-bass, the big drum, but their employment chances are slimmer.... In general, women who want orchestra work do better to avoid anything heavier than the cello, the clarinet, and the French horn.<sup>20</sup>

His advice makes evident that the old prejudices against women players were very slow to die, despite the tremendous

gains of the World War II era. Even later, in 1957, an article appeared in *The Instrumentalist* titled, "Should Girls Play Wind and Percussion Instruments?" Though the author's answer was a solid, "Yes!" the very need for the article after mid-century is startling.<sup>21</sup> The following, "Advice to Girls," from September 1960, which appeared as a sidebar to the article "Observations on Female Musicians," in *Woodwind World*, is even more troubling:

## Advice to Girls

1. If you are a clarinetist planning to marry a clarinetist, take up oboe, arranging, or composition, unless you are obviously and happily much poorer than he.
2. If you are a clarinetist marrying a tuba player, don't forget your first responsibility is to the kitchen range – or he won't have enough strength to hold the horn.
3. If you are an instrumentalist marrying a "music lover" layman, play for him on request only. Don't take the chance of running it into the ground.
4. If you are marrying a layman (period), practice when he is at work. Play second fiddle to everything he prefers, but don't give up completely.
5. If you want to be happy, be a wife first and a musician second, not a sad musician first and a poor wife second.<sup>22</sup>

## "Women's Lib" and Screened Auditions (1960-1980)

"You wonder, in wool-gathering moments, whether female lips accustomed to compressing and making sounds through wind instruments aren't a little tougher, less pliant, than those of non-wind players."<sup>23</sup> By the time John K. Sherman wrote those words in 1962, the seeds of the next women's movement had already been sown. In 1960 the birth control pill was introduced, giving women unprecedented control over their futures, and setting the stage for a decade filled with change for women and the United States as a whole. In 1963, President John F. Kennedy signed the Equal Pay Act into law, and the National Organization for Women (NOW) was created in 1966. Popular literature of the time began to suggest a growing dissatisfaction with the idea that marriage and motherhood were every woman's ultimate goals. The average age of marriage rose, and the birthrate declined, as more and more women sought fulfillment (and employment) outside the home.<sup>24</sup>

Of 43 horn positions filled by women in the 1940s and 1950s (in the orchestras whose rosters were available for this study), only six remained in those jobs at the beginning of the 1960-61 orchestra season. Including two women who joined orchestras at the beginning of that season, eight female horn players were employed by 29 orchestras that year.<sup>25</sup> The exact percentage of women horn players is impossible to calculate with available information, but was approximately 6%, significantly less than the 18% in 1940 cited in *Women and Music in America Since 1900: An Encyclopedia*.<sup>26</sup> During the 1960s the same 29 orchestras hired women to fill 23 horn positions, and ten of those remained in the same jobs at least into the 1970s. Jeanne Austin Cerck continued through 1994, Barbara/Robin Raby until 2000, and Lisa Von Pechmann continued as fourth horn with the Chicago Lyric Opera through 2012. Most significantly,





Nancy Jordan Fako joined the Chicago Symphony in 1964, becoming the first woman horn player in a big five orchestra since Helen Kotas departed the CSO in 1948.<sup>27</sup>

These gains are due in no small part to the achievements of the International Conference of Symphony Orchestra Musicians (ICSOM). Founded in 1962, ICSOM is dedicated to "the promotion of a better and more rewarding livelihood for the skilled orchestral performer and to the enrichment of the cultural life of our society." According to ICSOM documents, the organization was created in response to growing frustration among orchestral musicians over several issues. In short, many players felt overworked and underpaid, and were subject to firing at the whim of their conductors. In the 1960 census, musicians and music teachers ranked fortieth in income out of 49 listed professions, earning more than \$2000 less than the national median income of \$6778.

As part of their early activism, ICSOM members demanded that all open positions in union orchestras must be publicly advertised, and could not be filled at the sole discretion of the conductor. Though these measures were intended to benefit to all orchestral musicians, they were particularly helpful to women players in breaking down the traditional crony system. In June 1963 ICSOM delegates proposed that all symphony contracts include a non-discrimination clause, and in 1970, "went on record supporting equal rights for women in all employment and especially in orchestras."<sup>28</sup> Clearly not everyone was ready for such policies. Zubin Mehta, then music director of the Los Angeles Philharmonic (which had 16 female members), was quoted, "I just don't think women should be in an orchestra. They become men. Men treat them as equals."<sup>29</sup>

In 1966 the New York Philharmonic was the last of the big five orchestras to admit women, hiring bassist Orin O'Brien. Prior to this, there had been a few temporary musicians, but O'Brien was the first with a full season contract. By 1971 she had been joined by three other string players: Michele Saxon, Toby Saks, and Evangeline Benedetti. All four were interviewed in *The New York Times* with the headline, "Is Women's Lib Coming to the Philharmonic?" The four musicians actually differed strongly about the effect of the women's liberation movement. Orin O'Brien declared, "It's been of no help whatsoever!"<sup>30</sup> Toby Saks disagreed, saying, "Ten or 15 years ago, women didn't try out because they were told they wouldn't get anywhere. It's not that they weren't well qualified, because I know some older women who play marvelously. They should be sitting in symphony orchestras today."<sup>31</sup> The women were united in opposition to efforts at pressuring the New York Philharmonic to hire minorities. "The Philharmonic should have total artistic discretion,"<sup>32</sup> said Michele Saxon. At the time of the interview, obvious logistical problems with the inclusion of women in the



Nancy Jordan Fako at Frank Brouk's house in 1965

orchestra remained. "The four women change their clothes in a tiny, makeshift dressing room,"<sup>33</sup> with scarcely enough room for all of them.

The four musicians were mostly ambivalent about screened auditions, which were introduced by some orchestras starting in 1970. Evangeline Benedetti related:

I auditioned behind a screen for the Boston Symphony, and I wound up in the finals. Up there we were told to walk softly so our high heels wouldn't give us away. But I doubt whether the screen makes much difference, because my audition for the Philharmonic was not behind a screen, and I wound up in the finals.<sup>34</sup>

In contrast, Michele Saxon is strongly opposed to the screen. "You can't tell how people are reacting to you if you play behind a screen. How can you get excited that way? It's like having a conversation with a person who is sitting behind a brick wall. There's no give and take."<sup>35</sup> Opinions aside, later statistics showed a clear impact in favor of women players. In 1970, women constituted 5% of the players in big five orchestras, and by 1995 the numbers had increased to 25%. In addition, research showed an up to 50% increase in the odds of a woman advancing to the second round of an audition when screens were used.<sup>36</sup>

The professional situation for female horn players (and musicians in general) continued to improve in the 1970s. At least 12 more women filled horn positions in major orchestras during that decade, joining the ten players hired in the 1960s.<sup>37</sup> By 1973, the musical world seemed to reach a kind of "tipping point," like that hinted at by Michele Saxon in 1971. "I think it's just a matter of time. There will come a point where women just start falling into these positions. Once the ice is broken, it's easier."<sup>38</sup> Martha Glaze became Associate Principal horn with the Baltimore Symphony in 1973, remaining there for one season before moving on to play for 12 years with the Philadelphia Orchestra.<sup>39</sup> Ruth Johnson, a 21-year-old horn player just graduated from the University of Michigan, joined the Marine Corps as the first woman player in the United States Marine Band in Washington DC.<sup>40</sup> A few months earlier, clarinetist Karen Riale became the first female player in any of the Washington DC military bands.<sup>41</sup> Rebecca Root came to the New Orleans Symphony as principal horn, the first female principal horn in a major orchestra since Helen Kotas.<sup>42</sup> She left that orchestra after five years and became principal horn in the Rochester Philharmonic. Also in 1973, Frøydis Ree Wekre made her US debut as an invited soloist at the International Horn Workshop.<sup>43</sup> Ethel Merker had become the first woman on the brass faculty at Indiana University in 1972.<sup>44</sup>

Female horn players also became more vocal during the 1970s. In 1975, Ethel Merker published an article titled, "The Case for Women in Brass." Declaring, "There is no discrimination toward women with talent," she discussed a few issues, both physical and psychological, she saw as unique to girls, then went on to problems and concerns common to all horn players. Early in the article, she acknowledges the difficulty of breathing well while wearing a girdle, and advises, "The girdle is a no-no girls, burn it!"<sup>45</sup>

In 1979, Frøydis Ree Wekre wrote, "Being a Woman Brass Player... So What?" for *Brass Bulletin*. In it she addresses



arguments that had been commonly used as reasons for not hiring women: sufficient volume, range, endurance, and arm strength, menstruation, pregnancy, and ability to function as part of an ensemble with men. The title sounds flippant, but the article is quite serious. "The frail image of women, never doing hard physical work, is unfortunately still a common picture in people's minds. For this reason, women should be consciously aware of this attitude and work on overcoming it."<sup>46</sup> One by one, in calm and logical tones, Wekre refutes questions regarding women's physical ability to play brass instruments.



*Frøydís Ree Wekre*



*Rebecca Root*

In, "So You Want to Be a Pro?" Rebecca Root discusses issues affecting principal horn players (of either sex) in a manner rarely seen. She relates her own experiences with problems common to all married musicians, such as finding good work for both spouses, and deals openly with the constant stress she felt as a full-time principal horn player. At the time of the article, she had left her position in Rochester NY to move with her

husband to Columbus, Georgia, where he had found a job. She expresses a profound relief at being "off the hot seat" and living a more normal life.<sup>47</sup>

By 1980, the issue of gender seemed to be largely settled, at least for horn players. Gail Williams was hired as assistant principal horn of the Chicago Symphony Orchestra in 1978 and remained there for 20 years, moving up to associate principal in 1984. Though many of the women who joined major orchestras during the 1970s remained only a few years, the stage was set for an explosion in numbers during the 1980s.



*Gail Williams*

## Assimilation (1980-Present)

By 1980-81, the question of whether to allow women in orchestras had been largely put to rest. The American Symphony Orchestra League figures for that season show that 40% of contracted players in major, regional, and metropolitan orchestras were women, an increase of 5% since 1975, and 12% since 1965. The percentage of female musicians in *major* orchestras rose to 26%. Though most of those women (roughly 80%) were string players, gains had been made in every section.<sup>48</sup>

The topic of women in orchestras did not disappear from the press. In fact, many more articles were published after 1980, but the discussion turned to issues related to the acceptance of female orchestral musicians in increasing numbers, such as pregnancy, women as section leaders, adequate inclusion in various sections, and the use and effectiveness of blind auditions.

Pregnant musicians were of particular note in 1982. In earlier years women had sometimes been fired when they became pregnant or forced to take unpaid leave midway through their pregnancies. New federal laws prohibited any discrimination based on pregnancy. Many orchestras began writing maternity leave into their contracts, others simply became more flexible within their existing policies. Martha Glaze, then with the Philadelphia Orchestra, reported, "I had a baby earlier this year and took off eight weeks with full pay. I'm not sure I would have been paid for much longer, but basically the attitude was, 'Take as much time as you want; just let us know.'"<sup>49</sup> And in 1981, when the Detroit Symphony performed at Carnegie Hall, seven pregnant women took part. Gail Williams performed with the Chicago Symphony all the way through one pregnancy, and partway through another. In that case, it was her doctor, not the orchestra, that made the decision.<sup>50</sup>

As more and more women were allowed to continue after pregnancy, the question of touring took on a new dimension. Both Gail Williams and Priscilla McAfee spoke of taking their children on tour with them, and the logistical problems involved. They also spoke with regret of the times they had to leave their children for weeks at a time.

Women were increasingly accepted as professionals in all aspects of life. In music, as in some other fields, this often meant making difficult choices. Of course they wanted marriage and all the things connected with that. On the other hand, they wanted a real career, and many times found that complicated by marriage. In 1981, a principal clarinetist with a metropolitan orchestra related her experience:

I think another factor is that being in a major orchestra requires an incredible dedication that women have traditionally felt they couldn't give to their careers. For me, marriage was a disaster professionally, because I believed that being a wife meant staying home and following my husband from job to job. I am divorced now, and I am working harder and taking auditions, hoping to move up to the next rung. My goal at last is to play full-time.<sup>52</sup>

With fewer barriers between them and a major orchestra career, women often felt they had to choose either family or career.

Those who chose family filled the ranks of smaller budget (metropolitan, regional, and community) orchestras. Those orchestras are more likely to rehearse at night, so women could be at home with children during the day. Their schedules are less demanding overall, and they don't tour. Openings are more common, so women who moved to a new area with their husbands could often find a position within a year or two. Women had been an accepted part of the smaller orchestras since World War II. In 1996, Jutta Allmendinger and others wrote that, "Female members of US regional orchestras appear to have achieved a level of legitimacy and acceptance that, so far, is uncommon either in major US orchestras or in most orchestras in other countries."<sup>53</sup>

Meanwhile, female players gradually infiltrated the ranks of major orchestras, helped greatly by the continuing work of ICSOM and the proliferation of blind auditions. When Julie Landsman won the audition for principal horn at the





Metropolitan Opera in 1985, she says she heard an audible gasp from the committee when she emerged from behind the screen after the final round.<sup>54</sup> Sylvia Alimena gave the screen partial credit for her successful audition for the National Symphony Orchestra in 1988, and recalls removing her high heels for the walk across stage so as not to reveal her gender. "The screen assures you that you're going to be taken seriously."<sup>55</sup> Gilda Greenberg reported in 1982 that equalization seemed to be taking place: "Although there were over 1,100 musicians applying for jobs, only forty-seven were successful in obtaining full-time positions. Twenty of the forty-seven instrumental positions were filled by women."<sup>56</sup>

Greenberg's article dealt with the results of a survey of 320 professional female musicians in fifteen major orchestras. On the whole, results were mixed. Over 70% of the 219 women responding believed women and men were equally likely to obtain an orchestral job, and an equal number felt they would not be opposed for a leadership position such as section leader. However, 30% reported a negative attitude toward women players by European conductors.<sup>57</sup> A female member of a major orchestra described the situation in her orchestra:

I know for a fact that our conductor does not want any more women in the orchestra. He once remarked that all these women on stage makes it look like a kitchen. But I know also that he wants the best people, and if that means hiring another woman, he will. His priorities are right. Unfortunately, I don't think the same could be said for the conductor in our neighboring city.<sup>58</sup>

Many orchestras continued to hold unscreened final rounds, so music directors retained some ability to veto hirings if they chose to do so.

Two more important milestones occurred during the 1980s. In 1987, the American Federation of Musicians "voted to eliminate use of specific sexist language in all Federation publications." Contractors could no longer request photos from female players, or collect information about their weight, height, marital status, etc.<sup>59</sup> And in 1989, Julie Landsman joined the faculty of the Juilliard School in New York City.

By 1990, progress seemed absolutely steady for women musicians, whatever their instrument. However, in 1991, an incident at Boston University clearly illustrated that not all prejudice was dead. While coaching an all-female brass trio, trumpeter Rolf Smedvig of Empire Brass criticized the group, saying, "Women have a really tough time playing brass instruments because your basic nature is not terribly aggressive.... You sounded like women." He went on, "You came out there and it looked like you had your doily dress on and you were going to tiptoe through the tulips.... You can't do that when you have a trumpet in your hands."<sup>60</sup>

The students (the trio and seven others) reacted strongly to Smedvig's words, and complained to the school. Ultimately, Boston University hosted a forum on women, brass playing, and sexism, with Smedvig as one of the speakers. The forum was intended to relieve tensions, but probably created more. Other students and faculty criticized the students and event organizer for embarrassing Smedvig. Smedvig himself apologized for the language he used, but was unrepentant

in his views, saying, "There is a design problem in the basic personalities of women when it comes to brass instruments."<sup>61</sup> He also questioned the strength and endurance of women players, doubting their ability to lead convincingly in heavy works like Stravinsky, Bruckner, and Mahler. He did praise the work of players including Susan Slaughter and Velvet Brown, saying he had not intended his comments to apply to all women, and only meant to "light a fire under certain individuals."<sup>62</sup> Lisa Stach, the horn player in the student trio, may have summed up the problem best when she said, "I can't go into a practice room and fix my gender."<sup>63</sup> Vilia Burbank, the group's trumpet player, remarked, "I have always felt that attitude about women and brass instruments, but nobody had ever said it out loud that blatantly. We admit that our performance was not up to par, but the way of telling us was wrong."<sup>64</sup>

While the forum may have concluded unsatisfactorily for many, its very existence proves the degree of change that had occurred over the years. Beth Abelson MacLeod describes it concisely.

While Smedvig's comments were similar to those voiced in the nineteenth century, the reactions to them were not. The students complained and their complaint was taken seriously; the university convened a forum; the story was covered in *The Boston Globe*, and the reporter interviewed a woman brass player in a major American orchestra. While these responses do not negate the fact that the incident took place, they indicate that such remarks do not always go unchallenged.<sup>65</sup>

Susan Slaughter, principal trumpet in the St. Louis Symphony, is the "woman brass player" referred to by MacLeod. While not completely contradicting Smedvig when interviewed, she couched her remarks in terms of "fixable" problems.

Some women don't play brass instruments because of cultural conditioning; but it's also an accurate assumption to say that brass playing is physically demanding. You cannot ask a question with a brass instrument; you must always be making statements; and to make a statement one has to be confident and 100 percent sure of yourself.<sup>66</sup>

At the time of the interview in 1991, Slaughter was in the process of forming the International Women's Brass Conference, organized with the mission statement: "The IWBC exists to provide opportunities that will educate, develop, support and inspire all women brass musicians who desire to pursue professional careers in music." Immediately, many musicians expressed ambivalence about the organization. Jeanne Williams' comments express the attitude of many: "It seems like I spent my whole life trying to be a trombone player and not a woman trombone player."<sup>67</sup> Another musician remarked, "How would you feel if there was a Men's Brass Conference?" However, the IWBC has succeeded in promoting the accomplishments of female brass players through its conferences, newsletters, the all-female Monarch Brass, and Pioneer Awards. Many of those who were initially skeptical,



or even openly critical, have been won over. In 1992, Slaughter described her motivation, saying:

I didn't think this was important at all until the last three years. But there are so many women playing now who I didn't know before I did the survey. Younger women could gain a lot of encouragement from seeing how many women are successful. I love the idea – I hope that everyone participates and it pulls us all together.<sup>68</sup>

In 1997, economists Claudia Goldin and Cecilia Rouse published the results of a study proving that blind auditions benefit women musicians. The researchers studied hirings in US orchestras from 1970 through 1996. After a mathematical analysis of 592 audition rounds, they concluded that, "The switch to blind auditions can explain 30 percent of the increase in the proportion female among new hires and possibly 25 percent of the increase in the percentage female in the orchestras from 1970 to 1996."<sup>69</sup> Screens had been in increasing use since around 1970, but Goldin and Rouse were the first to study their effect. Prior to 1970, fewer than 10% of new hires were women. By 1996, women comprised 35% of hires when orchestras used screens. The study also found that screened auditions increased women's chances of advancing to the second round of an audition by 50%.<sup>70</sup>

According to information gathered by Douglas W. Myers and Claire Etaugh, during the 1999-2000 season 20 out of 120 horn players (16.7%) in 22 orchestras were women. The orchestras surveyed all had operating budgets of at least 10 million dollars. For other brass musicians, numbers remain low: only 3.8% of trumpet players were women, and 3.2% of low brass players.<sup>71</sup> Horn players continue to make steady progress. In 2003, Jennifer Montone became principal horn of the St. Louis Symphony at 26 years of age, after a direct career trajectory that led her from Juilliard, to the New Jersey Symphony, to the Dallas Symphony, and to St. Louis. She views discrimination based on gender as a historical issue, not one that has impacted her own life. "I don't think my age category has any concept of what women brass players in the older generations had to go through.... It definitely was a huge issue, until relatively recently."<sup>72</sup>



Jennifer Montone

## Conclusion

In 2006 Montone joined the Philadelphia Orchestra as principal horn. (Shelley Showers has been a member since 1997.) Denise Tryon won the fourth horn job in 2009, resulting in a majority-female horn section, the first in a Big Five orchestra. Rachel Childers joined the Boston Symphony Orchestra as second horn at the start of the 2011-12 season, becoming the first female member of the BSO brass section in its history. In 2013, Leelanee Sterrett became the first fully contracted female member of the New York Philharmonic's horn section. With Sterrett's appointment, all Big Five orchestras now have or have had women members in the horn sections, marking an

important achievement in the acceptance of women as true equals in the orchestral world.

As important is the visibility of women at national and international conferences, festivals, and masterclasses. In 1973, Frøydis Ree Wekre was the first woman to perform at an International Horn Workshop, and her appearance was treated as both a sensation and a novelty, in spite of her obvious skill and musicianship. Today female soloists, chamber musicians, and pedagogues are prevalent at gatherings of horn players and students. For example, at the 2016 Mid-South Horn Workshop, the featured artists were Gail Williams, Julie Landsman, and Haley Hoops. Featured artists at IHS 2015 included Denise Tryon, Amy Jo Rhine, Julie Landsman, Genghis Barbie, Jessica Valeri, Gail Williams, and Sarah Willis.

In the United States, women may not have achieved equality of numbers in horn sections, but certainly seem to have gained equality of acceptance and respect. Outside the US, circumstances differ. Great progress has been made, but the degree of that progress is relative to the country and culture within. Though a daunting task, it would be interesting and educational to collect statistics for orchestras worldwide over the last century, to see how closely the percentage gains mirror those in the United States.

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



Ellie Jenkins

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

## Notes

<sup>1</sup>Gail Collins, *America's Women: 400 Years of Dolls, Drudges, Helpmates, and Heroines* (New York: Harper Collins, 2003), 280.

<sup>2</sup>J. H. Mueller, *The American Symphony Orchestra: A Social History of Musical Taste* (Bloomington, IN: Indiana University Press, 1951), 309.

<sup>3</sup>Hans Kindler, "From the Mail Pouch," *The New York Times*, 20 October 1946, p. x7.

<sup>4</sup>Patricia Sinclair, "Women Tooted Own Horns to Make Place in Symphony," *New Orleans Time-Picayune* (November 26, 1949).

<sup>5</sup>Mary L. Stoltzfus, "Eve in the Ensemble," 9.

<sup>6</sup>Dorothy Kaplan Katz, interviewed by author, Skokie, Illinois, June 30, 2004.

<sup>7</sup>Ibid.

<sup>8</sup>Norman Schweikert, Collection of United States Orchestra Rosters, emailed to the author between January 14, 2004 and June 11, 2004.





- <sup>9</sup>Quaintance Eaton, "Women Come Into Their Own in Our Orchestras," *Musical America* 75, no. 4 (15 February 1955): 30.
- <sup>10</sup>Ibid, 30.
- <sup>11</sup>Ibid, 30.
- <sup>12</sup>Hope Stoddard, "Ladies of the Orchestra," *International Musician* (May 1953): 24.
- <sup>13</sup>Eaton, 30.
- <sup>14</sup>Hope Stoddard, "Ladies of the Orchestra," 24.
- <sup>15</sup>Hope Stoddard, "Fine Musicianship Knows No Sex," *Independent Woman* 26 (November 1947): 316.
- <sup>16</sup>Hope Stoddard, "Women's Activities... in the field of Music," *International Musician* (June 1948): 24-25.
- <sup>17</sup>Stoltzfus, 9.
- <sup>18</sup>Schweikert.
- <sup>19</sup>Raymond Paige, "Why Not Women in Our Orchestras?" *Etude* 70, no. 1 (January 1952): 14.
- Ibid, 14-15.
- <sup>20</sup>Lowell Little, "Should Girls Play Wind and Percussion Instruments?" *Instrumentalist* 12 (September 1951): 49-51.
- <sup>21</sup>Jean Barker Cantwell, "Observations on Female Musicians," *Woodwind World* 3 (1960): 4-5.
- <sup>22</sup>John K. Sherman, "Woman Harpist or Cellist is Top Sight at Concerts," *American String Teacher* 12 (March-April 1962): 1-2.
- <sup>23</sup>Collins, 423-442.
- <sup>24</sup>Schweikert.
- <sup>25</sup>Stacie Lorraine, "Performer, Brass," in *Women and Music in America Since 1900: An Encyclopedia*, ed. by Kristine H. Burns (Westport, Connecticut: Greenwood Press, 2002), 513.
- <sup>26</sup>Schweikert.
- <sup>27</sup>Tom Hall, "ICSOM: A Review," and "Issues," [www.icsom.org](http://www.icsom.org), accessed 7 July 2003.
- <sup>28</sup>Judy Klemsrud, "Is Women's Lib Coming to the Philharmonic?" *The New York Times* (11 April 1971): 19.
- <sup>29</sup>Ibid.
- <sup>30</sup>Ibid.
- <sup>31</sup>Ibid.
- <sup>32</sup>Ibid, 23.
- <sup>33</sup>Ibid, 19.
- <sup>34</sup>Ibid.
- <sup>35</sup>Deborah Hayes, "Discrimination," in *Women and Music in America Since 1900: An Encyclopedia*, ed. by Kristine H. Burns (Westport, Connecticut: Greenwood Press, 2002), 156.
- <sup>36</sup>Schweikert.
- <sup>37</sup>Klemsrud, 19.
- <sup>38</sup>Schweikert.
- <sup>39</sup>Diane Henry, "Woman Who Joined the Marines," *The New York Times* (23 June 1973): 16.
- <sup>40</sup>Gladys Wright, ed., "Karen Riale Becomes First Woman Member of United States Air Force Band of Washington, D.C." *The School Musician Director and Teacher* (June-July 1973): 52.
- <sup>41</sup>Schweikert.
- <sup>42</sup>Froydis Ree Wekre, phone interview with the author, June 14, 2004.
- <sup>43</sup>Gail Lewis, "Ethel Merker Receives IWBC Pioneer Recognition Award," *The Horn Call* 31, no. 1 (November 2000): 38.
- <sup>44</sup>Ethel Merker, "The Case for Women in Brass," *Musart* 38, no. 2 (Winter 1975): 30-32.
- <sup>45</sup>Froydis Ree Wekre, "Being a Woman Brass Player . . . So What?" *Brass Bulletin* 26 (1979): 51-54.
- <sup>46</sup>Rebecca Root, "So You Want to be a Pro?" *The Horn Call* 9, no. 2 (1979): 89-92.
- <sup>47</sup>Phyllis Lehmann, "Women in Orchestras: The Promise and the Problems," *Symphony* 33, no. 6 (December 1982): 11.
- <sup>48</sup>Ibid, 56.
- <sup>49</sup>Gail Williams, interview with the author, Evanston, Illinois, 1 July 2004.
- <sup>50</sup>Priscilla McAfee, phone interview with the author, 22 February 2004 and Gail Williams, interview with the author.
- <sup>51</sup>Lehmann, 15.
- <sup>52</sup>Jutta Allmendinger and others, "Life and Work in Symphony Orchestras," *The Musical Quarterly* 80, no. 2 (1996): 212.
- <sup>53</sup>Julie Landsman: Opera! Opera! Opera!" *Cornucopia* (January 2001).
- <sup>54</sup>Christina Duff, "Out of Sight Keeps Women in Mind for U. S. Orchestral Spots, Study Finds," *Wall Street Journal*, 7 March 1997.
- <sup>55</sup>Gilda Greenberg, "Women in Major Symphonies: Why a Minority?" *International Musician* 80 (April 1982): 15.
- <sup>56</sup>Ibid.
- <sup>57</sup>Lehmann, 15.
- <sup>58</sup>George Seltzer. "How Do Women and Older Musicians Fare?" in *Music Matters: The Performer and the American Federation of Musicians*, pp. 211-221. Metuchen: Scarecrow Press, 1989.
- <sup>59</sup>Richard Dyer, "Of Gender, Bravado and Brass: A Trumpet Star's Blare at Female Students Stirs Debate Over Stereotyping," *The Boston Globe* (21 April 1991): Arts & Film Section, B1.
- <sup>60</sup>Ibid.
- <sup>61</sup>Ibid.
- <sup>62</sup>Ibid.
- <sup>63</sup>Ibid.
- <sup>64</sup>Ibid.
- <sup>65</sup>Ibid.
- <sup>66</sup>David Bruenger, "Women Trombonists in North American Orchestras and Universities," *ITA Journal* 20, no. 2 (Spring 1992): 20.
- <sup>67</sup>Ibid, 21.
- <sup>68</sup>Claudia Goldin and Cecilia Rouse, "Orchestrating Impartiality: The Impact of 'Blind' Auditions on Female Musicians," *The American Economic Review* 15, no. 4 (2000): 738.
- <sup>69</sup>Ibid, 717.
- <sup>70</sup>Douglas W. Myers and Claire Etaugh, "Women Brass Musicians in Major Symphony Orchestras: How Level is the 'Playing' Field?" *IAWM Journal* 7, no. 3 (2001): 29-30.
- <sup>71</sup>Jennifer Montone, interview with the author, St. Louis, Missouri, 27 June 2004.

## SUMMIT BRASS

PRESENTS THE ANNUAL

## RAFAEL MÉNDEZ BRASS INSTITUTE

JULY 10-16, 2016

HOSTED BY

## THE DENVER BRASS

AT THE

LAMONT SCHOOL OF MUSIC  
UNIVERSITY OF DENVER



RAFAEL MÉNDEZ (1906-1981)

DAILY MASTER CLASSES & CAREER SEMINARS  
PRIVATE LESSONS • ENSEMBLE COACHINGS  
RECITALS & CONCERTS • EXHIBITS • & MORE

### INTERNATIONALLY KNOWN FACULTY

TRUMPET: ALLAN DEAN, DAVID HICKMAN, ALAN HOOD,  
JOHN MARCHIANDO, RONALD ROMM • HORN: THOMAS  
BACON, ALLENE HACKLEMAN, MARTIN HACKLEMAN,  
SUSAN MCCULLOUGH • TROMBONE: SCOTT BEAN,  
SCOTT HARTMAN, CARL LENTHE, JOHN LOFTON (BASS),  
JOSEPH MARTIN, LARRY ZALKIND • EUPHONIUM:  
BRIAN BOWMAN, JOSEPH MARTIN • TUBA: KATHLEEN  
BRANTIGAN, WARREN DECK, TIMOTHY NORTHCUT,  
DANIEL PERANTONI • CONDUCTOR: JOSEPH PARISI

APPLICATION DEADLINE: JUNE 15,  
2016

LIMITED TO 150 PARTICIPANTS  
(ALL AGES; UNDER 18 WITH LEGAL GUARDIAN)  
UP TO \$500 SCHOLARSHIPS GIVEN TO ALL  
PERFORMING PARTICIPANTS

FOR MORE INFORMATION:

[WWW.MENDEZBRASSINSTITUTE.COM](http://WWW.MENDEZBRASSINSTITUTE.COM)





England's Finest





# Rimskys-Horns

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

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



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

[www.rimskys-horns.com](http://www.rimskys-horns.com)



*Join the  
International  
Horn Society!*

one-year membership	_____	\$50
student membership*	_____	\$32
three-year membership	_____	\$141
life membership	_____	\$750/\$1000**
library	_____	\$80
family	_____	\$75
club (8 or more with one organizer)	_____	\$35
friendship (depending on the country)	_____	\$5-35
E-membership***	_____	\$45
E-membership student	_____	\$27
E-membership three-year	_____	\$126
E-membership life	_____	\$700/\$950**

join at [www.hornsociety.org](http://www.hornsociety.org)  
or mail your name, dues, and address to:  
Elaine Braun

IHS Membership Coordinator  
305 Raywood Ct, Nashville, TN 37211-6000 USA  
email: [Membership-Coor@hornsociety.org](mailto:Membership-Coor@hornsociety.org)

\*age 26 or under

\*\*to June 31, 2017/beginning July 1, 2017

\*\*\*no paper journal – journal received electronically

# Solid Wood

## P U B L I S H I N G

### SHEET MUSIC FOR HORN ENSEMBLE

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

### CD RECORDINGS

#### CITRUS \$15.00



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

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

### SHEET MUSIC PURVEYORS FOR

**THE**  
Emerson Horn Editions

**QUADRE**  
THE VOICE OF FOUR HORNS



OVER 120 TITLES, FOR COMPLETE CATALOGUE, VISIT [SOLIDWOODMUSIC.COM](http://SOLIDWOODMUSIC.COM)

**570 BUSH STREET, MOUNTAIN VIEW, CA 94041, USA 650-969-4242**  
**[WWW.SOLIDWOODMUSIC.COM](http://WWW.SOLIDWOODMUSIC.COM)**

**HORN  
REGISTRATIONS**  
ACADEMIC YEAR 2017-2018

UNIVERSITY OF MUSIC  
LAUSANNE  
FRIBOURG SITE

CLASSES OF  
PHILIP MYERS &  
OLIVIER DARBELLAY

ADMISSION AUDITIONS  
APRIL 12, 2017

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

[WWW.HEMU.CH](http://WWW.HEMU.CH)



**49<sup>th</sup> annual**

# **International Horn Symposium**

**Federal University of Rio Grande do Norte**

**26 - 30 June 2017**

*Learn more at*

***[ihs2017natal.wordpress.com](http://ihs2017natal.wordpress.com)***



***Natal, Brazil***

*Host*  
***Radegundis Tavares***



# *The Time Has Come*

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



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



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



*Flight case included.*

[www.poperepair.com](http://www.poperepair.com)

1.617.522.0532

[www.balumusik.com](http://www.balumusik.com)

1.855.426.8745



# Book and Music Reviews

Heidi Lucas, Editor

**R**eview copies of books and sheet music reviews should be sent to Dr. Heidi Lucas, Book and Music Reviews Editor, Department of Music, Indiana University of Pennsylvania, Cogswell Hall, Room 103, 422 South 11th Street, Indiana PA 15705-1071 USA. The Horn Call does not guarantee a review for every publication received; reviews will be published at the discretion of the editorial staff. Only complete printed copies of publications will be reviewed; photocopies or partial copies will not be reviewed or returned. Publishers of musical works are also encouraged (but not required) to send pricing, composer biographical information, program notes, and/or representative recordings if available, live or computer-generated. Generally, review copies and recordings will not be returned, though special arrangements may be made by contacting the Book and Music Reviews Editor. Also, copies of the texts of individual reviews may be requested by writing the Editor at the address above or via email at Heidi.Lucas@iup.edu, but no reviews will be available in advance of journal publication.

## Books

**Guide to the Solo Horn Repertoire** by Linda Dempf and Richard Seraphinoff. Bloomington, Indiana: Indiana University Press, 2016; iupress.indiana.edu. ISBN 978-0-253-01929-5. \$68 cloth; \$67 ebook. Indiana Repertoire Guides series.

Richard Seraphinoff is Professor of Horn at the Indiana University Jacobs School of Music and the Early Music Institute. He performs and records regularly on natural horn and is a maker of early horn reproductions. Linda Dempf is Music and Media Librarian at the College of New Jersey. She earned a DMA in Horn from Indiana University's Jacobs School of Music and performs on the natural horn with period instrument ensembles throughout the United States. The publisher's introduction to this book says it all:

This comprehensive, annotated resource of solo repertoire for the horn documents in detail the rich catalogue of original solo compositions for the instrument. Intended as a guide for practical use and easy reference, it is organized into three large sections: works for unaccompanied horn, works for horn and keyboard, and works for horn and ensemble. Each entry includes publisher information, a brief description of the form and character of a work, technical details of the horn writing, and information on dedication and premiere. The authors also include commentary on the various techniques required and the performance challenges of each piece. Representing over ten years of careful compilation and notation by an expert in horn performance and pedagogy, and by a seasoned music librarian and natural horn performer, *Guide to the Solo Horn Repertoire* will be an invaluable resource for performers, educators, and composers.

Dedicated to Philip Farkas and compiled from a full range of books, journals, dissertations, publisher and library catalogues, online databases, and more, this volume offers in one place what the horn world has needed for many years. With

only a few exceptions, the authors examined every score to confirm all of the information provided in each entry. The goal for each entry was "to let you know about a piece, give you guidance on its significance, and pique your curiosity, providing enough basic information in the event you are interested in finding out more."

Though not every entry is equal in size or content, the mission is accomplished. The publication information includes lists of multiple editions, and in most cases there is some commentary on technical demands (including range) and an occasional evaluation of an appropriate level of performer. There is no attempt at a grading scale, however, which may annoy some folks, but you will get over it. Indexes are by title, by name associated with premieres, commissions and dedications, and an alphabetical list of composers by nationality, plus two small repertoire indexes – music for horn with band, wind ensemble, or brass ensemble, and music for horn with small instrumental ensemble. Even the introductions to each section are well-crafted and informative. Hundreds of works are listed, and as a result, this book is definitely a first place to go for information on original solo works for horn.

This is an outstanding resource that should be on the shelf of every teacher, student, and library. Congratulations to Linda and Rick for their perseverance, their care in preparation, and the excellent results that provide a marvelous service to our field. Jeffrey Snedeker, *Central Washington University (JS)*

## Methods

**Horn Technik 1** by Michael Hölzel. Blechbläsersortiment Köbl, Sommerstrasse 9, 81543 München, Germany; koeb.de. edition-diewa dw 894, 2015, €24.

Michael Hölzel is well-known in the horn world, and is among the most successful teachers worldwide. In this book, he combines a comprehensive knowledge of technique and his playing experience to present "a variety of exercises for advanced students, covering practically all technical issues of horn playing and therefore becoming an essential companion on the 'gradus ad parnassum.'" The preface and instructions for each section are presented in German, English, Spanish, and Japanese. We are presented with 146 pages of exercises divided up as "Doodle studies," "Warm-up exercises," "Tonguing and slurring exercises," "Flexibility studies," "Interval studies," and "Scales and arpeggios."

Doodle studies "promote flexibility in the embouchure and fingers, and they require you to be alert the whole time, which considerably improves your concentration." Warm-up exercises use major and minor scales and arpeggios in all keys to warm-up the air, tongue, and fingers from g to b". Tonguing and slurring exercises use natural harmonics at forte and piano to cover the full range of the instrument. The variety of patterns is impressive and will keep us busy for a long time. The Flexibility studies work the embouchure and fingers with 10 exercises named after famous rivers. These are particularly tricky and of various lengths and complexities. Interval studies "for embouchure and the ear" use exercises of gradually expanding intervals from half-steps to octaves written out in



five versions. These are followed by a short “interval game” for two horns. Finally, the scale and arpeggio studies feature a different exercise for each of the twelve major keys and their parallel minors.

I found these exercises not only useful, but also to be a fascinating insight into Hölzel’s teaching. Some of the patterns will be familiar (e.g., sounding like Arban studies), but the context and presentation of the whole emphasizes a comprehensive approach to technique that is impressive and inspiring. I can foresee extensive use of this book, even enhancing some of the exercises by playing them with recorded drones or by memorizing them. Whether looking to augment current technique or practice routines, or looking for a massive overhaul, this book would be a valuable resource. JS

## Horn Ensembles

**St. Vincent for horn quartet or ensemble by Amir Zaheri.** Potenza Music; potenzamusic.com. 70023, 2016, \$17.95.

Dr. Amir Zaheri is Assistant Professor of Composition and Director of the Contemporary Ensemble at the University of Alabama. In 2013 Zaheri received the DMA degree in Music Composition and a Doctoral Minor in Musicology at the University of Alabama. He also attended Georgia State University and Western Kentucky University. He has received numerous commissions, prizes, performances, and publications at regional, national, and international levels. His compositional interests are wide-ranging and include classical chamber and large ensemble art music, electronic music, popular music, multimedia art, opera, and musical theatre.

There is a detailed analysis of the piece in the score, if interested. The composer says,

St. Vincent is a short, somewhat wistful piece, with traces of struggle found in nearly every phrase. The outer form is crisp: four eight-bar phrases are followed by a ten-bar digression, which leads to a recapitulatory eight-bar phrase. All of these begin and end squarely, diatonically, in A...Inside the phrases, however, there is an element of chromaticism, D<sup>#</sup>, which seems to struggle to reach its goal, E. It gets frustrated at every turn, whether by enharmonic reinterpretation or by outright rejection.

This three-minute work is pleasant, somewhat pensive, and quite manageable by a college level quartet. Voiced traditionally, the first horn carries the heavy melodic load, supported by the third horn, with second and fourth in the lower registers. The overall range for the quartet is A to a<sup>2</sup>, and both the second and fourth need to be comfortable with bass clef. The four sections are marked “Solemnly,” “Less motion, more intensity,” “With conviction,” and “With resignation,” which fit the composer’s description well – wistful, and struggling between tonality and chromaticism.

This serious, but emotional, piece will provide nice contrast to flashier quartets on programs. JS

**Huldigungsmarsch (Homage March), op. 56/3, by Edvard Grieg, arranged for eight horns by Peter Damm.** Uetz. BU 1265, 2015, M-50146-962-8

Sigurd Jorsalfar (Sigurd the Crusader) is a work of incidental music composed by Edvard Grieg for a play by Bjørnstjerne

Bjørnson celebrating King Sigurd I of Norway. The incidental music, published as op. 22, was first performed in April 1872. An orchestral suite compiled by Grieg from the main work and published as op. 56 was premiered in Oslo on November 5, 1892, and revised by the composer later that year.

The full work contains nine movements, some vocal, some instrumental. The third instrumental movement, “Homage March,” opens with fanfares before presenting its main march theme, originally on four cellos. The middle part is dominated by a lovely melody originally in the first violins, and the work ends with a recapitulation of the movement’s first section.

Premiered in 1990 at the International Horn Day in Telfs, Austria, Peter Damm’s arrangement of this majestic work is very effective. The combined range for the eight parts is pedal F to b<sup>2</sup>. Lasting about 8’, the piece is a test of endurance, especially for the parts at the high and low extremes, but is a real crowd pleaser. The lowest players really need to be very comfortable with “old” bass clef and be able to pump out a lot of sound to balance the upper parts. My university group enjoyed performing this piece very much. JS

**Allegretto for piano, D915 by Franz Schubert transcribed for four horns by Marilyn Bone Kloss.** Distributed by the arranger; 1 Concord Green #8, Concord MA 01742-3170 USA, mbkloss@comcast.net. 1993, \$8.

Franz Schubert dedicated this lovely little piano piece to his friend, singer Ferdinand Walcher, in April of 1827. This version of the work is an excellent representation of Schubert’s original, transcribed here for four horns. The Allegretto is a short five minutes, and its nostalgic mood makes it accessible and easily added to almost any program. The work itself is not easy, however, presenting a few challenges for hornists including a wide range from G in the fourth horn up to b<sup>2</sup> for the first and third horns.

The nature of Schubert’s work also requires extended passages of parallel unisons and octaves between the four players, posing potential intonation difficulties for the quartet. This could be embraced as an ideal pedagogical opportunity, however, so teachers looking to work on matching intonation with their intermediate to advanced student quartets may consider the Allegretto for this task.

Overall the transcription is very well done, including attention to dynamic and articulation details that accurately reflect Schubert’s original. Low horn players must be comfortable reading in bass clef, including reading ledger lines as high as g<sup>2</sup> above the staff, as well as one slightly awkward transition between the treble and bass clefs in the fourth horn part.

Though somewhat challenging technically, this beautiful piece could provide excellent learning opportunities for any quartet at the collegiate level or higher. In particular, groups that are already comfortable performing together might enjoy working together on executing advanced stylistic details in the Allegretto, including the ever-shifting temporal nuances one would expect in a piano vignette by Schubert. *Ericka Grodrian, Valparaiso University (EG)*

**Two Studies for piano by Stephen Heller, transcribed for four horns by Marilyn Bone Kloss.** Distributed by the arranger; 1 Concord Green #8, Concord MA 01742-3170 USA, mbkloss@comcast.net. 1993, \$8.





Stephen Heller (1813-1888) was a successful composer, pianist and teacher who rubbed shoulders with many of the greatest composers of the nineteenth century, including Schumann, Chopin, Berlioz, Beethoven and Schubert.

These two short pieces are titled Meditation and The Hunt, and they complement each other nicely. In the more lyrical first piece, each of the first three parts gets a chance to lead melodically. The fourth part is still interesting to play, but remains primarily in a supporting role. The Hunt is marked Vivace, in 3/8 meter, and all four parts are equally active. There are some nice call and response gestures where first and third are answered by second and fourth.

The range of all four parts combined is G to g". The fourth part is almost entirely notated in bass clef. The first movement is slightly longer than the second; both movements together last about four minutes.

Kloss has done an excellent job adapting these pieces to the horn quartet from the original piano versions. I may be biased, but I believe both pieces are much more effective as presented in this publication. There is also great attention to detail when it comes to dynamics and articulation markings, which makes these pieces very engaging.

These quartets would be suitable for an advanced high school group, but at the same time they offer enough music to chew on to be fulfilling to an ensemble of professionals. *Travis Bennett, Western Carolina University*

### Horn and Piano

**Suite for Horn and Piano by Erwin Chandler. Paterchan Music; paterchan.biz. 2013.**

Erwin Chandler's Suite for Horn and Piano is a large-scale, four-movement work. Chandler, himself a horn player, has wide-ranging career as an orchestral musician, chamber musician, and playing in back-up orchestras for a variety of pop musicians. He has written solos and chamber music for a wide variety of instruments as well as jazz charts and arrangements.

The four movements of the Suite follow a familiar layout. The two outer fast movements bookend a waltz movement and a ballad, in that order. The first movement features spirited, rhythmically driven music in the horn over a highly syncopated piano part. This syncopation combined with frequent meter changes gives this movement a sense of forward motion from beginning to end. The second movement, a quick waltz in one, features flowing lines and some large leaps. Ballad, the third movement, has the feel of a slow jazz tune. The final movement again features frequent meter changes and a very active piano part.

This piece presents various challenges to the performer. It frequently utilizes the high range of the instrument. The b" makes numerous appearances, occasionally without preparation. The piece features many technical moments in the outer movements and frequent accidentals throughout. None of these challenges are insurmountable for an experienced player, but this piece may be too much for a younger student.

This is an exciting new addition to the repertoire of multi-movement works for horn and piano. *Martin King, Washington State University (MK)*

**Algébrométrie pour cor en fa et piano by Jean-Olivier Beydon. ISMN or ISBN: 979-0-043-09700-6. Editions Billaudot, 14, rue de l'Échiquier, 75010 Paris; billaudot.com. GB9700, 2015, €6.94.**

One description of this piece found online says, "For hornists of intermediate skills, Algébrométrie is a fast-paced affair, interrupted by a stately dance and a slow, singing section. Technical demands are not enough to take the focus away from the dynamic melodic line." On the publisher's website, the description of this piece translates as: "[A] small, easy, cheerful, and varied piece, combining a rapid movement with a slow and singing one. Pleasant whether to play or to listen, this work is a good way to allow the young instrumentalist (1st cycle) to move forward with his/her musical expression."

No description of the piece is included in the score, so, of course the first question is about the title – a search reveals no real definition, but it seems obvious that the title is a combination of Algebra and Geometry. The music itself also doesn't provide any clues, but that doesn't take anything away from the piece itself, a nice simple work for young players.

The piece is set in four short sections of varying tempos and styles, which fits the stated opportunity to "move forward with...musical expression." Its overall range is g-c", and the rhythmic and volume challenges are just right for youngsters, including a little bit of endurance challenge at just over four minutes.

I agree that it will be pleasant to play, though the melody is naturally simplistic. Still, the combination of challenges is worth a look. JS

### Horn and Organ

**From Bach to Reger: Works for Horn and Organ; A compendium of 30 years experience, by Peter Damm and Hans-Jürgen Scholze. Musikverlag Bruno Uetz, uetz.de/music. M-50146-906-2. BU 1273, 2015, €14.**

This collection of four pieces arranged for horn and organ contains a varied selection of Baroque- and Romantic-styled works by J. S. Bach, Johann Ludwig Krebs (1713-1780), Anton Bruckner, and Max Reger.

The first, Bruckner's *Ave Maria* (1882, WAB 7), is originally for alto voice with organ, a pensive and reverent homage to the Virgin Mary. The arrangement is in concert E<sup>b</sup> and the alto part is edited to give the horn player some rest. The piece lasts about five minutes and the horn range is b<sup>b</sup> to b<sup>bb</sup>.

Bach's *Gelobet seist du, Jesus Christ* (BWV 723) is a chorale-prelude, with the horn playing the original chorale melody in long notes above an active organ. The horn part is modest but a little high (a'-b"), and it lasts about three minutes.

Krebs's chorale-prelude on the famous melody *Wachet auf, ruft uns die Stimme* is frequently described as being originally for trumpet and organ (not sure it would work on Baroque trumpet, but that's another review), and was recorded by Damm and Scholze years ago. This lively tune is a nice contrast to the previous two. The horn range is g-b".

Finally, Reger's *Romanze* in G major (1901, W.o.O. II/10) is a short but lovely piece originally for violin and keyboard, but arranged numerous times for other instruments. This arrangement adds six measures before the recap of the main melody,



presumably for rest. This piece has the widest range (a-b<sup>♭</sup>) and is a pleasant melodious ditty.

Any of these pieces would work well as special music for church services or as "palette-cleansers" on a recital, especially the Reger work. JS

### Mixed Chamber Ensemble

***Issa for Violin, Horn, and Piano* by Leah Kennedy.** Solitarius Press; solitariuspess.com. SL0007, 2015, \$15.

*Issa* by Leah Kennedy is a piece using the wonderful instrumentation that Brahms made famous in his trio. Written as a farewell present to a friend and roommate, *Issa* combines the sounds of these three instruments in an effective way. A five and a half minute, single movement work, this piece would make a wonderful addition to a recital program in need of some chamber music.

The piece begins with the piano written entirely in the treble clef. A lyrical melody floats over arpeggiated chords in the left hand. The violin complements the music of the piano, and the horn seems to provide the majority of the melodic content when it enters in measure seven. After a grand pause, the horn enters alone at rehearsal C. When the piano and violin join back in, the music enters a period of harmonic instability and darker mood that provides excellent contrast with the earlier music. The lighter mood of the beginning of the piece and the mostly treble clef piano writing returns at the end to give the piece a nice sense of balance.

*Issa* has a well written horn part that plays to the instrument's strengths. The piece ascends to b<sup>♭</sup> on several occasions; every time the horn goes into the high range, the notes are well prepared. Due to Kennedy's use of a variety of textures, the horn player has rests throughout the piece so the work does not present an endurance challenge.

*Issa* is a lovely piece that is a valuable addition to the horn trio repertoire. MK

***Suite for Trumpet and Horn* by Rosemary Waltzer.** New York: New City Music, 2002. \$16. Available from the composer via rosemarywaltzer.com.

Rosemary Waltzer is the horn teacher at Green Meadow, a Waldorf school, where she also coaches and composes pieces for her students. Originally from Kalamazoo, Michigan, she was a music major graduate from Michigan State University when she began composing to satisfy the need for duets for her and her trumpeter husband to perform together. After making transcriptions for a while, she decided to write duets specifically for trumpet and horn. This is her first published work, described by the composer as "melodic with unexpected harmonies."

The Suite lasts about 10:30'. The movements are "Moderato," "Lilting style," "Cantabile," "Andante," and "Fanfare and March." The first movement is the most substantial, with a couple of interesting thematic ideas, and a few harmonic twists (as advertised). "Lilting Style" is a nice change of pace, and, at barely a minute long, perhaps ends too soon. "Cantabile" is yet another nice contrast that is smoother and more lyrical. This time, at just over a minute, it is just enough in context. "Andante" is a horn solo/cadenza, played fairly freely. There are some interesting phrases with echo effects, and a final tag

by the trumpet at the end. "Fanfare and March" goes back to the more complex approach of the first movement in a more descriptive context. This is the longest movement (about 3:30'). The opening fanfare is short and to the point. The march that follows is a little quirky in its interval leaps. The middle section is slower, yet even more angular, creating an interesting contrast. The ending is surprising, and yet satisfying.

The more I listen to this piece, the more I like it. The harmonic vocabulary is tonal yet with plenty of dissonance. It is enjoyable to play and could be presented convincingly on a collegiate recital. The overall horn range has extremes of G to b-flat<sup>♭</sup>, but the tessitura is narrower, making it quite playable, despite some surprising leaps. The trumpet range is g to b<sup>♭</sup> (for trumpet in B<sup>♭</sup>) and equally accessible.

The repertoire for this combination is still pretty thin, and this piece is a substantive addition to it. As the composer says, the piece is appropriate for college to professional level. Two copies are provided with both parts on each, one for Trumpet in B<sup>♭</sup>, one for Trumpet in C, both Horn in F. JS

### Woodwind Quintet

***Bothnian Rhapsody for woodwind quintet* by Jukka Viitasari.** Potenza Music; potenzamusic.com. 10040, 2016, \$17.95.

According to the publisher's website,

Jukka Viitasari (b. 1961) is a former Finnish classroom teacher with a musical background including studies in music theory, rock, jazz, and low brass instruments. Primarily performing on tuba and guitar, he has composed dozens of pieces for wind bands of various forms of which over sixty have been published, including nine in the United States. Initially known for his music for young performers and rhythmic music, he has expanded his catalog towards concert music. His international merits include prizes from nine international composition competitions, including first prize in the US for *Dance of the Epiphytes* in 2013 and in Italy for *Light up the Sky!* in 2006.

*Bothnian Rhapsody* was commissioned by the Finnish Pohjanmaa (Bothnian) Military Band for their 50th anniversary in 2003. The composer says, "Being myself of ethnic Ostrobothnian descent, I was so thrilled that the *Rhapsody* was finished a year in advance. Listeners may recognize some of the Finnish folksong allusions such as 'The Fighting Song.' The International Trumpet Guild published the brass quintet version as a supplement to the March 2007 *ITG Journal*. In the summer of 2007 The US wind quintet Calico Winds asked me via email if there was a wind quintet version. 'There is one by tomorrow,' I replied."

This piece is a charming work, with four sections that move from forthright to slow and lyrical, to playful, and finishing with a return to the first section and a fanfare at the end. I think a collegiate group would really enjoy working on this six-minute piece – playable and audience-accessible, with all instruments sharing the spotlight. A tonal piece with little dissonant twists familiar in Finnish music I have heard, I was quite taken with this quintet. Be sure to check out the Calico Winds' performance on Youtube! JS





## Brass Quintet

***Drei Gauklerepisoden for brass quintet, accordion, and percussion (optional)* by Greta Funk.** Musikverlag Bruno Uetz; uetz.de/music. BU 5076, 2016, €18.

While there isn't a great deal of information readily available about Greta Funk, her music certainly speaks for itself. Her piece, *Three Storyteller Episodes* is divided into three movements, entitled respectively, "Three Lonesome Storytellers Wandering Around," "A Serious Conversation," and "The Old Carousel."

Highly programmatic in nature, the clear markings and easy to read and interpret manuscript open the door to discussion of how the performers might wish to perform the work. The composer makes no mention of whether these stories are pre-existing or in her own mind, nor does she state whether they should be performed with or without pause between movements. Despite a few typos (missing rests, rests printed above the line), the writing itself is well-conceived and the parts are accessible and reasonably suited for a moderate to intermediate high school brass group. The tunes are quite singable and there is something of interest in each part, ensuring that all the players will feel equally vested in their contributions.

The composer does not indicate what the performers should do if there is no accordion or percussion available, though both clearly play a timbral role in the programmatic rendering of the piece. Presumably, the accordion part could be played on synthesizer, piano, or other keyboard instrument. The accordion part is not taxing, but does have the solo line at points. Likewise, the percussion part is also not terribly involved, though it does call for vibraphone as well as some auxiliary instruments; it is most active in the third movement.

In short, Greta Funk has created a fun and unique piece that would work well in a concert setting and certainly as part of a program designed for educational outreach, as well as other venues. *HL*

***Bald Eagle March for Brass Quintet* by Jeff Frost.** Cor Publishing Company, distributed by Wiltshire Music Company; wiltshiremusic.com. BE217, 2014, \$12.95.

In *Bald Eagle March*, Jeff Frost brings a traditional 6/8-time march to the brass quintet. Although it does not modulate at the trio like many marches, *Bald Eagle March* follows many of the conventions of the American march relative to form and rhythm.

Frost does an excellent job in this piece of using different combinations of instruments within the brass quintet. For instance, trumpet 2 and horn play at measure 7 the second time only. At measure 89, the horn, trombone, and tuba play while the trumpets rest. This provides good variety of texture as well as rest for the musicians.

The parts fall within a comfortable range for each instrument. The one exception to this may be the trumpet 1 part, which, while not venturing above *a*, stays at the top of the staff for extended periods of time without a break. Aside from this specific range challenge, the piece does not present major technical challenges and would be suitable for a young quintet.

*Bald Eagle March* fills a void in the brass quintet repertoire; few original marches are available for this ensemble. Players and audiences alike will enjoy this lively work. *MK*

***Fantasy for Brass Quintet* by Jeff Frost.** Cor Publishing Company, distributed by Wiltshire Music Company; wiltshiremusic.com. BE219, 2014, \$12.95.

Jeff Frost's *Fantasy* is one of several short pieces from his prolific catalog of brass quintets. This particular work is contrapuntal yet straightforward, making it an excellent way to introduce young players to the fugue while allowing them to work outside the typical Baroque style.

Frost composed *Fantasy* in a standard fugue formal structure, with initial subject entrances starting in the first trumpet and working their way down in score order to the tuba. The episodic material between subject entries frequently features instruments in pairs, offering ample opportunity to perfect consonant interval intonation in the quintet. The subject itself is tonal and easy to follow, making this piece accessible to both beginner quintets and intermediate groups looking for a work that comes together quickly.

One element of *Fantasy* that may pose a challenge for less advanced players is the relatively high range for the trombone, which peaks at a *b'*. The work never shifts out of the bass clef, though, a potentially helpful feature for trombonists who may not be comfortable reading in the tenor clef.

Overall, Frost has composed a fun alternative to the traditional Baroque fugue arrangements with his original work *Fantasy* for brass quintet. *EG*

***Old City Gate for Brass Quintet* by Jeff Frost.** Cor Publishing Company, distributed by Wiltshire Music Company; wiltshiremusic.com. BE220, 2014, \$12.95.

*Old City Gate* is a short work for brass quintet at a moderate tempo. The piece contains well written melodies and features forceful loud dynamics that give way to soft, introspective moments. There is an excellent *pesante* section that seems to emulate Mussorgsky's *Pictures at an Exhibition* with running eighth notes in trumpet 1 over a slow-moving melody in the lower instruments. The eighth notes are later passed around the quintet in a way that features all the instruments.

While *Old City Gate* does not present any obvious technical challenges, and seems well suited to a young quintet, a couple of aspects of this work would be difficult for young students to overcome. The range in trumpet 1 and trombone is quite high and stays in this range for the duration of the piece. Staying in this range for extended periods can be a challenge for experienced players, let alone younger musicians. In addition, the texture is thick for the majority of the piece with the whole quintet playing together for the majority of the work. This leads to very long stretches of music in each part without a rest. For instance, trumpet 2 plays from the beginning to measure 64 without a rest. This can present a major challenge to any player. Younger players should work to develop their endurance and range before playing this work.

Jeff Frost's *Old City Gate* is a wonderful piece for young brass ensemble that will challenge players to develop their range and endurance. *MK*



*Funeral March for Brass Quintet and Tenor Drum* by **Edvard Grieg, arranged by Sean A. Brown**. Sean Brown Music. Seanbrownmusic.weebly.com. SBM7000, 2006, \$16 (digital download), \$18 (hard copy).

Grieg's *Funeral March* is one of the most-oft transcribed pieces for brass ensemble. What makes Sean Brown's version most distinct (and convenient) is the fact that it is available as a digital download. Technically accessible by a good high school group, the piece is, nonetheless, physically taxing on endurance. The engraving on this version is easy to read. The individual parts are all well-written and within a good range, though it should be noted that the first trumpet part does include a c". The fact that the melody is shared equally between the first and second trumpets may help to make this easier on the first trumpet. The percussion part could benefit from the addition of cues, since there are many sections of extended rests in the part. Despite this, the percussion part would present minimal challenges to a good high school player.

There are inconsistencies in this version with regards to articulations and breath mark designations from Grieg's own setting of this for brass ensemble; however, Sean Brown has provided a new take on this classic work. *HL*

*Heidi Lucas offers special thanks to 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 percussionist Kendrick Bowman for reading the works she reviewed in this issue.*

Subscribe to other

## Brass Journals:

**International Trumpet Guild Journal**

[www.trumpetguild.org](http://www.trumpetguild.org)

**International Trombone Association Journal**

[membership@trombone.net](mailto:membership@trombone.net)

**International Tuba/Euphonium Association Journal**

[www.iteaonline.org](http://www.iteaonline.org)

**Historic Brass Society Journal**

[www.historicbrass.org](http://www.historicbrass.org)

## Introducing Third Edition Horn Playing from the Inside Out

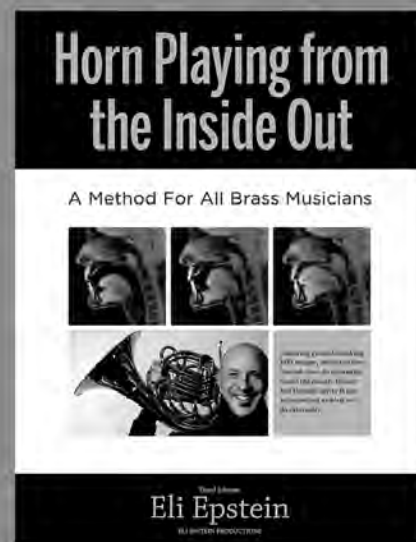
Featuring ground-breaking MRI images, which confirm that what we do internally, inside the mouth, throat and thoracic cavity is just as important as what we do externally.

“Many of the ideas that Eli posited in the past were really quite accurate and have been supported by the evidence afforded by the MRI project. Eli's willingness to adapt to new information provided by our research in Germany presents a stellar example of how a true master teacher continues to grow. This book, I believe, will be another classic.”

— Peter Iltis, PhD, Professor of Horn and Kinesiology, Gordon College

“Its positive influence on the profession will be immediate and lasting.”

— W. Peter Kurau, Professor of Horn, Eastman School of Music



Print book available from **poperepair.com** and **paxman.co.uk** For information view [eliepstein.com](http://eliepstein.com)



# Recording Reviews

Lydia Van Dreel, Editor

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

**Perspectives. American Brass Quintet, Eric Reed, horn;** Kevin Cobb, Louis Hanzlik, trumpets; Michael Powell, trombone; John D. Rojak, bass trombone. Summit Records DCD 692

Robert Paterson: *Shine*; Jay Greenberg: Quintet for Brass; Sebastian Currier: *Cadence, Fugue, Fade*; Eric Ewazen: *Canticum Honoris Amicorum*.

For more than half a century, the American Brass Quintet (ABQ) has been the standard-bearer of virtuoso brass chamber music performance. Coupled with their commitment to filling the brass quintet repertoire with original compositions, brass players all over the world owe a debt of gratitude to ABQ for stretching the limits of what brass players are technically capable and what composers may confidently expect can be played. *Perspectives* is a performance of significant merit where both playing and repertoire are nothing short of magnificent.

Robert Paterson's *Shine* is divided into four movements. The first movement, "Ringing Brass Bells," is expressed in clarion bell tones and fleet, articulated signals that fly back and forth between the two trumpets. Syncopated splashes of horn and trombone drive the movement with beautifully matched articulations, and the bass trombone anchors the group with confident energy. "Quicksilver" swirls with mercurial jocularity. Harmon-muted wah-wahs, sinuous sextuplets, and flutter-tongued bleats all come together with flawless technique, intonation, balance, and style. "Veins of Gold" is an inspiring display of seamlessness as one instrument hands off to the next with lyricism and elegance. Each of the solo lines seems to challenge the next to higher standards of beauty. "Bright Blue Steel" is a completely engaging, cinematic-sounding vignette that exemplifies the pleasures of virtuoso chamber music. Here ABQ gives an enthusiastic performance of a terrific piece.

Quintet for Brass by Jay Greenberg (composed when he was 21) commands your full attention. The opening is aleatoric as the trumpet expresses one theme, followed by a contrasting horn fragment, then joined by different material in the second trumpet. Soon, what seems unconnected, finds direction in five different voices of exuberance that meet in a full-blown section of athleticism with fistfuls of jazzy outbursts. Just as hastily, the music retreats to pointillistic introspection with extraordinary solo trumpet playing, a spectacularly jaw-dropping trombone and bass trombone duet, and a heroic exchange between the trombone and horn that Eric Reed (the newest member of ABQ) finishes in a way that is both amazing for its beauty and terrifying for its subtle difficulty.

Sebastian Currier's *Cadence, Fugue, Fade* requires precision, technical brilliance, strength, and, in some places, a willful fight against all one's best intonation practices. Brass players

especially do not like to play out of tune. Conflicting overtones cause the majority of split notes that can plague brass players. Here, required to deliver intentional quarter-tone chaos, ABQ plays with exceptional independent strength, avoiding the mayhem that can befall lesser players and adding compelling conviction to Currier's extended and challenging soundscape.

Eric Ewazen's *Canticum Honoris Amicorum* is a fitting finale to ABQ's *Perspectives*. The title translates roughly: "Song Honoring Friends." The quintet is joined by emeritus members Raymond Mase on trumpet and David Wakefield on horn, and friends Justin Waller, trombone, and J. J. Cooper, bass trombone. ABQ's performance of this glorious work is notable from beginning to end for exquisite balance, a wide palette of articulations, sparkling dynamic contrasts, and tremendous rhythmic drive. The triumphant closing chords are a perfect end to a recording that exemplifies the very best in brass playing. Definitely add this recording to your collection. – William Barnewitz, Milwaukee Symphony Orchestra, Northwestern University (retired)

**Sonus Inenarrabilis: Nine Live Plays the Music of John Clark. John Clark, horn;** Kinan Azmeh, clarinet; Lynn Bechtold, violin; Dan Cooper, seven-string electric bass; Jennifer DeVore, cello; Stephanie Griffin, viola; Cesare Papetti, drums; Michael Rabinowitz, bassoon; Rob Stephens, keyboards; Thomas Carlo Bo, conductor. Mulatta Records MUL 033.

John Clark: *Sibilia Colubri, Die Kreuzotter, Turbulence, Eviter les Contrefaçons, Freedom's Delight, Outage*.

John Clark is well known as an accomplished jazz horn player. This CD features him more as a composer, though he plays in the band and has some nice solo moments. It is a fascinating disc, perched at the intersection of many styles, like a complex dish where you keep noticing different spices that you associate with different cuisines. The title of the CD, *Sonus Inenarrabilis*, is Latin for "indescribable sound." How true!

The band sometimes seems to be made of two teams: the jazz side (bass, drums, keyboards) and the classical side (horn, clarinet, bassoon, violin, viola, cello). In some of the tracks, and some parts of other tracks, the jazz team sets up a groove. At times the classical team seems to cooperate (there's some funky bassoon and viola playing!), but the music never fully moves into the jazz realm. At other times, the jazz team moves committedly into the world of contemporary chamber music. The result is a constant exploration of style. At a brief 38 minutes, this recording leaves you wanting more.

The most groove-oriented piece is probably *Turbulence*. Even here, with a hard-driving feel, the harmonies wander between consonance and dissonance as the power builds and builds. The piece fades out under a beautiful violin solo.

The opposite extreme is achieved in *Die Kreuzotter*, which is almost operatic in its heightened emotional expression. The players take turns performing swirling, serpentine lines. The Deadly Kreuzotter is Germany's only venomous snake; its rippling danger is made beautiful in this piece of chamber music.



*Eviter les Contrefaçons* means “avoid counterfeits.” Indeed! This could be the motto for the entire disc. In this track, flamenco meets jazz meets contemporary chamber music. Even when the groove becomes regular, there are constant surprises. The next track, *Freedom’s Delight*, is lovely Americana, all rolling prairies, puffy clouds, and sunshine. And the closing track, *Outage*, brings in electronic keyboards, but even then, the band, underneath a drum groove, is playing chamber music.

How wonderful to hear an accomplished performer who, through his composition, is able to sew together so many different colors to create something indescribable and beautiful. – Daniel Grabois, University of Wisconsin-Madison

**David Sampson: Notes from Faraway Places.** David Wakefield, Nathanael Udell, Anthony Cecere, horns; American Brass Quintet, Quo Vadis Brass Quintet, Philadelphia Brass, One Time Only Trombone Ensemble, Juilliard Trumpet Ensemble, Raymond Mase, Donald Matchelder, trumpet; Trent Johnson, Organ; Steven Beck, piano; Andy Lamy, clarinet; Scott Mendoker, tuba; James Musto, tympani; Tom Murphy, Nancy Pontius, David Stockton, Jeff Willet, percussion. Summit Records DCD 681

David Sampson: *Fanfare for Canterbury Cathedral, Tenebrae for Trumpet and Organ, Without Warning for Piano; Mock Attack for Clarinet, Evensong for Tuba and Electronics, The Death of Macbeth for Solo Tympani and Percussion Quartet, Notes from Faraway Places-Suite 3, Smoky Mountain Fanfare, Changewater for Eight Trombones, Inamere for 12 Trumpets.*

Composer David Sampson has offered a disc of his music written for specific friends and acquaintances. According to liner notes, he has supplied a variety of chamber music for various ensembles and individuals. This diverse collection celebrates the composer’s gift for effective compositions for various performance mediums.

His *Fanfare for Canterbury Cathedral* is a regal sonic work. The recording venue creates a spacious sound and the seamless playing of the American Brass and Quo Vadis Brass Quintets offer wonderful sonority. At times, the voicing and resonance fools the listener into looking at the credits to see if an organ was being used in the mix, which it wasn’t.

*A Family Portrait*, performed by the Philadelphia Brass was written for friend Scott Mendoker and family. The fugal opening with its syncopated theme offers an interesting dialogue between the members of the quintet. The transparency of the group in handling the five-part contrapuntal lines was impressive. It certainly is a busy work, but is a fine showcase for all the performers. This is a work that mature brass quintets should consider. It is entertaining, like family conversations colliding and echoing each other.

*Smokey Mountain Fanfare* was written for the Smokey Mountain Brass Quintet. Performed on this disc by the Philadelphia Brass, the work initially features an extensive dialogue between the two trumpets, then between the two treble instruments and the lower choir of horn, trombone, and tuba.

Not being familiar with the music of David Sampson, this reviewer was impressed by the diversity of the music on this disc and how the composer is adept at writing for various mediums. – Dr. Eldon Matlick, University of Oklahoma

**What the Birds Said.** Rose French and Sam Bessen, horns; Monica Sauer Anthony and Mathew Krejci, flutes; Nikolas Flickinger and Thomas Nugent, oboes; Erin Finkelstein and Patricia Shands, clarinets; Thomas Breadon and Nicolasa Kuster, bassoon. Vault Classical.

John Steinmetz: Quintet, *Fits and Starts*, *Three Pieces*.

*What the Birds Said* features the Mill Ave Chamber Players performing the works of John Steinmetz. Steinmetz teaches at UCLA and is an active bassoonist and composer living in Los Angeles. Works on this album include his Quintet and a wind quartet, *Fits and Starts*. The Pacific Arts Woodwind Quintet joins the Mill Ave Chamber Players for the final work, *Three Pieces*. Steinmetz also produced the album.

In “Getting Along,” Steinmetz musically ponders questions of human nature. His approach features blended instrumental timbres and musical styles woven together. Steinmetz also likes to present new and old techniques in conjunction, which makes his music both fresh and comfortable for the listener.

The Quintet is dedicated “To the memory of my father, Robert Jack Steinmetz, 1921-1984.” It is around thirty years older than the other two pieces. The work is divided into seven sections, performed *attacca*. Steinmetz composed the work to be enjoyed without interruption, and now encourages performers to exclude section titles from the program.

Harmonically, this work alternates between more complex constructions and simple sounds, like an open 5th or a recurring single tuning pitch. Steinmetz also creates rich harmonies, contrasting the seamless blend that is possible in a woodwind quintet, with the potential dissonance from combining five different timbres. He relates the idea of blended sounds to the connectivity of human emotion.

The first section starts with a tuning pitch, which develops into more active harmonies, patterns, and dramatic melodies; then returns to the unison tuning pitch. The composer says this “reflects musically on unity and individuality, on continuity and change, and on arising and dissolving.” A lovely section with a modal Irish flute tune passes through the five voices. One of the most satisfying moments featuring the horn is found in the sixth section, the Canon. The horn plays a simple melody over active woodwind lines, then plays the same melody to introduce the beautiful Adagio of the seventh section. A final poignant unison pitch fades into stillness.

*Fits and Starts* was commissioned for woodwind quartet by clarinetist Gary Gray. Gray requested that the piece incorporate duets, found in the third movement, and improvisation, found in movements I, II, and IV. Though there is no horn in this work for woodwind quartet, it is an enjoyable listen. I especially liked the minimalist approach of movement II, Meditations, and the third movement, Six Duets.

The final work is *Three Pieces*, written for ten winds. Steinmetz composed this piece for five pairs of winds rather than two woodwind quintets. This work was influenced by Steinmetz’s thoughts on how we harm the planet and take it for granted, which plays into a theme of interconnectivity.

The first movement provided the title of this album: *What the Birds Said*. The ten wind instruments introduce happy bird chatter. Bird sounds are evoked throughout the movement in





different ways, alternating with sad droning music. At the end of this movement, there is a glorious chorale. If you like the sound of well-orchestrated, well-performed winds, listen to this recording for this moment alone! This reviewer listened to it three times!

Movement II, *Visions*, starts with a churning ostinato, then gradually moves through different musical styles. Rose French and Sam Bessen on horn are featured heavily. The end of this movement has the epic drama and introspection of Copland.

The third movement, *Dance*, is Steinmetz' philosophical attempt to lift up what is good in order to help soothe anxiety and fear. The music is very optimistic. I found the dectet's playing to be richest in this movement. The last chord is another beautiful wind moment!

The Mill Ave Chamber Players, based in Phoenix, is currently involved in an active ninth season. They have a great composite sound – it is easy to tell that they have been playing together for nearly a decade. Among their many activities in the Phoenix area and beyond, they performed at the 47th International Horn Symposium in Los Angeles (2015) and the Southwest Horn Conference in Phoenix (2012).

The Pacific Arts Wind Quintet is a great match for the Mill Ave Chamber Players. The dectet had a full, well-blended sound, but still featured the precision of a quintet. As Steinmetz intended the work to be for five pairs of instruments, the easy collaboration between horns Rose French and Sam Bessen is audible. All of the musicians in this recording gave beautiful performances. The wonderful wind sounds combined with Steinmetz's extremely enjoyable music makes this album very listenable: highly recommended! – *DeAunn Davis, University of Nevada, Reno*

**Rescued! John Ericson, horn;** Yi-Wan Liao, piano. Summit Records, DCD 689.

B. Ed. Müller: *Nocturno*, Op. 73; Fritz Spindler: *Sonate*, Op. 347; B. Ed. Müller: *Melancholie*, Op. 68 and *Am Abend*, Op. 71; Karl Marys: *Gondellied*, Op. 15; Oscar Franz: *Lied ohne Worte*, Op. 2; Louis Bödecker: *Serenade*, Op. 20; Josef Richter: *Lied ohne Worte*; Charles Eisner: *Resignation*, Op. 16; B. Ed. Müller: *Wiegenlied*, Op. 69, No. I; Hermann Eichborn: *Sonata*, Op. 7.

John Ericson, Professor of Horn at Arizona State University, is well known as a pedagogue, horn historian, and performer. Ericson's most recent recording blends his vast knowledge of horn history with delightful and masterful playing. From the list of lesser known composers to the rich and intimate sound of the single F horn, Ericson gives us an opportunity to listen back to the music and performance practice of earlier eras. These works for the single F horn have a unique mood, entirely different from the works of Mozart and Beethoven. In addition, Ericson displays a sweet warmth on the single F horn that would be difficult to produce on the instruments of today.

*Rescued!* is a treasure chest of material to add to our repertoire. Aside from the intriguing historical aspect of Ericson's recording, the works he chose are likely new to many of us. These pieces would work very well to round out recitals, as they generally sit in a comfortable mid-low register. They would also be excellent pieces to include in the teaching studio for study and performance.

Ericson's pianist, Yi-Wan Liao, deserves special recognition for performing with such consistently beautiful and intimate piano playing. This recording features a lovely partnership between the horn and piano.

*Rescued!* fills a void in the horn discography and the works that Ericson chose to highlight on the recording are a refreshing and elegant addition to our repertoire. Thank you to Ericson for investing so much time and talent into this special recording. Bravo! – *Katie Johnson, University of Tennessee*

**Eastern Standard. Heidi Lucas, horn;** Zach Collins, tuba; Jacob Ertl, piano; Michael Kingan, drums. Self-published. Available through online sources.

Gary Kulesha: *Sonata for Horn, Tuba and Piano*; Anthony O'Toole: *Jam-Bourrée*; Elizabeth Raum: *Color Code*, Christopher Wiggins: *Fragments II*, Op. 165; Charles Ingram: *Bon Bons*; James Stephenson: *Vast and Curious*; Frank Gulino: *Big Sky*.

This album presents several recent compositions for horn, tuba, and piano that should quickly make their way onto recital programs everywhere.

*Eastern Standard*, formed in August 2014, comprises Heidi Lucas, horn, Zach Collins, tuba, and Jacob Ertl, piano. They met as colleagues at Indiana University of Pennsylvania (Ertl now teaches at Nazareth College). The group has commissioned and premiered many new works for this instrumentation, including three of the works on this album.

The opening movement of Kulesha's *Sonata* is a great way to kick off this collection. It is full of energy, and captures the listener's attention immediately.

*Jam-Bourrée* by Anthony O'Toole features electric piano. As the clever title implies, this piece is a mix of old and new styles – it's downright funky at times, and sounds like great fun to play.

Throughout the album, *Eastern Standard* demonstrates the highest standard of chamber ensemble playing. Intonation is impeccable, technical passages are extremely tight, and Lucas and Collins blend their sounds nicely. Their well-executed phrasing is especially effective in the slow movements.

Lucas shows great flexibility and facility in her playing, with a consistently rich sound in all registers. The range of styles on this album is astounding, and she executes all of them to great effect. There is some gorgeous high, lyrical playing in the Wiggins.

Every track of this album is a listening pleasure. The compositions, performances, and production are all first-rate. – *Travis Bennett, Western Carolina University*

**Tired Light – 21st Century Finnish Music for Horn. Tommi Hyytinen, horn;** Päivi Severeide, harp; Pasi Eerikäinen, violin; Tuomas Turriago, Emil Holmström, piano. Pilfink Records JJVCD-162

Johanna Eränko: *Tired Light*, *FINITE*; Matthew Whittail: *Points of Attraction*; Kai Nieminen: *Elegy*, *Hymnos II*, *Ancient Songs*; Tommi Hyytinen: *Streaming*, *Restless Longing*; Tomi Räisänen: *Väki*.

Tommi Hyytinen, hornist with the Finnish Radio Symphony Orchestra and horn teacher at the Sibelius Academy, has recorded a wonderful CD of new works for horn written by Finnish composers. All of the works on this disc were com-



posed between 2007 and 2014, and all premiered by Hyytinen.

Composer Johanna Eränkö describes her work, *Tired Light*, as “kaleidoscopic made up of constant elements, but always changing.” There are episodic looping elements of different lengths lending structure and continuity to the piece, while the music is in a constant state of flux. Eränkö writes of the title that she had been reading about a debunked theory of astrophysics, where wavelengths traveling through space tire and refract. The concept resonates with the mood of melancholy in the piece.

Eränkö’s piece for solo horn, *FINITE*, was commissioned by a granting organization that imposed certain restrictions on the piece – that it had to be suitable for vocational students. In writing within these restrictions, Eränkö explores concepts of the finite and infinite.

Matthew Whittall’s *Points of Attraction* is a trio for horn, violin, and piano. As a former hornist, the composer was drawn to this ensemble and its esteemed history. Whittall’s composition is delightfully colorful and intriguing, reminiscent at times of Ligeti’s trio for the same instrumentation. The composer describes his piece as a conversation between the horn and violin, mediated by the piano. The solo voices become increasingly frayed as the piece progresses, and in the process of the disconnection, the “characters are made to slow down and listen – to themselves, to each other, to their environment....” This piece is yet another excellent addition to the burgeoning repertoire for horn, violin, and piano.

Kai Nieminen’s *Elegy* for horn and harp is luminous and colorful in a way that might be informed only by experiencing the darkness above the Arctic Circle. It is dedicated to writer Philip Milton Roth. *Hymnos II* and *Ancient Songs* (Dreaming of the Queen of Sheba) share motivic elements.

Tomi Räisänen’s *Väki* for horn and tape is perhaps the most striking piece on the album, which is no small feat on a disc of such diverse and compelling music. The combinant sounds of horn (often played with extended techniques) and tape are shockingly unique and interesting. Räisänen writes, “*väki*” is an ancient Finnish word meaning “power exerted by spirits and other supernatural beings over natural sites and elements and the environment.” The composer was inspired by the horn’s ability to roar like a “mythical wild beast” – and used that sound as the starting point for his work.

Hyytinen, an excellent horn player and advocate of brilliant new compositions for horn, is also a composer. Two of his works, *Streaming* and *Restless Longing*, are on this disc. *Streaming*, originally written for trombone, has a jazz/French impressionist tonality and some driving grooves. *Restless Longing*, for horn and harp, indulges both the lush, sumptuous qualities of harp, and both instruments’ capacities for sonic violence.

*Tired Light* is a fantastic collection of new works for horn. For those looking for new sounds, new ideas, and new directions in music, this CD has a lot to offer. – LVD

**Philadelphia Brass – The Anniversary Album.** Philadelphia Brass, Anthony Cecere, horn; Brian Kuszyk, Lawrence Wright, trumpets; Robert Gale, trombone; Scott Mendoker, tuba. No label.

J.S. Bach, arr. Steve Heitzner: *Wir eilen mit schwachen*, Cantata BWV 78; Anonymous (c. 1730), edited Fr. Piotr Nawrot, arr. Steve Heitzner: Motet *Cáima Iyaí Jesus*, AMCH 319, Mozart, arr. Steve Heitzner: Fugue in C minor, K. 426; Brahms, arr. David Jolley: *Three Motets*, Op. 29; Robert Lichtenberger: *Partita Miniatura*; Duruflé, arr. Philadelphia Brass: *Ubi Caritas*, Op. 10; Turrin: Fanfare for Five; Copland, arr. Erik Morales: *The Promise of Living*; Jerry Gray, arr. Don Hetrick: *A String of Pearls*; George Bassman, arr. Dale Devoe: *I’m Getting Sentimental Over You*; Jimmy Van Heusen, arr. Dale Devoe: *Here’s That Rainy Day*; Ellington, arr. David Kosmyna: *It Don’t Mean a Thing if it Ain’t Got That Swing*.

The Philadelphia Brass, a brass quintet formed in 1988, is celebrates their 25-year history with *The Anniversary Album*. The CD liner notes describe the organization of the recording as similar to their concert programming: baroque, classical, and romantic favorites, followed by 20th-century classics, and then music from the swing, stage, or jazz eras.

This CD is a pleasure to listen to. These performers are all seasoned professionals, well versed in the many stylistic nuances of the music they are performing. Of the pre-20th-century offerings, the *Cáima Iyaí, Jesus* is unusual for its origins: the piece was among the thousands of original manuscripts that survived the expulsion of the Jesuits from Bolivia in 1767. There is a wonderful photograph of the Philadelphia Brass standing in front of the restored seventeenth century mission Church of Concepción, Bolivia, location of the “Mission de Chiquitos” International Baroque Music Festival. The piece was re-discovered by Polish priest and musicologist, Piotr Narwot, who then brought this music to the attention of the world through his music festival in Bolivia. The Philadelphia Brass have twice been guest performers at this music festival.

All of the American pieces on the CD have a special ease and flair to them. From Aaron Copland’s *The Promise of Living* to the brilliant jazz arrangements, the Philadelphia Brass are utterly in their element, bringing out the lyrical soul of these wonderful pieces. While there are many arrangers represented on the CD, special note is made in the liner notes of Dale Devoe, Don Hetrick, and Steve Heitzer. Devoe was a trombonist in the Stan Kenton Orchestra, Hetrick was a veteran of the swing era and the WW II Air Force, and Heitzer is a prominent Philadelphia trumpeter, composer, and arranger.

Bravo, Philadelphia Brass, for your 25 years of brilliant music making, and for your very fine anniversary album! – LVD

**Christmas Brass: Suites and Treats for the Holidays.** Brass Arts Quintet, Greg Danner, horn, Charles Decker, Chris McCormick, trumpet; Joshua Hauser, trombone; Ryan Snell, tuba. Mark Masters 51862-MCD.

Ralph Vaughan Williams, trans. Decker: Wassail Song; Trad. arr. Greg Danner: Four French Carols; Mel Torme and Bob Wells: The Christmas Song; Richard Carpenter and Frank Pooler: Merry Christmas Darling; Chris McCormick: Gentlemen and King; Tchaikovsky, tr. Decker: Overture to The Nutcracker; Bizet, tr. Hauser: Farandole from L’Arlésienne; Brahms, arr. Hauser: Wiegenlied; Charles Decker: ‘Twas the Night Before Christmas; Trad., arr. Hauser: The Bells of Christmas; Glen Ballard and Alan Silvestri: O Tannenbaum; Vince Guaraldi:





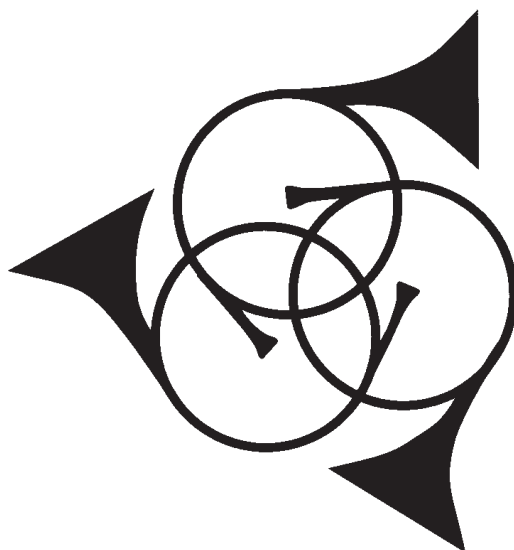
## Recording Reviews

Christmastime is Here, The Polar Express, Believe, Rockin' On Top of the World; Theodor Geisel and Alberg Hague, arr. Bill Bjornes: You're a Mean One, Mr. Grinch.

The Brass Arts Quintet is the faculty quintet in residence at Tennessee Technological University. For the past five decades, this group has traveled throughout the US performing for community and school audiences. This selection of Christmas music was inspired by a holiday tradition the group began in 2011. Wanting to share the festive sounds of the holiday with their community, they invited elementary school choirs to join them in a live reading of "A Charlie Brown Christmas," complete with narration and music. They have continued this tradition every year, inviting different elementary school groups to join them in their annual holiday performance.

This recording, complete with an original "'Twas the Night Before Christmas" written by TTU Trumpet Professor, Charles Decker and narrated by the Dean of the TTU College of Education, has the feel of participating in a community holiday event. The guileless arrangements, many of which are done by members of the group, are straightforward and the quintet, without artifice, delivers a heartfelt mix of holiday favorites.

– LVD



**This is Brevard.**

Be inspired. Be here.

**KEITH LOCKHART**  
ARTISTIC DIRECTOR

### HORN FACULTY

Elizabeth Freimuth, Cincinnati Symphony

Bernhard Scully, Canadian Brass

Robert Rydel, Charlotte Symphony

Hazel Dean Davis, University of New Hampshire

Scholarships Available

**APPLY NOW AT  
BREVARDMUSIC.ORG**

**June 23 - August 6, 2017**

**BREVARD  
MUSIC  
CENTER**  
SUMMER INSTITUTE & FESTIVAL



# Distance Running and Horn Playing

## by Alex Manners

I first became interested in distance running about four years ago – about the time I was returning to graduate school to work towards a masters and doctoral degrees in horn performance. At first, my interest in running was sparked by a specific 5K – one ending at the 50-yard line inside Arrowhead Stadium in my hometown of Kansas City. This was a new challenge for me, as I had never really been captivated by running and had mainly avoided physical exercise for the ten years since my high school graduation. What has followed since, multiple 5K's, 10K's, and half marathons, has truly changed my life.

I quickly came to realize that my new running regime was having an impact on the way I approached the horn. It's difficult to pinpoint the specific moment that I started treating recitals and auditions like races, but my brain, over time, has viewed these seemingly disparate events as worthy of a similar preparatory approach. As such, I would like to share some concepts that I've adopted while preparing for a race, and how I've been able to apply them to my horn playing. Running is my hobby and, as such, these are observations made by an amateur runner and not an expert.

**The Tempo Run.** At first, this training concept might seem to correlate to metronome markings. Instead, tempo runs help runners vary intensity to simulate the different conditions they may encounter while running. Longer races can sometimes be grueling, and knowing how far to push the body can be a critical component of a race. Practicing running at varied intensities prepares the body for this. For my horn playing, this concept has reinforced the importance of not getting into a "rut" – practicing music at different tempos, working on my endurance past the point of mild discomfort, and not being afraid to challenge myself. These concepts can help handle the unknown variables in performance, and the endurance demands at the end of a recital. Runners frequently talk about "hitting the wall" – the body becomes unwilling to soldier on during a race. This applies to horn playing as well – when our high range simply stops responding. Practicing in adverse conditions can prepare us for dealing with these obstacles.

**Only Cold the First Mile.** When I lived in Illinois, the severity of the winters frequently discouraged me from going out for a run. A friend and fellow runner gave me a piece of advice that has stuck with me; he said, "it's only cold the first mile." In training (or in practicing for a major event), sometimes the biggest challenge is being willing to take the first step. Overcoming the body's lack of desire to face the cold (or a difficult passage in a piece) can be an important obstacle to defeat. Just beginning by focusing on the second mile (when the body warms enough to not notice the cold) can be a worthy mental target. Additionally, sometimes the "cold" can serve as a lazy excuse to avoid practicing. Instead, we should not let something as simple as this defeat us – we should "work to defeat the cold." For me, defeating laziness can be an occasional challenge, but when I force myself to simply begin to practice, I quickly find a groove and have a productive time. Overcoming the initial inertia to start practicing can be the biggest hurdle.

**Physical Benefits.** Some people have the misconception that, unless one is able to tackle a marathon, running is not worth undertaking. When I first started, even three miles seemed insurmountable – and my goal for my first race was simply to run the entire distance without stopping. My point is that any amount of running is good for us, and even a little practicing can result in great consequences in one's playing. Even short distance running can relieve tension, improve breathing, and make one feel better. I am confident that I breathe better when playing my horn since I started running.

**The Taper.** The website *Runners World* defines tapering as being "the reduction of exercise before a competition or race," and goes on to suggest that it, "is believed to be essential for best performance and can take from as little to a week to two or three weeks." ("Tapering," *Runners World*, accessed 17 November 2016, [runnersworld.com/tag/tapering#](http://runnersworld.com/tag/tapering#)).

The execution of such a concept isn't the primary concern but rather the idea of planning the final few days or weeks before a major performance. When I begin a taper before a longer race, I work backwards from race day in order to ensure that my body is sufficiently rested and ready to perform. Likewise, in the final preparations for a recital or other performance, I find that my mind works best when I script out what I will be doing the last 24-48 hours. This covers how much I plan to practice, what I will do the morning before an evening recital, what time I need to go to bed the night before the performance, and even what I plan to eat that day. In essence, tapering is all about beginning with a successful end in mind.

**Running the Course in Advance.** A couple weeks before any major race, I run the entire course, looking for potential problems and challenges. Before a recital or audition, I usually have a dress rehearsal or mock audition. Instead of allowing these sessions to become mindless acts, I suggest trying to simulate as many of the conditions of performance as possible, to study how your body responds – perhaps even dressing in similar clothing to what you will wear for the performance. This way, when unexpected challenges arise during performance, you are already used to diagnosing and addressing them in order to execute at a high level. Obviously, it is not possible to predict every challenge, but by placing yourself in nearly the same conditions, it allows for a greater degree of confidence when facing unexpected challenges. As much as practice improves our technical and musical playing, mental preparation should not be overlooked as a component of performance.

**Race Day Stretching.** An obvious parallel between running and horn playing is stretching and warming up. We all understand that warming up is important but I believe some horn players have a tendency to frequently and drastically change that routine, and ultimately "overdo it" before a performance. Most people would not want to do a quick ten-mile "warm-up" prior to a marathon, and they also probably wouldn't want to be sleeping until ten minutes before a race. Some light activity is necessary to get the body ready for a race. I think the key here is to focus on keeping the routine consistent from training to the race (or performance). Person-





ally, I find that I am mentally ready to perform my best when I warm-up at roughly the same time each day and don't try to either shorten or lengthen this time. The key, of course, is to find a balance between warming up too much, which can rob one of needed endurance, and not enough, which can diminish response and flexibility. By attempting to use a consistent routine, and trusting your body to respond, we can hopefully find a happy medium.

**Me Versus the Clock.** I wish that I could say I routinely compete to actually win races. Sadly, in most cases, I am content with merely setting a personal best or doing better than recent results. Not finishing in the top group of runners is not necessarily a failure. Similarly, the audition or recital where you are happy with your performance relative to your normal ability is not a failure, although it may not have compared favorably to others. While winning a race or audition may not be a realistic goal at the present, steady improvement is an attainable goal. Playing the horn, like any worthwhile pursuit, is filled with challenges. Often, beginning students don't understand that learning the horn is a long process – it's not possible to sound like Dennis Brain after a few days of practice. Instead, focusing on small achievements and setting reachable goals is the key to continued development.

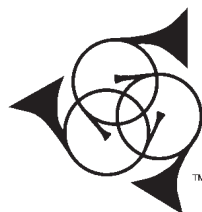
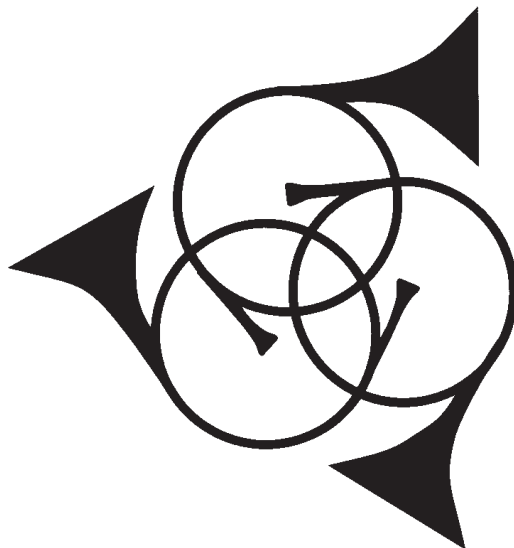
**Pacing Yourself.** Something I struggle with during a race is exerting so much energy in the first few miles that I have little left by the time I reach the end of a race. Similarly, how often do we destroy our chops on the first half of a recital and have to compromise the second half? Preparation that develops endurance is essential – we want to get to the point where we can trust our body to get solidly to the end. Likewise, pacing oneself to survive to the end of the performance is essential. Being cognizant of one's endurance when selecting recital repertoire and the order in which the repertoire is presented is worthy of serious thought. Unlike runners, we generally have the advantage of selecting our repertoire in solo performance, so we are able to vary selections and alternate pieces with challenging range considerations. Paying heed to these concerns is of the utmost importance when choosing music.

**Staying with One Person.** Around the middle of a longer race, I frequently identify one person around me with whom I will try to keep pace during the next few miles. Sometimes, this requires me to exert a short burst of energy to catch that person and, frequently, I have to find a new person with whom to keep pace, as the former one leaves me in their proverbial dust. In performance this item doesn't apply, but one can allow the brain to focus on a single feature during a recital, like intonation or tone, to help drown out nerves and external distractions. By focusing on only one factor, it may make the larger endeavor seem more achievable. When we attempt to focus on too many things, the enormity of what we are doing can be overwhelming, and it can cause us to master none of these things. Trusting oneself in performance is key – your preparation will carry you.

**Have Fun.** I'm guilty far too often of being too serious in performance. I know that I've worked hard, but sometimes it helps to relax and try to enjoy the moment – the event is the payoff for the time spent in solitary training. Both performing and racing allow us to receive recognition for work that primarily goes on in solitude, and hopefully reward us enough

to motivate future training and practicing. Remember to have fun!

*Alex Manners is a freelance horn player in the Phoenix, Arizona area, and recently completed the DMA degree in horn performance at Arizona State University.*



### Join the International Horn Society!

one-year membership	_____	\$50
student membership*	_____	\$32
three-year membership	_____	\$141
life membership	_____	\$750/\$1000**
library	_____	\$80
family	_____	\$75
club (8 or more with one organizer)	_____	\$35
friendship (depending on the country)	_____	\$5-35
E-membership***	_____	\$45
E-membership student	_____	\$27
E-membership three-year	_____	\$126
E-membership life	_____	\$700/\$950**

join at [www.hornsociety.org](http://www.hornsociety.org)  
or mail your name, dues, and address to:

Elaine Braun

IHS Membership Coordinator

305 Raywood Ct, Nashville, TN 37211-6000 USA

email: [Membership-Coor@hornsociety.org](mailto:Membership-Coor@hornsociety.org)

\*age 26 or under

\*\*to June 31, 2017/beginning July 1, 2017

\*\*\*no paper journal – journal received electronically

# Ries's Pieces: Concerto for Two Horns, WoO 19

by Amy Laursen

Ferdinand Ries is credited as the composer of the Concerto for Two Horns, WoO. 19 preserved in the Berlin State Library. Ries composed the work in 1811 for two horn virtuoso brothers, Johann Gottfried and Johann Michael Shunke, while in Kassel, Germany, the first stop on an international tour. Written the same year as his Horn Sonata, Op. 34, Ries failed to mention the Concerto for Two Horns in his personal catalog of works or in any known correspondence. The manuscript sat unknown in the Berlin State Library until 2012 when Ries (yes, a descendant) and Erler published the work.

Ries's few compositions for horn were composed as the golden era of hand-horn playing waned. They exhibit a conservative style of horn writing, including a modest range, few chromatic notes and factitious/false tones (pitches in the low register, not on the harmonic series, produced by "lipping"), limited hand-horn technique, and simple rhythms. In the Concerto for Two Horns the solo parts are written in a far different style. Although the authorship of the Concerto was initially questioned, due to the virtuosity of the solo parts, I have confirmed that the work has been correctly attributed to Ries. This article will explain the reasons why the horn writing in the Concerto differs so drastically from his other works and why the concerto was forgotten for so many years. Ries's Concerto for Two Horns deserves to be acknowledged as a significant work.

Ferdinand Ries, best known as a student of, publisher for, and early biographer of Ludwig van Beethoven, has generally been overlooked as a composer and pianist. However, during his life he was known as a brilliant pianist,<sup>1</sup> teacher, conductor, publisher, and composer of over 200 works<sup>2</sup> published by more than 50 different companies.<sup>3</sup> Ries wrote eight symphonies, three operas, two oratorios, five overtures, 26 string quartets, 28 violin and piano sonatas, over one hundred works for piano, and many chamber works.<sup>4</sup> He was the first piano student of Beethoven to be publicly recognized,<sup>5</sup> and his fame as an international soloist accounted for some of his success with the London Philharmonic Society.<sup>6</sup> As a publisher, Ries worked with Nikolaus Simrock and others who published the works of Beethoven. Ries, in collaboration with Franz Gerhard Wegeler, wrote part of *Biographische Notizen über Ludwig van Beethoven* (1838), one of the first and most reliable biographies of Beethoven. Although Ries's music earned mixed reviews, some praising him for his innovations, while others criticizing him for copying his predecessors, his works played an important role in the evolution from the Classical to Romantic eras.

## Biographical Information

Ferdinand Ries, was born on November 28, 1784 in Bonn. His father, Franz Anton Ries, was both a violinist and pianist, appointed by Elector Maximilian to serve in the electoral court in 1799. In his youth, Ferdinand was immersed in the musical culture at the electoral court through various family members and other musicians, including horn player Nikolaus Simrock,

cellist Bernhard Romberg, violinist Andreas Romberg, flutist Anton Reicha, and possibly even Franz Joseph Haydn who visited Bonn in 1790 and 1792.<sup>7</sup> Additionally, Franz Anton Ries taught Ludwig van Beethoven the violin (1785-1786), initiating the relationship that developed between Beethoven and the Ries family.

At a young age, Ferdinand Ries showed musical talent; however, his formal musical training was limited. Beginning at age five, he took piano and violin lessons from his father and later studied cello with Bernhard Romberg.<sup>8</sup> Then in 1801, Ries left for Vienna to study with and assist Beethoven. He also studied composition there with Georg Albrechtsberger but, because of financial constraints, had to terminate his lessons. Those lessons were the only training in composition that Ries received. Like many composers, he learned his craft by copying and arranging the music of important predecessors like Mozart, Haydn, and Beethoven.

Since Ries was considered a citizen of Bonn, when Napoleon's army invaded Vienna in 1805, Ries was forced to leave. He returned to Bonn where he studied and arranged the string quartets of both Haydn and Beethoven, and copied Haydn's *The Creation* and Mozart's *Requiem*.<sup>9,10</sup> Then, in 1807, he moved to Paris, where he remained through the first half of 1808. These two years were difficult for Ries as he failed to attain significant recognition as a performer, composer, or conductor.<sup>11</sup>

In 1808, Ries returned to Vienna for nearly a year before beginning his international tour. Upon his return to Vienna, Beethoven did not receive him well. A misunderstanding over the post of Kapellmeister to Jérôme Napoleon Bonaparte, the King of Westphalia, caused a slight quarrel between Beethoven and Ries.<sup>12</sup> Apparently, both men were offered the post at Kassel, neither taking it. The confusion was eventually cleared up, but there was no correspondence between the two until 1814.<sup>13</sup> In 1809, Ries returned to Bonn and, soon after, embarked on his four-year international tour through Germany, Russia, Denmark, and Sweden. It was during this tour that Ries stopped in Kassel. While the exact details about Ries's stay at Kassel are unknown, the *Allgemeine Musikalische Zeitung* XIII (1811) made note of his wish to reside in Kassel. During his stay Ries presented two concerts. It was during the second on February 23, 1811 that the Schuncke (Schunke) brothers premiered the Concerto for Two Horns, WoO. 19.<sup>14</sup> After leaving Kassel, Ries reunited with his former cello teacher, Bernhard Romberg, in Saint Petersburg, and they traveled through Russia performing concerts.

By the end April 1813, Ries had traveled to London where he would spend the next fourteen years. While there Ries became a member of the London Philharmonic Society for which he composed numerous works, performed regularly, introduced conductor and violinist Louis Spohr to the organization, and helped the society purchase Beethoven's Overture in C. These years in London were good for Ries as he became widely





accepted as composer, pianist, conductor, and teacher. It was in London that Ries married Harriet Mangean.

Ries eventually left London, returning to the area in Germany where he was born and where he remained until his death. During this time he conducted the Lower Rhine Festival, completed his first opera, and toured regularly as a pianist. In 1837 F.G. Wegeler approached Ries and convinced him to co-author the *Biographische Notizen über Ludwig van Beethoven*. Ries died shortly after on January 13, 1838 in Frankfurt.

## Works for Horn

Although the valved horn was gaining popularity during his life, Ries continued to write for only natural horn. In addition to the Concerto for Two Horns, WoO. 19, Ries composed two works for solo horn and piano and six seldom-performed chamber works for unique combinations of instruments that include the horn.

While Ries's choice of instrumentation for his chamber

Title	Instrumentation	Date	Note
Sonata, Op. 34 in F Major	Horn and Pianoforte	1811 Kassel 1811 Published by Böhme and Lavenu	
<i>Introduction and Rondo</i> in E <sup>b</sup> Major, Op. 113, no. 2	Horn and Pianoforte	1824 London 1826 Published by Schott	
Septet, Op. 25 in E <sup>b</sup> Major	Pianoforte, two horns, clarinet, violin, cello, double bass	1808 Paris 1812 Published by Simrock	Alternative quintet version for piano and string quartet
Concerto for Two Horns, WoO. 19	Two Solo Horns, two violins, viola, flute, two clarinets (in C), two bassoons, two orchestral horns, cello and bass	1811 Kassel 2012 Published by Ries & Erler	Manuscript is for horns in F; 2012 editions are for horns in E <sup>b</sup>
Sextet, Op. 142 in G minor	Harp, pianoforte, clarinet, horn, bassoon, double bass	1814 London 1826 Published by Schott	Alternative quintet combination for piano, harp (or second piano), violin, viola, cello
Octet, Op. 128 in A <sup>b</sup> Major	Pianoforte, clarinet, horn, bassoon, violin, viola, cello, double bass	1815 London 1830 Published by Probst	
<i>Nocturne</i> , WoO. 50 in B <sup>b</sup> Major	Flute, two clarinets, horn, two bassoons	1834 Frankfurt 1993 Published by Ries & Erler	Listed in a letter to Böhme March 15, 1836
<i>Nocturne</i> , WoO. 60 in E <sup>b</sup> Major	Flute, two clarinets, horn, two bassoons	1836 Frankfurt 1994 Published by Ries & Erler	Listed in a letter to Böhme March 15, 1836
<i>Variations and March</i> , WoO. 77	Pianoforte, harp, two horns, double bass	ca. 1823 Never published Manuscript in Berlin State Library	Listed in a letter to Boosey April 14, 1823

works was rather unique, possibly because he was writing for friends in the London Philharmonic Society, his horn writing was conventional. He favored the F and E<sup>b</sup> crooks, and generally used the horn in a supporting role, with range of only two octaves, less hand-horn technique, and fewer false tones than his solo works. In both his chamber and solo works (besides the Concerto for Two Horns), Ries preferred the *cor basse* range of the horn.

In his two works for horn and piano, Ries placed a high priority on musical expression, using hand-horn technique and wide leaps to enhance the color and impact of his melodies, extending the horn's dynamic range, and incorporating a greater variety of articulation marks.

Ries wrote his Sonata in F for Horn and Piano, Op. 34 in 1811. It is listed in Ries's personal catalog as Op. 34, "the 27th Sonata,"<sup>15</sup> – his first and only Sonata for horn and piano. Dedicated to Madame Serina Embden née Dellevie, it was published by Böhme and Lavenu in 1811.<sup>16</sup> The manuscript's title reads "*Sonate pour le Piano-forte et Cor composée par F. Ries a Cassel 1811 op 34.*" Details of its premiere are unknown, but it was performed in 1817 in Leipzig by one of the Schuncke brothers.<sup>17</sup> The Sonata, in three movements, closely resembles Beethoven's Sonata, Op. 17 in both formal structure and character.

Beethoven's Sonata, Op. 17, written in 1800, was premiered in Vienna by Giovanni Punto on horn with Beethoven at the

pianoforte. Ries had not yet arrived in Vienna to hear this premiere but he clearly became familiar with the Sonata during his study. Ries's Sonata, written nearly a decade after Beethoven's Sonata, has similar features, yet is more colorful and technically challenging for both the pianist and hornist.<sup>18</sup> Both sonatas, written in the late Classical style, require a fine pianist and are in the key of F. The use of factitious tones, large leaps, and rapid arpeggios requiring excellent "flexibility, accuracy, and power in the lower register,"<sup>19</sup> confirm that both Sonatas were intended for a *cor basse* player.

The second work for solo horn and piano (or cello) by Ries is his *Introduction and Rondo* in E<sup>b</sup> major, Op. 113, no. 2. Ries dated the work "London 1824" in his personal catalog and included the notation, "on 'She Smiled and I could' by Sausbury for Pianoforte and Corno obl."<sup>20</sup> *The Introduction and Rondo*, the second of two works in his Opus 113, was dedicated to Mademoiselle Boode and published in 1826 by Schott in Mainz. Written for horn in E<sup>b</sup>, the *Introduction and Rondo* is more demanding for the horn player than the Sonata, written a decade earlier. It has a wider range with a substantial number of notes outside the harmonic series, requiring more virtuosic hand-horn technique and the flexibility to perform chromatic passages. Like the Sonata, Op. 34, the *Introduction and Rondo* requires a fine pianist with its scales and large leaps, while calling for the hornist to play as lyrically, musically, and with the technical virtuosity of the pianist.

## Concerto for Two Horns, WoO. 19

As noted above, according to *Allgemeine Musikalische Zeitung XIII* (March 1811), Ferdinand Ries wrote the Concerto for Two Horns, WoO. 19, in late January or early February 1811 in Kassel.<sup>21</sup> On February 23, 1811, the second of two concerts included the premiere of Ries's Concerto for Two Horns by Johann Gottfried and Johann Michael Schuncke. The review made note of the difficulty of the work, saying, "it was a piece capable of performance only by virtuoso players, but that it was still a good concerto."<sup>22</sup> Those two virtuoso players were hand-horn players, Johann Gottfried (1777-1861) and Johann Michael Schuncke (1778-1821). The two men came from a family of six horn players that Fitzpatrick labels as "the last great dynasty of hand-horn players."<sup>23</sup> J. Gottfried and J. Michael both left Kassel in 1815 to perform at the court in Württemberg.

Beyond the reference to its premiere in *Allgemeine Musikalische Zeitung*, the Concerto for Two Horns was not published nor mentioned in any known source. According to Sand, "no listing of a double horn concerto appears in any of the material covered.... It seems highly probable that, whatever the reason, the double horn concerto and one of the piano concertos (probably the second) have been totally lost and forgotten."<sup>24</sup> In communication with his publishers and letters to his brother, Ries mentioned various works but, of the 517 letters collected in Hill's *Briefe und Dokumente*, there is no reference to this Concerto.

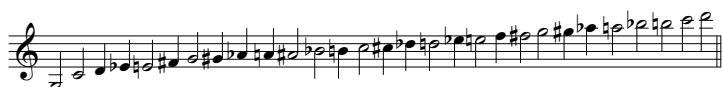
Cecil Hill, in his book *Ferdinand Ries: Thematic Catalog*, labeled the Concerto for Two Horns as WoO. 19. The autograph score has been preserved in the Berlin State Library.<sup>25</sup> An orchestral edition was published in 2012 by Ries & Erler, edited by Carlos A. Crespo, with Ferdinand Ries listed as the com-



poser. In the same year, Ries & Erler also published a piano reduction by Lars J. Lange, edited by Crespo. For the 2012 edition, Crespo chose to transpose the work from the original key of F to E<sup>b</sup>. The only known recording of this Concerto features natural horn soloists, Teuns van der Zwart and Erwin Wieringa, with *Die Kölner Akademie* conducted by Michael Alexander Willens in 2009.<sup>26</sup> They performed it in E<sup>b</sup>, which, of course, helps the first horn in the extreme high range; however, this transposition creates a problem for the second violins. The transposition in mm. 175-178 takes the second violin down to f<sup>#</sup>, which is not available on the instrument. Crespo solved this problem by placing the f<sup>#</sup> in the viola part.<sup>27</sup>

Although the Concerto was written in the same year as Ries's Horn Sonata, it is significantly more demanding, featuring extreme ranges for both players, numerous false tones in the low range for the second hornist, large leaps, chromaticism, and more stopped pitches. The range of both horn parts is shown below.

*Ries, Concerto for Two Horns, WoO. 19, Horn I Range.*



*Ries, Concerto for Two Horns, WoO. 19, Horn II Range.*



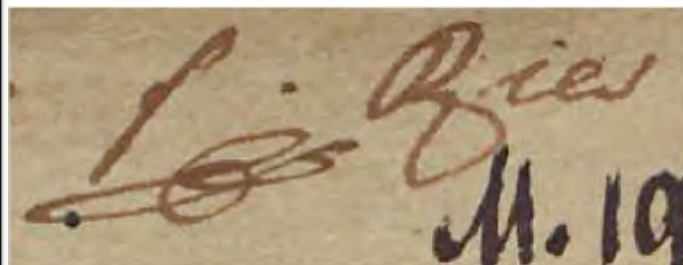
Ries's Concerto is a three-movement work, following the usual fast-slow-fast pattern with the corresponding key areas. The first movement (Allegro, in 4/4) follows the typical Sonata-Allegro form in F major. After an extensive orchestral exposition, the solo horns enter with a fanfare followed directly by a lyrical line in both solo parts. Immediately, one can see the flexibility and acrobatics required for both players. Throughout this movement and the other two, often rapid arpeggios and scales are found in both parts, demonstrating the significant use of hand-horn technique by both players.

As expected, the concerto's second movement is in a contrasting key and meter. The Andante is 70 measures in length, in a symmetrical ABA' form in 6/8 meter. The movement begins in D minor, moves to D major, then modulates to C minor before ending on a C dominant seventh chord, which resolves, attacca, at the beginning of the third movement. Ries's third movement is typical 6/8 Sonata Rondo in F major. It is clear that Ries was writing for virtuosic players, as the horn writing in the Concerto for Two Horns, WoO. 19 is extremely challenging, even for modern hornists with valved instruments. To know that this was intended for natural horn is remarkable.

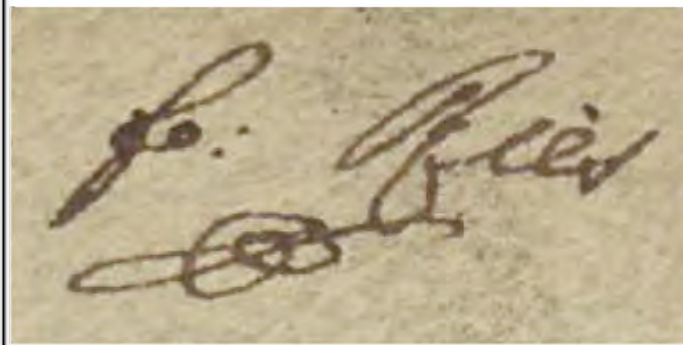
## Authenticating Ferdinand Ries as the Composer of the Concerto for Two Horns

When I proposed authenticating the Concerto for Two Horns housed in the Berlin State Library as having been composed by Ferdinand Ries as part of my DMA dissertation, I was concerned that it may be a daunting task. Determining if he wrote it or not might require me to travel to Berlin to examine the manuscript for watermarks on the paper. At the time, I only had access to a digital copy of the manuscript and was not sure that it would be possible to identify the composer. As it turned out, the task was quite simple because several of the hand-written similarities between the concerto manuscript and the Sonata were conclusive. Below are comparisons that demonstrate those similarities.

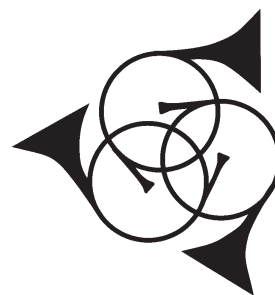
### Sonata, Op. 34



### Concerto for Two Horns, WoO. 19



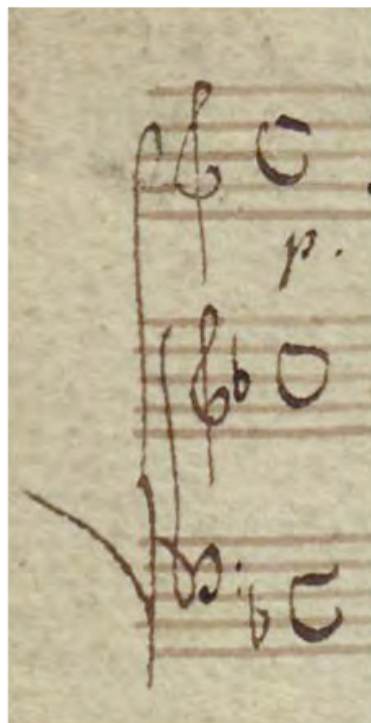
*Handwriting Comparison of Signatures on the Manuscript*



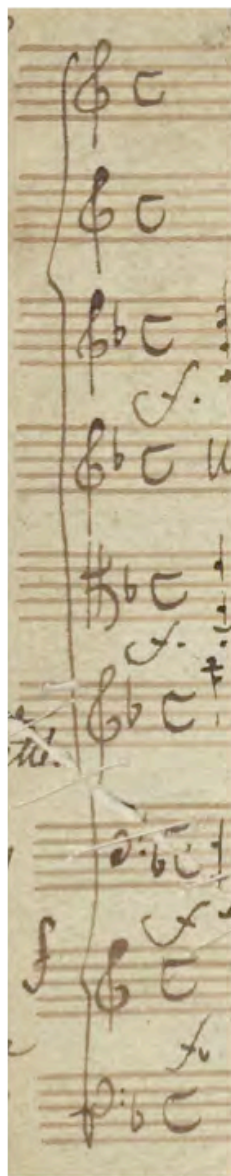




## Sonata, Op. 34 Concerto for Two Horns,



Handwriting Comparison of  
Staff, Brackets, Clefs,  
Key Signature, and Meter



## Reasons for Differences in Horn Writing

Although the Sonata, Op. 34 and Concerto, WoO. 19 were written in the same year, two reasons justify the change of style between the works: 1) Ries was writing a work specifically for the Schuncke brothers who were virtuoso hand-horn players, and 2) the Concerto was simply an example of Ries's extraordinary ability to copy different styles of writing.

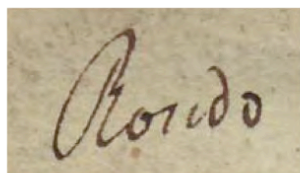
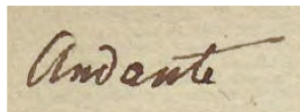
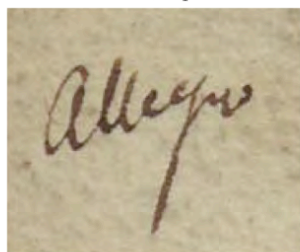
The first explanation suggests that Ries wrote the demanding horn parts purposely for the Schuncke brothers while at Kassel – it was common to write compositions to show off the abilities of a certain performer(s).<sup>28</sup> The presence of virtuoso horn duos, often relatives, influenced composers like Leopold Mozart, Joseph Haydn, and Antonio Rosetti to write concerti for two horns specifically for the court setting. It was possible that Ries, like other composers such as Beethoven, wrote music specifically for musicians he met in his travels. Another example is Ries's Sextet, Op. 100, which features the double bass. Ries composed this work after meeting the famous bass virtuoso Domenico Dragonetti while in London.<sup>29</sup> It was possible that the careers of J. Gottfried and J. Michael Schuncke had a similar effect on Ries, giving him incentive to compose the demanding Concerto for Two Horns. The lack of such talented horn players in Vienna and later London, may have discouraged Ries from writing another work for horn in a similar style or having the Concerto published.

Additionally, Gottfried Schuncke, was also a composer who wrote works for horn including: *Exercise for Horn and Piano*, *Theme and Variation for Horn and Piano*, and *Variation for Two Horns and Orchestra*. An analysis of these works illustrates the skill of the brothers and further evidence that Ries was simply writing a work that could exhibit their talents. The works by Schuncke require an exceptionally virtuosic horn player who could execute the extreme range with easy and agility. Although it is unknown if Ries examined the horn works of J. Gottfried Schuncke, it is likely that Ries consulted the brothers before and while he composed the Concerto for Two Horns.

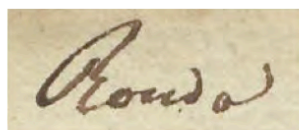
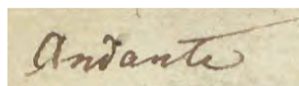
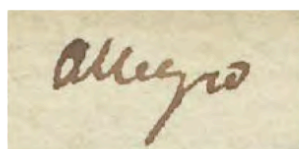
Another explanation as to why the horn writing is significantly different in the Concerto, WoO. 19 was Ries's ability to copy the compositional styles of other composers, a characteristic mentioned by both his supporters and critics. While Ries had little formal training in composition, he was very lucky to have grown up surrounded by excellent musicians and exposed at an early age to the scores of Beethoven, Haydn, and Mozart. Ries's lessons with his father on violin and cello, cello lessons with Romberg, and piano lessons with Beethoven were the extent of his formal musical training. Most of his training as a composer was through his copying and studying the music of his generation, which explains why he was often accused for lacking musical originality. Beethoven even criticized Ries at one point, saying, "he imitates me too much."<sup>30</sup>

Similar to the parallels drawn between Beethoven's Horn Sonata, Op. 17 and Ries's Horn Sonata, Op. 34, comparisons can be made between Ries's Concerto for Two Horns and Beethoven's Sextet, Op. 81b (written in 1795). Beethoven's style of horn writing between this Sextet and his Horn Sonata contrasted remarkably. In addition to the expansion of the horn's range and "horn fifths" between the soloists, in both Beethoven's Sextet and Ries's Concerto, there are considerably more

Sonata, Op. 34



Concerto for Two Horns, WoO. 19



Handwriting Comparison of Tempo Markings



scalar passages, factitious notes in the second horn part, and more complicated hand-horn technique in both parts.

Reasons that Ries's Concerto for Two Horns was not published in the nineteenth century, in addition to the special horn players for whom it was written, includes the fact that Ries generally had difficulties getting his works published. On multiple occasions Ries attempted to have his chamber works published, including his Sextet and Octet. His attempts failed despite offering alternative editions with more "common" instrumentation. Ries understood that his Concerto was both too difficult a work to market and, with his experience with publishers, he likely knew that finding a publisher for it would be highly unlikely. This might also explain why the composition was not mentioned in any of Ries's correspondence. In fact, he may merely have "forgotten" to mention it in his catalog of works. Ries's personal catalog, compiled around 1831 was presumably started in the winter of 1826/1827. It did not include any of his unpublished works, as Ries "decided to provide a definitive numbering for his published works."<sup>31</sup> Typically, the opus numbers in the catalog follow the date they were published, although Ries added the date and place that they were composed. Prior to this catalog, there was an early manuscript copy from the 1820's that listed only the titles of his works, proposing that there may have been, "some confusion in Ferdinand Ries's mind at various times as to the correct numbering of his works."<sup>32</sup>

When Cecil Hill compiled his *Thematic Catalog* of Ries's works in 1977, in addition to Ries's personal catalog, he relied upon the type of manuscript paper, and the dates and signatures on the manuscripts. Ries's works that were never published, nor listed in his personal catalog, were labeled WoO (without opus numbers) by Hill. According to Hill, there are 83 manuscripts without opus numbers. Additionally, there are six works which were mentioned in correspondence but were never published, nor have the manuscripts been found. The dissertation by Sand, published before Hill's research, lists 29 works believed to be by Ries, but which have failed to be attributed to him. Both of these sources document a number of unpublished works by Ries.

Ries wrote a fantastic Concerto for Two Horns that displayed the virtuosic horn playing abilities of the Schuncke brothers. Since he saw no reason to seek a publisher, it was forgotten. Thanks to the publication of the work in 2012 by Ries and Erler, and my confirmation that the Concerto was written by Ries, I hope the Concerto will receive renewed attention. This Concerto deserves to be included in the double horn concerto repertoire beside those by Leopold Mozart, Rosetti (including the one attributed to Haydn), Telemann, Vivaldi, Heinichen, Witt, Falla, and Hiebesch.

Amy Laursen is the horn instructor at Henderson State University in Arkadelphia, Arkansas, where she teaches applied horn, music theory and music education courses. She recently completed her DMA in Horn Performance from University of North Texas. This article is based on her dissertation, "Determining the Authenticity of the Concerto for Two Horns, WoO. 19, Attributed to Ferdinand Ries." Laursen received her Bachelor of Music Education degree from the University of Wyoming and a Master's degree in Performance from UNT in 2008. Before returning to UNT to begin her doctoral

degree in the fall of 2010, she taught elementary general music, band, and orchestra for two years in Wyoming. She performs with the HSU Faculty Brass and Woodwind Quintets, the Natural State Brass Band, Orchestra of New Spain (natural horn), and substitutes with the Texarkana Symphony Orchestra and the Arkansas Symphony Orchestra.

## Notes

<sup>1</sup>"Mr. Ries is justly celebrated as one of the finest piano-performers of his day...": anon., "Memoir of Ferdinand Ries," *Harmonicon* (1824): 35.

<sup>2</sup>Cecil Hill, "Ries," *Grove Music Online*, Oxford Music Online, Oxford University Press, accessed April 20, 2014, [www.oxfordmusiconline.com/subscriber/article/grove/music/23444pg4](http://www.oxfordmusiconline.com/subscriber/article/grove/music/23444pg4).

<sup>3</sup>William Eugene Sand, "The Life and Works of Ferdinand Ries" (Ph.D. dissertation, University of Wisconsin, 1973), 16.

<sup>4</sup>Bert Hagels, liner notes to *Ferdinand Ries, Piano Quintet and Sextets*, trans. Susan Marie Praeder, Ensemble Concertant Frankfurt, Hessischer Rundfunk, CPO 999 622-2, CD, 2000.

<sup>5</sup>Ries made his public debut as a pupil of Beethoven on 19 or 26 of July 1804 at the Augarten, playing [Beethoven's Concerto No. 3] Op. 37 with his own cadenza." Cited from Donald W. MacArdle, "Beethoven and Ferdinand Ries," *Music and Letters* 46 (1965): 24.

<sup>6</sup>Sand, 19.

<sup>7</sup>Cecil Hill, *Ferdinand Ries: A Study and Addenda* (Armidale, Australia: University of New England, 1992), 6.

<sup>8</sup>Hill, "Ries," *Oxford Music Online*.

<sup>9</sup>Sand, 11.

<sup>10</sup>*Harmonicon*, 33.

<sup>11</sup>Hill, *Study and Addenda*, 16.

<sup>12</sup>Ferdinand Ries and Franz Wegeler, *Beethoven Remembered: The Biographical Notes of Franz Wegeler and Ferdinand Ries*, trans. Frederick Noonan (1838; repr., Arlington: Great Ocean Publishers, 1987), 84-85.

<sup>13</sup>Hill, "Ries," *Oxford Music Online*.

<sup>14</sup>Hill, *Study and Addenda*, 20.

<sup>15</sup>Ferdinand Ries, ca. 1831, *Deutsche Staatsbibliothek, Berlin, Catalogue Thematique of the Works of Ferdinand Ries*, 22, accessed April 10, 2014, [imslp.org/wiki/Catalogue\\_Thematique\\_\(Ries,\\_Ferdinand\)](http://imslp.org/wiki/Catalogue_Thematique_(Ries,_Ferdinand)).

<sup>16</sup>Cecil Hill, *Ferdinand Ries: A Thematic Catalogue*, (Armidale, Australia: University of New England, 1977), 29, accessed April 25, 2014, <https://epublications.une.edu.au/vital/access/manager/Repository/une:8518>.

<sup>17</sup>"Schunke," *French-Horn.net/Robert Ostermeyer Music Edition*, accessed May 11, 2014, [www.french-horn.net/index.php/biographien/100-schunke.html](http://www.french-horn.net/index.php/biographien/100-schunke.html).

<sup>18</sup>Walter Gray, liner notes to *Music for Horn and Piano*, Douglas Hill and Karen Zaczek Hill, Crystal Records S373, LP, 1980.

<sup>19</sup>Jocelyn Black Sanders, "Horn Duos in the Baroque and Classical Periods with an Emphasis on the Chamber Music of Ludwig van Beethoven" (D.M.A. dissertation, University of Wisconsin-Madison, 1993), 67.

<sup>20</sup>Ries, ca. 1831, *Catalogue Thematique of the Works of Ferdinand Ries*, 77.

<sup>21</sup>Allgemeine Musikalische Zeitung, XIII (1811), 339-340, accessed May 12, 2015, [archive.org/stream/bub\\_gb\\_ZdwqAAAAYAAJ#page/n446/mode/1up](http://archive.org/stream/bub_gb_ZdwqAAAAYAAJ#page/n446/mode/1up).

<sup>22</sup>Sand, 145.

<sup>23</sup>Horace Fitzpatrick, *The Horn and Horn-Playing: and the Austro-Bohemian Tradition 1680-1830* (New York: Oxford University Press, 1970), 215.

<sup>24</sup>Sand, 14-15.

<sup>25</sup>Call number Mus.ms.autogr.Ries, F. 47 N

<sup>26</sup>Ries, Ferdinand, *Ferdinand Ries: Double Horn Concerto, Violin Concerto, Two Overtures, Van der Zwart, Wieringa, Steck, Die Kölner Akademie, Michael Alexander Willens, Deutschlandfunk CPO 777 353-2*, CD, 2009.

<sup>27</sup>Crespo did not make note of that change in his forward.

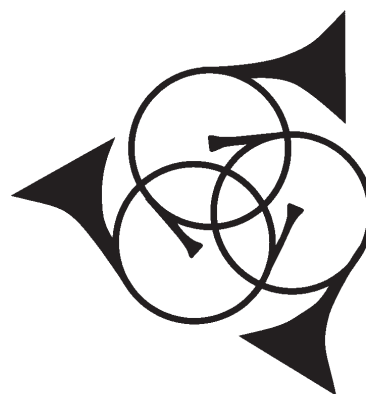
<sup>28</sup>Murray, "The Double Horn Concerto," 507-534.

<sup>29</sup>Hagels, Quintet and Sextets, 14.

<sup>30</sup>Hill, "Ries," *Oxford Music Online*.

<sup>31</sup>Hill, *Thematic Catalogue*, xv.

<sup>32</sup>*Ibid.*





# Starting and Operating a Successful Chamber Ensemble

by David F. Coleman



Performing in a chamber ensemble can be one of the most rewarding professional paths for a musician. The freedom to interpret music without the demands of a conductor, the intimate connection with an audience, and the individual recognition one receives are some of the most appealing aspects of chamber music. The ability to select your own coworkers also is a big plus, as well as the ability to market the ensemble as you see fit and to select appropriate repertoire.

There are also challenges unique to small ensembles. Artistic differences over repertoire, interpretation, rehearsal techniques, and even attire and staging can tear any ensemble apart. The coworkers that started as friends and colleagues can, in short order, be at one another's throats. Money is a constant hot-button issue – what to do with it when you have it or how to get it when you don't. It's a bit like a marriage combined with a job, but with more people and the ongoing demands of a difficult art form. The fact that some chamber ensembles last for decades and inspire millions with beautiful music is a great testament to the human spirit and our capacity for love, humor and tolerance.

Let's get down to the nuts-and-bolts about decisions to be made and actions to be taken during the start-up phase.

## Good Enough to be Professional?

Decide if the ensemble, and each member of the ensemble, is good enough to go professional.

Self-assessment is suspect, so you need to consult with professionals working in the field. A senior member of a management firm is a good choice, or perhaps a working chamber musician. One caveat: ask for the opinion of a musician that plays in a different type of chamber ensemble. You don't want advice from someone who may regard your ensemble as potential competition and would be less than candid. Listen carefully to feedback received and do not proceed



until you've received solid endorsements from objective working professionals.

Be prepared to make personnel changes before moving ahead. If an individual's playing is not up to that of the rest of the ensemble, that person needs to be replaced – now! Similarly, if a member is unwilling to fully commit to the shared vision of the ensemble (listen for comments like “Keeping my options open” and “Let's see how things develop”), they need to either commit or depart. This may sound harsh, but it is *much* better to take care of personnel matters as soon as possible. Later is often too late.

## Incorporate

Use the proceeds from one or two performances to incorporate and open a bank account.

As a group, you will need to decide if you want to be a 501(c)(3) non-profit, a for-profit corporation, or a partnership. Pay a lawyer for an hour of time to explain the differences to all members of the ensemble, and as a group decide what makes sense. If you plan on solely giving concerts for fees and selling other services (aka, fee for service), then the partnership and for-profit corporation options are much less trouble and cheaper, and the members of the ensemble retain far more control. If you plan to pursue grants, sponsorships, solicit gifts, and seek governmental dollars, then 501-c-3 is the only real option.

Whether non-profit, partnership, or for-profit, you will need an Employer Identification Number (EIN). (See the link at the end of the article.) The Foundation Group solely creates non-profits, and they do a great job. Expect to spend several thousand dollars setting up a 501-c-3, less for a for-profit corporation.

A for-profit corporation is usually wholly owned and controlled by the members of the ensemble, while a non-profit is controlled by a board, which is usually a mix of ensemble members and outside individuals. By going the non-profit route, you gain more potential funding sources (as well as help and expertise from your board), but you sacrifice control. A good set of by-laws can manage this relationship to everyone's satisfaction.

Obviously, incorporation specifics will vary according to the country in which the ensemble is based. The above information applies only to US-based groups. Other countries have their own incorporation laws, and consulting a legal professional is always best regardless of the ensemble's location.

## One Person to Lead

This might be a controversial position, but I think most organizations do best when it has a single leader. I don't mean a boss, with everyone else as employees, but rather an individual who acts as a spokesperson for the ensemble, helps the group reach a consensus on critical matters, gathers/collates/disseminates data on new opportunities, signs contracts, man-



ages various business relationships, and keeps the group profitable. Some individuals will gravitate naturally to this position and some will avoid it like the plague.

For some ensembles, the leader is the sole owner of the ensemble. The other members of the ensemble are happy to perform, maybe help out on the side, get a check, then return to their teaching posts, orchestral positions, or other work. As long as this arrangement meets with everyone's approval, it can be a great way to structure the group.

## Everyone Gets a Job

Chamber ensembles offer great freedom and individual recognition, but there is a price to be paid. All of the administrative duties typically handled by arts administrators and their support staff are now squarely on the shoulders of the members of the ensemble. Accounting, travel, marketing, web site and social media, bookings, client relations, insurance, etc. all must be handled by group members.

Credo: nobody can do everything, but everybody can do something. Make an estimate of how many hours each task will take each month, and divide the hours among the ensemble members as evenly as possible. Obviously, try to match jobs to individual skills and interests, and rotate the least desirable jobs on a regular basis.

Every hour spent on administrative tasks is an hour taken away from making music. With this in mind, automate everything that can reasonably be automated via software or a virtual assistant. The Fiverr organization will handle a plethora of annoying and time consuming tasks for little money, and accounting software products that streamline bookkeeping are available.

## Build Relationships

Chamber music is all about relationships: relationships between members of the ensemble, composers, audiences, agents, presenters, producers, videographers, etc. All relationships are built on trust, and in the small world of chamber music there is no such thing as a purely business relationship.



Once ensemble personnel is set, work on developing long-term symbiotic relationships with individuals outside the ensemble who share your common vision. These relationships will be the cornerstone of your ensemble's success. Find people you trust and admire, and gradually bring them into the ensemble's inner circle.

## Marketing

Years ago, marketing a chamber ensemble was about print advertising, direct mail pieces, 8 X 10 glossy photos, and CDs. Now, social media is king, supported by web sites. Today, it's less expensive to get a foot in the door, but the marketplace is far more crowded.

Initiating and maintaining a web presence is labor intensive, requiring ongoing content additions. Suggestion: Make



all ensemble web presence the purview of a single individual, with everything uploaded to Facebook, Twitter, LinkedIn, text broadcasts, the ensemble web site, etc. going through that individual. The other

ensemble members will almost certainly continue their own social media, but should be aware that they are now in the public eye. Everything they post will be available to anyone, everywhere, forever. Pointing out that the hotel room in the country you are visiting is a bit dirty can be interpreted by some as an insult to an entire nation. Tread lightly,



## Get Out of Town

Most professional chamber ensembles tour at least sometimes. Playing every local venue is a good way to get started, but booking even a modest tour of colleges, churches, chamber series, and other venues can go a long way toward raising the group's profile. Post video clips from the tour, gather email addresses, post selfies with audience members (get their permission!), and ask local professional musicians to give a brief (hopefully positive) concert review. Press reviews are even better.

Being a hometown hero is great, but recognition from the larger world is better. Get out of town, play a few road gigs, then let the world know about it.

## Audio and Video

As soon as you can, produce high-quality video of the ensemble and post it online. Hire a videographer and a hair/makeup artist, use at least two cameras, and get the best audio gear available. A small amount of great video beats a large amount of mediocre video. A couple of 2-4 minute clips are sufficient, as long as they look and sound great.

As part of the video shoot, get some still photos. Take advantage of the makeup, hair, and clothing while everybody





## A Successful Chamber Ensemble

looks good. Use strobes. The video lighting might seem bright, but it is nowhere near the momentary intensity of strobes.



*A strobe light  
may have  
helped*

They enhance sharpness and saturation, and allow near 100% control over lighting.

An audio album is the next step. Use your videos to promote audio purchases. CDs are all but gone, leaving iTunes and other download options. Put a link to all online audio purchase options on your web site, in every email, and everywhere else the ensemble has a web presence.

Don't allow anybody to post any audio or video of the ensemble online without your permission. An announcement and a program note should suffice, but occasionally someone will ignore these requests. Be polite but do what needs to be done to take down unauthorized audio or video. It is vital that the ensemble control its online presence as much as possible.

### Agent Versus Do-It-Yourself

In recent years, self-management has become a far more viable option for many ensembles. Networking and communication are easier than ever, and it is unlikely that a prominent management company will place a new and unknown ensemble on its roster. Consequently, most new chamber ensembles are self-managed. As the group gains reputation and a client/audience base, the need for outside management coincides with the ensemble members having less time and energy available to self-manage.

Start by gathering data from members of the ensemble. If each member of a brass quintet has 50 contacts, that's a starting database of 250 people. Start with an email announcing the new ensemble, and offer them the opportunity to opt out of further contact. Do not constantly send emails! Wait until you have something significant to say and offer the recipient a chance to unsubscribe with every email.

Facebook, LinkedIn, and other social media are obviously an intrinsic part of the equation, and could easily be the subject for an entire article. Also, do not discount the efficacy of a direct-mail piece. A simple postcard once or twice per year can have great impact, especially in an online world.

When self-managing, one person, almost always the group leader, should be the single source of contact with presenters, and should also have the authority to sign contracts and handle income. This person should spearhead all marketing and promotion, make follow-up calls and emails, and interface with presenters at the performance site. Should the ensemble later sign with a management company, the group leader should be the primary contact with management.

Maintain a relationship with various professional music organizations, and explore the advertising and publicity options they offer. Chamber Music America, instrument-specific organizations (International Horn Society, for example), music education organizations, ASCAP, BMI, etc. Placing a paid ad in a journal, magazine, or blog is often most effective if it is paired with a concert review or other unpaid publicity.

Some management companies will only offer to represent you for a monthly or yearly retainer in addition to retaining a percentage of your fees. This is a questionable arrangement. The manager's job is to generate income by booking concert dates, not by billing the artist. Pay management for results only. If they cannot recoup their expenses by generating income for everybody, it's not a workable relationship.

### Coda

Assuming that your new ensemble plays on a high musical and technical level, the most important thing you can do is find a way to differentiate your group from all the others vying for the spotlight. What is exciting and interesting about your ensemble and unavailable elsewhere?

Every great chamber group has a composite personality that combines and then transcends the aggregate contributions of the ensemble members. Nurture and develop this ensemble personality, keep it the focal point of every decision and action. Work to create a personality that is exciting, interesting, and unique, and you will be celebrated by ever-increasing audiences.



### Links

To apply for Employer Identification Number:  
<https://sa.www4.irs.gov/modiein/individual/index.jsp>

The Foundation Group, which creates non-profits:  
<https://www.501c3.org/>

Fiverr Services: <https://www.fiverr.com>

*David Coleman founded and directed the award-winning chamber ensemble Top Brass. In this capacity, he secured funding from the National Endowment for the Arts, The American Music Center, The Ohio Arts Council, Mead Corporation, NCR, Lexis Nexis, Arts Midwest, Meet the Composer, the US State Department, and many other sources. He has commissioned solo and chamber works by David N. Baker, Lennie Niehaus, Patrick Williams, Bob Mintzer, and others. As performer/Director, Coleman presented over 1000 performances with the ensemble under his artistic and administrative direction.*

# Daily Studies

## Compiled and Edited by Caesar LaMonaca



Caesar LaMonaca (1924-2012)

The idea of a daily routine for brass players is shared by players throughout the world. Just as athletes cannot keep in condition by playing games, brass players cannot depend on the compositions they may be playing at any given time to cover all facets of good brass playing. There are many good routines and most experienced players have developed one of their own.

These studies are aimed at the young developing hornist who may never have been exposed to this kind of discipline. The largest part of the daily studies were handed down from Bruno Jaenicke, former first Horn of the New York Philharmonic under Arturo Toscanini, and were given to me by Robert Schulze who was fourth Horn with the Philharmonic and brother-in-law of Jaenicke. Over the years I have made some changes, deletions, and additions. Number two is from the H. L. Clark's *Technical Studies for Cornet*. The "added sixth" (#6) is an expanded version of Anton Horner's, *Primary Studies for the Horn*.

I am indebted to John Swallow, renowned trombonist and teacher, who introduced me to the idea of starting notes without tonguing for practice purposes (and in a few instances in performance). So, many have contributed to these studies which have been compiled over many years.

Of most importance is what they will do for the serious horn student. They will stabilize the embouchure, increase breath control, build a solid technique by encompassing all the keys, and increase range – all tools for good playing. Take a key a day, stay with it until it is mastered then move on. Always play them in order with appropriate rests in between. They will tire you at first but after a short while you will breeze through, proof that you have increased your endurance.

There are many good horn methods, study books, orchestral excerpts etcetera. These studies are used in conjunction with those and all play a part in developing the young player. After some fifty years of teaching horn the comment I hear most from former students is that they may not have always liked playing the Daily Studies but they realized how much they helped their development, and while many are playing professionally they still use them. It is best to do a light warm

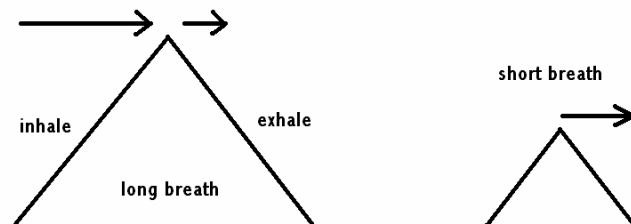
up before playing the studies—a more extensive one warm up when doing the higher keys. Persevere and good luck!

### Starting Notes Without Tonguing

Several of the following studies are to be started without tonguing. While the tongue produces many marvelous effects on a brass instrument and is of course an indispensable part of brass playing, it can sometimes get us in trouble—especially when used incorrectly. The following little exercises will help you learn the proper way to introduce air into the horn and then to combine this with the proper tongue action by using the tongue as a valve. Remember that the tongue produces no sound on the instrument – it is only the air column vibrating the lips that produces sound.

First let's talk about breathing when playing and use some simple diagrams to explain. Whenever you play you first must inhale air into your lungs, then at some point you exhale. We will call the point at which you stop inhaling the "peak of inhalation."

Always play at the peak of inhalation.



Without realizing it, players will sometimes inhale then hold their breath (lock the air column) before playing. You want to learn to always get to the peak of inhalation and play whether it is a short quick breath or a long slow one. Without playing your instrument, practice taking short quick breaths and immediately blow out at the point of inhalation. Then take long slow breaths and at the point of inhalation blow out. Repeat both and use the syllable "tu" to synchronize the tongue at the exact moment of inhalation. Now take the horn to playing position, form an embouchure for second line G, place the mouthpiece on the lips and start the note without tonguing. Use the syllable "hoo." With a little practice you can start the note just as securely as with the tongue. Remember to take a deep breath and play exactly at the peak of inhalation.





## Daily Studies

Daily calisthenics for French horn embouchure development &amp; maintenance.

*Form the note before setting the mouthpiece on your lips.  
Play at the PEAK of inhalation!*

continuous air column

hoo hoo hoo HOO soft tongue du du du du

hoo du du du du du du du du hoo du du du du du du du du du du du

air hoo du du du simile hoo tu tu tu tu tu tu tu tu tu tu tu

8 Play these at first on all notes in the middle register chromatically from c4 to c5 several each day.

Practice all scales to the extent of your range by playing the first note without tonguing, soft tongue the remaining notes using the syllable "du."

10 No tongue Soft tongue-keep the air moving between the notes! Work up speed and repeat exercise staccato using "tu."

Keep air pressure up between notes!

hoo du du du du du du du du hoo du du du du du du du du hoo du du du du du du du du

Simile

hoo du du du du du du du du hoo du du du du du du du du hoo du du du du du du du du



19

hoo du du du du du du du

21

hoo du du du du du du du

23

**#1 INTERVAL OF A 2ND.**

*For breath control, strengthening the embouchure. This study must be played very slowly: quarter=52. Preferably start without tonguing, use a "hoo" air attack with good diaphragm support. Work toward an almost inaudible fade out on the last note.*

26

F Major

pp ff ppp

d minor

pp ff ppp

33

Bb Major

pp ff ppp

g minor

pp ff ppp

40

Eb Major

pp ff ppp

c minor

pp ff ppp

47

Ab Major

pp ff ppp

f minor

pp ff ppp

54

Db Major

pp ff ppp

Bb minor

pp ff ppp





#1 Interval of a Second continued

61 Gb Major Eb minor

*pp* *ff* *ppp* *pp* *ff* *ppp*

68

REST

69 B Major g# minor

*pp* *ff* *ppp* *pp* *ff* *ppp*

76 E Major c# minor

*Simile*

83 A Major f# minor

90 D Major b minor

97 G Major e minor

104 C Major a minor



**#2** *Flexibility: Play in one breath. Work for an even sound and smooth fingering.*

*Transpositions: F, E, Eb, D, Db, C, Bb alto/basso, G, Ab, A, B alto/basso*

*Start slowly in each key. Keep increasing tempo.*

111 Horn in F

112 Horn in E

113 Horn in Eb

114 Horn in D

115 Horn in Db

116 Horn in C basso

117 Horn in B alto (Bb alto)





#2 Flexibility Study continued

118 Horn in B basso (Bb basso)

119 Horn in G

120 Horn in Ab alto

121 Horn in A alto

122 Horn in Gb alto

123 Horn in H alto (B natural)

124 Horn in H basso (B natural)



### #3 Scale Study

**Scale Study:** Play as written, then with articulation variations 1 through 5, make even *crescendi* in each bar ascending, even *dimenuendo* descending. Breathe only where marked. Repeat each key until the fingering and articulations are mastered. In the higher keys don't ascend until the embouchure is secure in the previous key.

Examples  
Only

127

#1 #2 #3 #4 #5

132

*mp* *f* *mp* *f* *mp* *f* *f* *mp*

Breathe

138

*f* *mp* *f* *mp* *f* *mp* *mp* *f* *mp*

Chord

143

144

Db & D Major

*mp* *f* *mp* *f* *mp* *f* *mp* *f*

149

*f* *mp* *f* *mp* *f* *mp* *f* *mp* *mp* *f* *mp*

Chord

155

Repeat above in D Major-2 sharps





#3 Scale Study continued

**Eb & E Major**

156

*mp* *f* *mp* *f* *mp* *f* *mp* *f*

161

*f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Chord

167

Repeat above in E Major-4 Sharps

**F Major**

168

*mp* *f* *mp* *f* *mp* *f* *mp* *f*

173

*f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Chord

**Gb & G Major**

180

*mp* *f* *mp* *f* *mp* *f* *mp* *f* *f* *mp*

186

*f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Chord

Repeat above in G Major-1 sharp



## #3 Scale Study continued

191 Ab & A Major

197 Chord

202 Repeat above in A Major-3 sharps

203

209 Chord

214 Repeat above in B Major-5 sharps

215 C Major

221 Chord





## #4 Interval Study:

*This exercise is to be played in the same range as the scale study, e.g. the first scale study is in C, the first key here is F but covers the same range C4 to C5. The second scale study is D flat and is followed by the interval study in G flat covering the same range. Play first as written (a) then b,c, and d. Breathe only where indicated. In playing successive keys simply transpose the rhythms from examples b through d.*

**A.** 230 Qtr=72 *Observe accents & crescendi, sustain the sound.* Accent!

240 *Rest briefly then to B*

**B.** 246 *Tongue hard, don't breathe until marked* (One breath to end of phrase)

255 *Rest briefly then to C*

**C.** *Work for smooth even slurs and even crescendi from p to f. Gradually increase speed.*

262 *Rest briefly then to D*



(#4 Interval Study continued)

**D.** First play with a hard tongue & *sempre f*, then repeat *mp* lighter and faster.

268

*f*

270

*f*

Rest briefly then repeat as below

Faster each time to maximum speed

272

*p*

274

*p*

When this key is secure go up one half step and play with all articulations (A-D).

276 This key is played when doing the scale study in Db

*f*

285

*f*

Repeat with all articulations (A-D)

292 This key is played when doing the scale study in D

*f*

301

*f*

Repeat with all articulations (A-D)





#4 Interval Study continued

308 *This key is played when doing the scale study in Eb*

317 *Repeat with all articulations (A-D)*

324 *This key is played when doing the scale study in E*

333 *Repeat with all articulations (A-D)*

340 *This key is played when doing the scale study in F*

349 *Repeat with all articulations (A-D)*

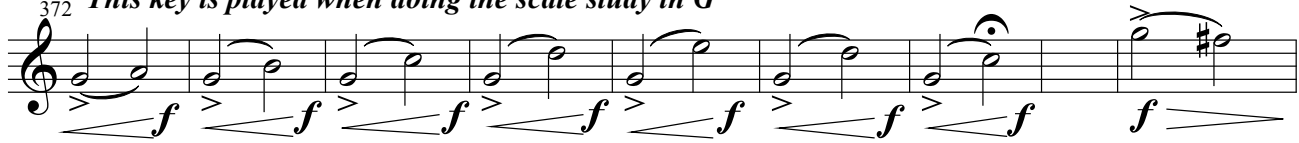
356 *This key is played when doing the scale study in Gb*

365 *Repeat with all articulations (A-D)*



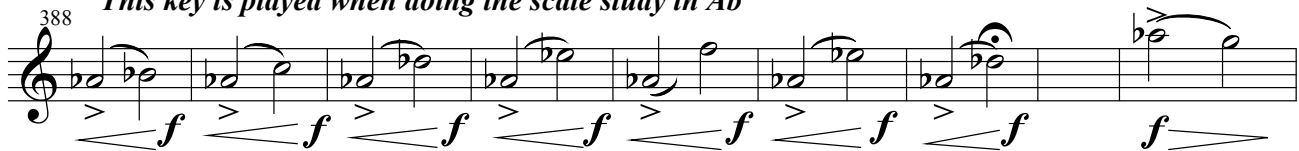
## #4 Interval Study continued

372 *This key is played when doing the scale study in G*



*Repeat with all articulations (A-D)*

388 *This key is played when doing the scale study in Ab*



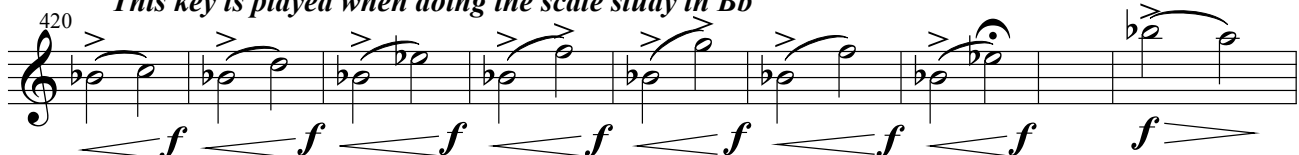
*Repeat with all articulations (A-D)*

404 *This key is played when doing the scale study in A*



*Repeat with all articulations (A-D)*

420 *This key is played when doing the scale study in Bb*



*Repeat with all articulations (A-D)*





## #4 Interval Study continued

*This key is played when doing the scale study in B*

*Repeat with all articulations (A-D)*

*This key is played when doing the scale study in C*

*Repeat with all articulations (A-D)*

## #5 Chord Study

*One key each day with relative minor. Play same key that you play Scale Study #3.*

*First as written then with different articulations (a,b,c).*

*[ a) very slowly - b) & c) repeat in cut time as fast as possible ]*

**A C Major** *a minor*

**B**

**C**



## #5 Chord Study Continued: Play all three patterns- a,b,c

484 Db Major Bb minor

489 D Major B minor

494 Eb Major c minor

499 E Major c# minor

504 F Major d minor

509 Gb Major Eb minor

514 G Major e minor

519 Ab Major f minor





## #5 Chord Study Continued: Play all three patterns- a,b,c

524 A Major f# minor

529 Bb Major g minor

534 B Major g# minor

539 C Major a minor

## 544 #6 Flexibility Exercise

*On each line-repeat until all slurs are smooth, very slowly then faster but always start slow.*

*This study will increase range, breath control, and the ability to connect all registers of the horn. Each line must be played in one breath, first very slo then gradually increase speed to your fastest tempo. Preferably start without tonguing-use a hoo syllable and lift with the diaphragm..*

545 A) *one breath*

*f*  
hoo

548 B) *one breath*

hoo

552 C) *one breath*

hoo



# #6 Flexibility Exercise continued

556 **D) one breath**

hoo

560 **E) one breath**

hoo

565 **F) one breath**

hoo

570 **G) one breath**

*Younger or less experienced players should concentrate on lines a and b, add line c when the embouchure is developed and can be played without strain. If you have difficulty with the lower notes practice the following daily.*

575 hold each fermata for ten counts or as long as possible

*Simile*

582

8

*When you have a good low C continue down always holding the lowest note as long as possible*

585

8

590

8

*Gradually add*

1+2+3 T T+2 T+1 T+1+2 T+2+3 T+1+3



# List of Advertisers

Gebr. Alexander Mainz .....	back cover	IHS Online Music Sales .....	5
American Brass Quintet .....	35	International Horn Competition of America .....	15
Atlanta Brass Society Press .....	31	49th International Horn Symposium .....	16 and 68
Audition Mode Horn Seminar.....	36	Join the International Horn Society .....	66 and 82
Baltimore Brass Company .....	30	Ricco Kühn .....	10
Beck Brass Works .....	36	Kumamoto Horn Ensemble .....	55
Kendall Betts Horn Camp .....	55	S. W. Lewis Orchestral Horns .....	inside front cover
Birdalone Music .....	37	Mamco Musical Accessory .....	39 and 54
Boston Conservatory at Berklee .....	10	Rafael Mendez Brass Institute .....	64
Brass Journals .....	75	Northwestern University Bienen School of Music .....	12
Tony Brazelton/Salzbunger Echo .....	19	Osmun Music .....	15 and 15
Brevard Music Center .....	80	Dieter Otto .....	11
Cantesanu Horns .....	43	Paxman Musical Instruments .....	65
ChopSaver .....	13	The Pope-Balu Alliance horn .....	69
Chop-Sticks™ .....	19	Rimskys-Horns .....	66
Classified Ad .....	6	Engelbert Schmid GmbH .....	12
Clebsch Strap .....	15	Select-a-Press .....	39
Crystal Records, Inc. ....	47	Richard Seraphinoff .....	37
Le Domaine Forget Intern'l Music & Dance Academy .....	18	Siegfried's Call .....	13
Dürk Horns .....	17	Solid Wood Publishing .....	66
Eli Epstein .....	75	Stork Custom Mouthpieces .....	47
faustmusic.com .....	19	Summit Records .....	46
Ferree's Tools .....	36	TrumCor .....	inside back cover
Finke Horns .....	7	Chuck Ward Brass Instrument Restoration .....	40
Haute Ecole de Musique de Lausanne .....	67	Wichita Band Instrument Co., Inc. ....	8
HornCamps! .....	19	Wind Music, Inc. ....	43
Hornsmith Publishing .....	10	Woodstop Mutes .....	8
Houghton Horns, LLC .....	14	Yamaha Corporation of America .....	9

## Advertising Information

Deadlines for advertisements in *The Horn Call* are August 1 (October issue), December 1 (May issue), and March 1 (May issue). For complete information regarding advertisement reservation forms, software requirements, billing, discounts, and circulation, see the IHS website ([hornsociety.org](http://hornsociety.org)) and follow the links to *The Horn Call* or contact:

Paul Austin, Advertising Agent  
P.O. Box 6371  
Grand Rapids, MI 4956-6371 USA  
email: [HornCallAd@gmail.com](mailto:HornCallAd@gmail.com)



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

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



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



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



GEBR. ALEXANDER · Rhein. Musikinstrumentenfabrik GmbH  
Bahnhofstrasse 9 · 55116 Mainz · Germany · [www.Gebr-Alexander.de](http://www.Gebr-Alexander.de)

February 2017

February 2017

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

# The Horn Call

The Horn Call

Vol. XLVII, No. 2





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



**Chicago Symphony  
Orchestra  
Horn Section**

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

**S.W. LEWIS®**

**Orchestral Horns • Chicago**

Maker of the finest handcrafted  
custom horns since 1977

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

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

[www.swlewis.net](http://www.swlewis.net)



**HAND CRAFTED MUTES**  
for the discerning professional



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



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

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



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

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



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

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



**#44  
\$105**

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



**#24  
\$105**

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



**Tri-Stop  
\$175**

available online at  
**<http://www.trumcor.com>**  
e-mail: [trumcor@sbcglobal.net](mailto:trumcor@sbcglobal.net)  
phone/fax: 214-321-0606