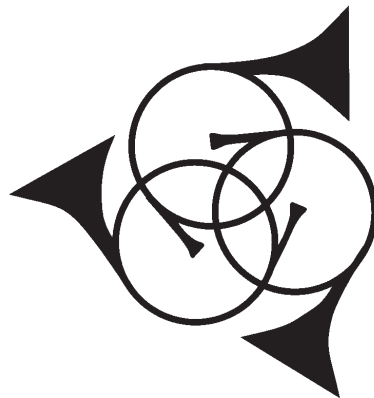


The Horn Call

Journal of the International Horn Society

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William Scharnberg, Editor

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on the cover: a drawing from Emmanuelle Ayrton on the occasion of

Michelle Baker retiring from the MET orchestra

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From the Editor

Bill Scharnberg

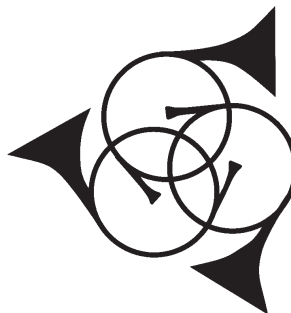
Dear Readers,

Although nerve-racking when trying to meet the printer's deadline, editing *The Horn Call* is a very interesting artistic process. The result should be, I think, a well-laid-out journal with a certain sense of order and proportion but with some colorful and surprising twists to jog the imagination. Hornists are musicians who have developed a heightened sense of form/shape and color and their journal should appeal to them on those levels. Whether I have achieved that goal, of course, is up to the reader. Since I seldom receive any feedback, I assume that the readers are happy enough with the journal. Colorful *Horn Call* covers are a goal and I believe I have been very lucky over the years in that regard, including this cover!

Each *Horn Call* has its own personality. The articles in this one are fairly wide-ranging, which should appeal to a number of readers. In the my "From the Editor" message, I often harp on the fact that the journal is only as good as the articles that are sent – interesting articles = interesting *Horn Call*; dull articles = dull *Horn Call*. Of course it would be possible to enlist a group of college horn professors to send well-written articles about specific topics (of my or their choice) to create a journal of eclectic articles of interest to most of our readers. However, the randomness of the current process is more appealing because it represents diversity. Imagine a world without diversity – how dull and colorless. From it we learn from the experiences of others and expand our knowledge of the world.

The IHS focus is now on Brazil for its 49th Horn Symposium. Once again, I hope as many of you can attend as possible. The IHS Advisory Council unanimously voted for Natal, Brazil as the location of the 49th International Horn Symposium based on the brilliant presentation of host Radegundis Tavares and the multi-year efforts of Marcus Bona and his cadre of Brazilian hornists who promise that this will be a Symposium not to be missed. Then there is that largest cashew tree in the world occupying two acres (I am nuts about cashews)!

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

Gathering in Brazil: A Team Effort

Hello everyone,

At the time of writing this column, I can safely say that I am pretty consumed with our upcoming symposium in Natal, Brazil. While the preparations for the Symposium for the IHS President are not nearly as crazy as that of the host, there is still a lot to contend with – asking/reminding various coordinators for annual reports, making sure any new business or initiatives are moving forward, helping Heidi Vogel get the various pieces of the agenda book for the Advisory Council meetings put together, and even organizing the Advisory Council horn ensemble performance – we've discovered that playing together during meeting breaks is actually therapeutic! At worst, it reminds us of why we are really together.

When it comes to AC business, make no mistake – Heidi does the majority of the work, but the President is often a last-minute arm-twister and/or cheerleader. Add to this stuff the personal logistics of getting visas, arranging flights and lodging, etc., and it gets pretty hectic on top of the day-job. I am pretty sure I would not get to Natal at all without the help of my spouse, who asks all the right questions and digs deeper than I do for hotel reviews, tourist trips, and sights to see, and makes sure our tickets have the correct dates, etc. I am indeed fortunate to have such a patient and supportive partner for the past 25 years.

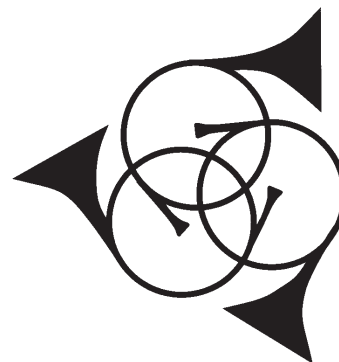
I am really looking forward to this particular Symposium for several reasons, some of which are familiar – seeing old friends, making new ones, hearing fantastic performances, the opportunity to clear my head and ears by going into “horn-immersion” mode for a week – and others which are new – my first trip to South America, daring to play Brazilian music in front of Brazilians, wondering if this is the last long trip my family will make together as my sons grow up and head out into their own lives. What I am keenly aware of, however, is that all of this – the Symposium, the IHS, the family trip – requires a team effort. We need each other to hold a Symposium. We need each other to promote and achieve the goals of IHS. We need each other to make sure we have accurate reservations, the right forms filled out properly for visas, and to double check to see that we have all our luggage. We need each other to make music, whether playing together or taking turns as performer and audience member.

And none of this happens, at least to us, all together, without the horn and its music. In Natal or wherever we gather, we'll hear pieces that are familiar and pieces that are new. We'll hear standard “warhorses” and stuff that is made up on the spot. We'll witness daring risks and safe landings. We'll hear sessions that change our lives, and others that reinforce what we already know. We'll hear sounds that remind us of our favorite musical moments from the past, and others that we have never heard before. But we won't hear or learn these wonderful things if we don't go to where hornists gather. The important thing is to go, and to bring others with you, so they

can become part of the team effort. Encourage them to join the IHS and become an active part of the horn community.

I hope to see you in Natal, but if you are not able to go, I look forward to seeing you another time, at a concert, workshop, or symposium, wherever hornists gather.

Wishing you good chops,



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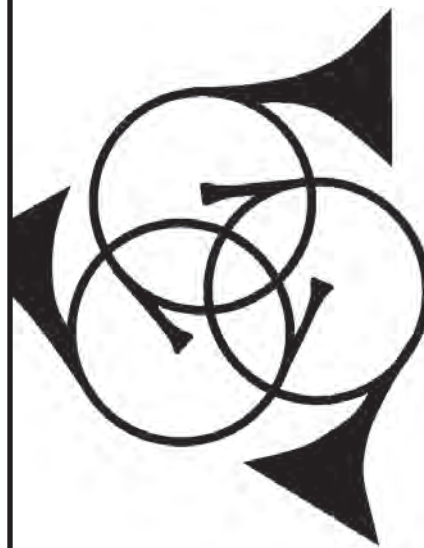
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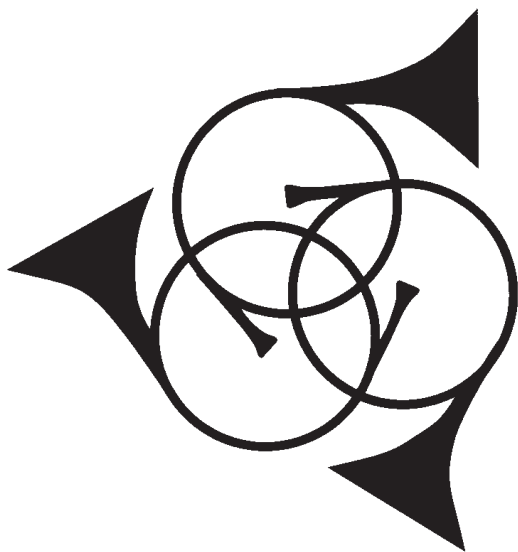




Biography:
Philip Farkas and his Horn
by Nancy Jordan Fako.
\$30 hard cover, \$25 soft cover.
Contact: NJFHorn@aol.com

Lost Sheep

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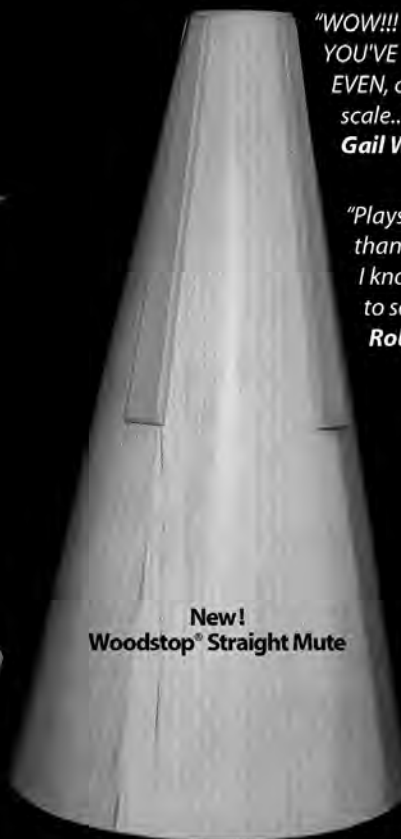
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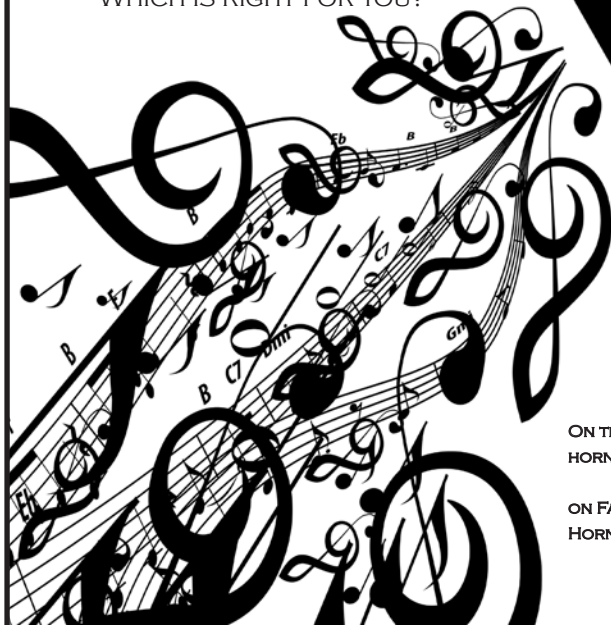
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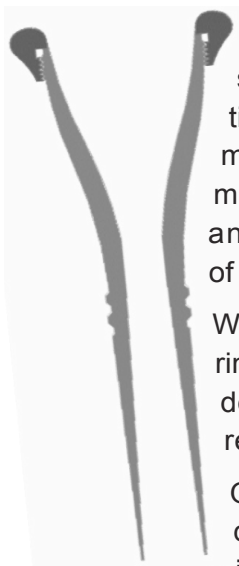
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(J. Humphries, British Horn Magazine, Feb. 2017)

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IHS News and Reports

Kate Pritchett, Editor

From the Office

Become a *Life Member* now! The lifetime membership rate is increasing on July 1. Change your membership to a lifetime membership now and save money. Lifetime memberships are calculated on a twenty-year basis, so you pay \$750 now – the equivalent of only \$37.50 a year for 20 years and after that it's FREE! Sign-up online or contact **Elaine Braun**, Membership Coordinator at: Membership-Coor@hornsociety.org. After July 1, the new rate goes to \$1000 (20 x \$50), so don't wait, become a lifetime member now.

Address Corrections

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

Send address corrections directly to IHS Executive Director **Heidi Vogel**. Mailing lists are updated from the Executive Director's records approximately one month before each mailing. See the current list of "lost sheep" on page 6.

News Deadline

The next deadline for news submissions is August 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 at news@hornsociety.org.

IHS Major Commission Initiative

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

Composition Commissioning Opportunities

The IHS Advisory Council (AC) has approved \$3500 to encourage new compositions for the horn. The Meir Rimmon 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.

Job Information and Assistantships

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

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

Area Representative News

Thanks to **Dan Heynen** for his long service to the Horn Society as he retires as Area Representative for Alaska. Dan has persevered with the wide-ranging group of horn players there – Thanks Dan!

We have a new Area Representative for North Dakota, **Deanna Carpenter**. She lives in Minot ND. Please contact and welcome her; I'm sure she would love to hear from you, especially those of you who live in North Dakota!

– Elaine Braun, Coordinator

Coming Events

Since 1980 **Hornswoggle Workshop** has invited hornists, teachers, and enthusiasts for a Memorial Day weekend in the scenic New Mexico Jemez Mountains, disconnected from technology. This year, May 26-28, our event features recitals and master classes with artists **Marian Hesse**, **Eldon Matlick**, and **Bill Scharnberg**. Participants will be grouped into ensembles by ability level. Scholarships are available through contributions from **Pope Instrument Repair**, **Houghton Horns**, and **Patterson Horn Works**. For info or registration call host **Karl Kemm** at 940-300-3131 or go to hornswoggle.org.

Glasgow in the Fall: come to the Royal Conservatoire of Scotland on October 15 for the British Horn Festival. Guest artist **Frank Lloyd** will play with the Scottish orchestra horn sections and perform the premiere of Christopher Gough's BHS commissioned Sextet for solo horn and five horns. There will



be lots of opportunities to play in ensembles and workshops, hear master hornists demonstrate their skills, and purchase your new instrument from our exhibitors! See british-horn.org.

The horn portion of the 28° Concorso Internazionale "Città di Porcia," a member of the World Federation of International Music Geneva Competitions will take place October 30-November 4. The artistic director of the competition is **Giampaolo Doro** and the jury members are **Guido Corti**, **Frank Lloyd**, **Markus Maskunitty**, **Corrado Saglietti**, **Will Sanders**, **Anneke Scott**, and **Frøydís Ree Wekre**. Information about the competition can be found at http://www.musicaporcia.it/crbst_93.html.

Member News

Greg Beckwith reports that the Minnesota horns were busy on both sides of the Mississippi River last fall. On the western bank, the Minnesota Orchestra performed Bruckner 8 and Mahler 6, which included recording for the BIS label. On the eastern bank, Minnesota Opera was taking on the beginning of Wagner's Ring Cycle with *Das Rheingold*. Obvious enjoyment, a fun romp for all players, and great reviews resulted from all. For Mahler the MN Orchestra regulars and extras were **Mike Gast**, **Caroline Lemen**, **Brian Jensen**, **Ellen Dinwiddie-Smith**, **Herb Winslow**, **Mike Petruconis**, **Matt Wilson**, and **Tim Bradley**. The Opera Section included **Chuck Hodgson**, **Becky Klagges-Jyrkas**, **Mike Alexander**, and horn/Wagner tuben players **Ronald Beitel**, **Logan Arndt**, **Will Eisenberg**, and **Greg Beckwith**. The production of *Das Rheingold* innovative with the orchestra onstage and action from the singers occurring in the pit (Rheinmaidens, Alberich, and the Nibelung), while Wotan and the Gods were above the orchestra, with other singers all over the stage and around the orchestra.

Barbara Chinworth directed the **Horns of Tucson** in "Hornsaplenty Christmas" performances in two different settings in December. The first concert was part of "Lessons and Carols" at St. Andrew's Episcopal Church in Nogales AZ and the second concert was a "Hornsaplenty Christmas" at Western Way RV Resort in Tucson AZ. Members included **Serena Baker**, **Kathy Creath**, **Nancy Johnsen**, **James Lockwood**, **Megan McAndrew**, **John McDivitt**, **Terry Pawlowski**, **Mary Phillips**, **Gail Schumacher**, **Dudley Spore**, and **Andrea Zwart**.



Horns of Tucson at a Hornsaplenty performance

Eldon Matlick and the University of Oklahoma Horn Studio had an eventful semester with both uplifting and tragic events. The studio lost member **Mathew Evans** suddenly at the end of the fall semester. Mat was a DMA student and was a mentor to the entire studio. The horn studio put together a tribute concert for Mat, performing several of his horn ensemble arrangements as well as student and faculty solo performances. The event ended with a student/faculty brass ensemble tribute. On a happier note, the studio hosted **Kristine Coreil** from Northwestern State University in Louisiana. Dr. Coreil appeared in concert with her colleague **Oliver Molina**, giving a duo recital of music for horn and percussion. She also gave a master class to the horn studio.



The OU horn studio with Kristine Coreil

Lauren Becker and the Crane School of Music Horn Studio at SUNY Potsdam traveled to Troy NY in December to hear **Radovan Vlatković** perform Strauss's Concerto No. 1 with the Mozarteum Orchestra of Salzburg. The Crane Horn Studio welcomed guest artists to campus for master classes, including **SSG J.G. Miller** of The United States Army Field Band in October and **Bernhard Scully** in November. Crane horn alumna **Jessie Thoman** was back on campus in February for a brass quintet master class and recital with **Mirari Brass**.

The Montana Horn Club performed at the University of Montana Music Department Recital Hall on New Year's Eve as part of the First Night Missoula Celebration.



Montana Horn Club (l-r): Brenda Griggs, Vicki Johnson, Susan Hintz, Misty Gaubatz, Robert Green, Amber Greymorning, Merrill-Lee Rasmussen, Kenny Snyder, Clay Kellogg, and Zach Cooper.

David Amram received this year's Lifetime Achievement Award from the Folk Alliance International in Kansas City in March. Jack Kleinsinger's jazz series "Highlights in Jazz" also recognized him in March as Musician of the Year for their Annual Highlights in Jazz Award concert. He continues to work, practicing his horn, releasing a new 5-CD set, and working on two new symphonic orchestral compositions.



Gina Gillie performed Mozart's Horn Concerto No. 3 on natural horn with the Rainier Symphony in early April. She also plans to attend the International Women's Brass Conference in June where she will play her new Horn Quartet No. 1 with **James Boldin**, **Stacie Mickens**, and **Sarah Gillespie**. **James Boldin's** faculty brass trio, the Black Bayou Brass will also premiere Gillie's newest brass trio, *Scenes from the Bayou*, at the conference.

The University of Calgary orchestras and choruses performed Mahler's Symphony No. 2 in February, with the university horn section (**Susan Huynh**, **Tyr Anger**, **Angela George**, and **Megan Van Horne**) being reinforced by members of the Calgary Philharmonic (**Laurie Matiation**, **Rob McCosh**, and **Heather Wooton**) and the Calgary Youth Symphony (**Taylor Krause** and **Joshua Krushel**) as well as with alumni and guests **Daryl Caswell**, **Boris Bontchev**, **Katie Baker**, **Jennifer Frank-Umana**, and **Doug Umana**.



The Calgary performance of Mahler's Symphony No. 2.

Karl Kemm, with trumpet and trombone colleagues **Scott Hagarty** and **Donald Pinson**, hosted the South Texas Brass Symposium at Del Mar College in March featuring clinician recitalists **William Scharnberg** and tubist **Patrick Sheridan**. The Del Mar Trio performed a recital consisting of new works by

Carleton Macy and **Sy Brandon** along with classics by **Francis Poulenc** and **Edgard Leclercq**. The Corpus Christi Horn Society, newly formed in December, made its inaugural performance as part of the event.



The Corpus Christi Horn Society

Black Bayou Brass, resident faculty brass ensemble at the University of Louisiana at Monroe (**James Boldin**, horn; **Jeremy Marks**, trombone; **Aaron Witek**, trumpet) performed a recital in March. The program included the premiere of two new compositions commissioned by the ensemble. *Inventions for Brass Trio* by **Sy Brandon** was commissioned in 2016 by a consortium of brass players from across the country. Each movement of the work is titled after an important invention in human history. *Scenes from Black Bayou* by **Gina Gillie** was commissioned by Black Bayou Brass in 2016, with funding provided by a grant from the IHS Meir Rimmon Commissioning Assistance Fund. The work is dedicated to Black Bayou Brass, and was inspired by the wildlife and scenery of Black Bayou Lake National Wildlife Refuge. The trio also performed at the 2017 Mid-South Horn Workshop, hosted by **Nicholas Kenney** at Southeast Missouri State University.



Black Bayou Brass

David Johnson and the horn class of the Conservatorio della Svizzera Italiana presented a program in March at the new Lugano Arts Center. Comprising an art museum and performance center, the LAC is a state-of-the-art facility. The class performed Mozart duets on natural horn, a selection of quartets from orchestral literature, and several works for horn octet including the premiere of **Eric Ewazen's** *Fanfare for Lakes and Mountains*.



David Johnson

Yamaha Artist Services recently announced that Boston Brass, a quintet that has entertained audiences worldwide for over 31 years with a unique combination of classical repertoire, jazz standards and original compositions, has joined the Yamaha Artist family. Formed in 1986 by music students at Boston University, the group features founding member Jeff Conner on trumpet, Jose Sibaja on trumpet, Domingo Pagliuca on trombone, Sam Pilafian on tuba and **Chris Castellanos** on horn.



Boston Brass

Willie Ruff (IHS Honorary Member, Yale faculty) flew to Linz, Austria in April for a performance of Hindemith's opera *Harmony of the World* about the life and work of Johannes Kepler (1571-1630). Hindemith (1895-1963) and Willie (who studied with Hindemith at Yale) both were fascinated by Kepler and astronomy. Kepler wrote his principal work, *The Rudolphine Tables*, while living in Linz. Willie's record label is called Kepler. This performance celebrates the 60th anniversary of the opera's first performance. Willie hoped to connect with other Hindemith students while in Linz. ... The Yale University Library has mounted an exhibit about Willie to celebrate his 85th birthday in 2016. Willie is retiring from teaching at Yale in May and will make his Alabama home his headquarters. He sails on the Tennessee River, where one lock in its canal system drops 100 ft.

Peter Iltis (Gordon College) is investigating the prevention and treatment of embouchure dystonia with a team in Germany using MRI scans. Learn about the project and make a donation toward its continuation at www.gordon.edu/mri-horn.

If you're not going to the IHS symposium in Brazil, you could attend **Eli Epstein's** Intensive Study at Berklee/Boston Conservatory, June 26-30. www.eliepstein.com

Esa-Pekka Salonen, the Marie-Josée Kravis Composer-in-Residence, will conduct the New York Philharmonic in the US premiere of Tansy Davies's *Forest*, co-commissioned by the Philharmonic with the Philharmonia Orchestra and Warsaw Autumn Festival. The four-horn concerto will feature **Richard Watkins**, **Katy Woolley**, **Nigel Black**, and **Michael Thompson**, all in their Philharmonic debuts; the concert will also include the New York premiere of Stravinsky's recently rediscovered *Funeral Song* and Richard Strauss's *Also sprach Zarathustra*. The performances will take place at the end of April.

Richard (Gus) Sebring, with the horn faculty and students at New England Conservatory, participated in the 2017 NEC Brass Bash in April. On the program was the Brahms *Academic Festival Overture*, transcribed by **Armin Terzer**. Armin gave a presentation at the 2010 IHS International Symposium in Brisbane, Australia on how he transcribes symphonic works for horn ensembles. An article about Armin and Australian composers for the horn appears in the February 2011 issue of *The Horn Call*.

Phil Hooks (Westminster MD) had a serious scare when his wife, Norma, was diagnosed with cancer. Norma is now doing well and they have moved together to an assisted living facility, where Phil has a room in which to teach his students, and Norma has started playing her bassoon again.

Obituaries

Douglas Norris (Wolfeboro NH) died in March from a severe lung infection. Robin Jackman writes, "Doug was a friend to me and to many others and was much beloved by the horn players in central New Hampshire. He loved to tell stories from his long and varied career as a professional horn player, starting on the West Coast (an original member of the LA Horn Club), Utah, and then in the New York City area. Doug and his wife retired to New Hampshire 25 years ago. He continued playing horn for another 20 years in various local groups including the New Hampshire Philharmonic, the Lakes Region Symphony, and the Carter Mountain Brass Band, as well as various horn ensembles. He was always upbeat, kind, and an inspiration to all. He will be sorely missed."



Doug Norris with friends after horn club rehearsal



Andrew Seacord II (1941-2017) of Bowie MD passed away in February due to complications from his battle with cancer. He was retired from a career as a respected and published astronomer. He also volunteered with the National Park Service at Rock Creek Park in Washington DC. Andrew was a community horn player in the Baltimore/Washington area. He performed regularly with the Columbia Concert Band, Rockville Concert Band, the Virginia Grand Military Band, and in the pit orchestra for Robert Goddard Music theatre productions. Andrew attended many regional workshops and IHS symposiums. He printed copies of the *Cornucopia* newsletter to share with colleagues at band rehearsals. He had a lifelong love of all horns, modern and natural, and was studying natural horn with Brad Tatum in recent years.

Leo Sacchi (Houston) contributes this appreciation: "I first met Andrew at a concert in 1982, and he asked me for lessons. At that time, he was working for NASA as an engineer and playing in several local community concert bands. Andrew studied with me until February 1989, when he was transferred to Maryland. He was the best adult student one could hope for. I was impressed by his sharp analytical mind (he was much interested in Science, particularly in astronomy), with determination and willingness to learn. In addition, he remained a loyal friend, and was one of the finest persons I have known."



Andrew coached by Frøydis Ree Wekre at the 2016 Northeast Horn Workshop

Reports

Western Michigan University 12th Annual Horn Day

reported by Raine Kuch

Horn players and enthusiasts of all ages performed in a mass horn choir on the 12th annual Horn Day at Western Michigan University in February. Some 33 participants worked closely with **Lin Foulk** and the Western Horn Studio to prepare the concert repertoire and discuss what it means to make music into a career. These attendees also had the opportunity to speak with **Leelanee Sterrett**, third horn of the New York Philharmonic and guest artist for the event. Attendees observed a student recital featuring WMU horn players and a master

class including solo competition winner **Eden Stargardt**. Lin and Leelanee performed solos in the final concert, after which college students and participants alike took the stage and engulfed the hall in the sound of 45 horns.



Mass horn choir at Horn Day at Western Michigan University

2017 Northeast Horn Workshop reported by Marilyn Bone Kloss

Barbara Hill hosted the Northeast Horn Workshop in March at the Hartt School Community Division in Hartford, Connecticut. **James Sommerville** (Boston Symphony Orchestra) performed on a modern horn, a Classical horn, a Vienna horn, and a Wagner tuba in works ranging from Beethoven to a piece written for Jamie in 2016. **William Purvis** (Yale), **Matt Muehl-Miller**, **Brian Nichols**, **Barbara Hill**, **Bryce Nakaoka**, and **Heather Daughty** soloed with the US Coast Guard Band (four in the Schumann *Konzertstück*). **Erik Ralske** (MET Opera Orchestra) gave a recital on the final concert, along with members of the New England Horn Ensemble (**Barbara Hill**, **John Michael Adair**, **Hilary Ledebuhr**, **Josh Michal**, **Nicholas Rubenstein**, and **Jaime Thorne**), the weekend ending with a participant horn choir. Other regional artists, ensembles, and college horn choirs also participated.



Soloists with the US Coast Guard Band

2016 Composition Contest Report

by Randall E. Faust

In 2016, The International Horn Society celebrated the 37th year since its first Composition Contest. In 2016, the two divisions were as follows:

1. Featured: Compositions in this division were works of moderate difficulty for Solo Horn (alone/unaccompanied).
2. Virtuoso: Compositions in this division had no difficulty limitation and were from one of the following instrumentation categories.

- Solo Horn featured with large ensemble
- Compositions for Horn Ensemble (two or more players, all horns)
- Horn with chamber ensemble of three or more players (one horn part only)
- Compositions for solo horn and keyboard instrument. (Keyboard instruments may include piano, harpsichord, organ, or mallet percussion.)

The 2016 Composition Contest received 75 entries from 10 countries: 16 entries in the Featured Division and 59 entries in the Virtuoso Division. The countries represented included Australia (3), Denmark (1), Canada (3), Germany (3), Israel (2), Italy (2), Portugal (2), Switzerland (1), the United Kingdom (5), and the United States of America (53).

The prize-winning composition for the Featured Division was *Reflections for Solo Horn* by Ricardo Matosinhos of Portugal. The judges also selected an Honorable Mention for the Featured Division: *The Final Battle Cry for Solo Horn* by Alexis Carrier of Belgrade, Montana.

The prize-winning composition for The Virtuoso Division was *The Silent Flame for Horn and Piano* by Ke-Chia Chen of Philadelphia, Pennsylvania. The judges also selected an Honorable Mention in the Virtuoso Division: *Sonata for Horn and Piano* by Arthur Gottschalk of Houston, Texas.

The Judges for the 2016 Competition are also distinguished also by their compositions which have been performed and/or recorded by members of the International Horn Society: Anthony Plog of the Musikhochschule in Freiburg, Germany, Dana Wilson of Ithaca College in Ithaca, New York, and Willard Zirk of Eastern Michigan University, USA.

Description of the Winning Compositions and Biographies of the Composers

The composer, Ricardo Matosinhos, has given the winner of the Featured Division – *Reflections for Solo Horn* – the following description:

Reflections, Op.71. The entire world is crying! From time to time, the story repeats itself and man faces, again and again, the sadness, the anger, the despair of not being able to change the world. And yet, life goes on, all the wars come to an end, the sun rises again, en-

lightening a dark world, waiting for the next big wave. Is it really all we can do? Our human bodies stay alive for a short period of time; however, Arts can help to carry on the message for the future generations. This piece intends to be a reflection on this subject because thoughts can help to trigger the change. At the same time, this piece is a reflection of the current era, on which we live and where it was written. Nevertheless, the core of the question lies in its timeless message.

Most of the solo pieces for horn tend to be too demanding, including an extended range or a multiplicity of extended techniques, which make them difficult or even impossible for students to play. This piece was composed having in mind a broad spectrum of performers and thought to be played by students and amateurs. It also includes musical content and integrity to honor the professional hornists. This is truly a compositional challenge. Being a horn player myself, I thought on the horn and all its wonderful possibilities to make a great sound with the least effort.

Although this piece can be played on a single F horn, I recommend it to be played on a double horn, for which I included some fingering suggestions. All finger trills present the same easy fingerings. The stopped notes were written on a very peculiar range that, if played open on B⁷ horn, present the same fingering as stopped on F horn (it is like having a horn with stopping valve). *Reflections*, Op.71 is published at AvA Musical Editions (editions-ava.com)

Ricardo Matosinhos was born in 1982. He studied horn with professor Ivan Kučera at the Espoararte (1994-2000), Mirandela, Portugal and with professor Bohdan Šebestík at the Superior School of Music and Performing Arts (2000-2004) in Oporto, Portugal. Ricardo graduated from ESMAE in 2004, where he received the prize of student of the school year. In 2012 Ricardo presented his masters dissertation entitled “Annotated Bibliography of Horn Etudes published Between 1950-2011” at Universidade Católica Portuguesa. Curiosity about the possibilities of the horn in jazz led him to take lessons with saxophonist Mário Santos; this experience has played a major role in his composition style. In 1998 he won a scholarship from the Calouste Gulbenkian Foundation; he kept this scholarship until his graduation. Ricardo taught several master classes and workshops in Portugal and in the Czech Republic. He played as guest with orchestras such as Filarmonia das Beiras Orchestra, Musicare Chamber Orchestra, Orquestra do Norte, Remix Orchestra, Remix Ensemble, and Orquestra Nacional do Porto.

Ricardo has written several teaching materials for horn but also some works for other instruments. His works have been recognized in several composition contests both in Portugal



and abroad. Ricardo is currently teaching at the Academia de Música de Costa Cabral and attending the PhD program in Music and Musicology at the University of Évora. He is a member of the International Horn Society.

The winner of the Virtuoso Composition Division was *The Silent Flame for Horn and Piano* by Ke-Chia Chen. Dr. Chen has provided the following description of the work:

The Silent Flame is a four-movement composition for solo horn and piano (chamber orchestra is also available). It is a work designed to explore the technical facility and unique musical characteristics of the horn. The horn carries a unique and exceptional sonority that enables the audience to experience an unusual musical journey. Combined with piano, the horn can be presented not only as a solo instrument of subtle poetic beauty but also an instrument of great symphonic effect. The collaboration of these two instrumental bodies presents an extraordinary and inexhaustible medium for composers to express their ideas. With this in mind, I decided to write a work for this most appealing sound world.

The two words in the title “silent” and “flame” are conceived as metaphors to express different meanings, images, or emotions. “Silent” can be implied as an unspoken voice, an inactive behavior or movement, a condition of refraining from speech by producing no detectable signs. The word “flame” suggests a state of mind full of desires and intense passions evoked from its direct meaning: the condition of active, blazing combustion. Putting these two words together presents a vast array of artistic possibilities dealing with the energy of conflicts, agitation, and excitement. In each movement, I explore the unique colors and strengths of solo horn and the piano to reflect two emotional states: the battle between having and longing, and restraint versus passion. Perhaps through the musical development of this work, *The Silent Flame*, we can reflect and find similar experiences in our own unique journeys through our ever engaging, unpredictable, but rewarding lives.

Ke-Chia Chen’s compositions are performed throughout the United States and Asia. Chen has collaborated with the Philadelphia Orchestra and music director Yannick Nézet-Séguin on several projects. She was commissioned to orchestrate ten hymns for the Philadelphia Orchestra’s performance during Pope Francis’s visit to Philadelphia in 2015. Chen’s collaborators include Teddy Abrams, music director of the Louisville Orchestra; Joshua Gersen, assistant conductor of the New York Philharmonic; Lio Kuokman, assistant conductor of the Philadelphia Orchestra, violist Toby Appel, and Jennifer Montone, principal horn of the Philadelphia Orchestra. Chen’s critically acclaimed *Broken Crystal*, winner of the Indianapolis Symphony Orchestra’s Marilyn K. Glick Young Composer Award, was hailed by *The Indianapolis Star* as a work “orchestrated with lavish self-confidence and a resourcefulness... made a coherent whole out of its pattern of abrupt contrasts, crowned by a stunningly accented ‘maestoso’ episode.” Chen

has been a composer-in-residence for the Ucross Foundation, Concerts on the Slope, Ensemble 212, the Colorado College Summer Music Festival and the Music at Angel Fire. She has been a composer fellow at the Aspen Music Festival, the Pacific Music Festival, and the Bowdoin International Music Festival. Recent commissions include chamber music works for the Philadelphia Orchestra’s Sound All Around project, Network for New Music, Kent State University violist Jin Yu, and an orchestral work for the National Symphony Orchestra of Taiwan. Currently, Chen is on the Musical Studies faculty at the Curtis Institute of Music.

Honorable Mention Recipients

In addition to the winning compositions, the panel of judges recognized the following works for Honorable Mention.

In the Featured Division (Compositions for Solo Horn), the judges recognized the composition by Alexis Carrier: *The Final Battle Cry for Solo Horn* for an Honorable Mention Citation. For Program Notes on this work, the composer has supplied the following poem:

The Final Battle Cry

A warrior
Bedecked in leather armor,
Alone amidst the cold fog caught in the gloom of
a never-ending dusk,
Stands within a sea of death,
His homeland struck down by the plague of war.

With no brethren to call upon,
He raises his sword
As the figures of his enemies form against the
disappearing horizon
And continues to stand in courage
As he gives the final battle cry.

Alexis Carrier – Biography

Alexis Carrier is a sophomore at the University of Montana, studying composition under Dr. Emilie LeBel and piano with Professor Steven Hesla. In her short time at the university, Alexis has distinguished herself as a dedicated and hardworking student among her peers, and was selected by the School of Music faculty to receive the Rachel Sprunk Smith Scholarship, the first freshman to receive this award. A native of Manhattan, Montana, she began piano lessons at the age of 6 with Marcia Pickering and continued under Janell McKenney and Kenneth Christensen. As her love for music grew, so did her love for composition, creating her first piece at the age of 12 entitled *The Battle of Silence*, which has subsequently been featured on the CD, *Footnotes* Volume 5* from Montana’s Hand Me Down Some Silver, Inc.

As a composition major, Alexis has enjoyed writing new works for the talented musicians at the university, including School of Music faculty members and for the choral program. Alexis loves being immersed in multiple ensembles such as Chamber Chorale, Cantemus Women’s Choir, the UM



Symphony Orchestra, and the University Concert Band. Although her main instrument is piano, she also enjoys playing the trumpet, guitar, flute and singing, as well as performing the occasional gig with her amazing older sister, Ashton Carrier.

"To me, music is not just an activity; it is my career, my pain, my happiness, my passion. Music does not fit into my life; most of my life fits into music."

In the Virtuoso Division, the judges also selected a work for Honorable Mention: The Sonata for Horn and Piano by Dr. Arthur Gottschalk of Houston, Texas, U.S.A.

Dr. Gottschalk has provided the following description of this work:

The Sonata for Horn and Piano was composed as a part of a continuing series of multi-movement recital pieces for every orchestral instrument. This work, like the others in the series, has a basic three-movement shape, consisting of a slow middle movement surrounded by activity of a quicker character. The first movement is a nod towards the recital pieces that brass players first cut their adult teeth on, a *pièce de concours* designed to demonstrate a mastery of standard technique and progress towards virtuosity. The second movement, subtitled *Dirge*, begins quietly and monotonously, and slowly and relentlessly descends into an abyss of sadness and pain. The phenomenal range of the instrument is exploited, and in particular the lesser-used lowest area of the horn. The third movement is a scherzo, a veritable toy-box of techniques, tricks, charm and chicanery in which the horn and piano construct an amusement park ride for the ears. It is also, needless to say, fiendishly difficult.

Arthur Gottschalk – Biography

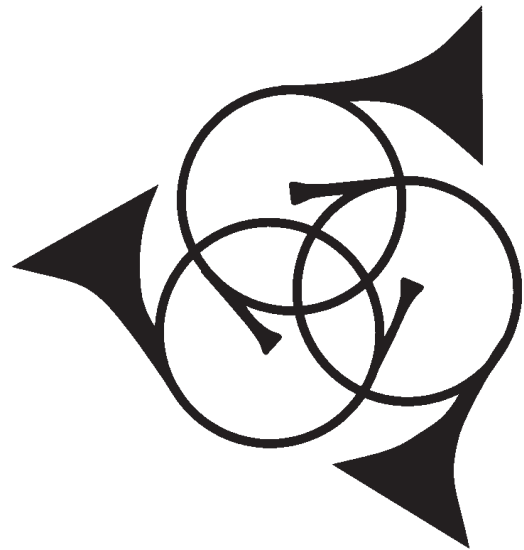
Arthur Gottschalk is Professor of Music Theory and Composition at Rice University's Shepherd School of Music, where he founded the electronic music studios (REMLabs) and chaired the department until 2010. Among other awards, he is a recipient of the Charles Ives Prize of the American Academy of Arts and Letters, annual ASCAP Awards since 1980, and has been a Composer-in-Residence at the famed Columbia/Princeton Electronic Music Center, the Piccolo Spoleto Festival, and in 2016 accepted an invitation as Visiting Artist at the American Academy in Rome. He was awarded the Gold Medal in Music Composition from the Global Music Awards, for his Sonata for Cello: In Memoriam, in 2014, and the Gold Medal, Best of Show, and Best Recording of 2015 for his *Requiem: For the Living*. He has been honored with the prestigious Bogliasco Fellowship, the First Prize of the Concorso Internazionale di Composizione Originale of Corciano, Italy, and in 2016 the Association of Rice Alumni honored him with their Meritorious Service Award, the highest honor given to a non-graduate of Rice University. His music is performed frequently, domestically and internationally, and is available on over 40 recordings to date, on the Navona, New Ariel, Crystal, Summit, Capstone, Beauport Classical, ERMMedia, Ablaze Records, AURecordings, Golden Crest, MSR Classics, and Amirani (Italy) labels. He is published by Subito Music, Shawnee Press, European American Music Distributors, Potenza Music, Alea

Publishing, TrevCo Music, The Spectrum Press, and Editions Delage (France), and his book: *Functional Hearing*, is published by Scarecrow Press, a division of Rowman & Littlefield.

Performances at the 49th International Horn Symposium

Both winning compositions and both compositions with an Honorable Mention Citation will be performed at the 49th International Horn Symposium in Natal, Brazil. These are all fine works – and will probably all become recital standards for many of us!

A list of all works entered in the contest in addition to a report of performances of all 2016 Composition Contest winners at the 49th International Horn Symposium – as well as information about the 2018 International Horn Society Composition Contest will also be provided in the next issue of *The Horn Call*. Announcements and reports will also appear on the Composition Contest tab of the International Horn Society website.



Osmun Music: A Profile

by Marilyn Bone Kloss

Osmun Music and Robert (Bob) Osmun have been exhibitors at IHS workshops and symposiums since the 1978 International Symposium in East Lansing, Michigan. Bob has also served on the Advisory Council (1991-1994), exhibits at regional workshops, and advertises in *The Horn Call*. "The IHS is the only professional association for horn players," Bob says, "and it is the responsibility of professionals in the business to support the organization."

Beginnings

Bob grew up in rural New Jersey, where he started playing the trumpet, switching to horn in high school. Arriving in Boston to study at New England Conservatory, he soon realized that professional horn performance was not his future and left NEC midway through his second year.

In the meantime, however, Bob had taken his horn to the noted craftsman William Tottle to get it fixed and stayed around to hear Bill's stories about the big band era. One Saturday, Bill offered Bob a job sweeping the floors for \$5 an week. That was the beginning of a seven-year apprenticeship.

"I couldn't conceive of life outside of music," says Bob, "but it was clear I was not going to be a professional player. With instrument repair I could participate in another way." He was good with his hands, so instrument repair came naturally.

Bob then spent a year at Schilke in Chicago to advance his skills. He worked with Jerry Lechniuk, who had trained in Russia. Lechniuk had been sent to a Stalin gulag, was let out to fight in World War II, deserted, then made his way across Europe to Britain and finally to Chicago, where he worked with Carl Geyer. At Schilke, he built horns, and Bob worked under his tutelage rebuilding Schmidt, Geyer, and Kruspe horns. During his time at Schilke Bob says he learned to have a "critical eye," being able to know good instruments and repairs from bad, to know whether "it's right."

After leaving Schilke Bob met and became friends with horn maker and IHS Honorary Member Walter Lawson in Maryland. Over one Christmas break, Bob spent a week at Walter's Boonsboro shop rebuilding his own valves under Walter's supervision. They remained friends over the years.

Setting Up Shop

Returning to the Boston area, Bob set up his first shop in 1976 in a Cambridge loft shared with flute makers. He stayed there for two years, hiring repair persons, including Marshall Sealy (who now has a repair shop in the New York City area), and adding sales to the business. He borrowed \$5000 to purchase three Paxman horns to sell.

For more space, Bob next moved the business to a barn in Foxboro, but he stayed for only a year. While a bucolic location, Foxboro, about 35 miles southwest of Boston, was too far away for many customers.

Belmont was the site of the next shop, a small space with sales and workshop upstairs and instruments in the basement. In 1995, the shop expanded to more suburban Arlington, with a



Bob Osmun in his shop

larger workshop, more employees, practice rooms, and a recital space upstairs. He hosted horn choir meetings and recitals by such luminaries as Michael Thompson, Richard Watkins, Frank Lloyd, Philip Myers and the New York Philharmonic section, William Scharnberg, William Capps, and David Cripps. When the recession hit, some employees left, mostly through attrition, and the overhead for the space became untenable. In 2010, the shop moved to a smaller space, further out from downtown, in Acton.

Bob likes the Boston area. He moved there for NEC and thought it was "a nice place to live" and "a center of music, culture, and other things." Osmun Music's customers include professional players, amateur musicians, and students, many sending instruments through the mail and by UPS. The shop is fully occupied with sales and repairs of trumpets and horns plus mouthpiece modifications, including threading (one of only a few shops in the country to handle threading).

Employees

Two employees, the trumpet specialist Jim Becker and horn repair specialist Jim Engele have been with Bob for more than twenty years. Bob has recently bought a new programmable production machine. He sent another employee, Taylor Allen, to Wentworth Institute of Technology for CNC machine training; Taylor makes most of the mouthpieces and programs the new machine. Tim Cote handles sales.

Before the recession, Bob had ten employees. The number contracted during the recession, but Bob is beginning to expand again. In fact, he has just hired two new employees: one for sales and marketing and the other a woman who recently graduated from the instrument repair program at



Minnesota State, a one-year program at the Red Wing campus. (Instrument making and repair training programs are found in Iowa and Wisconsin in addition to the one in Minnesota.)

Mouthpieces

Bob found that many customers don't have enough information to compare mouthpieces or how to choose one that works best for them. He developed a system, a framework, to present the options objectively, starting with basic models. It has turned out to be a good business opportunity.

The right mouthpiece can make a substantial difference. The shapes of cup affect the sound and responsiveness in various ranges. Rim contours can affect flexibility. Some players are more sensitive to differences in mouthpieces than others. "But it's not that only one mouthpiece is right and all the others are wrong," says Bob. "And a mouthpiece must fit the instrument as well as the player."

Bob publishes diagrams with dimensions for comparison, showing logical organization of the various options for mouthpieces. Not many other mouthpiece manufacturers are as forthcoming about their designs. "Players trust us enough to send their mouthpieces to us for modifications," he says.

Community of Craftsmen

Bob says: "Many horn craftsmen are individuals, working alone. At Osmun Music we feel that one of our great strengths is that we have a community of craftsmen. The 'Two Jims' (as they're known) and I can trade ideas, have friendly competition, and push the level of expertise higher." Bob counts among his mentors, in addition to Bill Tottle and Walter Lawson, Richard Merewether and Robert Paxman. Bob played a Paxman 20 for years and hung out with the two Paxman designers. "Dick was a special person, with intuitive knowledge and complete recall," says Bob. "He was supportive and mentored young players. He made a profound impression on everyone who knew him." Dick Merewether came from Australia and specialized in high horn playing in London. Paxman made horns for him, and the relationship developed from there.

Bob Paxman (an IHS Honorary Member) attended symposiums and was an enthusiastic supporter of the IHS, including two terms on the Advisory Council (1986-1991). He was "a very British working bloke," says Bob. "He conducted community orchestras, and he designed more than many realized."

Conclusion

Bob lists his shop's strengths as "rotary valve repair, action work and rebuilding, mouthpieces, and general repair." Bob mentioned that the US has no certification of instrument makers, unlike Germany and some other European countries with trade guilds, so we have no oversight of workmanship quality.

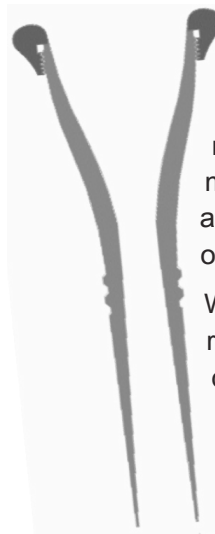
Attending IHS events doesn't always pay in income, but Osmun Music shows up "to show support, to be part of the association. Having so many exhibitors at the events is an incredible resource for students, in addition to their exposure to great playing. Our meetings with so many players, students, and teachers may help in the future; it's hard to evaluate, but we think it's worth it."



Bob Osmun and Rick Todd at a Horn Symposium

Editor's note: This profile is the first in a proposed series highlighting horn businesses, especially those who advertise in The Horn Call. While Marilyn Bone Kloss, Assistant Editor of The Horn Call, volunteered to write this profile, we seek someone with an interest in this project to become the long-term series editor.

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An Interview with Daniel Bourgue

by Nancy Jordan Fako

En 80 ans, le monde a connu beaucoup de mutations et d'améliorations sur tous les plans. Le monde de la musique n'a pas échappé à ces grands bouleversements: par exemple, les orchestres symphoniques se sont agrandis, particulièrement les pupitres de cors qui sont passés de 4 à 6 et souvent 8.

La facture instrumentale a progressé à grande allure et l'enseignement du cor s'en est trouvé par conséquent modifié.

C'est ainsi que j'ai commencé l'étude de cet instrument en utilisant le cor simple (appelé cor naturel de nos jours). Puis je suis passé à l'étude du cor en fa sur un instrument à trois pistons «Raoux-Millereau». J'ai poursuivi mes études par l'apprentissage du cor double fa/sib (cor à pistons Selmer).

J'ai adopté plus tard le cor à cylindres Alexander, tout d'abord avec le système du troisième piston ascendant, pour passer ensuite progressivement au système dit «descendant».

Le piston ascendant (invention de l'anglais John Shaw) avait pour principal avantage de faciliter l'émission des notes aiguës, mais également des notes graves comme on peut en rencontrer dans l'octuor de Schubert.

On peut remarquer que l'adoption du système descendant par les cornistes français a conduit certains, pour plus de sécurité dans la tessiture aiguë, à utiliser le cor double sib/fa aigu.

En ce qui me concerne, n'étant pas satisfait de la couleur du son et de l'intonation de cette tonalité de fa aigu, j'ai choisi de le remplacer par le ton de mib aigu, dès son apparition chez la firme Alexander dans les années 80.

Je joue actuellement un cor triple Schmid Fa grave, sib et mib aigu.

Nancy Jordan Fako (NJF): Tu as donc débuté sur un cor simple en mib, mais avais-tu un tel instrument?

Daniel Bourgue (DB): Non, je ne possédais pas un tel instrument, mais un vieux cor en fa à pistons que j'utilisais selon la tradition du cor simple: en abaissant le premier piston, on se trouvait avec un cor en mib, en abaissant le second en mi, et en abaissant les deux simultanément en ré. Le troisième piston ascendant d'un ton mettait le cor en sol et l'on retrouvait ainsi sur un même instrument les cinq tons du cor solo de Raoux. Celui-ci avait imaginé cet ingénieux système pour éviter l'emploi d'une lourde boîte pour transporter tous les tons de rechange.

NJF: Et quelles partitions jouais-tu?

DB: J'étudiais les émissions, la stabilité du son, les nuances et les arpeges.



NJF: Mais on ne peut pas pratiquer ainsi la musique d'ensemble?

DB: Mais si, comme avec un cor des Alpes, ce qui présente l'avantage de pratiquer la transposition dès le début des études.

Il me semble que, de nos jours, la connaissance et la pratique du cor naturel ne sont plus indispensables.

Peut-être, mais elle s'avère très utile pour interpréter correctement les œuvres des compositions antérieures à 1900. Par exemple De Bach à Beethoven les partitions d'orchestre peuvent se jouer sans le secours des pistons, ce qui permet de retrouver les couleurs et le timbre d'origine.

NJF: Quand es-tu passé au cor double fa/sib?

DB: A l'arrivée de mon nouveau professeur Émile Dalbello. J'ai alors commencé à étudier les gammes, le trille et à développer ma tessiture notamment dans le registre aigu.

NJF: Tu racontes, dans tes mémoires (*Le Tour du Monde en 80 Ans*, Editions Amalthée, 2014) avoir toujours fait un parallèle entre la pratique d'un instrument à cordes et celle d'un instrument à vent. Peux-tu en parler en détail?

DB: J'ai toujours manifesté un esprit curieux et cela m'a conduit à faire des expériences et des découvertes intéressantes dans bien des domaines. Par exemple quand j'étudiais tout seul à Paris, dans ma petite chambre de bonne, j'appliquai au jeu du cor, les mêmes principes que m'avait enseigné mon professeur de violoncelle.

NJF: Comment cela?

DB: En considérant la similitude de l'archet avec la colonne d'air d'une part et celle de l'usage du poignet avec la langue d'autre part. Il me semble important de préciser que la langue n'est pas nécessaire à la production du son. Quand nous chantons ou sifflons, nous ne l'utilisons pas, nous soufflons naturellement comme un clarinettiste joue dans la nuance pianissimo.

NJF: Oui, mais cela nuit à une attaque précise.

DB: Pas obligatoirement. Ce n'est qu'une question de pratique. On peut évidemment utiliser la langue pour plus de précision, en veillant cependant que celle-ci reste derrière les dents et en prononçant la syllabe Ta pour une nuance forte et la syllabe Da pour un piano. (La voyelle A permet de garder la langue derrière les dents)

Il me paraît donc primordial, comme quand nous sifflons de bien positionner préalablement les lèvres.

En effet, les problèmes d'émissions ne sont pas dus à la langue, mais à une mauvaise position des lèvres, généralement trop ouvertes par le passage de la langue.



Si nous utilisons la langue, nous plaçons d'abord celle-ci entre les lèvres ce qui les empêche de vibrer. Ensuite en retirant la langue en arrière la pression produit une émission dure et incontrôlée.

Pour éviter de produire un son instable et violent, avant de tirer ou pousser l'archet, un violoniste pose préalablement celui-ci sur la corde.

Malheureusement, les instrumentistes français restent toujours influencés par la théorie du grand trompettiste ARBAN qui préconisait de jouer les émissions et le détaché sur la rétraction de la langue en utilisant la syllabe Tu.

Cela provoque une émission dure, accentuée, appelée communément attaque. Il est utile de savoir que dans sa méthode, si Punto préconise l'utilisation de la syllabe tu, la lettre U se prononce OU en allemand, en hongrois comme en espagnol.

Jouer ainsi réduit considérablement la vélocité dans le staccato. Cela peut être comparé à l'utilisation du poignet seul dans le détaché. Avec un archet, la vitesse et la légèreté du détaché s'obtiennent en gardant le poignet souple. Pour un instrument à vent, en laissant la langue souple flotter derrière les dents on obtient beaucoup de vélocité.

En jouant sur la rétention de la langue, pour pallier au manque de rapidité, les trompettistes ont été contraints d'utiliser ce qu'ils nomment le double coup de langue par l'utilisation de la syllabe «tu» associée à la syllabe «ku». Cette onomatopée (tukutu) peut avantageusement être remplacée par d'autres, plus souples, tels tagada, tabada ou talala qui sont naturellement utilisés quand nous chantons. J'ai rencontré des trompettistes italiens qui utilisaient avec bonheur cette dernière.

Avec un instrument à vent, pour obtenir la vélocité désirée, il m'a toujours paru plus adéquat d'utiliser la combinaison TA-DA ou TA-LA. On peut d'ailleurs remarquer que c'est cette combinaison que nous utilisons instinctivement dans le chant.

NJF: Tu compares également l'archet à la respiration comment?

DB: Un débutant a toujours tendance à utiliser trop ou trop peu d'archet pour jouer la première note. Il en est de même pour un instrumentiste à vent qui a souvent tendance à utiliser trop ou trop peu d'air pour une émission. Cependant, il ne faut pas occulter un élément important ; celui de la pression de l'archet sur la corde ou de la pression de l'air comprimé dans les poumons.

Il faut donc prendre conscience qu'il est nécessaire d'équilibrer pression et vitesse d'archet, pression et vitesse d'air expiré. C'est ce que l'on nomme l'impédance en acoustique.

NJF: Oui, mais comment contrôler cette pression?

DB: En maîtrisant correctement sa respiration. Avec mes jeunes élèves, je fais souvent la démonstration suivante: «Imaginez que vous tenez un ballon entre vos deux mains. Si j'ouvre la valve qui permet de le gonfler, comment allez-vous procéder pour chasser l'air qu'il contient?» Tous serrent le ballon entre leurs deux mains verticalement ou horizontalement.

Je pose alors le ballon sur le sol en leur disant: «regardez! Voici un moyen plus simple et plus naturel. En appuyant avec mon pied sur le ballon, je pousse de haut en bas en utilisant

l'attraction terrestre et l'air s'échappe avec beaucoup de pression».

Un utilisant le même procédé pour expirer, nous gardons toujours un point d'appui stable (comme le ballon sur le sol) et contrôlons plus facilement la stabilité du son.

D'autre part, il ne faut pas oublier qu'une respiration doit être avant tout musicale. Il faut donc éviter une inspiration démesurée pour jouer une courte phrase comme un instrumentiste à cordes utilise son archet. D'autre part, il semble préférable de prévoir une respiration dès que cela est musicalement possible ou lieu de devoir respirer au milieu d'une phrase par manque de souffle.

NJF: Et pour le trille, comment l'aborder?

DB: Un instrument à cordes peut triller de deux manières : soit en mouvant son doigt sur la corde, soit, pour plus de rapidité en utilisant le vibrato en gardant deux doigts accolés. Le cor peut utiliser la même technique : soit en mouvant les doigts, soit en utilisant la langue. C'est ce que préconisait Gallay dans sa méthode.

Comment utiliser la langue? Tout naturellement comme pour siffler. En utilisant deux voyelles différentes, à et i, par exemple, la langue s'élève avec i et s'abaisse avec a.

NJF: Et en ce qui concerne les doigtés, fais-tu aussi un parallèle avec les cordes?

DB: Oui, car ils ont en commun d'utiliser chacun la main gauche. Contrairement aux affirmations de certains professeurs (un seul doigté pour chaque note) il existe une grande variété de doigtés différents. Ceux-ci peuvent être dictés par le caractère du passage à jouer: legato ou staccato, adagio ou presto ou consécutifs à l'une des quatre cordes employées chez les cordes, ou à l'emploi du ton de sib, la, fa ou ré par exemple.

Pour le cor, l'utilisation des tubes longs tels le cor en ré donne un son plus timbré, plus cuivré. En contrepartie, les notes aiguës sont plus ardues à maîtriser. Si avec le troisième piston du cor ascendant il est aisé de jouer un la aigu, il est périlleux de jouer la même note avec les deux premiers pistons. C'est pourquoi beaucoup de cornistes jouent cette note à vide. Vous pourrez m'objecter que joué à vide, le La aigu est trop bas. C'est exact, mais avec les deux premiers pistons il est trop haut, et dans chaque cas, il est très facile de corriger ce défaut avec la main dans le pavillon.

Il me semble intéressant de préciser que dans un exercice d'échauffement, celui des doigts revêt un caractère non négligeable tel que le pratiquent les pianistes et les instrumentistes à cordes.

Pour un profane, la connaissance et la maîtrise des doigtés paraissent primordiales chez un instrumentiste à cordes : il faut maîtriser les différentes positions de la main sur le manche, et mémoriser musculairement l'écart entre les doigts car il diminue au fur et à mesure que l'on monte dans la tessiture.

Et pourtant, le plus difficile à acquérir reste la maîtrise de l'archet comme la maîtrise de la colonne d'air chez l'instrumentiste à vent.

En conclusion, si j'ai transcrit le fruit de mes recherches, de mes expériences et de mes réflexions dans mes ouvrages (*Parlons du cor*, *Technicor* et *Méthode universelle*) je ne prétends



pas qu'ils soient la panacée de tous les problèmes que l'on peut rencontrer dans l'enseignement et la pratique d'un instrument à vent.

Comme je l'ai toujours dit à mes élèves: «prenez ce qui vous paraît utile, ce qui vous semble bon, et oubliez le reste».

Comme disait Montesquieu «vérité dans un temps, erreur dans un autre».

Interview with Daniel Bourgue Translation by Nancy Jordan Fako

Daniel Bourgue (DB): In 80 years the world has seen many changes and improvements in many fields of endeavor. The world of music has not escaped these great transformations. For example, symphony orchestras have become larger, particularly horn sections, which have gone from four members to six and often eight. Instrument manufacture has advanced rapidly, and consequently teaching methods have also changed.

I began my study on a natural horn, then I moved on to the study of the F horn, using a Raoux-Millereau with three piston valves. I continued my studies with a Selmer double horn in F/B^b. Later I used an Alexander with rotary valves, at first with an ascending third valve, then progressively adopting a horn with a descending third valve. The main advantage of the ascending third valve (an invention of the Englishman John Shaw) was that it facilitated the production of high notes, but also the low notes, such as one encounters in the Schubert Octet.

One notices that the adoption of the descending system by horn players in France has led a certain number of them, in order to provide more security in the high register, to use a double horn in B^b/high F. As for myself, not being satisfied with the tone quality and intonation of the horn in high F, I chose to replace it with high E^b as soon as Alexander began making these horns in the 1980s. Today I play a Schmid in F/B^b/high E^b.

Nancy Jordan Fako (NJF): So you began on a natural horn in E^b, but did you own one like that?

DB: No. I didn't have one, but I had an old piston valve F horn that I used as a natural horn; the first valve put the horn in E^b, the second in E, and first and second together produced D horn. The ascending third valve put the horn in G, arriving at an instrument in five keys like the Raoux Cor Solo. Raoux had dreamed up this ingenious system to avoid carrying a heavy box with all the crooks.

NJF: And what repertoire did you play?

DB: I studied tone production, tone quality, nuances, and arpeggios.

NJF: So you did not play ensemble music?

DB: Yes, but like playing the alphorn, it gives one the advantage of practicing transposition right from the start of one's studies.

NJF: It seems to me that, for some horn players today, the knowledge and study of the natural horn is no longer essential.

DB: Perhaps, but it is very useful for the correct interpretation of works composed before 1800. For example, from Bach to Beethoven, orchestra parts can be played without valves, allowing one to rediscover the original colors and tone quality.

NJF: When did you begin playing a double horn in F/B^b?

DB: When I began studying with Emile Dalbello. At that time I began studying scales, the trill, and developing my range, particularly the high register.

NJF: In your memoirs (*Le Tour du Monde en 80 Ans*, Editions Amalthée, 2014) you discussed the parallels between playing both a string instrument and a wind instrument. Can you tell us a bit about that in detail?

DB: I have always had a curious mind and that led me to interesting experiences and discoveries in many areas. For example, when I was studying alone in Paris, in my tiny room, I applied to horn playing the same principles that my cello teacher had taught me.

NJF: How is that?

DB: Making comparisons between the bow and the air column on one hand and between the use of the wrist and the tongue on the other. It seems important to me to state that the tongue is not necessary for producing a sound. When we sing or whistle, we don't use it. We blow naturally, just like when a clarinetist plays pianissimo.

NJF: Yes, but that prevents a precise attack.

DB: Not necessarily. It's just a question of practice. One can obviously use the tongue for more precision, being careful, however, that it remains behind the teeth, and producing the syllable TA for a forte note and DA for a piano (the vowel "a" allows the tongue to remain behind the teeth). It appears to me essential, as when one whistles, to position the lips well, beforehand.

Therefore response problems are not due to the tongue, but to a bad position of the lips, generally too open because of the tongue. If we use the tongue, we place it at first between the lips which prevents them from vibrating. Then in retracting the tongue the pressure produces a hard, uncontrolled attack.

To avoid producing a violent, unstable sound, before drawing the bow in an up bow or down bow, a violinist first places the bow on the string.

Unfortunately, French instrumentalists have always been too influenced by the great trumpeter Arban, who recommended attacking a note by retracting the tongue and using the syllable TU. That causes a hard, accentuated attack, commonly called an "attack," in English. It is useful to know that in his *Method*, Punto recommends using the syllable TU, the letter U being pronounced OU in German, in Hungarian, and in Spanish.

Playing like that greatly reduces the speed in a staccato passage. That can perhaps be compared to a string player's use of the wrist in a détaché passage. With a bow, the speed and lightness of the détaché is obtained by keeping the wrist flexible. With a wind instrument, by letting a flexible tongue float behind the teeth, one can obtain much velocity.



In playing while holding back the tongue, in order to make up for the lack of rapidity, trumpet players have been forced to double tongue, using the syllable TU followed by KU. This onomatopoeia (tukutu) can advantageously be replaced by other more flexible syllables, such as tagada, tabada, or talala, which are naturally used when we sing. I have met Italian trumpet players who have used this last choice with good success.

With a wind instrument, in order to obtain the desired speed, it has always seemed adequate to me to use the combination TA-DA or TA-LA. One notices that this is the combination that we instinctively use when we sing.

NJF: You also compare the bow to breathing. How?

DB: A beginner always has the tendency to use too much or too little bow in order to play the first note. It is the same for a wind instrumentalist who often uses too much or too little air to begin a note. However, it is necessary not to forget an important element: that of the pressure of the bow on the string or the pressure of the air in the lungs. Therefore one must be aware that it is necessary to balance the pressure and speed of the bow and the pressure and speed of the air. The acoustical term for that is impedance.

NJF: Yes, but how does one control this pressure?

DB: By correctly mastering one's breathing. With my young students, I often do the following demonstration: "Imagine you are holding a balloon in your two hands. If I open the valve which controls the flow of air, how are you going to remove the air that the balloon contains?" They all squeeze the balloon between their two hands vertically or horizontally.

Then I place the balloon on the ground and say to them, "Look! Here is a simpler and more natural way. Leaning my foot on the balloon, I push from top to bottom using gravity, and the air escapes under more pressure."

Using the same procedure for breathing, we must always keep a stable point of support (like the balloon on the ground), allowing us to control more easily the stability of the sound.

On the other hand, one must not forget that our breathing, above all, must be musical. We must avoid an excessive breath for a short phrase, the same way a string player would use his bow. It also seems preferable to look ahead and try to foresee how much breath will be required so that one doesn't need to breathe in the middle of a musical phrase due to lack of air.

NJF: And how do you approach trills?

DB: A string player can trill in two ways: either by moving his finger on the string, or, for more rapidity, by using vibrato while keeping the fingers together. The hornist can use the same technic: Either by moving the fingers or using the tongue. Gallay explains this in his *Method*.

How to use the tongue? Completely naturally as in whistling. Using two different vowels, a and i, for example, the tongue is raised with i and lowered with e.

NJF: Concerning fingered trills, is there also a parallel with the strings?

DB: Yes, because they both have in common the use of the left hand. Contrary to the belief of certain professors (a single fingering for each note), there exist a great variety of different fingerings. These can be chosen by the character of the passage to be played: legato or staccato, adagio or presto, using one of

the four strings of a string instrument or the key of B^b, A, F, or D on the horn, for example.

For the horn, the use of the long tubes, such as horn in D, produces a more resonant, brassy sound. But the high notes are more difficult to master. With the third valve (ascending third valve) it is easy to play a high a", but dangerous to play the same note with the first two valves. That is why many horn players play this note open. You can argue that played open, the high a" is too low. That's correct, but with the first two valves, it is too high. But in each case it's easy to correct the intonation with the hand in the bell.

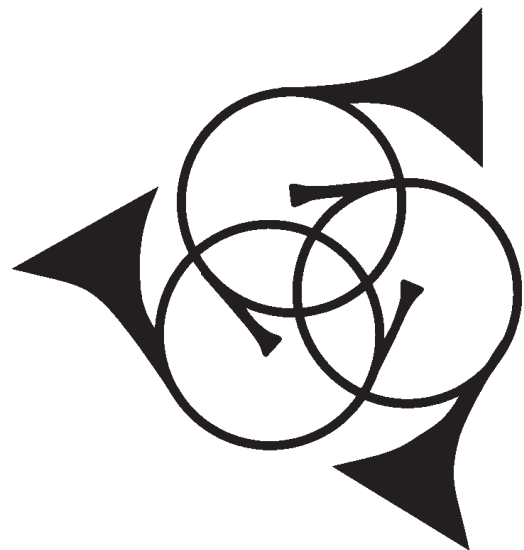
It seems interesting to me to mention that during one's warm-up exercises, warming up the fingers assumes an importance the same as it does for pianists or string players.

For the layman, the knowledge and mastery of fingerings appears essential for a string player: It is necessary to master the different positions of the hand on the fingerboard, and to develop through muscle memory the separation of the fingers, because this separation diminishes as one goes higher. However, the most difficult task to acquire is mastery of the bow, as for the wind player the most difficult task is the use of the air column.

In conclusion, though I have transcribed the body of my research, of my experiences, and of my reflections in my books (*Parlons du cor*, *Technicor*, and *Method universelle*), I do not claim that they are the panacea for all the problems that one encounters in playing and teaching a wind instrument.

As I have always said to my students: "Take what appears useful to you, what seems good, and forget the remainder."

As Montesquieu said: "What is truth at one time is error at another."





A Tribute to Daniel Bourgue

Daniel Bourgue and Nancy Jordan Fako are both Honorary Members of the International Horn Society. Their biographies are found on the the IHS website: hornsociety.org.

A tribute to Daniel Bourgue on Saturday, December 17, 2016 in Seville is where the Spanish students of Daniel Bourgue have performed.

by Bernat Rios Furió

It was a very intense day and full of very emotional moments. It was a tribute well-deserved and felt by his students both professionally and personally. There were many students who participated both in person and from a distance. In the morning there was a fanfare performed by 150 students to begin the intense day of horn. At 11 am there was a concert featuring students from the schools in Andalucía and Extremadura. In the afternoon, Daniel Bourgue gave a lecture about his book where he recounts his intense life. Then, in the center of this tribute, there was a concert featuring his students. The rest of the time, we recounted experiences. A big thanks to all for this magnificent day and thanks to the hosts from Seville for their excellent organization. We will always remember the Seta (Mushroom), the Tarara, the Torre del Oro (Tower of Gold), Seville, Versailles, the horn, and the of teaching of Daniel Bourgue. Thank you Maestro.



Students of Daniel Bourgue perform as a horn ensemble in Seville



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An Interview with Colour Sergeant Nicholas Stones of the Band of the Coldstream Guards

by J. G. Miller

In my ongoing series of interviews with horn veterans of the IHS, I chat with players from around the world who serve in their nation's defense or public service. This time, I had the incredible chance to interview both our first Active Duty musician, and our first musician who is not from the United States.

Colour Sergeant Nicholas Stones of the Band of the Coldstream Guards performs in service of the United Kingdom. For those who may not be familiar, a Colour Sergeant carries the NATO equivalent of E-7, a senior Non-Commissioned Officer. A true gentleman of class, bearing the hallmarks of professionalism and devotion to Country, CSgt Stones took the time to share some stories of service, Strauss, solifugae – not “solfege,” and something equally terrifying: camelback spiders.

JG Miller: Tell us about your musical upbringing and schooling. When did you enter military service?

CSgt Nicholas Stones: I did a foundation course at Leeds College of Music but my main schooling was at the Royal Scottish Academy of Music and Drama. After this I freelanced for a couple of years and then I was lucky enough to win the seat of Fourth Horn of the Orchestra of Scottish Ballet; then two years later I won the seat of third horn.

In 1998 I saw the position of Principal Horn of the Coldstream Guards Band advertised in *The Daily Telegraph*. I had no intention of joining them but the orchestras in Scotland were in a lot of financial difficulty at that time, so I thought it would be a good idea to apply and use it for audition practice.

I was astonished at how nice everyone was and the energy they had. The Director of Music, Major Marshall, was a complete gentleman and so encouraging. The whole audition experience was the opposite of most of the orchestral ones which were short, nerve wracking, and devoid of any interaction with the band members. It was immediately evident to me that this was a very close-knit unit with a great vibe about them.

Thankfully I got the job and I finally entered military service in 1999, one of the best decisions of my life.

JM: Where did you first see a band from the Corps of Army Music (CAMUS)?

NS: I can't remember! I know I had seen/heard several over the years but they hadn't left a lasting impression on me.



Around 1986/87 I was flicking through the TV channels one night and I stumbled across the “Royal Tournament.” This was an annual indoor Tattoo [outdoor military pageant] in London. There was a Guards band playing (Coldstream) and I was amazed at how good they were – it shocked me a bit. I was supposed to be a professional and on a higher level but these guys were virtually the same standard.

JM: Explain the audition process for the bands of the Uniformed Service of the United Kingdom.

NS: You must apply to join the CAMUS and the audition will be at the Royal Military School of Music. Each band has its own recruitment team so, if you are responsible for finding that applicant, you have an option to reserve a position in your band for them.

Prior to the audition, the recruiting band will “nurture” the applicants. This entails inviting the recruits to spend time

with the band so that they fully understand what they are getting involved in. It also lets the band get an idea of what their musical strengths are and what may be the best sort of band to send them to. This is all fed to HQ Army music at Kneller Hall to help them assess the best course of action, should the applicant be successful. As well as the musical assessments, there will also be medical and fitness evaluations.

Presently, when the applicants audition, they can be awarded a “Golden Hello,” which ranges from £4000 to £10,000 (approximately \$4900-12,000), but it is only available for certain instruments.

JM: Did you have to undergo military training, such as rifle marksmanship? What was the process - how long and what training did you cover?

NS: We have Phase 1 training and this is where we do our military skills. It is the same course that every soldier in the British army must undergo. When I undertook this, it took around fourteen weeks.

Most of the usual things were studied. Loads of fitness, drill (marching), weapons skills, map reading, first aid, NBC (nuclear, biological, and chemical), drills, and field exercises.

It was daunting but one of the most rewarding experiences of my career.



JM: Do you have regular physical fitness testing requirements for push-ups, sit-ups, running, swimming, etc.?

NS: Every six months we have a PFA (Personal Fitness Assessment) where we must run a mile and a half to a certain time allocated to your sex and age, and do a set number of sit-ups and press ups. We also have an AFT (Army Fitness Test) where we tab (tactical advance to battle – just walking quickly really!) for eight and a half miles with a weighted bergen (big rucksack) and a rifle.

Generally, everyone in the band makes sure they keep their fitness to a high level and we have all sorts of classes going on in the gym during the week.

JM: Do you have to maintain regular rifle marksmanship standards?

NS: Yes, we do! This past week we have been out training for our marksmanship.

JM: Was there specific military music training required for entry?

NS: After Phase 1 training we have Phase 2 and this is the musical training at the Royal Military School of Music. The main specific military music training is marching band and wind band repertoire. Apart from this, the course is based around general musicianship training with aural training, harmony, history, etc.

JM: To date, what was your most memorable moment with the band?

NS: There have been so many moments. The early Japan tours we did were so incredible. In those days, the band was phenomenal and our soloists were world class, all this in the superlative Japanese concert halls led to some treasured memories.

Coming back from Afghanistan mid-tour to play Strauss 1 with the CAMUS Sinfonietta is another candidate, not for my playing (I was awful but had a genuinely good excuse!) but the whole process – utter madness! Finding time and motivation to practice between missions was somewhat vexing!

Practicing in my accommodation was a no-go. Within seconds there would be a hoard of soldiers outside listening, who would demand a tune to be played instantly. Not being *au fait* with the latest electro-indie-rock-punk-psychedelic stuff they like, they tended to be a bit disconcerted after a bit of Verne Reynolds or Gunther Sculler.

I took to practicing in various attack bunkers on the camps. The solitude I sought, however, was often compromised. Camelback spiders (as big as a hand) don't like horn playing and would enjoy creeping up on me – rats did similar things. Sometimes I would become conscious of several eyes staring at me – Afghans adore music and they would squat just outside in a group and listen. Once the camp came under attack when I was in the bunker practicing in my shorts. Within seconds the whole place swamped with everyone in full battle order, every weapon under the sun and all communication systems blaring!

The two horn days were special. We had Dave Lee and Sarah Willis giving masterclasses and conducting massed horns. There were some astonishing performances and it was also good to connect with the wider horn community.

Many of the Guards Chapel recital series concerts have been memorable. This is a series that was set up by Sgt Rachel Smith from our band and is now one of the best attended recital events in London.

The annual Cenotaph Parade at Whitehall, however, is the event which has the most poignancy to all the bands. This is where we remember the sacrifices that have been made by soldiers and civilians who have suffered and died in war.

JM: Briefly, can you explain how your band is organized?

NS: We have a Director of Music who is our Commanding Officer and responsible for all things. The Director is the main conductor. Second in command is a Bandmaster. The Bandmaster oversees training and recruiting as well as conducting. The Band Sergeant Major is third in the chain of command and they are the most “hands on” with the daily running of band – very similar to an orchestral manager.

Every member of the band has a non-musical role of some kind. This is one of the aspects of military banding I love. The orchestras I played with were crippled financially partly due to the enormous funds diverted to administrative staff. Our bands are almost exclusively self-run.

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

NS: When I first joined, the band was incredibly busy. It would not be unusual for the band to undertake five engagements in one day. A regular week would see the band doing numerous state ceremonial duties whilst the brass quintet, wind quintet, and fanfare team would all have several gigs. We would regularly have two concerts a week as well as recordings. The workload was enormous and we had very little time off.

Since then CAMUS has restructured and specific lines of work are allocated to different kinds of bands. There are “multi capability bands” that have several small ensembles which will travel all over the country each week taking part in an array of gigs. We have “rock and pop bands” which will often play at Mess nights and other Army functions.

The Orchestra of the Royal Artillery, which was the oldest running orchestra in the world has been replaced by the Countess of Wessex String Orchestra which, amongst other things, plays at state banquets, investitures, and embassies abroad.

The state bands mainly do ceremonial work now. This entails work for the Royal households such as the changing of the guard at Buckingham palace or trooping the colour. We often perform for visiting politicians and diplomats as well as various memorial events such as the Cenotaph Parade. We still do a few concerts and recordings each year and the various ensembles still perform but not on the scale they used to.

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

NS: I have had to ponder this question and try and find a different way to answer but a solution eludes me. Ever since I have been in the military I've been conscious that so many musicians view us negatively. It is an attitude that to this day



astonishes and saddens me, and so much of it is based on stereotyping and misinformation. In 2016 there were attempts to include military representatives in a small capacity within the British Horn Society but this was rejected. If students fail to land an orchestral job more often than not, they would rather become teachers or administrators than join a military band. This generally leads to the end of their playing careers which I feel is a great waste and an abandonment of all they worked so hard to achieve.

JM: Have you had the opportunity to work with horn players of other nation's military bands? What was that experience like?

NS: We've worked with hundreds of bands from all over the world, but it's rare we get to sit down and play with the horn sections.

We became very friendly on a social level with the Australian RAF Band, New Zealand Army Band, German Luftwaffenmusikcorps 2 band, and the 8th Army Band (USA) in Korea, but playing was minimal.

My most memorable occasion was when we did a joint concert with the USA Band from Europe [USAREUR Band]. Their horn players were superb. One of them had a great influence on my playing as she played almost exclusively on the F side. Her tone was utterly magical but it was the smoothness that astonished me. I have tried ever since to emulate this.

JM: What do you feel is the most rewarding aspect of being a military musician?

NS: At a basic level the job is very secure and well-paid. We have subsidized accommodation, a pension scheme, and free healthcare.

Musically we have so much variety that boredom is never an issue. In our eighteenth-century band, which is a replica of the Coldstream Guards band of 1785, we all play on period instruments and I get a chance to play natural horn. There are so many different formats in which we perform, coupled with our non-musical roles and the options to join military operations.

We are presently heavily involved in defence engagement and CAMUS is tasked to supply music training to other armed forces around the world. We send out short-term training teams, where a small or large unit of musicians will deploy into various communities throughout the world and engage the local populations to open avenues of communication and cooperation. These missions can be amazingly rewarding.

The army has been very good educationally. There are endless courses available in a myriad of subjects. Amongst others I have gained qualifications in Scuba diving, skiing, and a Master's Degree in music, but the options are endless.

JM: What kind of opportunities outside of the band do you pursue? Do you teach, freelance, etc.?

NS: I do some freelance work. It is almost impossible to take much on with our busy schedules. And I do a small amount of teaching.

Some of my favourite gigs are with Folk musicians. For a while I was horn player with the Kate Rusby band and I also work with folk legends such as Eddie Reader, Phil Cunningham, and John McCuskey. Recently I've been recording with a

prog-rock band "Big Big Train," something I never previously had an interest in but some of the most amazing musicians I've had the pleasure to work with.

JM: What hobbies do you enjoy outside of music?

NS: Fine wines and eating are big ones! I love to play chess but seem to be getting worse as I become ancient. I'm a keen cyclist and try and cycle for around thirty miles each day. This is enough to keep me trim for cycling holidays during leave. I took part in a regimental cycle, and much to their annoyance, after almost five hundred miles I had the fastest overall time!

Last year I randomly took on an allotment [a plot of land rented for gardening] and found I absolutely love pottering about there. It is an oasis of tranquillity and a haven from the chaos of London. Not a big fan of vegetables though so generally give them away in the local pub!

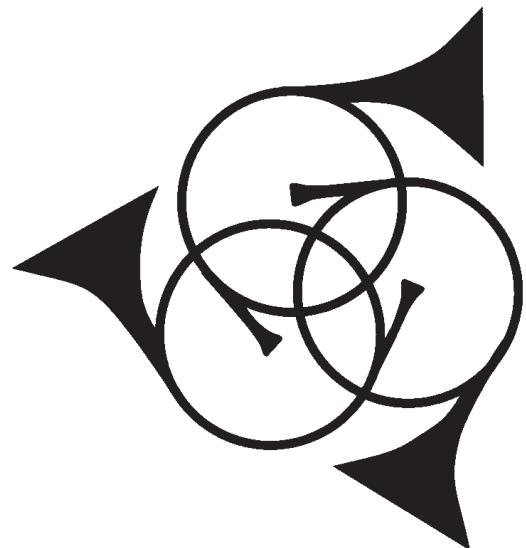
JM: Anything else you'd like the entire horn community to know about you or your service?

NS: It is an honour to be asked to share my world with the IHS community. I've had such a happy and rewarding career in the military and would love to encourage others to give it a go.

It is fantastic that the IHS is supportive of service musicians and I believe it's crucial towards attracting high calibre horn players to the many jobs available and save people from needlessly abandoning their dreams of a full time playing career.

If you would like more information about serving in the bands of the United Kingdom, please contact CSgt Nicholas Stones at bandcg-bm@mod.uk

JG Miller is the founder of Horn Veterans of the IHS and serves as the Military Liaison to the Advisory Council. If you currently serve, or have served, in any nation's military or public defense and would like to share your experiences of service through music, please contact JG Miller at hornvets@hornsociety.org. You can also find HornVets online at www.facebook.com/hornvets.



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Jeffrey Agrell, Series Editor

The End of Scales

I've railed against the ubiquitous technique measuring device of the octave scale for some time now, principally because of the narrowness of the measure and because the unjustly high esteem of octave scales squeezes out most or all of the many, many alternatives. People think they play their octave scales and they're done. The truth is, they have hardly begun, either to explore the possibilities of technical fluency or, even more, applying their own imagination to the process.

I've complained, but I have never really delineated specific alternatives. Until now. At the end of last semester I sat through several days of brass juries (as usual), where many of the students had to demonstrate "proficiency" in their scales and arpeggios. Some of them zipped right through them, but a number of them struggled to some extent or got lost or made the kind of errors that made it clear that they were simply trying parrot a sequence of ascending and descending pitches, learned too lately and not wisely or well (enough). Although I don't blame them entirely, given the system they have been brought up in, nevertheless, they played the pitches mindlessly, without any deeper understanding of music, music theory, or the instrument. The experience (finally) motivated me to put my money where my mouthpiece is and offer an alternate scale proficiency testing.

What If...

What if instead of requiring that young players learn octave scales (to demonstrate during All-State auditions, brass juries, and so on) we required them to demonstrate knowledge of the scale material (not just one scale) in a way that was more than just a series of rote-memorized finger movements and which would clearly display knowledge of music theory, aural skills, principles of composition, and music history, all alloyed with instrumental technique?

Sounds complicated. Sounds like it would take too long. Sounds too difficult. Sounds hard to grade. It sounds like it, but it's not. The solution is amazingly simple: make music. Instead of relying on sterile scale formulas, proficiency in any given scale material could be demonstrated by using it in a musical context. The order of notes, tempo, articulation, rhythms, style, and so on would be chosen by the players as they constructed a (simple) piece of music that used the scale material (set of scale notes + arpeggio).

But isn't that difficult? Doesn't that require a lot of specialized training? After all, few classical musicians are improvisers!

In fact, everyone is an improviser. Consider the idea of conversation. Normal, everyday conversation involves vocabulary, grammar, memory, aural skills, reasoning, creative thinking, deciphering tone of voice and body language, a ready reservoir of facts and feelings, making split-second decisions on what comes next, and much more, and yet... and yet we

carry on conversations effortlessly every day. Conversation is improvisation – using what you know in a new, unscripted form to communicate something, then responding to the answer and adding something new to continue the conversation.

Piece of cake.

Conversation is easy because it has meaning and because we make choices that personally suit us. We normally are not trying to be auctioneers or use invented words or use words that we aren't familiar with. It's easy because we have something to express. Conversations are about something. Playing up-and-down scales are like reciting the alphabet or memorizing a page of the dictionary and then considering that exercise as proper preparation for writing stories, essays, and poems.

Turning a traditional scale exercise into music is unfamiliar to most students, but unfamiliarity is not an insurmountable difficulty. Every student has plenty of technique to use raw scale material in a musical context, even beginners. Babies express themselves orally from the very beginning; they don't wait until they can read books to start talking. Improvisation simply means making one's own choices about what to play next.

Traditional educational practices (and not just in music) use extrinsic motivation to induce study of material: grades. Memorize the material so that you will get a good grade when you are tested! Traditional scale proficiency tests are one example of that: play up and down the scale and we will count the mistakes and see if you can be labeled "proficient." I propose we change the definition of demonstrating proficiency to "using scale materials in an unscripted way with fluency"; i.e., creating a short piece of music using that scale. This method still has some extrinsic motivation connected to it – since it is still a graded test – but is much richer in intrinsic motivation, because the players now own the piece and choose their own way to build the piece and incorporate expression. This way of testing shows not only whether they know the scale material, but it has the added bonus of showing working knowledge of other elements of music as well.

Preparation

The usual preparation for octave scales is identical to the final task: play the set of scale notes up and down the prescribed number of octaves.

The alternate scale mastery preparation described here is both deeper and broader. While the scale "path" could be nearly anything, players can begin by acquiring basic "moves"; i.e., a vocabulary of scale material activity that can be drawn upon in the same way that we draw upon a vocabulary of words when we converse. Examples:

- Be able to play a scale of any length; i.e., be able to "turn around" at any point without hesitation.



• Diatonic patterns. These are repeating “shapes” (like 1231) that can be shifted up or down diatonically in sequences.

- Incorporate arpeggios along with scalar movement.
- Intervals: be able to leap from any note to any other note, ascending or descending.
- Add variations in articulation, dynamics, register, accents, meter, and rhythms to spice up the melodic line.

Practice in scale material activities should start narrow (in range) and gradually expand. New activities can be added regularly for as long as the player continues to work for technical improvement; that is, for a lifetime, not just up until sophomore barriers. These suggested melodic patterns can and should be combined with some knowledge of how to create a strong melodic idea, motivic development, and familiarity with some common musical styles.

Early efforts by those new to this approach (most of us) will no doubt use fewer “spices” and be more mechanical (“Kopprasch-y”). That’s normal. With practice, the results will be much more musical, which is an important goal of learning scale material in this way.

Testing

The usual scale proficiency tests ask not for all keys, usually just several keys of a given scale type. The students demonstrating this new kind of proficiency could, for example, be assigned two, three, or four keys to touch on serially during the solo; the keys could be chosen randomly using flash cards.

How long should the piece be? Teacher’s choice. Examples: 30-45 seconds. It doesn’t take long to reveal fluency in a scale, but some time is necessary to let the student develop a short piece of music.

It’s as simple as that. To sum up: the secret of the efficacy of this method is simply playing music instead of the usual up-and-down scale formulas. This new way is much more motivating to practice, it can be done with a partner (any instrument), and it produces a proficiency that is vastly deeper and more satisfying than the traditional up-and-down scale. A bonus for the jury members: it’s a lot more interesting to both teach and judge (listen to) creative demonstrations of technical facility than traditional scales.

Frequently Asked Questions

Q: What about grading? How do you grade a made-up piece?

A: It’s not that different from grading proficiency scales. Unless there is a policy of an instant fail when any note is nicked, there is more subjectivity built in to traditional scale evaluations than you might imagine at first glance. How many missed notes are disqualifying? What if a tempo for one scale is different from that of another scale? Or that of another student? What if one scale is good and another is a little less good? In the new way, when the player starts improvising using the assigned scale type in a selected key, it is easy to tell if they are struggling to find the next note. In creative music, it also doesn’t matter so much if there is a nicked note; it’s not about every-note-perfection, because it’s about it’s about using scale

material to make music. The stress level of the new way of testing is actually much less than the old way.

Q: What if the students have never improvised?

A: The proficiency exam comes at the end of the semester. Practice in this new way starts at the beginning of the semester. Somewhere near the start and/or the end of each lesson, have the student do a short improv based on a key (after a while: 2 or 3 keys) and scale type (major, natural minor, harmonic minor, dominant 7th, etc.). Make it a duet and play along with them. Another help might be requiring a weekly report describing each of that week’s six daily improvs. Once a player gets past the initial trepidation and becomes familiar with a new approach, it becomes easier to put in more time, since the process is interesting and – dare we say it? – enjoyable.

When the end of semester comes, players will not dread this new measure of scale proficiency; they will look forward to it to show what they can do.

Q: Doesn’t this approach take too much time? Traditional scale testing is quicker, isn’t it?

A: An up-and-down scale test is certainly quicker (if that is your only criterion) if the student nails the requested scales immediately and perfectly with no hesitation. When students stumble, the process is slowed down considerably, and then the argument for staying with up-and-down scales for efficiency’s sake is no longer valid. Note: it’s also possible in the interests of saving time to simply stop the student while they are demonstrating melodic familiarity with a given scale if the jury sees that it is clear that they have mastered the material.

Q: Wait. You said it’s like conversation. How do you converse by yourself? There won’t always be a scale duet partner handy.

A: It’s more fun and inspiring with two (or even three) players, but just as people have “conversations with themselves in their heads” all day long, it’s very possible to have this musical conversation with only yourself as partner. The key is listening. Play something and listen to what you played. Make a choice on what might come next. What completes the thought? Where might it go next? In music, we actually have more choices than conversation, because we might simply choose to repeat what we just did, even more than once. Then perhaps repeat it again, slightly embellished or ornamented, or moved sequentially up a step. Or transposed. Or compressed or expanded.

Q: How do you improvise?

A: My favorite answer to this is what Stephen Nachmanovitch says in his landmark book *Free Play*: What’s stopping you? There is another quick answer to this: the First Principle of Improvisation is to choose a note or notes that are familiar, comfortable, easy, safe. Play, listen, respond, repeat. Later on at some point you may be ready to go on to the Second Principle of Improvisation: Break Rule 1 as often as possible. But that’s for later. In any case, novices will be fine if they do a few preparatory exercises and then just start improvising. Now. Today. Everyone – even beginners – have plenty of technique to begin. Improvisation is about making choices (just as it is in conversation), and everyone can do that at any/every level right now. Choose one note. Make it a whole note. Play it until another note suggests itself. Move to that. Continue...



Confession

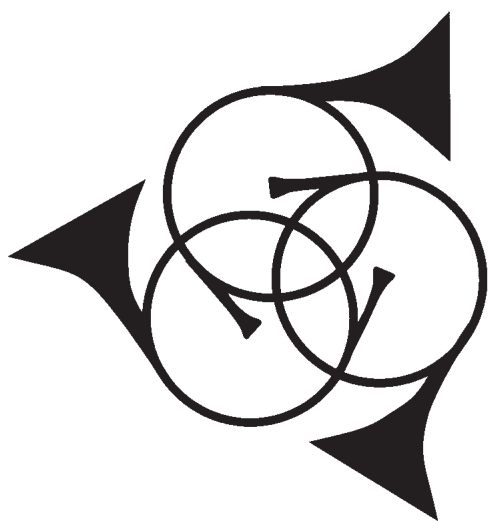
As I write this, the experiment is not complete. We are five weeks into the semester and the results so far are heartening. Every lesson begins with (now) three randomly selected keys using the student's scale type of the semester (undergraduates: one scale type per semester; graduate students do a number of types).

Example: second semester freshman: natural minor scale (1 2 b3 4 5 b6 b7). We pick random keys using flashcards: A^b F A. As usual, we make it a duet. The student nods when it's time to transition to the next key. We listen to each other and steal as much as we can of the other one's material. We alternate solo and accompaniment roles as we go. We keep to a common pulse and meter. At some point, we make an ending. When we're done, we talk briefly about "what happened" during the improv: what did we do, what did we not do, what worked well, what didn't. We always try to learn from the process. Our goal is to make fluency in any key equal to every other key so that there is audible difference when the key changes. Every student at every level has done well with the process so far, and all seem to enjoy the challenge, most exceeding my expectations. Some of the duets have been quite amazing (we need to start recording them). The proof of the pudding will be at the end of the semester during brass juries. Stay tuned.

Post Script

This article is a highly abridged version of a much longer treatment of the details of this idea. The entire article will be available in a future anthology about creative activities for the horn.

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Ida Gotkovsky and Her Concerto: A Unique Opportunity

by Noelle Limbird

Any horn player interested in competing in the International Horn Competition of America in the university division has certainly perused the repertoire list by now. The third round consists of popular horn concertos like the two by Richard Strauss or the Gliere Horn Concerto. However, one option is less familiar: Ida Gotkovsky's Concerto for Horn. If this obscure piece by a lesser-known composer piques your interest, you will be disappointed to learn that there is not much available information about the composer or the piece. The horn concerto is not commercially recorded, and Google searches about the piece bring up, at best, a video recording of Gotkovsky's Concerto for Saxophone. Through a short study of Gotkovsky, her style, and the concerto itself, the savvy horn player can use ingenuity and artistry to produce a compelling performance of this distinctive concerto.

Composer Background

A French national, Ida Gotkovsky was born in 1933 in Calais, France, where she spent most of her childhood. Her family no doubt encouraged her own musical talent; her parents both played the violin, and her sister and brother went on to be violin and piano performers, respectively.



Fig. 1. Photo of Ida Gotkovsky.¹

Gotkovsky attended the Paris Conservatory and studied composition with the French masters Olivier Messiaen and Nadia Boulanger. By age 23, Gotkovsky received her first of twenty-three awards and commendations for her compositions. These prestigious honors include the Prix Lili Boulanger, a prize given to "aid composers... of exceptional talent and promise,"² Prix Blumenthal, a grant for "promising young French artists,"³ and the Medal of the City of Paris.

Over the course of her career, Gotkovsky composed for nearly every genre: orchestra, wind ensemble, opera, ballet, concertos for a large variety of instruments, chamber music, choral, vocal, and even a piece for solo accordion. Gotkovsky wrote most prolifically for the saxophone, both as a solo and chamber instrument. Perhaps her most well known piece is *Brilliance* for alto saxophone and piano (1974). Other notable saxophone works include *Quatour de saxophones* for four saxophones (1983) and two concertos for saxophone and orchestra (1966 and 1980). Her most recent composition is *Quatour de clarinettes* for four clarinets, written in 1998. Like her teacher Olivier Messiaen, Gotkovsky was less concerned with a tonal center and structure. Instead, she focused on tone color and overall musical effect.

The Horn Concerto

Gotkovsky's horn concerto, written in 1983, is one of the last concertos she wrote. Although the piece only lasts about six and a half minutes, it demands a high level of virtuosity. No movements are notated, but the piece has three recognizable sections. The opening of the piece is the most lyrical; intensity quickly builds as the piece grows in tempo and speed before languidly descending to the lowest depths of the register. After a brief piano interlude, the second section begins with an insistent repeating pattern that increases in complexity with every new entrance. At one point, the meter changes each measure, sometimes alternating between compound and duple rhythms. A long cadenza dominates the third section of the piece. The cadenza is particularly tricky, full of 16th and 32nd rhythms that skip in varying intervals. The conclusion of the piece expands upon a two beat motif, shown below:



Fig. 2 Excerpt from the conclusion⁴

Gotkovsky ornaments, stretches, and modifies this motif greatly but always keeps it intact. She plays with several alterations of the motif before drawing the piece to a very soft, high close.

Pieces for Inspiration

Though you are unlikely to find a reputable recording of the horn concerto, you can find good recordings of some of her other works. To get an idea of how Gotkovsky writes for brass instruments, listen to Ava Ordman play Gotkovsky's Concerto for Trombone on the album *It's About Time*. For inspiration on how to approach the lengthy cadenza section, listen to the album *Chalumeau* to hear Caroline Hartig play Gotkovsky's Solo Clarinet Sonata. Finally, to experience harmonies and tone colors that are quintessentially Gotkovsky, listen to the Oasis Quartet play her Saxophone Quartet on the album *Glass, Escaich & Gotkovsky: Oasis Quartet*.

Conclusion

The fact that little is known about Ida Gotkovsky or her horn concerto presents both a challenge and a unique opportunity for any International Horn Competition participant this August. The lack of commercial recordings of Gotkovsky's Concerto prevents a performer from learning the music by ear or from borrowing musical interpretation ideas from trusted horn performers. However, this also provides the occasion for a competitor to explore a musical interpretation that is entirely original.



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Noelle Limbird is an active horn player in the Front Range region. She maintains the principal horn position with Stratus Chamber Orchestra and Longmont Symphony Orchestra, and also plays with other musical groups throughout the area. Limbird studied with Susan McCullough at the University of Denver, where she received her Bachelor of Music and Master of Business Administration degrees. She currently studies with Michael Thornton at the University of Colorado-Boulder, where she is pursuing her Master of Music degree.

Notes

¹Ida Gotkovsky headshot, digital image, Gotkovsky.com 2000-2017, http://www.gotkovsky.com/textes_versionFR/txt_biographie-Ida_Gotkovsky.html.

²"The Lili Boulanger Memorial Fund," University of Massachusetts Boston, https://www.umb.edu/lili_boulanger. This award is granted in memory of Nadia Boulanger's sister, Lili, who was also a composer.

³Michele Siegel, "Florence Meyer Blumenthal," *Jewish Women's Archive*. <https://jwa.org/encyclopedia/article/blumenthal-florence-meyer> (retrieved March 30, 2017).

⁴Ida Gotkovsky, *Concerto Pour Cor et Piano* (Paris: Gérard Billaudot, 1984).

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Technique Tips

Jeffrey Agrell, Series Editor

Upper Register Training for Young Horn Players

by Drew Phillips

In any first horn lesson I always ask “What techniques you would like to improve?” Most often the answer is a desire to have a better high range.

This common lament can be traced back to the first demands on hornists in grade school: grade school concert band music is most often played in keys that are either too high or too low for the horns, and it moves too quickly into higher registers, often ignoring the low register. So-called “progressive” method books and etudes offer much more advice on how to interpret notation than giving useful suggestions on how to play higher.

Without sufficient guidance, horn players thus try whatever they can to play higher, often using mouthpiece pressure, pinching, constricted throats, and other such “techniques.” This results in bad habits that guarantee struggle in the upper register in the future.

During my doctoral studies at the University of North Carolina-Greensboro, I experimented with ways to use the harmonic series to help students improve their high ranges. The outcome was a series of progressive duets using harmonic series partials that gradually ascend in range by rising upward in overtone series (OTS). The “horns,” from low to high, with their fingering:

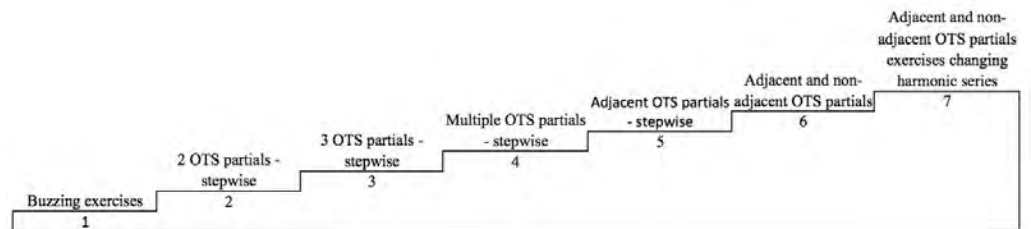
C horn: F:1-3	[T=trigger]
D ^b horn: F:2-3	G ^b horn: T:2-3
D horn: F:1-2	G horn: T:1-2
E ^b horn: F:1	A ^b horn: T:1
E horn: F:2	A horn: T:2
F horn: F:0	B ^b horn: T:0

Each unique fingering creates a different length of tubing and fundamental pitch, but what each “horn” has in common is the harmonic series and the relationships of the partials. The lowest “horn” is actually F:123, B natural basso, but because this horn is so stuffy and out of tune, the lowest practical horn for these duets is the C horn (fingering F:13). There are ten more higher horns, going up chromatically to the shortest horn, the B^b alto horn (T:0).

Using this progression of gradually shorter and shorter horns (tube lengths), the duets allow players to (1) acquire pitch accuracy without relying on valves, (2) function independently through a line of music (3) ascend in range without worrying about note choice, and (4) have fun practicing with another person.

Defining Progressivism in High Range Practice

As progressivism means “happening or developing gradually in stages, moving step-by-step,” the best place to start is the lowest range (C horn) and gradually move upward. Only one factor would be changed in each step of the ascent, so the student can concentrate on one thing at a time. The various steps are depicted below in a staircase model:



Beginning with both free-buzzing and mouthpiece buzzing exercises (i.e., without the horn), higher pitches on the horn can be obtained by using a faster, colder, and more focused airstream. By learning how to ascend in pitch without the resistance of the instrument through air flow and glissing exercises through the mouthpiece, centering higher notes on the horn becomes easier.

The next step implements ascending higher in overtone series from beginning using C horn (F:13). The most common beginning note in various beginning horn methods, etudes (e.g., Pottag-Hovey *Method*, John Kinyon’s *Breeze-Easy Method*, or Marvin Howe’s *Method for French Horn*), and concert band books (e.g., *Accent on Achievement*, *Essential Elements*, *The Yamaha Advantage*) is g’. In the C horn overtone series, g’ is the eighth partial, and all subsequent partials are either major or minor seconds above; thus one can play up a major second to the next partial of a’ without changing fingering and practice moving upward in stepwise motion without a resistance difference of a new valve combination. The overtone series should be transposed up to every key to B^b alto horn, with the student then ascending from f’ to g’. Exercises here include only overtone series partials 7-13, all in stepwise motion.

Students then return to the F horn and use OTS partials 3-12, with etudes gradually adding more partials while still moving in adjacent partial motion. In this way, students expand their harmonic series movement into larger intervals, but moving in “stepwise” motion with a bigger range. After this, students play in both adjacent and non-adjacent motion through these partials of the harmonic series to practice jump-



ing over notes in larger intervals and rehearsing making a perfect slur between pitches.

The last step before playing actual music is to practice changing resistances with valve changes. Here is a series of duets that occasionally shift overtone series within the duet, albeit at less frequent intervals than music we normally play that often has a different fingering for every note. The highest frequency of changing valve combinations in these exercises is every other measure. This allows both players to practice changing combinations of fingerings without the high rate of changes that other music requires.

Etude Construction and Purpose

Each step in the staircase model is separated into its own subset of specific etudes to total seven collections of etudes illuminating the given purpose. A sample exercise from each chapter of the dissertation is illustrated here.

Section 1: Buzzing Exercises

These exercises are similar to the first two buzzing exercises in Brophy's *Technical Studies for Solving Special Problems on the Horn*. All duets are "Call and Response" between the two parts and feature both a consistent pulse to be counted and non-specifically notated shapes to buzz. As one player plays, the other counts and uses his voice to imitate the direction of other player is buzzing. For example (C horn: F:13; partial number 10 = b').

Exercise 1-A

Horn A counts beats 1-4 as Horn B buzzes (either freely or with the mouthpiece), and then echoes exactly what they heard. As Horn A counts through the beats, he imitate with his voice the buzzing pattern of Horn B, ascending through beats 1 and 3, and staying static through beats 2 and 4. In return, as Horn A buzzes the pattern, Horn B uses her voice to imitate the pitch direction. Each glissing pattern is non pitch-specific and indicates only a shape. It is up to the teacher to decide what an appropriate range is, and even a small ascent be beneficial for a student learning to raise the pitch without using valves.

The exercises progress to subdivisions with eighth notes and wider buzzing ranges. These both practice the ascent in buzzing skill and practice "Call and Response," consistent pulse acquisition, and connection of singing to playing.

Section 2: Two partials oscillating in stepwise motion

These exercises all begin using C horn (F:13), and should be repeated chromatically upward through each "horn" to the

shortest "horn" – B^b alto (T:0), although the teacher may call a halt at any time if bad habits like throat constriction, too much pressure, or poor tone start creeping in.

The exercises begin with both players moving in parallel directions: same shape, different partials and pitches. In the first exercise, each partial is labeled so that the players know which pitch they are aiming for. The exercises in this chapter are split between half tongued and half slurred so that the players can use air to change notes, then add articulation.

Exercise 2-A

Benefits: practice in attributing the air from the buzzing exercises onto the instrument, moving independently on a musical line, and ascending through each exercise in intervals of seconds through each harmonic series.

Section 3: Three partials oscillating in stepwise motion

Adding on partial 10 uses the same principles as those exercises in Section 2 with one more pitch higher on each horn. A more focused and faster airstream should be used to ascend between partials 8, 9, and 10, and these allow students to practice while ascending through the harmonic series. These duets also begin with slurring and move to tonguing, with contrapuntal motion between parts and progressing to independently moving melodic lines.

Exercise 3-B

Section 4: Multiple partials oscillating in stepwise motion

These exercises utilize partials 7-13 to gradually extend the range of the players. Etudes move from slurred to tongued and incorporate more independence in musical lines, with ostinato, more rhythmic complexity, and call and response patterns.



Allegro

Horn A

Horn B

Exercise 4-D

Section 5: Adjacent partials

Students use lower partials on the F horn to transfer the stepwise movement in range ascension from previous sections to larger intervals, but in a comfortable range. The duets of this section use partials 3-12 between both parts as the exercises progress, and begin mixing articulation halfway through the etudes. Harmonies change from thirds and fifths to consonances and dissonances of fourths through octaves. While the musical lines do get more difficult, each partial is still only one "step" away on the harmonic series. These etudes can be transposed into lower harmonic series, but their main purpose is to continue range ascent through all horn keys up to the B[♭] alto series (T:0).

Allegro

Horn A

Horn B

Exercise 5-C

Section 6: Adjacent and non-adjacent partials

These are the most complex of the duets that stay in one harmonic series; they move between partials 3-13 with mixed adjacent and nonadjacent (leaps) movement. The emphasis is on making clean slurs and leaping between partials cleanly while mixing stepwise motion and intervals of thirds or more. The duets move contrapuntally and gradually become more melodically independent.

An additional interest in these duets is that they shift from major mode to minor mode, as the natural harmonic series pitches of C horn (F:13) with a fundamental of G also uses pitches of D minor. These duets require students to understand and hear the intervals between pitches they are aiming for as they transpose upward, as a main emphasis is on accuracy as they ascend in range within these independently melodic lines.

Vivace

Horn A

Horn B

G: 1 3

8

13

Exercise 6-F

Section 7: Adjacent and non-adjacent partials with changing harmonic series

These duets are used as a final step before going to the use of valves as usual. With more complexity, melodic content, and stylistic playing in lengthier duets, these etudes foster independence in accuracy and emphasize ascending melodic motifs. Fingering of the harmonic series is noted on the staves it applies to, and at times players may be playing in different series. (see Exercise 7-C on the following page)

Duet Implementation

The goal is to make these duets useful and accessible for every student and teacher with a great number of ways to implement and use these for every level of student. I recommend that the teacher play Horn B in the duets first, but there is no reason that when students masters Horn A, they shouldn't then play the Horn B line. Here are a few ways to use these duets with students:

- Play melodic lines with students before going straight to harmony: Especially with my younger students, I find that when I play with them on a given line, they learn through modeling what a line is supposed to sound like and feel more comfortable on an independent line. When they feel comfortable with their line, the true intention of high range acquisition can be focused on.



Allegro - "swung ♭ note"

Horn A
Play with (0)

Horn B

6

Hn. A
(T, 0)

Hn. B

11

Hn. A
(0) (1, 3) (T, 0)

Hn. B

Exercise 7-C (excerpt)

- Preliminary activities: I often play with the students through the pitches of the overtone series that are about to be played before an etude. For example, before an exercise in Section 3 with three partials, I would have them play using C horn through OTS partials 8, 9, and 10 (G, A, and B) before playing any of the duets.

- Adding/Subtracting articulation when necessary: If tonguing accurately is an issue in the articulated exercises, revert back to slurring to focus on the air needed, then gradually add tonguing. Articulation differences were specifically left out so that the teacher could decide whether to practice playing legato, staccato, marcato, etc.

- Performing exercise without valves, then immediately repeating with valves: To reinforce how a student would actually perform higher pitches in context, players can discuss the notes the played in each harmonic series upward transposition, decide the proper fingerings, and repeat the exercise immediately with normal fingerings. This reinforces the air that should be used with a higher overtone series that will focus a higher pitch easier.

- Transposition practice: Ascending through all of the overtone series is a transposition exercise in other horns and new pitches should be discussed as the etudes climb higher. In a different way, as a teacher who practices transposition with my students through duets, I reinforce this skill through easier music with no key signature. There are no key signatures in these duets and they can be used for lower and higher transposition practice if needed from F horn to other keys that we typically see in orchestral music.

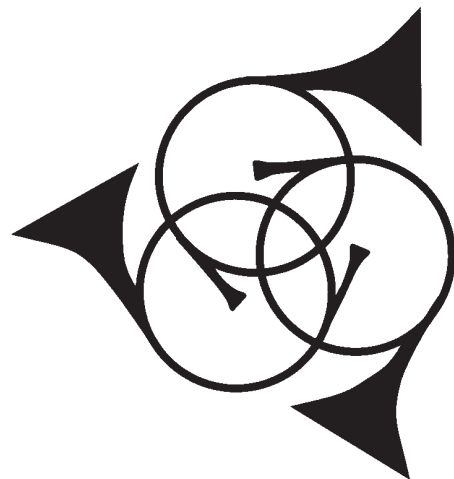
As a teacher, I try to take advantage of what these etudes can be and how they can be used to not only foster acquisition of the high range, but other technical aspects of the horn without overwhelming students.

Summary

By going through a step-by-step process, using the harmonic series progressively to expand the high range can avoid bad habits that can form when hornists begin playing. For many students, putting down a new fingering or generally playing exercises higher and higher can prove mind numbing and unsuccessful without the fundamentals of a proper and efficiently used airstream to ascend. Stemming from fundamentals in glissing upward on the mouthpiece, gradually adding on overtone series partials in range expanding duets, and etudes that change fingerings with almost the same frequency as normal music, high range acquisition can prove easier. As well, it is always more fun to play with another person and create harmony rather than sit and practice alone, and duets can keep people engaged longer than a solitary etude might.

This duet/etude book (available from me) features a number of duets per section that are useful for any level of player (from my beginners to my advanced collegiate students, we all find some of these very challenging!) that are enjoyable to play, and it is my hope that they provide hornists with a fundamental basis in ascending easily into the high range of the horn.

Drew Phillips is the horn professor at Liberty University and Mitchell Community College, and a private brass and piano instructor, and is a founding member of the Cor Moto horn duo with James Naigus. He earned his BM and DMA degrees at the University of North Carolina Greensboro and MM at the University of Iowa. drew-phillipshorn.com. aPhillips527@gmail.com.



The Kendall Betts Horn Camp

An Interview with Bernhard Scully

by Peggy Moran, edited by John Wunderlin

Bernhard Scully is well known to us in the horn world through his work with the Canadian Brass, as an orchestral horn player, soloist, and as the horn professor at the University of Illinois. What some may not know, however, is that he has been involved with the Kendall Betts Horn Camp (KBHC) since its inception in 1995, first as a participant and staff member, then as a faculty member.

When Kendall became ill this past summer, the Board of Directors of KBHC appointed Bernhard as the Artistic Director of the camp. Kendall gave his blessing to this decision before his death. Though the community of KBHC is mourning Kendall's death, Bernhard and the KBHC Board of Directors – along with Jesse McCormick, Assistant Artistic Director; John Wunderlin, Operations Director; and Julie Gerhardt, Assistant Operations Director – have been tirelessly working to continue the camp to preserve and build on the legacy that Kendall has established over the past twenty-three years.

Bernhard brings great enthusiasm and exciting ideas to his role, and it was enjoyable to discuss with him how KBHC shaped his career, his vision for the future of the camp, and his innovative ideas that will be implemented this June at KBHC 2017.

Peggy Moran (PM): Bernhard, you and I have known each other since KBHC 96, and I know you were there the year before for the camp's beginning. Tell me what KBHC has meant to you through all these years.

Bernhard Scully (BS): Where to begin? It's hard to express in words how influential the camp has been in my life. In 1995 as an 18-year-old kid, I drove to New Hampshire from Minnesota with Kendall for the first time. Kendall had been talking about the camp for the better part of two years when I studied with him in high school. It was definitely the "Grand Experiment," so to speak! I remember along the way to NH we stopped to see Walter Lawson at his shop in Maryland. Walter played a huge role in the camp for much of its existence, and I am so fortunate to have known him through Kendall. I will never forget driving through New Hampshire for the first time. As we approached the mountains, I was in awe of the beauty. Kendall would point out all of the landmarks and peaks like Mount Washington. I fell in love with the White Mountains almost instantly.

As the only staff member, I pretty much did everything for the first camp. I did all the office work, picked people up from the airport, oversaw the camp grounds including closing up the building each night, and pitched in whenever it was necessary. We were learning as we went. I got to hang out with Dave Ohanian (of the Canadian Brass), and Abby Mayer (who was at that time recently retired from his illustrious orchestral and military career), both of whom were on faculty for the first camp. That summer a particular highlight for me was getting to sit in as fourth horn on the *Konzertstück* by Schumann with Kendall, David, and Abby (Patty Wolf was our outstanding

accompanist that first year). I can almost recall the whole experience minute by minute.

It was really a dream come true for me and was as close to "horn heaven" as one could imagine. For me that first year was a magical summer. I felt like I was Charlie in the Chocolate factory and Kendall was Willie Wonka. I learned so much. We just knew after that summer that it was going to be something significant. The combination of the instruction, the vibe, and the beautiful surroundings in the White Mountains were a life-altering experience. I was more than inspired to begin my first year of college after that summer! Honestly, it was enough inspiration to last someone a lifetime, just from that one week.

The second year, 1996, (when you and I met), was still very new. Barry Tuckwell, Eric Ruske, Soichiro Ohno, Peter Kurau, Mike Hatfield, and Vince Barbee all came on board as faculty. Peter and Mike ended up as long-standing members of the faculty and have made truly significant contributions over the years. In only one year, the camp had evolved markedly. Kendall had taken to heart much of the feedback from year one and began to hone all aspects of the camp. Another big change was that there were already more faculty involved and more participants involved. It was just the start to what would be a continual growth and expansion plan. Each year the camp would become better and better, and I had the wonderful fortune to be inspired each summer by what Kendall had in store.

I credit much of my professional career to KBHC. I may not have done many of the things at the level I've done them without the inspiration and encouragement of the camp and the people involved. This is true from a learning standpoint from the time I was a student; from a mentoring standpoint as a staff member who was allowed to take on more and more responsibility; a playing standpoint from all the incredible inspiration and feedback I received from the faculty over the years; and from a teaching standpoint as it is the place I initially had to cut my teeth as a pedagogue, ultimately leading me into what I am doing now in my career. Its impact on me personally is truly hard to encapsulate and put into words.

PM: As you said, Kendall kept evolving the camp every year and was always looking to serve students and faculty better. And it created this community that provides so many opportunities for horn players of every age. With that in mind, how does it feel to be the Artistic Director going forward?

BS: It's surely one of the greatest honors that's ever been bestowed on me. I am truly humbled and still have a hard time believing it! It's been surreal. There have been many challenges, and with those challenges, there has been a fair amount of second-guessing and everything else that goes along with doing something new. But having said that, I actually feel confident. It feels right, and I feel like I understand the camp on a very deep level.



When I said goodbye to Kendall before he passed on, I promised him that I would continue the tradition of excellence that he established. It was a hard moment to experience, having to say a final farewell to my mentor and friend, but it felt also as though the torch was being passed on. There was a moment of calm and positivity about it too, like all the work and investment was worth it.

There's a lot of sadness this year with Kendall's passing, and the reorganizational part has been extraordinarily taxing at times. None of us expected this to happen. I consider this to be one of the greatest honors I've ever received in my life considering how influential the camp was to me personally, and to be part of a tradition that has helped shape the lives of so many young hornists. It's an amazing honor and a daunting responsibility to think about being at the helm. At the same time, since I've been involved with it for so long, and understand it and what it has done for me, I feel confident that we're moving forward in the right direction.

PM: And if I can speak for the greater KBHC community, we're also confident in your leadership and we're excited to move into this phase.

BS: Thank you for saying that, Peggy. That really means a lot. I have valued our friendship over the years and it is an absolute privilege to be working with you in this new capacity. I think when we take on responsibility and we are faced with new challenges, if we love what we're doing and have a deep passion for something, we can push through anything. The horn is like that for all of us, right? It's incredibly challenging, but we love it and we love the music so much that we just keep doing the work. That's what the camp means to me. The challenges are still many, and we are still improving the camp, but at the same time, I truly love every bit of it. I love it the way I love other things in my life like my family and my horn. I'm excited and more than ready to do the work necessary for the future of the camp.

PM: Can you sum up your vision for KBHC as we move forward into this new chapter?

BS: The camp already exists at a very high level. I think that Kendall realized a lot of the potential of what the camp is and has become. I would like to see a more global presence at the camp, such as adding more faculty, staff, and campers from all over the world. We are already moving in that direction with the addition of Frank Lloyd to this year's faculty line-up. KBHC is truly the premier learning center of its kind in the world for horn.

Kendall's vision was to make this camp a horn equivalent to the Meadowmount String Camp, something he certainly achieved. That was his initial vision. Our goal now is to exalt what has been created, and broaden the camp's scope even more. Cormont Music, the parent organization for KBHC, like all the great educational organizations, has the potential to become much broader than just the camp. We may do events outside the timeframe of KBHC like mini camps, recording, and publishing. There are media and other projects to consider as well.

There is a lot of potential that we haven't tapped into yet. Kendall created an organization that turned into something much larger than it was initially set out to become. This is the

hallmark of a truly first-class organization, when it can outlive and grow beyond the scope of its creator and its initial vision (and that is a pretty astonishing thing considering how larger-than-life Kendall was in person, and all his extraordinary professional accomplishments!). We are very fortunate to now be in the position of building on this wonderful foundation that has been established.

PM: I agree the camp has been positioned as the major learning center for horn in the world, which continues to be your goal. Can you give us some details on new concepts you're introducing this year?

BS: The heart of the camp is the learning and mastering of the horn itself. One of the primary ways of doing that is focusing on the fundamental skills you need to have in place. Ear training is definitely one of those skills, so I brought in Natalie Douglass who is a former student of mine and Randy Gardner's (who has also been a long-time faculty member of camp) and is someone who has been on the KBHC staff as well. Natalie won a Fulbright to study ear training concepts in Hungary at the Kodaly institute last year. She's done remarkable work in her research and her career and has proven herself a leader in this regard. She just got the position of Assistant Professor of Horn at Utah Valley University to boot, so I couldn't imagine a more qualified person for this role at camp. So we will be really ramping up the ear training program at KBHC.

Another sometimes overlooked, but critical part of playing an instrument is proper body use. This year, for the first time, we will have a dedicated Alexander Technique (AT) instructor at camp, Stasia Forsythe Siena. Stasia works with my students at UIUC and she is amazing. I've taken lessons with her and I couldn't imagine someone better suited to take on this role at camp. I'm a huge fan of her both professionally and personally. She is also a certified yoga instructor and will be offering optional daily yoga for one hour. Everyone at the camp will get to take her informational AT classes and will get one mini-lesson with her to focus on proper body use. To me AT is as important as any other aspect of learning the horn and I credit much of my success as a musician to having done it myself.

We're also adjusting the schedule. Each day a different faculty member will lead a guided warm-up for all participants in the morning. Fundamentals will be more succinct. We're also adding the concept of electives. The primary electives will be solo class, Alexander Technique, orchestral studies, and natural horn. In addition, all the individual professors will have open studios during these times and can offer their own specific classes. This is a way to embrace the individual talents of the faculty and let them bring their unique talents and offer the campers a little more choice over the course of the week. Campers will also have the option of taking a break or practicing during the elective time as well in the event they just want time to themselves.

We will continue to have a 4:1 participant-to-faculty ratio. We will encourage new people at the camp to experience a little bit of everything, not just go one direction. All campers will have two private lessons per week with faculty members. Every day there will be a block of free time to enjoy the lake with swimming or canoeing, go hiking, or just enjoy the view of the mountains in the gathering spaces outside the dining



hall. The last two nights of each week are participant concerts where everyone performs in their assigned chamber groups and performs a solo if they choose. We will have round table discussion on topics like auditioning, practicing, and the like.

PM: I know there are some quirky things that have always happened at camp that you're going to be keeping. Do you want to talk about a few of those? Let some people who haven't been to camp in on the secret?

BS: The camp has been known not only for its wonderful horn playing, teaching, and surroundings, but also for the amazing food that's been part of camp and the ice cream social at the end of the week with fireworks.

Midway through each week we have "Clam Night." I think the origin of Clam Night was something to the effect of "let's not take ourselves too seriously, let's relax and have some fun!" We focus on a lot of serious things over the course of the camp and a lot of the learning is quite intense, so this is a way for us to relax and remember that life is full of humor as well. We do games and there are... performances...of sorts. Professor I.M. Gestopftmitscheist may be making an appearance, if he ever responds to my email. There may be sightings of Big Lip and long, long lost works of Kopprasch may be premiered. The Professor has certainly performed some very long...and... very lost works in this vein.

Milton Phibbs will continue to be our composer in residence (his proper title is actually "decomposer") and he will be writing the same brilliant music he has been contributing for years now, which will showcase the phenomenal faculty and staff at the camp. We will have our traditional horn décor all over the camp, and if you listen closely you just might here a long tone or Kopprasch etude from time to time.

PM: In discussing the camp and clam night, I feel like we're honoring Kendall, but can you discuss any specific things we're doing to remember Kendall.

BS: We're having a big memorial service on the first week-end of the camp. The idea is to invite all the horn camp family: alumni, faculty, staff, and anyone who knew Kendall or was influenced by his teaching or playing. Anyone who would like to come is invited. We're hoping to have a service that will include performances by faculty and staff, readings, and an overall life celebration. Kendall was responsible for creating the KBHC "family," so we are hoping as many people can come as possible. It's going to be a big celebration.

PM: I can't imagine a better place to honor him. I know this year's camp is filling up. What resources can interested horn players look up to find out more about KBHC?

BS: Our website at www.horncamp.org has all the details for registering for camp. Also, please join us on our Facebook page at www.facebook.com/KBHornCamp/.

PM: One of the things Kendall was passionate about was making sure people who may not be able to afford camp can attend. Can you talk about the scholarship program?

BS: Every year we have scholarships available on a competitive basis. People can apply for these scholarships online. This article might come out too late for this year's deadline, but those interested should be aware for future years that scholarship information is released in January, due in April, and notifications are sent out in May. In addition, if people want to donate to help deserving young horn players attend camp this year and into the future, see the Support KBHC link on our website. Donations may be made in honor of Kendall or anyone you wish.

PM: In closing, do you have any final thoughts about this camp that has influenced you for decades and we hope will continue to influence students for many decades to come?

BS: It's been a difficult year in that Kendall's passing was so unexpected and tragic for all of us who knew him, but the great thing is his legacy will live on through this camp and we're all excited to see how the camp will evolve in reaching its potential in the future.

We encourage all of you to come to the camp and become part of the wonderful horn camp family. One of the great attributes of the camp is that it caters to all abilities and ages from 14 to 80 and beyond. The camp is designed to help anyone who is serious about learning, improving, and honing their skills on the horn. Serious high school, college, professionals, and amateurs are all welcome. Anyone can benefit from this camp from the most beginning of players to the most advanced professional.

Bernhard Scully is currently the horn player of the Canadian Brass, Horn Professor at the University of Illinois, and former Principal Horn of the Saint Paul Chamber Orchestra. He is a sought-after soloist and regularly works with orchestras across North America. Bernhard was appointed Artistic Director of KBHC in 2016.

Peggy Moran is Assistant Professor of Horn at the University of Central Oklahoma and has performed with orchestras throughout Indiana and Oklahoma. Peggy is on the faculty and the board of KBHC.

John Wunderlin is a business owner, teacher, director of the Madison Horn Club, and a freelance player in Madison, Wisconsin. John's first year at KBHC was 1999; he was appointed Operations Director of KBHC in 2016.

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Hornswoggle 2017: Continuing the Legacy of Elliott Higgins

An Interview with Karl Kemm

by Amy Horn

Hornswoggle is a three-day, two-night workshop held at Hummingbird Music Camp nestled in the Santa Fe National Forest of northwest New Mexico. Begun in 1980 by hornist Elliott Higgins, founder of the International Horn Competition of America, it has connected the horn community through fellowship and learning. Since Elliott's passing in 2014, many horn players lamented the end of this cherished tradition. But this year, Hornswoggle will return hosted by hornist and former camper Karl Kemm and his wife, Ericha. Enrollment is underway for the Memorial Day weekend, May 26 through 28, 2017. I was excited to hear this news and corresponded with Karl about this year's gathering.



Amy Horn (AH): Elliott Higgins invited me to be a guest artist at Hornswoggle in 1995 after I won third prize in the International Horn Competition of America the year before. I remember the location as being magical. Where is Hornswoggle held?

Karl Kemm (KK): It takes place at Hummingbird Music Camp in the Jemez Mountains of New Mexico, about an hour northwest of Albuquerque and a scenic two-hour drive directly west of Santa Fe.

AH: Hummingbird Music Camp was founded by Elliott's parents, Kenneth and Wanda Higgins, and I remember the force of their warmth and wisdom when they were in the room. When did they found the camp? What were they hoping to offer to young people?

KK: It was founded in 1958. K. L. Higgins, a school band director and horn player in the Albuquerque Civic Symphony, recognized the need for a summer music camp for 8 to 14 year olds. They quickly had the camp running smoothly and little has changed over the decades. It was a place for young people of all abilities to try their hand at learning music. This all-embracing attitude would later influence Hornswoggle. Those who have attended Hummingbird or Hornswoggle have come away with a love for music that they've passed to their children.

AH: I was so pleased that someone was continuing Hornswoggle and keeping Elliott's vision alive. I remember performing a concert and giving a master class. Who are your guest artists this year and what else is on the schedule for that weekend?

KK: Marian Hesse, Eldon Matlick, and Bill Scharnberg will be our artists. Each will host a clinic that weekend. Other

professionals will be in attendance and the Saturday night recital will showcase them as well. Hornswoggle participants will have rehearsed in some horn ensemble compatible with their playing level and the Sunday performance involves everyone at Hornswoggle in at least one horn choir. They will perform for Hummingbird Music Campers arriving with their parents for their first week of camp.

We are excited to revive and continue Elliott's legacy of Hornswoggle. My wife, Ericha, has not-for-profit and small business experience, and I worked several years in Air National Guard Band tour operations. We feel comfortable hosting the event, and the Higgins family at Hummingbird has given us their blessing and help.

AH: I was in the Marine Band long enough to have a junior high school student who was at Hornswoggle that year join me in the Band several years later as a colleague! What age and level of student hornist are you hoping to attract at the Hornswoggle?

KK: Hornswoggle is designed for horn players from junior high students through adult amateurs. Elliott created a collegial atmosphere that I hope to continue, and the setting of the camp allows easy interaction between professionals and attendees. Sometimes a student will flag down a pro for either a formal lesson or just quick advice. I think it's a mutual learning and teaching experience for everyone involved. Hornswoggle reminds me of the Sugata Mitra quote: "Education is a self-organizing system where learning is an emergent phenomenon."

AH: I took advantage of a fishing rod in my room, acquired some bait, and quickly reeled in a large trout from the stream that runs through the camp. Even though I was there for the music, this was quite the memorable thrill! Are other activities besides music and the horn going on during the camp?

KK: There isn't anything official. People may spontaneously organize something in between scheduled events. Someone is always practicing off in the woods as if to answer a spiritual calling. The counselors may put something together for the younger folks. Sometimes a basketball or volleyball game starts up. The waterfall hikes and near-by hot springs are always popular. I personally like going across the road to Crinoid Hill to hunt for marine fossils. My daughter found her first fossil, a paleozoic sea urchin, up there – I was so proud of her. Because of the altitude and clear sky, the night sky is



amazing with its uncountable stars. Those of driving age may venture to the nearby village of Jemez Springs, and the Valles Caldera has just opened a visitor center. But, unlike a symposium or conference where the events are smashed into an exhausting day, participants at Hornswoggle will have time to enjoy its casual atmosphere. Like the benefit of recess in elementary school – there will be time to process what happened following a rehearsal or master-class.

AH: With such a magnificent location and hopefully fair weather, what are the accommodations like for the campers? What should they bring to Hornswoggle besides their horn?

KK: It is much like a KOA – simple bunk type beds with some open bay areas and some semi-private areas. Bring your own bedding sheets, toiletries, and shower shoes. Hornswoggle.org has a list of what to bring.

AH: There's a lodge at the center of the camp and I remember the meal experience there as lively with long tables to create community for the diners. Counselors and Higgins family members served up the meals in a cafeteria type setting. What kind of food can hungry hornists enjoy?

KK: The food is cafeteria style and is included in the registration fee. In the afternoon we'll open up Cavity Cave where snacks are available to buy. The counselors of Hummingbird Music Camp, by the way, arrive early for Hornswoggle weekend and stay on for the camps that follow ours. Students under 18 will be oriented with their counselors on arrival. The mingling of young hornists and mature hornists makes for a nurturing environment.

AH: New Mexico is definitely "the land of enchantment," especially for a northwest Ohio flatlander like me, and Hummingbird is an oasis of beauty and delight in the Jemez Mountains. I hope it's still a haven from the distraction of our digital world but not completely cut off? Is there still a land line?

KK: The dining hall has limited internet access. You'll need to use the landline or drive eight minutes to the Jemez Village for phone service. Cell phones end up being good flashlights!

AH: I have so many wonderful memories created at Hornswoggle and Hummingbird Music Camp. No hornist should even hesitate to attend, but what about the cost? What are the fees and is there scholarship help?

KK: The \$175 cost covers lodging, meals, and participation in all events. Check the website at hornswoggle.org. We are fortunate to have Pope Repair, Houghton Horns, and Patterson Hornworks provide a few scholarships. We are hoping for more sponsors to come forward to help assist in funding promising students.

AH: Karl, it has been wonderful reliving my memories at Hummingbird and thank you for continuing this wonderful tradition of Hornswoggle, a musical treasure in the West. Any last thoughts about this special weekend?

KK: The people in attendance make Hornswoggle what it is. Young horn players find themselves with professional players that in any other setting would be intimidating. Other three-day workshops often feel hectic but the casual, interactive atmosphere of Hornswoggle allows more time to reflect, converse, and make friends. Perhaps I use the word "casual" a

bit too much in describing Hornswoggle but I hope attendees find the schedule is organized but not overbearing. My intention with Hornswoggle is to maintain the feel and culture Elliott Higgins set into motion so many years ago.

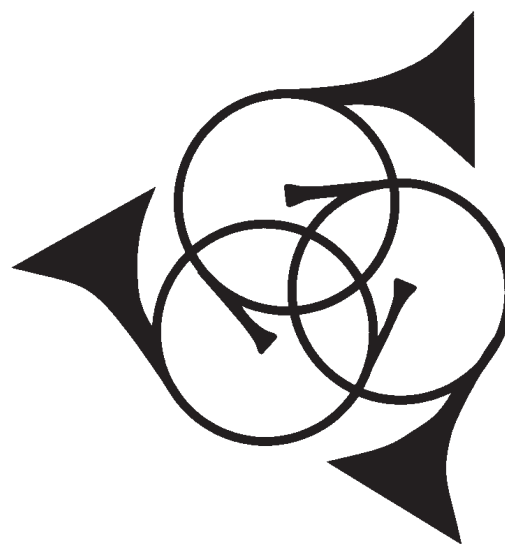
Karl Kemm is Professor of Humanities at Del Mar College in Corpus Christi, Texas, where he teaches horn and Introduction to the Humanities. He performs with The Del Mar Trio, The Corpus Christi Brass Quintet, The Austin Baroque Orchestra, and the Corpus Christi Symphony Orchestra. He retired from the Air National Guard Band program in 2011.

Amy Horn recently retired after almost thirty years with "The President's Own" US Marine Band and is looking forward to being a guest artist at two horn camps this summer - Horncamps! in Daytona Beach and DC Horn Choir Camp in Washington, DC. She teaches horn and performs in the Washington DC Metropolitan area and is on the faculty at George Mason University in Fairfax, Virginia.

Editor's Note: From the Merriam-Webster Dictionary: the term "hornswoggle" was first used around 1829 as a synonym for bamboozle, beguile, bluff, buffalo, burn, catch, con, cozen, delude, dupe, fake out, fool, gaff, gammon, gull, have, hoax, hoodwink, deceive, humbug, juggle, misguide, misinform, mislead, snooker, snow, spoof, string along, sucker, suck in, take in, or trick.

Reader's can be assured that Elliott Higgins used the term in a light-hearted manner.

Hornswoggle premiered in 1980 as the first regional workshop in the United States solely dedicated to the study of the horn. It began as a "kickoff" event for a nine-week Hummingbird Music Camp began in 1958 by Elliott's father K. L. Higgins, also a hornist and band director in Albuquerque, New Mexico. The Hummingbird Music Camp is a nine-week camp for all musicians, ages 8-18.



Dystonieprävention

von Marie-Luise Neunecker

Seit 40 Jahren lebe ich mein Hobby: Musik machen - ein Leben mit und für das Horn. Ich bin sehr dankbar, daß mir die Faszination für das Hornspielen das ganze Leben genug Motivation gab, immer wieder zu üben. Wie der deutsche Komiker Karl Valentin schon sagte: „Kunst ist schön, macht aber viel Arbeit.“

Neben meiner Konzerttätigkeit (10 Jahre Orchester, Solo und Kammermusik) unterrichte ich seit 30 Jahren als Professorin und habe dabei die physischen und psychischen Zusammenhänge des Hornspielens von vielen Seiten anschauen und Folgerungen daraus schliessen können.

Im Laufe der Jahre habe ich immer wieder Hornisten mit Dystonie kennengelernt, mit ihnen gearbeitet und dadurch meine Beobachtungen gemacht. Diese sind rein empirischer Art und meine Gedanken zu einer eventuell möglichen Dystonieprävention basieren auf meinen persönlichen Erfahrungen.

Weltweit forschen wissenschaftliche Institute, um die Dystonie zu verstehen. Doch zur Zeit steht die Wissenschaft mehr oder weniger noch bei der Symptombeschreibung. Die moderne Gehirnforschung wird den Erkenntnisprozess beschleunigen.

Beschreibung

Grob gesagt ist die fokale Dystonie eine Verkrampfung der Ansatzmuskulatur. Laut Prof. E. Altenmüller (Deutsche Gesellschaft für Musikerphysiologie und Musikermedizin) tritt die Dystonie bei etwa 8% der Blechbläser in Deutschland auf. Meist entwickelt sie sich sehr langsam, manchmal unmerklich und kann Jahre dauern.

Zu Beginn ist die Oberlippe fest – die Höhe geht im Lauten, aber Mittellage und Tiefe werden immer schwieriger in der Ansprache. Dann verkrampft sich die Oberlippe immer mehr und die Ansprache wird generell schwierig bis unmöglich.

Ursachen/Früherkennung

Nach dem 30. Lebensjahr bauen unsere Muskeln alle 10 Jahre 5% ihrer Kapazität ab. Im Gegensatz dazu nimmt die Routine und Selbstsicherheit im Beruf zu. Das hat zur Folge, dass man den Muskelabbau meist nicht wahrnimmt und viele durch den ständigen Dienst im Orchester weniger oder kaum noch üben und sich nicht mehr um Ansatzkontrolle bemühen. Das kann man sicher nicht generalisieren, aber es ist durch viele Gespräche mein Eindruck. Eigentlich muss man gegen den Muskelabbau anüben und ihn damit ausgleichen.

Die primäre Forderung im Orchester, sicher zu spielen, verursacht bei vielen, besonders den hohen Hornisten, einen druckstärkeren Ansatz. Wieviel jeder Einzelne ohne Folgeschäden drücken kann ist sehr individuell von der Physiognomie abhängig. Ich spreche von „zuviel“ Druck, wenn mehr



als ungefähr 900 Gramm ausgeübt wird. Das kann im Einzelfall natürlich über einem Kilo liegen, wenn genug Lippenmasse mit stabiler Muskelstruktur vorhanden ist.

Ich benutze zum Kontrollieren des Druckes einen einfachen Adapter zwischen Mundrohr und Mundstück, dessen Feder sich bewegt, wenn der Druck höher als 900 Gramm beträgt.

Jeder weiss wie es sich anfühlt, eine „dicke Lippe“ zu haben. Eine Folge von zu viel Druck, der eine Entzündung, eine Schwellung des Lippengewebes führt. In jungen Jahren regeneriert sich das Gewebe in 1-2 Tagen. Je älter man wird, desto länger dauert dieser Heilungsprozess. Wenn allerdings andauernd erhöhter Druck zum Lockerlassen der Kinnmuskulatur führt, dann kann die Oberlippe nicht genug entlastet werden und nicht regenerieren. Die Möglichkeit einer dauerhaften Verkrampfung

kann sich schleichend einstellen.

Der erhöhte Druck von vorne auf den Ansatz bewirkt einen Gegendruck im Hals/Nackenbereich und in der Arm-muskulatur des linken Armes. Durch die Festigkeit im Hals/Nacken/Armbereich wird auch die Stützmuskulatur nicht mehr wahrgenommen und entsprechend nicht mehr eingesetzt, was zu noch mehr Ansatzdruck führt.

Auch die Lockerheit der Zunge und deren Geschwindigkeit sind dadurch beeinträchtigt. Der erhöhte Druck bewirkt oft ein Höherrutschen der Mundstückposition. Das kann bei Ansetzern bewirken, dass sie unmerklich leicht ins Einsetzen rutschen und dadurch das Gefühl haben, weniger Kraft zu besitzen und aufbauen zu können.

Das Einsetzen bewirkt dann auch manchmal, dass die Kinnmuskulatur weniger aktiv ist und dadurch der Druck auf die Oberlippe zunimmt. Zu diesen physikalischen Faktoren kommt dann noch die psychische Disposition des Einzelnen hinzu, die eine fokale Dystonie auslösen kann. Da sind vor allem übersteigerte Angstbereitschaft und übertriebener Perfektionismus.

Meine Intention ist es, durch frühzeitiges Erkennen der Symptome die fokale Dystonie zu vermeiden. Nach meiner Erfahrung ist ein Gegensteuern gleich zu Beginn der effektivste Weg. Wenn der Dystonie zu lange Zeit gelassen wird, ist es schwerer, dagegen anzugehen.

Prävention

Erste Anzeichen erkennen (ausgehend von einem Ansatz, der die Kinnmuskulatur immer benutzt hat) und die Lagen (Höhe, Mittellage, Tiefe) gut möglich waren.

- Ausdauerkraft weniger
- mehr Druck auf die Oberlippe
- Mundstück nach oben verschoben
- Kinnmuskulatur weich



- Mittellage und Tiefe spricht schwerer an und ist klanglich nicht so gut
- Tiefe ist schwer laut zu spielen
- Hals-, Nacken-, Armbereich verkrampft
- schwerere Zungenaktivität
- verstärkt negative Beobachtung des eigenen Spiels
- fehlende mentale Lockerheit

Gegenmaßnahmen

Meine These ist, dass eine Dystonie stets einen physikalischen Auslöser haben muss. Eine Dystonie kann sich dann entwickeln, wenn die zu Beginn eines Berufslebens funktionierende Ansatzfunktion durch Überlastung oder Unachtsamkeit gestört wird.

Grundlage einer Gegenmaßnahme ist zunächst die Kenntnis seines Ansatzes, wie er bei Topleistung aussieht – am Besten wäre ein Photo oder Video nach gewonnenem Probe-spiel.... Die wichtigste Gegenmaßnahme ist ein regelmäßiges Üben der elementaren Bereiche. Priorität sollten zunächst Tiefe und Mittellage haben. Dann regelmäßig:

- Flexibilität
- langsames Legato
- Tiefe / Mittellage
- Höhe
- Stabilität
- Lippentriller, Stopfen, Doppelzunge, Triolenzunge

Ansatzkorrekturen, wenn die Kinnmuskulatur weich geworden ist, sollte man langsam vornehmen. Kontrolle des Ansatzdruckes und allmähliche Entspannung der Hals-, Nacken-, und Armmuskulatur. Zur Entspannung dieses Bereiches sind auch zusätzliche Maßnahmen wie Osteopathie und Alexander-technik hilfreich.

Wenn der Druck reduziert ist und der Hals-, Nacken-, Armbereich lockerer ist, kann man sich der vermehrten Stützkontrolle zuwenden, die im Orchester ausser am Solohorn zwar weniger gebraucht wird, aber das Hornistenleben wesentlich leichter machen kann. Je nach Befindlichkeit kann es sehr wichtig sein, zunächst ohne negative Selbstbeobachtung erst einmal eine Woche lang jeden Tag 2 mal 2 Stunden maximal zu üben – Ohne Erwartungshaltung und ohne Perfektionsdenken!

Wie gesagt, „Kunst ist schön, macht aber viel Arbeit“ und auch so viel Freude! Dafür lohnt es sich, seinen gesunden Ansatz zu erhalten.

Marie-Luise Neunecker ist Professorin an der Hochschule für Musik Hanns Eisler Berlin. Sie ist Solohornistin der Bamberger Symphoniker und des Radio-Sinfonie-Orchesters Frankfurt gewesen und spielte die Uraufführung des eigens für sie von György Ligeti komponierten Hamburgisches Konzert. Sie hat Internationalen Musikwettbewerben gewonnen und Konzerte und andere Solowerke veröffentlichte. Sie ist eine „Featured Artist“ bei der 2017 International Horn Symposium in Natal, Brazil.

Preventing Dystonia by Marie-Luise Neunecker

For 40 years I have made a life out of my hobby: making music – a life with and for the horn. I am very thankful that my fascination for horn playing gave me the motivation to practice my entire career. As the German comic Karl Valentin said: “Art is beautiful, but it is hard work.”

In addition to my concert activity (10 years of orchestra, solo, and chamber music), I have taught for 30 years as professor and have therefore observed the physical and psychological connections in horn playing from many sides and been able to deduce conclusions from them.

Over the years, I have known many horn players with dystonia, worked with them, and thus made my observations. These are purely empirical and my thoughts on a possible practical prevention of dystonia are based on my personal experience.

Research institutes worldwide are working to understand dystonia. At the moment science has stopped at the stage of describing symptoms. Modern brain research will undoubtedly speed up the process of understanding dystonia.

Description

Broadly speaking, [for brass players] focal dystonia is a cramping of the embouchure muscles. According to Professor E. Altenmüller (German Society for Music Physiology and Music Medicine), dystonia occurs in about 8% of the brass players in Germany. Mostly it develops very slowly, sometimes imperceptibly, and can continue for years.

At the beginning, the upper lip is stiff – the high range works while playing at a louder dynamic, but response in the middle and low ranges become increasingly more difficult. Then the upper lip cramps more and more and the response becomes generally difficult to impossible over the range of the instrument.

Causes/Early Diagnosis

After age 30, the capacity of our muscles is reduced by 5% every 10 years. In contrast, routine and self-confidence increase over the course of the career. As a consequence, most performers hardly notice the reduction in muscle capacity, and many of them practice less or hardly at all because of their orchestral duties. They also stop paying attention to their embouchure. One can certainly not generalize about this, but through many conversations, that is my impression. Actually, one must practice to prevent muscle reduction and thereby compensate for it.

The hornist's main requirement in the orchestra, to play securely, causes many, especially high horn players, to use more mouthpiece pressure. The amount of pressure any one player can safely use with causing damage is extremely dependent on that particular player's physiognomy. I speak of “too much” pressure when more than about 900 grams is used. There can be isolated cases where the mouthpiece pressure can naturally rise to over a kilo, when enough lip mass with stable muscle structure exists.



Preventing Dystonia

To check the pressure, I use a simple adapter between the lead pipe and the mouthpiece; its spring moves when the pressure becomes higher than 900 grams and disconnects the mouthpiece from the lead pipe.

Everyone knows how it feels to have a “thick lip.” It is the result of too much mouthpiece pressure, which leads to inflammation – a swelling of the lip tissue. In our youth, the tissue regenerates itself in one or two days. The older one becomes, the longer the healing process takes. When sustained increased pressure leads to the loosening of the chin muscles, the upper lip cannot rest and recover. The possibility of chronic cramping can creep up on the performer.

The heightened pressure on the front on the embouchure causes a counter-pressure in the throat/neck region and in the muscles of the left arm. Through the stiffness in the throat/neck/back area and the arm muscles, one ceases to perceive the supporting muscles and consequently stops using them, leading to even more mouthpiece pressure.

Also the flexibility of the tongue and its speed are thereby compromised. The heightened pressure often causes the mouthpiece position to slip higher. People who play with an ansetzen embouchure slip imperceptibly into an einsetzen position and therefore have the sensation of having less strength and less ability to build up strength.

This mouthpiece setting then also sometimes causes the chin muscles to be less active, therefore increasing the pressure on the upper lip. Added to these physical factors are the psychological components that can lead to focal dystonia, particularly inflated anxiety and exaggerated perfectionism.

My intention is to avoid focal dystonia through early recognition of the symptoms.

According to my experience, counter defense right at the onset is the most effective way to prevent the problem. When the dystonia is left alone for too long, it is more difficult to tackle.

Prevention – Early Signs of Potential Dystonia

- endurance diminishes
- there is more pressure on the upper lip
- the mouthpiece moves up
- the jaw musculature weakens
- middle and low ranges speak with difficulty and do not sound good
 - the low range is difficult to play loudly
 - the throat/neck/arm region tense
 - tonguing becomes more difficult
 - there is a strong negative observation of one’s playing
 - lack of mental relaxation

Countermeasures

My thesis is that dystonia always has a physical trigger. Dystonia can develop when, during the professional career, the functioning of the embouchure is disturbed through overwork or inattention.

The basis of prevention is, first of all, an awareness of one’s embouchure when performing at the height of one’s playing – it would be best to have a photo or video after winning a competition, for example. The most important prevention is regularly practicing basic exercises. Priority should be given to the low and middle range. Then regularly work on:

- flexibility
- slow legato
- low/middle range
- high range
- stability
- lip trills, stopping, double tonguing, triple tonguing

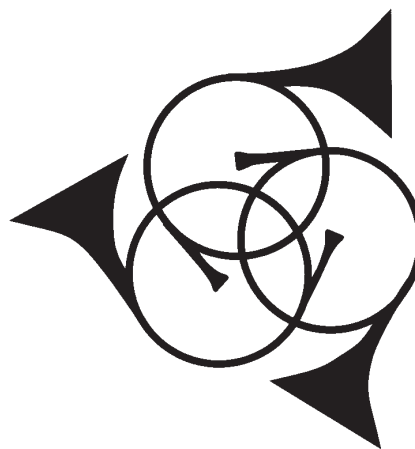
If the jaw musculature becomes weak, one should go slowly with the correction of the embouchure. Check the mouthpiece pressure and the general stress of the throat/neck/arm musculature. For the relaxation of these areas, there are helpful measures such as osteopathy and the Alexander Technique.

When the mouthpiece pressure is reduced and the throat/neck/arm region is more relaxed, one can turn to augmented support control, which is certainly needed less in the orchestra, except for solo horn players, but can make the horn player’s life substantially easier. Depending on the situation, it can be very helpful at the beginning, when facing potential dystonia (without negative self-judgment) to practice for the first week a maximum of two hours twice a day – without expectations and without perfectionism.

As quoted earlier, “Art is beautiful, but it requires considerable work” and also so much joy! Therefore it is rewarding to maintain a healthy embouchure!

Marie-Luise Neunecker is a professor at the Hanns Eisler School of Music in Berlin. She was solo horn of the Bamberg Symphony Orchestra and Frankfurt Radio Symphony Orchestra and premiered György Ligeti’s Hamburgisches Konzert especially composed for her. She has won international competitions and recorded concertos and other solo works. She is a featured artist at the 2017 International Horn Symposium in Natal, Brazil.

Kristina Mascher assisted in the translation of this article.



A Hornist in the American Wild

by Lauren Becker

What instrument is better suited to play outdoors than the horn? With its history steeped in the tradition of early hunting horns, the capacity to be at once heroic and nostalgic, and the ability to summon both raucous sounds and pastoral melodies, the horn is uniquely qualified. I thoroughly tested my own blatantly biased assumptions regarding this question during the summer of 2016 by performing in some spectacular outdoor venues as a member of Music in the American Wild, an ensemble which celebrated the centennial of the National Parks Service by commissioning and premiering new compositions in United States National Parks.

Music in the American Wild was the idea of my friend, flutist Emlyn Johnson. When she asked if I would be interested in being part of the project, I immediately agreed to join with clarinetist Ellen Breakfield-Glick, violinists Hanna Hurwitz (June) and Jeremy Potts (August), violist Emily Sheil, cellist Daniel Ketter, and percussionist Colleen Bernstein. The eight of us are alumni of the Eastman School of Music and are performers and educators who live all over the United States and Canada.



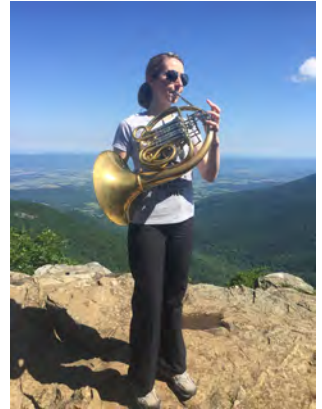
Music in the American Wild at Hurricane Ridge in Olympic National Park (all photos by Geoff Sheil)

The eleven composers who wrote works for Music in the American Wild are also associated with Eastman either as alumni or faculty, and include Chris Chandler, Kevin Ernste, Ted Goldman, Tonia Ko, Aristea Mellos, David Clay Mettens, Jeff Myers, Robert Morris, Daniel Pesca, Adam Roberts, and Aaron Travers.

The tour was supported in part by an award from the National Endowment for the Arts and donations from generous individuals.

Tour Schedule

As a lover of the outdoors, I knew that I would be in for an unforgettable experience. We performed newly commissioned works at National Parks and other sites of historic interest, like the summit of Hawksbill Mountain in Shenandoah National Park, thirty stories underground in Mammoth Cave National Park, at campgrounds and visitor centers overlooking craggy mountains in North Cascades National Park and rolling peaks in the Great Smoky Mountains, in the shadow of iconic Mount Rainier at Sunrise and Paradise, and nestled among the trees in the Hall of Mosses in the Hoh Rainforest of Olympic National Park.



Becker playing at the summit of Hawksbill Mountain in Shenandoah National Park



Field recording on Hawksbill Mountain in Shenandoah National Park

We began performing throughout the southeastern United States in June 2016. This leg of the tour was framed by two indoor performances, the first at Locust Grove, a National Historic Landmark in Louisville, Kentucky, and the final one in Washington DC at the Smithsonian American Art Museum. In between, we performed and made field recordings in Mammoth Cave National Park in Kentucky, at Cades Cove and Purchase Knob in Great Smoky Mountains National Park in Tennessee and North Carolina, the Theatre at Washington in Virginia, and Shenandoah National Park in Virginia.

The musicians met back up in July to perform for a hometown crowd in the gardens of the George Eastman Museum in Rochester, New York. We then embarked for Washington state, first stopping at the San Juan Island National Historical Park for a few days of performing and recording. Afterwards



Music in the American Wild

we looped back to Seattle, where we performed at the Chapel Performance Space at the Good Shepherd Center. Finally we headed out to North Cascades National Park, then on to Mount Rainier National Park, and ended in Olympic National Park.



*Performance at the English Camp on San Juan Island
National Historical Park*



Performing at Paradise in Mount Rainier National Park

When the tour was complete, Music in the American Wild had performed 25 different concerts tailored to each space and landscape from among the eleven new compositions and did countless field recordings in outdoor spaces. I have never thought of the phrase “field recording” quite so precisely until performing with Music in the American Wild. We literally performed in fields and meadows, on mountaintops, islands, and below the surface of the earth.

Exploring

Although we had a packed itinerary of traveling and performing, I tried to carve out time to explore each location as much as possible. Doing so deepened my connection with the place and shaped my interpretation of the compositions, particularly those written for specific environments.

One memorable field recording project was of Chris Chandler’s the view from here. Each of the three movements was written specifically for different locations within Shenandoah National Park. The ensemble ventured to each spot to record, the first along Skyline Drive, the second in Big Meadows, and the third on the summit of Hawksbill Mountain. It was an amazing experience to be immersed in the landscape and

sounds that inspired this work and to record it in the specific space.

When I listen back to the field recording of the movement that Music in the American Wild recorded in Big Meadows, I hear the gentle wind and rustling grass interacting with the music and feel transported temporarily back to Shenandoah.

Environmental Impact

As picturesque as that sounds, admittedly it was sometimes difficult as a musician to let go and accept the spontaneous sounds and forces of nature that could be viewed as interfering with the performance.

Outside of the Byrd Visitor Center at Shenandoah, for instance, the wind suddenly picked up, blowing around our scores despite our best efforts to secure them. All manner of insects seemed to find their way onto the pages of our music, our instruments, or members of the ensemble at some point during the tour, especially in the Hall of Mosses and on San Juan Island.

Distant rumbles of thunder threatened several outdoor performances, most notably in the Great Smoky Mountains. This ominous sound continued intermittently throughout our performance there overlooking Purchase Knob. The skies finally did open up with rain soon after we finished playing and there was a mad scramble to get everything inside, particularly the large number of percussion instruments that had been used that evening.

Early on, all of us accepted these unplanned events with humor and an open mind. I came to welcome the noises and experiences that occurred when performing in such an uncontrolled environment. The sounds of wind and water and appearances of local animals and insects made the experience all the more authentic.

Often when these unforeseen natural forces intervened and changed the direction of the concert, it ended up truly enhancing the performance. One performance at North Cascades National Park was slated to be held at the Newhalem Campground Amphitheater, but rain moved in and the performance had to be moved indoors to the Visitor Center. We had programmed a piece that evening by Kevin Ernste entitled *Interregnum*, which incorporated bowls of water in the performance in addition to our instruments. We were instructed to manipulate the water and bowls to make many different types of sounds. The doors were opened during the performance to allow some air flow, inadvertently letting in the sounds of the heavy rain downpour outside.



*Performing in Great Smoky Mountains National Park
overlooking Purchase Knob*



The rain, combined with the music and the splashing and dripping sounds of the bowls of water made the performance even more special and is one of my favorite playing experiences from the tour.

Acoustics

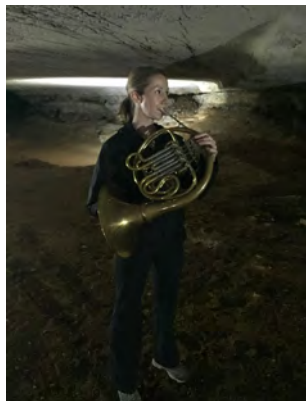
As a horn player, I naturally felt compelled to play long tones, orchestral excerpts, and other standard fare to see how each performance space reacted. I was especially fascinated by two seemingly opposite locations – deep underground in Mammoth Cave and high above sea level on Mount Rainier.

Being immersed in noise in everyday life, I was shocked by the stillness and utter, enveloping silence in the subterranean landscape of Mammoth Cave National Park. Each cavern of this vast cave offered a different acoustic. Some spaces had the feel of playing in a large cathedral, with the sound resonating endlessly through deep tunnels in the cave. Others surprisingly felt like a recording studio, with little or no reverberation time. A particular segment of the cave “sang” back when a concert B⁷ was sounded, which was a fun experiment for the whole ensemble.



Enjoying a field recording in Mammoth Cave National Park

Becker testing the acoustics thirty stories underground in Mammoth Cave National Park



One of the field recordings we created took us thirty stories underground to a section of Mammoth Cave called Marion Avenue. There I felt almost as if my sound was echoing from the ceiling and rebounding off of the cave floor. It was a strange acoustic to play in, and I remember feeling such awe to be performing in this environment that was unlike any place I have ever experienced.

While playing at Reflection Lake at Mount Rainier, I was overjoyed to find my sound greeted with a seemingly infinite echo, bouncing off the mountain and back to me across the lake. An excerpt from the finale of Brahms’s Symphony No. 1 seemed like a particularly obvious and satisfying choice to play here. I found myself wondering if this echo resembled anything close to the sound of the alphorn melody that Brahms encountered in 1868 during his time in the Swiss Alps.



Becker playing out over Reflection Lake at Mount Rainier National Park

Instruments

Several times during the summer, audience members commented that they could hear the sound of the horn from quite a distance away while they were hiking.

The members of Music in the American Wild were often asked about concerns on performing our instruments outdoors, and I felt fortunate that as a brass player I could use the horn I play every day. The flutist, Emlyn, and percussionist, Colleen, also used their normal instruments, but obviously had to be mindful of moisture. Hanna, Jeremy, Emily, and Daniel all performed on donated carbon fiber string instruments which enabled them to perform outdoors in all temperatures. The clarinetist, Ellen, performed on a plastic clarinet and had a variety of reeds ready for all of the different climates and altitudes we encountered.



Performance at the Visitor Center at North Cascades National Park



Although we fared well in terms of weather overall on the tour, a few outdoor performances and field recordings were abruptly ended or moved inside when rain threatened. Our performance in the gardens at the George Eastman House, for instance, had to be quickly moved indoors when raindrops suddenly started to fall. Being a brass player, there was no problem that my horn got a little wet, but the musicians and some helpful audience members scrambled to quickly cover other instruments and the percussion set-up. After that brief interruption, we continued the performance indoors in the lavish conservatory in the historic mansion.

Although not really bothered by a little rain, my horn, like the other instruments, did react to the different climates we encountered. The temperature inside Mammoth Cave hovers steadily at approximately 55° F (13° C) all year long. Above ground it was around 90° F (33° C) in the June heat of Kentucky and the cool air seeping from the cave entrance felt like a refreshing blast of air conditioning. After sitting in the cave performing for a few hours, however, all of the musicians began to feel the effects of the chilly temperature. I noticed that it became increasingly difficult to control the intonation on my horn over time.

The opposite issue occurred in August in the Hall of Mosses in the Hoh Rainforest of Olympic National Park. The ensemble set up and performed for hikers passing by and a large audience who propped themselves on rocks, logs, and camping chairs. Although it was warm and sunny, the Hoh Rainforest felt cool and shaded. Ancient trees dripping with moss blocked much of the sun. As the day progressed, however, the angle of the sun shifted directly onto the ensemble and my horn, along with the black carbon fiber string instruments, became extremely hot to the touch.

Audiences

Besides all of the natural splendor and beautiful music making, what I most enjoyed about the Music in the American Wild tour was engaging new audiences in such nontraditional spaces. I was particularly delighted when we had time to interact with audience members and park visitors who stumbled upon our concerts and field recordings. We matched the formality of our concert dress to the venue, often performing in hiking gear, sandals, jackets, or whatever was best suited for the climate and location. We kept the performances informal as



Performing in the Hall of Mosses in the Hoh Rainforest of Olympic National Park

well, encouraging questions and discussion in between pieces and after the concert.

There was something so freeing about performing outdoors, and it really allowed us to connect further with our audiences. Some of the most satisfying performance experiences occurred when we made time to explain the sounds and inspirations behind the new works we performed.

Conclusion

I felt such an immense joy performing in all of these grand, diverse outdoor spaces. The Music in the American Wild tour left me musically inspired and immensely grateful for the protected places of the world. I feel privileged to be one of, or perhaps the only, hornist to have performed in some of these parks.

All of the musicians from Music in the American Wild are grateful to the many Park Rangers we met who were incredibly enthusiastic, passionate, and willing to share their knowledge, time, and advice.

Even though the 2016 centennial year celebrations of the United States National Park Service have passed, I encourage you all to explore the wild spaces near you – just be sure to consult your local Park Ranger prior to visiting if you want to test the acoustics!

Lauren Becker is Assistant Professor of Horn at the Crane School of Music at the State University of New York at Potsdam. She holds degrees in Horn Performance and Literature and Music Education from the Eastman School of Music and the University of New Hampshire. For more information on Music in the American Wild, including field recordings and videos, see www.musicintheamericanwild.com.



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Remembering Glenn Janson

on March 17, 2017

by Randolph Harrison

I was working in my horn shop as usual on March 17, 1997 (twenty years ago today) when I got the call I hoped I would never get but knew was inevitable. My friend and client, Cindy Carr, horn professor at the University of Delaware and regular extra horn player with the Philadelphia Orchestra, was calling to tell me that my horn mentor and friend Glenn Janson had lost his battle with pancreatic cancer.

I got to know Glenn during his time as horn professor at the University of Miami in Florida. We had spoken on the phone for many years to arrange horn trials and purchases for his Miami students. As a student at the Philadelphia Musical Academy, I knew of Glenn's time with the Philadelphia Orchestra, his departure from the orchestra at a young age, and his time away from the professional music field while he was living in Key West. When Glenn began playing the horn again, his friend, the legendary former Principal Trumpet of the Philadelphia Orchestra, Gil Johnson, who was the trumpet professor at the University of Miami [Florida], encouraged Glenn to pursue the position of horn professor there.

After some time at the University of Miami, Glenn began to play as a sub and extra with the Philadelphia Orchestra as assistant to Principal Hornist, Nolan Miller. Nolan, also one of my customers, told me that Maestro Wolfgang Sawallisch liked Glenn's playing and wished Glenn could return to the Orchestra. This came to fruition when Philadelphia's fourth horn, Howard Wall, moved on to the New York Philharmonic and Glenn won Howard's job. Mr. Janson was back in the saddle. This is when my close association with Glenn Janson began.

Though I felt like I knew him from our years of dealing horns by phone, I first met Glenn Janson in person at my horn shop. He was driving from Miami to Philadelphia to move into his new home in Center City Philadelphia and stopped in Baltimore to meet me in the flesh and see my shop. We hit it off right from the start. Glenn loved my shop. I got to try his horn, a near legendary nickel silver Kruspe that he played as his main instrument most of his career. I fell in love with his horn and asked if he wanted to sell it. His answer was, "*Never!*"

Once Glenn was settled in and began his second tenure as fourth horn with the Philadelphia Orchestra, he frequented my shop regularly, visiting me almost every other Saturday with projects to be done on his main Kruspe as well as back-up horns like his Conn 300,000 series 8D, another nickel silver Kruspe, and his Alexander descant.

While he was "hanging out" waiting for me to finish the project of the day or the week, Glenn would play every horn in my shop and comment on each in no uncertain terms: good or bad. Glenn was a Kruspe/8D devotee. To listen to him talk, one would believe if it was not made of nickel silver with a large bell throat, it just wasn't a horn – his Alexander descant excluded, of course!

Listening to Glenn play was a real joy as well as an education. Glenn was not a specialist in either high horn or low horn

– he played the whole range of the horn with equal artistry. His sound was rich; his phrasing was exquisite. He was the kind of player who could put his mouthpiece into the side of a galvanized steel trashcan and dazzle you with a performance of Strauss 1.

Knowing Glenn could not resist giving advice, I would occasionally pick up my horn and start playing. Glenn would chime in with thoughts on my playing and mechanics. These impromptu sessions lasted 45 minutes to an hour. He would assign me exercises to work on and want to hear them the next time he came down to my shop. These lessons, for which he never charged me, became regular occurrences. I benefited greatly from Glenn's master tutelage.

I was going to try to design and build my own custom horn based on the Kruspe. I asked Glenn if I could use his as the jumping-off point for my horn. He immediately became enthusiastic about the project and agreed. Glenn had much insight on the good points of the Kruspe and also the aspects that needed improvement. After several weeks of discussing the project, Glenn said to me, "Randy, what kind of space is available for rent in this neighborhood? We have to find a larger space for the horn-building project." The word "we" was a surprise. He was going to get involved and support me in this effort. The plan was to look for larger quarters after the Philadelphia Orchestra tour to Asia.

On his next visit, after Glenn returned from tour, he was not his normal self. When I suggested getting some lunch, Glenn said he did not feel up to it. He thought he might have picked up a parasite from eating sushi on tour. I did not see Glenn for a while after that. Several weeks later, I heard from another orchestra member that a doctor had sent Glenn in for exploratory surgery and found advanced, inoperable pancreatic cancer. After recuperating from his surgery, Glenn's visits to me were much less frequent. He trusted me enough to keep me abreast of his chemotherapy treatments. He was always upbeat and positive. He continued to perform with the Philadelphia Orchestra while undergoing chemotherapy. He told me that he had to play while he still could.

Glenn brought me several horns to sell for him. He said that his back-up Kruspe was too different from his main horn to be practical, and his Alexander descant wasn't played anymore now that he was playing fourth horn. Glenn also left his 300,000 series 8D with me to sell. When a customer/ friend of mine who studied with Randy Gardner at New School came to my shop and fell in love with Glenn's Kruspe and Alexander, he asked if I could pass an offer to Glenn for both of them in that he could not afford Glenn's asking price. I called Glenn and told him about my friend. I said that my friend sounded like Mason Jones on the Kruspe and had always wanted one. I put my friend on the phone with Glenn and took myself out of the middle of the transaction. I was not going to charge Glenn a commission for selling his horns. After a fifteen-minute con-



versation, my friend gave me the phone and said that Glenn wanted to talk to me. Glenn said that my friend and he had come to a price agreement. Glenn also told me that he wanted me to see that his horns went to players who would play them and not turn them into museum pieces. Though I already knew it from his original diagnosis, Glenn said that this was important to him because he knew he was reaching the end of the line. He also swore me to secrecy. He said, "Don't tell anyone in the orchestra. Don't even tell your wife! If you do, I will come back and haunt you!" I remember those words to this day. Even though I knew how the end would be written, it was all I could do to keep from crying at the thought of losing one of my closest friends and mentors.

As I post this to my website's Blog Spot, it has been 20 years to the day that Glenn Janson passed away. Glenn willed his Kruspe to the Philadelphia Orchestra. I appraised it for the orchestra before Glenn's memorial service at the Academy of Music Ballroom. Until recently, I have been out of the horn business. I sold my shop in 1998. I am back as of this year with plans to try to complete the custom horn that I abandoned 20 years ago. I am being given access to Glenn's Kruspe for detailed measurements and photos. At my current age of 66, the progress will be slow. But, if it is financially feasible, I will try to create a horn that looks like a Kruspe, sounds like a Kruspe, but plays better than the original to honor Glenn Janson's memory.

Rest in peace, my friend.

I would like to thank Cindy Carr for her help in editing my writing and her on-the-spot knowledge of some of my subject matter – Randy Harrison.

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Books

***Le tour du monde en 80 ans (Around the World in 80 Years)* by Daniel Bourgue.** ISBN 978-2-310-02194-4. Editions Amalthee, 2 Rue Cruchy, 44005 Nantes Cedex 1; edition-amalthee.com. 2014, €20,90. French.

The publisher's advertisement of this memoir offers the following in part (my translation): "Of these eighty years of geographic and spiritual travels, the author offers his thoughts, criticisms, and reflections, and sometimes his indignation not only about his work, but also about broad subjects of society and the vanity of our existence. Convinced that intellectual autonomy is vital to the professional and spiritual construction of each [person], and Daniel Bourgue concludes: 'This trip was devoted to the search for truth, for spirituality, for reflection, and for spiritual independence. In my teaching, I tried to show the way. Now it is your turn, seek and you shall find.'"

Daniel Bourgue has been an important figure in the horn world for a long time. He was elected as an Honorary Member of the IHS, the highest honor the society can bestow, in 2008, and his biography is available on the IHS website. This book presents various memories of his life in chronological order: reflections of his early family life with musical relatives; life in various towns and cities in France during World War II; his formative years as a student; early musical success on the cello; his introduction to the horn at age 17; meeting young musicians whose paths would cross again in the future; lessons with Jean Devémy at the Paris Conservatoire; formative symphony, chamber, and solo experiences; his time in the military and its impact on his life, especially his time in Algeria; and a range of significant musical experiences that took him all over the world in his impressive career: l'Ensemble à Vent Musica, La Garde Républicaine, l'Opéra Comique, l'Octuor de Paris, l'Opéra de Paris, plus numerous mentions of works performed, premiered, and commissioned. There are also many stories of important works, performances, tours, people, conductors, colleagues, and students. The memoir concludes with several reflective chapters on subjects such as auditioning, teaching,

relaxation techniques, and his involvement with the IHS, including hosting the 1982 International Workshop at Avignon, as well as appearances at many others.

This interesting collection of memories is not an exhaustive chronology, but a pleasant, almost conversational walk through a productive and meaningful life. I did not find this book preachy or defensive, even in its most critical passages, and I was impressed by the range of activities, groups, etc. that Bourgue has been involved with over his life. To read descriptions of historical events from a first-person perspective is interesting, and I was particularly fascinated by his accounts of life during WWII and his family's interaction with the Resistance. Some of the perspectives on finding a job and making a living in mid-20th-century Europe are also illuminating.

This book clearly shows how a wonderful, thoughtful musician was created, with opportunities presented and taken advantage of, and the resulting impacts on his life and the world around him. The only potential obstacle for some will be that the book is in French. That said, it is a relatively easy and enjoyable read. *Jeffrey Snedeker, Central Washington University (JS)*

Horn and Piano

***Song Without Words For Cello or Horn in F* by Anne-Valérie Brittan.** Solitarius Press; solitariuspess.com. 2016, \$9.95.

Anne-Valérie Brittan's *Song Without Words for Cello or Horn in F* is a lyrical, one-movement work for solo instrument and piano. A native of France, Brittan studied composition at the University of Oklahoma.

This is a lovely piece that calls upon the expressive capabilities that the horn and cello share. It opens with a piano introduction featuring eighth-note arpeggios in the left hand. This flowing eighth-note rhythm continues throughout the entire work with variation in pitch content. The soloist enters at m 13 and carries the melodic content with a counter-melody in the right hand. At m 32, the soloist plays sustained notes in the low range while the piano carries the melodic content. A modulation into E major brings new melodic content, and the piece ends back in E major after moving through the key of C.

Although a lyrical piece, *Song Without Words* presents some technical challenges to the horn player. At one point, the piece descends to G[♯]. This is well within the horn's range, but this could present a challenge for younger players. The piece does not ascend about g[♯], but many of the different tessituras in this piece are prepared by leap, requiring developed flexibility from the player.

This work presents reasonable challenges to the developing player and would be a welcome addition to any recital program. *Martin King, Washington State University (MK)*



Concerto for Horn and Orchestra, Horn and Piano Reduction by Jost Meier. Editions Bim, CH-1674, Vuarmens, Switzerland. CO70, 2002, \$25.

Jost Meier's Concerto is a large scale, modern work for horn. Meier, a Swiss cellist, conductor, and composer, has had his compositions performed around the world. This work is dedicated to Bruno Schneider, a horn playing colleague in Switzerland. Schneider has performed in a variety of European orchestras and teaches horn at the Haute Ecole de Musique in Geneva, Switzerland.

This concerto is similar in scale and difficulty to works such as Richard Strauss's Concerto No. 2 and Reinhold Gliere's Concerto in B^b. However, the musical language is much more modern and extended techniques are frequently required. The first movement opens with an Andante introduction featuring cadenza-like passages in the horn. The tempo shifts to *Allegro giusto* with heavily syncopated sixteenth-note rhythms in the horn driving the music forward. The movement continues through a number of other sections, but the theme of syncopation and rhythmic drive continues through the movement. The movement ends with another passage of free music in the horn with sparse accompaniment.

The second movement is an Andante featuring wide-ranging melodies and long piano interludes. The third movement contains outer sections in 6/8 time that are once again heavily rhythmically syncopated. These sections frame a slower inner section in 2/4 and 3/4 time that is much less rhythmically driven.

This work poses significant technical and musical challenges. High range, low range, large leaps, complex rhythms, and rapid articulation all make this piece a real challenge to any player. In addition, the disjunct melodies and large leaps combined with the non-traditional harmonic language of the work can make accuracy and phrasing difficult for performers who are less experienced with music outside the tonal idiom. I would recommend this work for experienced players looking for a new, challenging large-scale concerto. *MK*

Horn Ensembles

Pretty Cool Duets for two French horns or two trumpets by John Jay Hilfiger. Published by the composer, <http://users.penn.com/~jhilf/>; available for purchase as a digital download at sheetmusicplus.com. 2015, \$4.50.

Cast in three separate movements, these duets are titled, 1. Invention, 2. Waltz, and 3. Swing. They are quite enjoyable to read and each offers a variety of opportunities for the players to discuss interpretation and other musical ideas. Hilfiger does a good job of providing enough information related to dynamics, articulations, and other style-related characteristics, without inundating the players or overwhelming the manuscript. The titles also help to set the style for each movement, opening the door for the players to come up with their own take on how to embody each movement's character.

These duets are moderately challenging and would be playable by an intermediate high school level player. In addition to introducing contrasting styles, they comprise simple, characteristic, and clear ideas, making them ideal as both teaching pieces and incidental or concert works. They are sure to be fun for both the players and the audience! *HL*

In dulci jubilo: Lasst fröhlich die Hörner klingen:-Weihnachtslieder für drei Hörner (Let the Happy Horns Sound: Christmas Songs for Three Horns) arranged by Michael Höltzel. Blechbläsersortiment Köbl, Sommerstrasse 9, 81543 Munich, Germany; koebl.de. edition-diewa dw 913, 2014, €15,80.

The foreword of this charming collection says, "Most of these two dozen three-part Christmas songs come from the 'Alpine triangle,' the most beautiful in their simple Christmas mood. Even less advanced hornists will find songs in this volume that are good for them." One can always use more arrangements of Christmas music, and this volume will make a nice addition to any library.

The arrangements are in accessible keys (no more than three flats or sharps) with playable ranges (generally f-g", with one surprising c"" that is transposed to b""). The settings are traditional with some variety, like a few imitative textures. The majority of the melodic content is in the first horn, but all parts are equally active. The songs themselves, as mentioned in the foreword, are from Austrian and German traditions, so they will not be as familiar to some hornists; I confess that I only knew three of 29 – Still, Still, Still; Lo, How a Rose e're Blooming; and Silent Night. The range of styles is appealing, with a mix ranging from slow and lyrical to lively, almost hunting-types.

These trios are enjoyable, and the songs offer a nice opportunity to expand one's Christmas repertoire. *JS*

Suite for Four Horns by Liz Sharma. Forton Music, 6 Lakeland Close, Forton, Preston, PR3 0AY United Kingdom; fortonmusic.co.uk. ISMN 979-0-57048-232-0. FM333, 2014, £12. (Range: f – c"")

Liz Sharma, a composer based in the United Kingdom, has a number of compositions in her catalog for a variety of instrumentations. This charming miniature quartet is among several chamber works for winds and brass. Her music is tuneful and primarily tonal, with a few interesting dissonances thrown into the mix.

In the first movement, Fanfare, the main theme is developed imitatively. The second movement, Andante Tranquillo, also shows a preference for imitative textures, but with more rhythmic and harmonic variety than the first movement. The third movement, Finale, is the most complex and technically challenging of the three.

With the exception of the first horn part, the range requirements would be well within the capabilities of a good high school or undergraduate ensemble. The first horn frequently travels above the staff, and a few discretely placed ossia measures could make it more manageable for a younger group.

This quartet would be an excellent choice for a teacher and three students, or perhaps a more advanced player paired with three intermediate players. There is certainly a need for contemporary horn quartet music geared towards intermediate players, and Liz Sharma's *Suite for Four Horns* fits the bill. *James Boldin, University of Louisiana-Monroe (JB)*



Bruckner, Hassler, Viadana: Music for two four-voiced horn choirs (8 horns), arranged by Peter Damm. Uetz Music Publishers, Voigtei 39, D-38820 Halberstadt, Germany; uetz.de/music. ISBN M-50146-936-9. BU 1277, 2014, €22.

The mix of antiphonal styles in this small collection is appealing. Bruckner's famous *Ave Maria*, WAB 7 (1882) went through several versions, and this arrangement is based on the last one he crafted, originally for alto and organ. The antiphonal setting is appealing, with the beautiful melody supported by a full accompaniment. The overall range is G to a[♯], and Horns 4 and 8 need to be comfortable with old bass clef notation.

The same is true for the next two works by Hassler and Viadana from 270 years earlier. The antiphonal style in the late Renaissance and early Baroque, made famous by Giovanni Gabrieli in Venice, was pervasive for sacred motets that freely mixed voices and instruments to great effect. These two early works are great examples of this style. This is no surprise from German composer Hans Leo Hassler (1564-1612) who studied with Gabrieli in Venice in the 1580s and later became one of the first to bring the antiphonal style back to Germany. *Jubilare Deo* (after Psalm 66 from *Sacri concentus*, Augsburg, 1612) is a lively work with occasional meter changes for variety, falling comfortably in the Venetian vein. Lodovico Viadana (ca. 1560-1627) was born in Mantua and developed a more progressive style for instruments, including some of the earliest solo sonatas for trumpet. His *Sinfonia La Mantovana* (from *Sinfonie musicali á otto voci*, op. 18, 1610) is consistent with the adaptation of the motet as a model for instrumental writing at the time, with imitative aspects between the two four-voiced choirs as well as between individual voices.

My university horn ensemble enjoyed playing all three of these pieces. The variety between earlier and later harmonies was appealing, and once the old notation was familiar enough, the two choirs came together well. I am partial to the styles included here, and like this collection for its musical and pedagogical opportunities. JS

May You Walk in Beauty for 10 Horns by Evan G. Chancellor. Solitarius Press; solitariuspress.com. 2015. (Range: B[♭] – c[♯])

In addition to his position as Assistant Professor of Music and Director of Bands at Oklahoma Baptist University, Evan G. Chancellor is also an active composer and arranger. Originally composed for wind band, this brief but beautiful work would make an excellent addition to a horn ensemble concert.

The harmonic and melodic language is straightforward and unpretentious, but satisfying. The solo lines are divided among first, fourth, and eighth horns, with the first horn range extending up to c[♯]. The composer notes in the score that "there is enough doubling to adapt for a variety of instrumentations," and "the piece works most easily with 5-6 percussionists but may be done with as few as 3 by omitting the xylophone and having the same person cover the marimba and timpani parts." This is good information to have, and it would also be helpful if the cover indicated that the piece is for 10 horns and percussion. While percussion certainly adds to the overall effect, I wonder if the piece might also work without it. Optional

percussion would certainly simplify logistics, especially for such a brief composition (approximately 2 minutes and 45 seconds).

As mentioned above, the writing really is gorgeous, and I wanted to hear more of it. We will definitely be reading this one with my own horn ensemble. JB

Horn and Woodwind Chamber Music

Concertino 8.13 for 2 flutes, 2 horns, and bass (bassoon or cello) by Johann Melchior Molter. Musikverlag Bruno Uetz; www.uetz.de/music. BU 5905, 2016, €14.

Johann Melchior Molter's *Concertino* is a three-movement Baroque work for this unique chamber ensemble. Molter, who lived from 1696-1765, was a violinist and composer who worked in the region of Thuringia in what is now Germany. After studying composition in Italy, Molter returned to Germany and became Kapellmeister at the court of Saxe-Eisenach. He wrote oratorios, cantatas, symphonies, overtures, concertos, and chamber music. He is famous for writing some of the earliest extant clarinet concertos.

The *Concertino*, reprinted in 2016 by Musikverlag Bruno Uetz, is a work that can become an excellent addition to the horn chamber music repertoire. The combination of a pair of horns with a pair of flutes is fairly uncommon (Molter wrote three such works), so this work could provide great variety to a recital program. The work is in a typical three movement form: a slow movement framed by two fast movements. The outer movements are in a simple binary form in D major. The first movement is in 4/4 time, and the third movement features a quick, dance-like 3/8. The middle movement is a *Largo* in the relative minor. This movement is also in binary form, with the B section starting in the relative major before returning to b minor.

This piece presents performance issues consistent with other Baroque music, with both horn parts in D. The range requirement for the horn are not onerous; the first part ascends to a[♯] on a few occasions. The cello part is written as a true continuo part: it consists of a single bass line with figured bass throughout. This allows for flexibility in performance. The continuo could be played by harpsichord, bassoon, cello, or a combination of harpsichord and one of these other instruments. The harpsichordist would need experience in realizing figured bass.

Working through the challenges in performance practice is well worth the effort, as this is a wonderful piece with a unique instrumentation. MK

Concertino in C for 2 Chalumeau, 2 Horns, and Bassoon by Johann Melchior Molter. Musikverlag Bruno Uetz; www.uetz.de/music. BU 5906, 2016, €13.

When weighed alongside contemporaries such as Bach, Handel, Telemann, and Hasse, Johann Melchior Molter (1696-1765) seems to be of little consequence. However, he was a prolific and, in his own way, inventive composer in both the late Baroque and gallant styles. He studied in his home town of Eisenach as well as Venice and Rome, and was employed primarily at courts in Eisenach and Karlsruhe. Active in most of the genres of his day, Molter's chamber works with horn



include a solo concerto, a sinfonia for four horns, and several others for various combinations of horn and other wind instruments. Of his many compositions with the title "Concertino," the Concertino in C for 2 Chalumeau, 2 Horns, and Bassoon is one of two written for that instrumentation. This new edition, prepared by Matthias Pflaum, is based on Molter's unfinished manuscript, which ends abruptly in the third movement.

The writing for horn is fairly conservative, making this an excellent work to begin studying Baroque style. The first horn range is from g – g", and the second horn range is from g – c". Horn in F as well as Horn in C parts are provided, and the engraving is clear and easy to read.

There are certainly more substantial works in the Baroque repertoire, but this one lends itself to developing appropriate style and phrasing, as well as beginning work on the natural horn. I would have liked to see a few more editorial markings, but this clean edition is a vast improvement over the manuscript available on IMSLP. I was not familiar with the publisher, Musikverlag Bruno Uetz, but their website lists a number of items for horn and other wind instruments. *JB*

Brass Quintet

***The Journey for Brass Quintet* by Jeff Frost.** Cor Publishing Company, distributed by Wiltshire Music Company; wiltshiremusic.com. BE222, 2014, \$12.95.

The Journey by Jeff Frost is a one-movement brass quintet that packs great variety into a short piece. Featuring four distinct formal sections, each new area incorporates both a key change and a tempo shift, providing quintet members ample opportunity to work on executing transitions seamlessly as a group. There are also some interesting textural contrasts, including sections that feature an ostinato-like triplet line passed between the two trumpets and the horn. Aside from the occasional accent and five particular measures in the second trumpet part, the piece is mostly devoid of articulation or stylistic markings. This leaves it to the performers to determine if they want to present the counterpoint broadly, detached, or in other combinations to create their own interpretation of the work.

Despite its short length, Frost's piece may present an endurance challenge for some trumpet and horn players. For example, the first trumpet must be comfortable performing up to c" nine times, with only one quarter rest for the middle 60 measures. Similarly, the horn does not rest for the last 30 measures, during which the performer must play the repetitive triplet ostinato pattern up to f" while slowly increasing the dynamic level to fortissimo. Though potentially tiring for some players, this essential figure creates an exciting and satisfying build-up to the finale. *Ericka Grodrian, Valparaíso University (EG)*

***Gesu Bambino* by Pietro Yon arranged for brass quintet by Ken Piotrowski.** Cor Publishing Company, distributed by Wiltshire Music Company; wiltshiremusic.com. BE216, 2014, \$14.95.

This is a nice arrangement of the familiar Christmas tune. The dynamics are especially well thought-out; the contrasts between sections keep things interesting, and the melodic parts are marked louder than the accompaniment.

The melody appears mostly in the two trumpet parts. The horn to take the lead for a couple of moments, but the low brass play only a supporting role, providing rhythm and harmony. An intermediate level ensemble could play this piece very well. One word of caution: it is very taxing for all five players. There are no more than a few beats rest in any of the parts, so everyone is playing constantly. If this were being used as a standalone piece – perhaps as a prelude or an offertory during a church service – endurance would not be an issue, but it would be challenging if it were part of a full program of brass quintet music.

A full score is provided along with the parts, all of which are nicely formatted on high quality paper and easy to read. *Travis Bennett, Eastern Carolina University (TB)*

***Kyrie, from Missa: O sacrum convivium* by Giovanni Palestrina, arranged for brass quintet by Michael Brown.** Wehr's Music House; wehrs-music-house.com. WM#452, 2014, \$12.

Palestrina (1525-1594) composed some of the most gorgeous vocal music ever written. This lovely setting of a choral movement from one of his masses is a transcription rather than an arrangement, meaning the original music has just been transposed for different instruments. The music is beautiful, but at the same time this piece is playable by a younger ensemble. All the parts are written in a comfortable range (the horn part is from c' to e"), and everyone has some rests. The tuba sits out more than the other parts, but this is a result of Michael Brown being faithful to the original composition.

A full score is included with the parts, and all of them are easy to read. It would be even better if there were more printed directions with regard to tempo, dynamics, and style. There are some breath marks in the parts, but more help with phrasing would be beneficial, since this kind of polyphonic music uses lots of overlapping phrases in various parts. But, the lack of these details in the score gives the players an opportunity to do a little studying and figure things out for themselves.

With regard to Palestrina's music, I tell my students "You can't not like this stuff!" This is gorgeous music that is a pleasure to play. *TB*

***Russian Dance* by Peter Tchaikowsky, arranged for brass quintet by Jeff Frost.** BE 213, 2014, \$9.95.

This is an arrangement of the well-known "Trépak" from Tchaikowsky's famous ballet, *The Nutcracker*. This is a lot of fun to play, and any audience will appreciate it. Every part has some interesting stuff to play, and in fact it is quite difficult to play at the usual tempo.

This setting maintains the original key of G major. Taking it down a step and thereby removing a couple of sharps from the key signature would make it easier to handle technically, especially for the trumpets. The horn part ranges from c# to f#.

A full score is included with the parts, which is always useful for rehearsal purposes. There are great details in the parts, such as articulation markings, accents, and dynamics. However, the formatting of the parts could be adjusted to make them easier to read. The quick notes are often bunched together, while other notes are too spaced out. Sometimes dynamic markings overlap the note stems or the staff lines, and



some of the measure numbers are floating ambiguously between staves.

Because it's so fun to play, and fun to listen to, this would be a good arrangement to keep in your quintet folder, especially around Christmas time. *TB*

Horn and Brass Chamber Music

McBones Fanfare for 1 horn, 4 trombones, and 1 tuba by Sean A. Brown, Sean Brown Music. seanbrownmusic.weebly.com. SBM0019, 2012, \$15 (digital download), \$17 (hard copy).

Sean Brown has contributed a number of works to the brass player's repertoire and this fanfare is another delightful submission to the repertoire. Perhaps best suited to the advanced collegiate-level player, this piece is both fun and challenging for each of the players. Brown writes well for each of the instruments, creating parts that are both idiomatic and interesting.

There are a few minor notational issues, particularly in the spacing of the dotted-triplet figures, which is at times compressed and a little difficult to read. The first trombone part switches between bass and tenor clef (sometimes in the middle of a phrase) and could perhaps just be written entirely in tenor clef. Our players who read this work suggested that the composer might consider the use of "simile" to request consistent articulation, thereby eliminating the need to notate each pitch with a particular articulation (and making it easier to read). Additionally, they felt that the inclusion of courtesy accidentals would make it easier to sight-read, but these are small and nit-picky requests.

Overall, the balance between the parts is very well-written, with the exception of one small moment when the horn part has a fairly athletic part which descends into the middle trombone range; this may make it difficult for the part to project in the ensemble. The unique instrumentation of this group creates a beautiful blend between the conical and cylindrical voices. As a fanfare, this piece could provide a sense of occasion to a number of varied settings and events. Sean Brown has yet again created a fun and well-written brass work with a distinct character. *HL*

Circus Vignettes for brass septet (2 trumpets, 2 horns, 2 trombones, and tuba) by Dan Kramer, Potenza Music; potenzamusic.com. 60054, 2016, \$24.95.

Dan Kramer is a Los Angeles-based tubist who has written a number of pieces for low brass, as well as a wide-range of works for both small and large ensembles. He states that he is "extremely interested in the relationship between music in the film and concert settings and hopes to bring these two worlds closer together through my own music."

Circus Vignettes is set in six short movements, each with a relatively programmatic title. Kramer writes in the introduction to the score, "*Circus Vignettes* is a Brass ensemble piece comprised of several 'scenes' one might have expected to encounter at a circus at the height of their popularity. Each vignette seeks to capture a particular feeling.... All of the vignettes require some acrobatic ability of each of the players, and performers will find moments throughout the pieces in which to showcase their skill."

Kramer's sentiments were echoed by the players who read this work for the review. Universally, they noted that the demands of the parts were at a level with those successfully navigated by strong collegiate players. Each part is well-written for the most part and offers enough challenge to be interesting without being impossible to play. Indeed, the parts are fun and the group really enjoyed reading this work. The movement titles, including *At the Midway*, *Flea Circus*, *Pickled Punks*, *The Strongman*, *The Fiji Mermaid*, and *Bed of Nails*, help set the character for each movement, and indeed, embody the characters idiomatically and idiosyncratically through Kramer's writing.

There are a few minor notational issues which may make sight-reading this piece more challenging, especially the beaming in some sections, double tonguing shown as 32nd notes instead of crosshatch marks, and some moments where the rhythm appears more challenging than it is due to the way it is notated. These are small gripes and can be remedied through rehearsal and practice. The trumpet part calls for a "harmon, no-stem mute" in some upper range passages, which our players wondered about; they felt that the desired effect may not be achieved as the composer intended. The second trombone part's range is very wide, as is the tuba part. Our tubist noted that there were several points in the piece where he would have been tempted to use an F tuba, but others were too low for this to work. The first trombone part is especially challenging in the second movement; this is by far the most challenging movement in the piece, both with regards to the technical demands placed on the player and the way it is notated.

Overall, the piece is lots of fun to read and is unusual and oftentimes quirky. The last movement ends with a clear "TADA!" moment; this is just one example of the many musical moments that harken back to circus events. The composer's stated interest in combining the cinematic and concert experiences is certainly visible in this piece. A great addition to the brass quintet repertoire, this piece will bring some new and varied flavor to concert programs and incidental music performances. *HL*

Two by Two for horn and trombone by Adolphus Hailstork. Theodore Presser; presser.com. ISBN 1-59806-950-0. 114-41661, 2015, \$12.99.

The publisher's website offers the following bio:

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He completed earlier studies at the Manhattan School of Music, under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax. Dr. Hailstork has written in a variety of genres, producing works for chorus, solo voice, piano, organ, various chamber ensembles, band, and orchestra. His works have been performed by such prestigious ensembles as the Philadelphia Orchestra, the Chicago Symphony, and the New York Philharmonic, under the batons of leading conductors such as James DePreist, Daniel Barenboim, Kurt Masur, and Lorin Maazel.



Hailstork's *Two by Two* for horn and trombone is described as "a two-movement romp composed for Marlene and Bob Ford, hornist and trombonist of the East Virginia Brass. Each movement begins with a slow, swinging shuffle and launches into a spirited allegro with interrelated themes between the movements." I've had the pleasure of conducting Hailstork's brass octet entitled *Spiritual* a few times, and heard a few of his orchestral and choral works, so I was eager to play this piece when it arrived.

As advertised, the piece is cast in two movements of similar character, and is intended for "advanced performers." The technical demands for both parts include some challenging intervallic writing and some harmonic elements that are occasionally hard to follow. The parts are quite playable individually, but the harmonies and resulting dissonances are occasionally disorienting. Our first reading was less than inspiring, but after a rehearsing a bit, things became more appealing, particularly the thematic unity and some of the rhythmic elements in each of the movements.

The combination of trombone and horn presents a limited overall color palette and, in the end, some players may like this piece, but it still left us feeling as though we missed something. JS

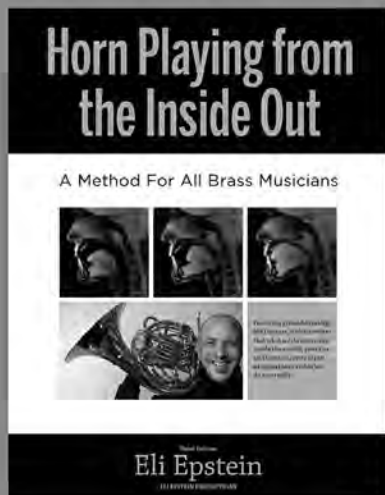
Heidi Lucas would like to thank Henry Wong Doe, piano, Kevin Eisensmith and Joshua Hilliard, trumpets, Scott Pappal, horn, Joshua J. Brumbaugh, John R. Keith, Matthew Morse, Dennis F. Cramer, trombones, Zach Collins, tuba, and Christian Dickinson, conductor, for their help in reading the works she reviewed for this issue.

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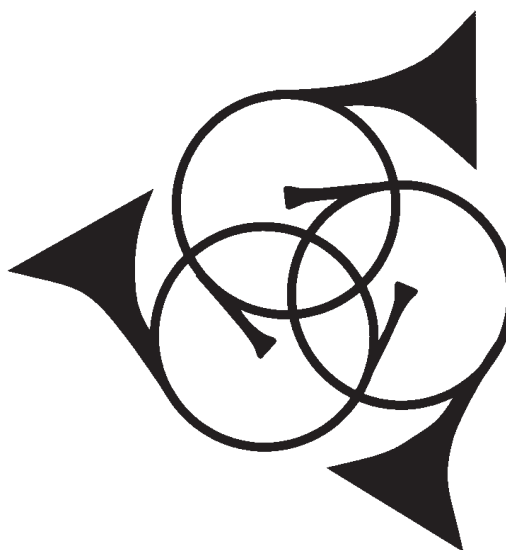
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Recording Reviews

Lydia Van Dreel, Editor

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Just for Fun. Javier Bonet, horn; with Miriam Gómez-Morán, piano. Ex audio EX-2016-01.

Pablo de Sarasate: *Romanza andaluza* opus 22; Henry Mancini (arr. Zsolt Nagy): *The Pink Panther*; Fritz Kreisler: *Liebeslied*; Traditional: *El cant dels ocells*; Piotr Tchaikovsky: *Nocturno* opus 19, no. 4; Enrique Granados: *Danza Española* No. 5, op. 37; Sergei Rachmaninov: *Vocalise* opus 34 no. 14; Frederic Chopin: *Nocturne* opus posthumus in C# minor; G. Casadò: *Requiebros*; Johann Strauss (arr. Baumann): *Dolci pianti*; Astor Piazzolla (arr. Villarejo): *Oblivion*; Maurice Ravel: *Pièce en forme de habanera*; Franz Liszt: *O lieb, so lang du lieben kannst*; Vittorio Monti: *Czardas*; Claude Debussy: *La fille aux cheveux de lin*; Camille Saint-Saëns: *Le cygne*; Nikolai Rimski-Korsakov: *The Flight of the Bumble-Bee*; (arranged by Javier Bonet except where noted).

This is an album of encore pieces, and Spanish virtuoso hornist Javier Bonet shows his stuff through the entire recording. He has a singing delivery, spiced with a delicate vibrato, and he can play high, low, middle, fast, slow, soft, and loud, jumping from one to the other effortlessly. He loves to sing on the slow melodies and let it rip on the fast ones.

The highlights of the recording, for me, were the Spanish pieces. Here, Bonet seems to be at his most comfortable. A good example is Casadò's piece *Requiebros*. Alternating between bravado and sweetness, the playing changes character by the measure, conjuring up cajoling, insisting, imploring, declaiming, and echoing with barely a moment for a breath between each one. Or again, in Astor Piazzolla's modern classic *Oblivion*, where Bonet plays with a stormy passion, in which he seems more than just agitated, but rather consumed with passion. Moving from Spanish to Gypsy-sounding music, Monti's *Czardas* is incredibly impressive here. Bonet plays very expressively while leaping all over the range of the instrument. In the second half, which is blanketed with double tonguing, there is a rhythmic gusto that drives the music ahead. And there is an echo horn section that made me feel like I had been transported into a dream sequence in an old movie. What a color!

The one American piece on the CD is Henry Mancini's familiar music to *The Pink Panther*. Zsolt Nagy's arrangement is for unaccompanied horn, and features multiphonics, plenty of leaping around the whole range of the horn, and lots of energy (plus some percussive sounds).

The CD was recorded in Germany in an extremely reverberant room. When the horn and piano really open up, the sound can be almost overwhelming. But the playing (both horn and piano) is always controlled, singing, lush, and astounding. Javier Bonet did most of the arranging himself, and the pieces are very well scored for the horn. *Daniel Grabois, University of Wisconsin-Madison*

Hidden Gems. Powers Woodwind quintet. Bruce Bonnell, horn; Lindabeth Binkley, oboe; Joanna Cowan White, flutes; Kenneth White, clarinets; MaryBeth Minnis, bassoon. Centaur Records CRC 3528

Ronald Roseman, *Renaissance Suite*; Gustav Mahler (arr. Cramer), "Three Songs" from *Das Knaben Wunderhorn*; Endre Szervánsky, Quintet for Winds; Thomas Christian David, Bläserquintett Nr. 2; Henk Badings, Kwintet No. IV (Blaaskwintet No. IV).

The Powers Woodwind Quintet, a group comprising faculty members from Central Michigan University, has recorded a new CD of some excellent and less well-known wind quintet works. The disc begins with two multi-movement works that are arrangements for wind quintet. First is an arrangement of renaissance tunes from various composers (Heinrich Isaac, Pierre Passereau, and Girolamo Cavazzoni) compiled and arranged by the late Ronald Roseman, longtime oboist with the New York Woodwind Quintet. Second on the disc is an excellent arrangement of three movements of Mahler's *Das Knaben Wunderhorn* by Trevor Cramer, a prolific arranger, publisher, and owner of TrevCo music. Both pieces are charming, accessible, and well scored for the ensemble.

The recording then moves into larger scale original works for wind quintet, starting with the folk-tune inspired 1953 quintet (Quintet No. 1) by Hungarian composer Endre Szervánsky. Second is Austrian composer Thomas Christian David's densely harmonic and colorful Bläserquintet Nr. 2 written in 1979. The final work on the recording is Dutch composer Henk Badings Kwintet No. 4 written in 1948. Largely self-taught, Badings was a prolific composer whose works have recently begun to garner such attention that a Badings festival was held in Rotterdam in 2007.

Hornist Bruce Bonnell stands out on this recording. His playing meets the extraordinary demands of the wind quintet, maintaining a consistently beautiful sound as he deftly navigates the various textural challenges of this repertoire. For any wind quintet aficionados unfamiliar with any of the works on this disc, this is an excellent recording to have. It is repertoire well chosen and well played. Bravo, Powers Woodwind Quintet! – LVD



Millennial Masters Vol. 7. Bruce Bonnell, natural horn; Brian Buch, piano; Yu-Fang Chen, violin; Valentin M. Bogdan, piano; Christian Smith, Ryan Kelly, percussion; Athenaeum Guitar Trio; Shuoxuan Wang, soprano; Shangqian Li, tenor; Sirun He, piano; Lu Zhang, guqin; Mili Chang, flutes. Ablaze Records,

Jay Batzner, *Supernatural*; Brian Buch, *Beyond the Mountains, Beneath the Clouds*; Chin Ting Chan, *Shape of Wind*; Valentin M. Bogdan, *Etudes for Solo Piano*; Juro Kim Feliz, *Gandingan sa Kagiliran*; Spiro Mazis, *Sea Colors*; Edward Han Jiang, *Weeping Dewdrops Drizzle and Sorrowful Farewell*; Filippo Santoro, *Mili*.

Millennial Masters Vol. 7 is a collection of pieces hot off the presses from some fantastic contemporary composers. While the entire CD is truly excellent, this review will only concern itself with the first two tracks, which are Jay Batzner's *Supernatural* for natural horn and electronics. As a genre, natural horn and live electronics is starting to come into its own. Composers seem to love to explore both the timbral complexities of the open and closed sounds relating to right hand position, and the natural harmonic series of the natural horn. These sounds lend themselves well to being merged with both pre-recorded and live electronics.

Jay Batzner's piece is written in two movements, I. Ghost Circles and II. Silhouettes Receding. The first movement is a slow and meditative melody set over a constantly evolving drone. The second movement begins with a series of rapid, short exclamatory phrases from the natural horn that gradually evolve into a more peaceful and subdued melody. At times, a sort of double-stop feel of varying intervals is achieved between the natural horn and live electronics. Even as the two movements are quite contrasting in nature, they both have a very meditative quality to them, perhaps attributable to the composer's practice of *zazen* [a type of Zen meditation]. One can sit and reflectively take in the fascinating and marvelous sounds of this piece without expectation or judgment, simply enjoying the unfolding of this music as it happens.

Bonnell plays beautifully on this recording, presenting his audience with new music in an uplifting genre. – LVD

Mozart Horn Concertos and Quintet. Radek Baborák, horn; Baborák Ensemble: Dalibor Karvay, violin; Martina Bačová, violin; Karel Untermüller, viola; Vilém Kionka, viola; Hana Baboráková, cello; Štěpán Kratochvíl, double bass. Supraphon, SU-4207-2.

W.A. Mozart, Horn Quintet in E-flat Major, K. 407/386C; Horn Concerto No. 1 in D Major, K. (412+514)/386B; Horn Concerto No. 2 in E-flat Major, K. 417; Horn Concerto No. 3 in E-flat Major, K. 447; Horn Concerto No. 4 in E-flat Major, K. 495.

This new album from virtuoso Radek Baborák presents the Quintet for horn and strings, K. 407, along with arrangements of the four concertos for horn and string quartet.

Some readers may be asking, "Do we need another recording of the Mozart concertos?" As someone who has more than a dozen recordings of these pieces already, I found this disc to be an absolute joy to listen to. Hearing these most familiar pieces in a new, more intimate setting makes them seem fresh. The whole ensemble is first-rate. Baborák's playing is

inspiring, to say the least. The reduced orchestration allows for a more intimate and expressive phrasing. His approach in the fast movements is playful yet elegant, and the slow movements are simply beautiful. I dare you to listen to his extensive, scintillating cadenzas without grinning. His impeccable playing raises the bar for all horn players.

The CD contains liner notes – translated in four languages – which feature a nice profile of Mozart and Leutgeb's relationship, and an interview with Baborák about his approach to these pieces. He explains the inspiration for this project: "I liked the idea of presenting the concertos in the form they may have been heard when Mr. Leutgeb would visit the Mozarts' home, get together with Michael Haydn and Mr. Süssmayr, and make music."

There are several other quintets for horn and strings, written by Dauprat, Reicha, Sinigaglia, and others. These arrangements of Mozart's concertos could be paired with some of these pieces to fill out a chamber music program. Instead of the standard string quartet, Mozart's Quintet, K. 407 was written for horn, violin, two violas, and cello. The concertos on this disc use the standard string quartet (two violins, viola, and cello) with an added double bass on most movements. Concertos 1-3 are arranged by Roland Horvath (using Johann Michael Haydn's arrangement of the Romance from Concerto No. 3), while the fourth concerto is arranged by Baborák himself.

In this setting, the concertos are indeed chamber music, with the interplay of all the individual parts highlighted by the reduced scoring. I suspect many horn players will be interested in performing these arrangements after listening to this album.

The sound quality of the recording is superb; there is excellent clarity with a nice richness added from the space. Not just horn players, but every music lover should own this album. – Travis Bennett, Western Carolina University

Mozart Concertos for Horn and Concerto for Bassoon. Louis-Philippe Marsolais, horn, Mathieu Lussier, bassoon, Les Violons du Roy, ATMA Classique ACD2 2743

Mozart Horn Concertos and Rondo in E^b, Concerto for Bassoon.

It was a great pleasure to receive an advance copy of Louis-Philippe Marsolais's recording of the Mozart Concertos and Rondo in E^b. I first heard Marsolais at the 2007 Horn Symposium in Switzerland where he flawlessly performed Schoeck's Horn Concerto. Then I glowingly reviewed his *The German Romantic Horn* recording for *The Horn Call*. In my capacity as an *ex officio* member of the IHS Advisory Council, I finally met Louis-Philippe when he joined the AC. Although I was already a fan of his horn playing, when I received his recording of the Mozart Concertos, I admit I was a bit skeptical – we already have so many excellent recordings of the horn concertos, how can his be "better"? Why would a hornist who owns almost every recording of the Mozart concertos want yet another one?

The recording begins with Mozart's Concerto, K. 417 and the first two movements are well performed, although I prefer to hear a different tone color in the second movement. The Rondo of this concerto is a favorite because Mozart is clearly poking fun at his pal Leutgeb with the strings first laughing at



him, then he comes in a bar too soon, he fumbles an arpeggio, and finally gets lost – twice. Here Margolais scores! While he doesn't try to portray himself as the bumbling hornist – he plays the insider, aware of Mozart's jokes, his *eingang* (mini-cadenza at the first fermata) is fantastic – a bit of it is in three-part harmony with the orchestral horns!

The other concertos are well performed with the Rondos the most notably unique – Margolais can fly! When he arrives at Concerto No. 1 in D major – yes, we know it is the final concerto Mozart wrote for Leitgeb – he selected a version created by Robert D. Levin (it says in the program notes), a noted Mozart scholar and terrific pianist – listen to Mozart's Wind-Piano Quintet, with Levin at the piano and Anthoy Halstead on the horn, for a rare experience! Margolais's recording hits a home run! – in both movements. The Rondo in Eb, with the added measures now commonly performed, is also terrific.

Margolais has Dennis Brain's technique and trills but with the modern understanding that cadential trills should begin on the upper note. All of Margolais's cadenzas are spectacular but within the boundary of good taste.

Les Violons du Roy (the Violins of the [French] Kings) from Quebec City is a very impressive ensemble performing with historical detail, including not much vibrato, which lends a beautiful transparency to their sound. The ensemble's winds and horns are superb. Yes, a harpsichord sparkling in the background would have been a nice touch but a finer orchestra would be difficult to find anywhere in the world.

You should buy this recording if only for the D Major concerto and the cadenzas. – *William Scharnberg, University of North Texas.*

Music for a Prussian Salon. Boxwood & Brass. Anneke Scott and Kate Goldsmith, horns; Emily Worthington and Fiona Mitchell, clarinet; Robert Percival, bassoon. Resonus Limited.

Franz Tausch: XIII *Pièces en Quatour*, Op. 22, Suite I and Suite II for two clarinets, horn, and bassoon; Johann Stamitz: Three Quartets for clarinets and horns; Bernhard Henrik Crusell: Concert-Trio for clarinet, horn, and bassoon; Heinrich Baermann, arr. Robert Percival: "Adagio" from Quintet Op. 23 for clarinet and strings (arranged for winds).

Boxwood & Brass is a group of period instrument specialists who perform and record *harmoniemusik*, or music written for winds that was quite popular in late-eighteenth through early-nineteenth century Europe. *Harmoniemusik* was composed for pairs of wind musicians, usually some combination of oboes, clarinets, horns and bassoons, in an ensemble of up to fifteen players. This music was especially popular in German-speaking aristocratic households in the late 1700s through early 1800s, when Prussia was the leading state of the German empire.

The album is bookended with two suites by clarinetist and composer Franz Tausch. Tausch's compositions for winds were written toward the end of his life, possibly for his own salon concerts. The intended audience for these works would have listened attentively, rather than regarding them as background music. This is the first professional recording of Tausch's XIII *Pièces en Quatour*.

This music is performed wonderfully. It is no wonder that Boxwood & Brass chose to highlight this composer. The opening movement is fresh and exciting, the rondos lighthearted, the polonaise fun, the adagios lovely. A number of movements feature the horn, and it was a treat to hear this music for the first time on an era-appropriate instrument. One of the most compelling movements for horn is the movement six Rondo, where Tausch uses the natural horn's closed pitches to great dynamic effect.

Each of the movements in this work is from three to five minutes long and could easily be excerpted for a recital. On the natural horn, several of the movements are approachable for an intermediate level player, though many of the movements require an advanced natural horn player. This music would be interesting and enjoyable to perform on modern instruments as well.

Between the two suites of Tausch's XIII *Pièces en Quatour*, Boxwood & Brass treats the listener to other works of *harmoniemusik* by composers Stamitz, Crusell, and Baermann. Johann Stamitz's Three Quartets for clarinets and horns is an earlier work than the other pieces on this album. The performance by Boxwood & Brass' two period clarinetists and two natural hornists is enjoyable, but after hearing the Tausch, it's clear that the bassoon provides a much-needed richness that rounds out these small wind ensembles.

Bernhard Henrik Crusell was a Finnish-Swedish clarinetist and composer who studied with Tausch. His Concert-Trio for clarinet, horn, and bassoon is a long, dramatic work that represents many styles of music. This work is so well written and the recording so well performed that one can forget it is only a trio of instruments playing. The natural horn part is truly demanding: dramatic at times, other times lyrical, delicate, or dancing.

Boxwood & Brass bassoonist Robert Percival arranged the "Adagio" from Heinrich Baermann's Quintet op. 23, originally for clarinet and strings. In the early 1800s, Franz Tausch started a wind instrument conservatory (Conservatorium der Blasinstrumente) to foster the growth of wind chamber ensemble playing and composition. Baermann was an early student of the Conservatorium, and Tausch was known to have performed some of his works. This is a lovely arrangement and a beautiful clarinet feature.

The musicians of Boxwood & Brass present a compelling performance of rarely-heard but praiseworthy works. It is clear that the musicians have a passion for bringing life to this music, which they do easily with their excellent sense of ensemble, individual high-level performance, and pure fun. It is especially delightful to hear these works on original instruments. If you are a fan of wind chamber music or of period instrument performance, I highly recommend this enjoyable album. – *DeAunn Davis, University of Nevada, Reno*

The Celebrated Distin Family. The Prince Regent's Band: Richard Fomison, soprano cornet; Richard Thomas, soprano cornet; Annecke Scott, tenor saxhorn; Phile Dale, baritone saxhorn; Jeff Miller, contrabass saxhorn. Resonus Classics, RES10179



Giacomo Meyerbeer, *Coronation March*; Hector Berlioz, *Chante Sacre'*; Benoit Constant Fauconnier, *Quatour*; Andre' Gretry, Trio from *Richard Coeur de Lion*; Guiseppe Verdi, *Fragments melodiques sur Messe de Requiem*; Henry Distin, *Distin's Polka*; John Distin, *Distin's Military Quadrilles*; George Frederick Handel, "Let the Bright Seraphim" from *Samson*; James Kent, *Blessed Be Thou Lord God of Israel*; Thomas Arne, *Rule Britannia*; Traditional, *The Last Rose of Summer*; Theodore Distin, *Victory*; Guiseppe Verdi, Sinfonia from *Nabucco*.

According to the liner notes, the Prince Regent's Band is a group that was formed to explore the wealth of historic chamber music for brass and wind instrument from a period between the French Revolution (1785) and the end of the First World War (1918).

The group consists of specialists in period performance who perform with a variety of groups exploring period performance practices. This disc explores the music and the legacy of the Distin Family Quintet/Quartet, an ensemble that championed the then-new valved brass instruments and toured England, Scotland, and France.

The disc has assembled a collection of material from the library of the Distin ensemble. Noteworthy are the historical notes and photographs by Annecke Scott. Here the music the family performed, a historical retrospective from the liner notes, photos of the instruments performed on this disc, and the music itself provides excellent historical and musical perspective.

The brass playing on this disc is absolutely brilliant; even more so when performers are playing historical brass instruments that are notoriously finicky and fickle with respect to intonation. Difficulties aside, the result is quite impressive and certainly on par with the most revered brass ensembles.

For period music and performance practice enthusiasts and historians, this disc is highly recommended and would be a welcome addition to university recording libraries. – Eldon Matlick, *University of Oklahoma*

The Eternal City. Trompas Lusas. Nuno Costa, Bruno Rafael, J. Bernardo Silva, Hugo Sousa, horns. Afinaudio, IRFC.14.210.

Kerry Turner, *The Eternal City – Fanfara per Roma*; Jan Koetsier, *Cinq Nouvelles*, Op. 76; Liduino Pitombeira, *Alcácer-Quibir*, Op. 195; Alexander Mituschin, *Concertino No. 2 for Four Horns*; Paul Hindemith, *Sonata for Four Horns*; Sérgio Azevedo, *Sonatina No. 2 for Four Horns*; Ito Yasuhide, *The Spanish Horn*; George Gershwin, *I Got Rhythm*.

In this recording, the Portuguese horn quartet, Trompas Lusas, uses familiar and new works from the horn quartet

repertoire to display an absolute mastery of precision and blend. This, the second recording released by Trompas Lusas, is remarkably impressive for its clarity and consistency of tone heard throughout the entire recording.

A highlight is the inclusion of three world premiere recordings. In reading about this ensemble, established in 2010, one learns that the group's core values revolve around performing both standard and new repertoire for horn quartet. In following with this value, the programming of this CD maintains a thoughtful mix of old and new.

The three new works for horn quartet include the title track, *The Eternal City – Fanfara per Roma*, by Kerry Turner, Liduino Pitombeira's, *Alcácer-Quibir*, Op. 195, and Sérgio Azevedo's, *Sonatina No. 2 for Four Horns*. All three new works would be strong additions to the repertoire of any advanced horn quartet. Kerry Turner's quartet is an exciting and attention grabbing fanfare. Liduino Pitombeira's *Alcácer-Quibir*, Op. 195 is an interesting work, sharing its title with the Portuguese name for the city of El Ksar el-Kebir in Morocco. The name of this city translates to "the big castle." Although no program notes accompany this recording, Pitombeira's work sounds like the musical depiction of an ancient city, rich with battles won and lost. Sérgio Azevedo's, *Sonatina No. 2 for Four Horns* is a work filled with fanfares and colorful melody. Particularly special is the lush second movement that allows Trompas Lusas to display a powerful, yet beautiful group sonority.

The familiar favorites featured on this recording are a refreshing take on works that know so well to many, most notably Paul Hindemith's, *Sonata for Four Horns* and Jan Koetsier's, *Cinq Nouvelles* (Five Miniatures), Op. 76. This recording musically serves both those who know these pieces well and an excellent starting point for those learning the pieces for the first time.

As horn players we are lucky to have many active professional horn quartets to listen to for inspiration. Trompas Lusas has set the bar extremely high with this newest recording and horn players should take time to look to them for inspiration.

– Katie Johnson, *University of Tennessee*

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Echo Horn Blues

by Douglas Hill

"Perhaps the most frequently requested technique for the hornist involves the variable positions of the right hand within the bell and the consequent varieties of timbre." **

These possibilities do, in fact, make the horn unique! The two most common requests are stopped horn or echo horn. Echo horn is often referred to as 1/2 stopped, or 3/4 stopped. Why can't we make up our minds on what to call it? Because it isn't exactly an "it," nor is "it" easily defined.

These unique techniques all began back in the day of the hand horn when "handerings" were the primary way to create the pitches between the harmonics, not fingerings. Hand horn players learned that to cover the bell opening with a cupped right hand the horn took on a mellow quality, that beautiful, resonant, floating sound of the "open" horn. To cover it further darkened the tone creating a more distant almost muffled quality, somewhat like a distant echo. To close it off all the way created a nasal, stopped-up quality of sound. Thus, the terms "echo horn," and "stopped horn."

So why use the terms 1/2 stopped or 3/4 stopped? These are the terms referring to the actual activity required of the right hand in the bell. Which of these labels is most accurate depends upon where you are within the overtone series at the time and even then it's not often 1/2 or 3/4 covered, but somewhere in between or beyond.

Confused yet? Echo horn is when the player sounds a pitch and covers the bell with the right hand just enough to lower that pitch 1/2 step. The player then must transpose the fingering to 1/2 step higher (think horn in F#). The fact that the ascending harmonic series playable with each possible finger setting starts off with an octave, then a fifth, a fourth, a major 3rd, a minor 3rd, all the way to a half-step at the top of the range (the 16th harmonic) creates a great variety in the proportional distance between harmonics. Thus, to cover the bell enough to lower a pitch one half step differs depending on which harmonic is being sounded. The higher the pitch being played, the greater the right hand must cover the bell opening to lower the pitch 1/2 step. Still confused?

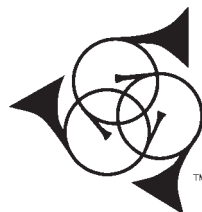
I've written a duet based on the 12-bar blues that will become a fun way to work on this technique called "echo horn." The effect used here also involves many sliding glissandi (scoop-ups and bends) between the closed and open half steps. The result is something like the "do-wah" effect heard often from jazz trumpet and trombone players using their harmon mutes, only different. The symbol "+" within an "o" above a pitch or series of pitches was coined by Gunther Schuller to signify echo horn. (The "o" above a pitch, of course, means open horn.) This duet will challenge the ears, eyes, and fingers, help players to sharpen their abilities at Horn in F#, and provide an opportunity at playin' the blues.

"Echo Horn Blues" is one of eight new duets, based on original melodies, that I've titled Jazz-Mix for 2. The two sets of four duets each present various jazz stylings including: swing, ragtime, cha cha, ballad, jazz waltz, beguine, and the blues.

Both players get to lead and to follow, matching styles and having fun. Both sets are now available from www.reallygoodmusic.com, and will be available through the IHS Online Music Sales (OMS) sometime in the near future.

** *Extended Techniques for the Horn, A Practical Handbook for Students, Performers, and Composers* (incl. CD), by Douglas Hill, 1983/1996, www.reallygoodmusic.com.

Douglas Hill is Emeritus Professor of Horn at the University of Wisconsin-Madison (1974-2011), past President and Honorary Member of the IHS. He is author of nine pedagogical texts including Collected Thoughts on Teaching and Learning, Creativity and Horn Performance, and has composed nearly one hundred compositions, many of which were commissions, along with numerous recordings. Many of his past students hold active positions in symphonies, chamber ensembles, recording studios, universities, conservatories, and international musical organizations around the world.



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Echo Horn Blues

Douglas Hill
(2012-2016)

♩ = 68-70



Echo Horn Blues

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Echo Horn Blues



Michelle Reed Baker Retires from the Met

by Barbara Jöstlein Currie

It's a little known fact that the best seat at the Metropolitan Opera House isn't in the front row, or in the glamorous boxes. Rather, it's the Fourth Horn chair, a position I have played for the past 18 years. From this seat, I hear the warm, rich sounds emanating from Michelle Baker's bell, mingled with the beautiful phrasing and tones of the principal and third horns to my left. To hear Michelle play the opening solo from *Das Rheingold* so effortlessly and play it with that warm sound, full of so many colors, is something I wish every horn player could experience. With Michelle's retirement from the Second Horn chair imminent, I asked to interview her.

That in itself was a challenge, having to persuade her that she should be interviewed, and that the horn community would find her experiences interesting! Michelle is one of the least assuming, most humble people I know, and in addition to her beautiful playing, it is her kind spirit that will be sorely missed.

Philip Farkas once said that "it is better to quit several years too soon than 10 minutes too late." In Michelle's case, she is retiring many years too early. My hope is that this interview is enlightening for the readers, and as inspirational to you as she is to us in the MET Orchestra.

Early Years

Michelle grew up in a family with five older brothers in Pearland, Texas. The daughter of a professional baker and church secretary, she started piano lessons at age six, something she would eventually combine with the horn as a double major in college. She started playing the horn in the sixth grade at the age of 12. Although Sue Gottschalk was her first band director, it was mostly because of the local high school band director, Jack Fariss, that Michelle decided to play the horn. He did this by tricking her. He tested her musical pitch-matching skills and she scored high. Michelle said she wanted to play the flute, but, since her small hands couldn't reach the octave key, Mr. Fariss, a horn player, suggested the horn. He played it for her and showed her how light the horn was by giving her an empty horn case, and having her pick it up. After that, she was hooked!

She then studied with Jay Andrus privately in high school and at the University of Houston. While at the University of



(l-r) Barbara Jöstlein Currie (Fourth Horn since 1997), Michelle Reed Baker (Second Horn since 1990)

Philip Farkas once said that "it is better to quit several years too soon than 10 minutes too late." In Michelle's case, she is retiring many years too early.

Houston, she also studied with Nancy Goodearl and, for a year, with Julie Landsman. Later, she studied for a year with James Chambers at Juilliard. During her one year at Juilliard, she both received her master's degree and prepared for the Fourth Horn audition with the New Jersey Symphony with the help of James Chambers and Julie Landsman. Before the audition, Chambers said, "she will win the audition." Which she did.

Michelle played Fourth Horn in New Jersey for two years, as well as one year on Third Horn, and she spent two summers playing chamber music in the Marlboro Festival where she learned about a temporary Second Horn audition at the Met. Michelle worked tirelessly preparing for the audition. After six weeks, she won the audition and started working at the Met in the fall of 1990.

While that preparation was difficult, it was nothing compared to her preparation for the permanent Second Horn position the following year. The support from her husband, Charlie Baker, principal trombonist of the New Jersey Symphony, was essential. While preparing for the audition, she had four weeks of grand jury duty as well as playing her job at the Met. The audition happened during her fourth week of jury duty. "I never let myself think for a moment that I couldn't win it. I had worked so hard on my preparation that I thought, 'This was my job!' I never had the thought that I wouldn't get it."

She even planned the after-audition celebration at the Cowgirl Hall of Fame restaurant in New York City with Charlie, and invited her "new section" where they dined on a Texas staple, Frito Pie.

Barbara Currie (BC): When did you find time to practice with all of these responsibilities?

Michelle Baker (MB): I would warm up in the morning, go to jury duty, then go to the Met and practice audition excerpts, perform that evening's opera, go home and practice, and repeated that routine for four weeks. I was so busy practicing during this period that I felt like I was basically not married – I got no sleep!

BC: How did you prepare mentally for such a challenging audition?

MB: While I never formally called it visualizing, the fact that I planned on winning with a party was a form of visual-



ization. My husband also wrote me notes to keep me positive. I still have one somewhere that says, "Be nice to Mrs. Baker today." I have also learned how to quiet my mind through prayer, something I still do to this day. One book I like to read every morning is *Jesus Calling* by Sarah Young. I pray for peace, focus, and strength. It also helps that I was a little naive and very determined to win.

BC: Did anything else stand out about the audition?

MB: The finals were around 45 minutes of playing and the other horn player was Peter Reit. While the committee was deliberating for what seemed like a very long time, Peter and I walked arm in arm down the hall, laughing and supporting each other. It was unusual but therapeutic!

BC: [I was curious about her thoughts on being a second horn player, and what the role of second horn means to her. It seems like no matter who is playing next to Michelle, she is in tune and in tone with them, blending seamlessly.] Was there any influence in the early years at the Met that helped you learn how to be such an effective second horn player?

MB: Julie Landsman and I fit together easily because she made me feel so comfortable that I wasn't nervous with her. She taught me to listen left and to fit inside her sound. I learned along the way how to lose my ego so we were a unit. Since the first time I heard Julie play, I knew I wanted to sound like



Around 1991 with Julie Landsman in the rehearsal room at the Met.

her – that warm, gorgeous sound! Plus she plays with so much of her heart. Getting to sit next to her for 20 years was a privilege and a thrill. I strive to sound like her every day.

BC: I agree, the two of you sounded like one horn! Do you have any other influences in regard to second horn playing?

MB: Besides Julie Landsman, James Levine comes to mind. He encouraged me to play much softer than I ever imagined possible, as well as to play shorter notes in general. To play any Mozart with him was the best.

BC: You and Julie were the only women in the brass section at that time. Was that an issue for you? There are now four women horn players, out of nine, and at one point there were five.

MB: I grew up with five brothers so it had no effect on me at all!

BC: At the Met, we often have situations that can make us uncomfortable or nervous. For example, when we play the *Live in HD* movie performances that are broadcast to millions around the world live, or when we play international radio broadcasts and the microphone is a few feet from your bell. How do you deal with these stressful situations so well?

MB: As I talked about earlier, I do my daily devotions, which take about a half hour in the morning, and they help me focus. Musically, while it's basically internalized at this point, I do always subdivide. I also practice important solos a lot. I do

my homework. For *Fidelio*, I will have practiced the opening solo about 50 times, often while watching TV! For *Rheingold*, it's about 100 times. A few years ago, in preparation for our season opening night's performance of *Das Rheingold*, I practiced the opening solo at home with subdivisions. When we actually played the opera, I would count the opening 16 bars loudly in my head with the eighth note subdivisions, and increase the volume of the subdivisions as the solo neared. Some conductors don't give a strong upbeat before I play the solo, so I've learned to never expect a strong upbeat and to only rely on myself. I also have a plan for the bar before I play the solo, which is "1, 2, 3, 4, 5, set, play." I practice this plan and do that no matter how nervous I am. And I remind myself to breathe. And pray! (I want to quickly explain that it's been a long-standing tradition at the Met that the second horn player starts *Rheingold*, not the 8th horn, as is marked in the score.)

BC: Do you take it easy on big days?

MB: I usually try to have as normal a day as possible, so I'll warm up in the morning, and I'll try and take a nap in the afternoon if possible. On two of the upcoming *Fidelio* days, I was supposed to babysit my grandson all day, and now I'll only babysit until 1:30 so I can rest a bit.

BC: I'm reminded by something that we all say to each other before we start something big, like the *Ring* cycle operas. Former Met principal clarinetist and current principal clarinetist of the Philadelphia Orchestra Ricardo Morales used to say, "As long as we're here, we may as well kick some a**!"

MB: Having a supportive section is crucial, and those sayings remind me that it is a team effort! Before Erik Ralske won the Principal Horn position, I was very nervous about who would be our new section leader. And then we got one of the nicest guys to lead us. Although he no longer plays a Conn, Erik had played one for his whole career until about five years after joining the New York Philharmonic, so his concept of sound was very similar to ours at the Met. He was clearly the best player at the audition. And he's doing a fantastic job. He's fearless and fabulous.

BC: I have to agree with you there!

BC: Are there any singers who particularly inspire you?

MB: Dmitri Hvorostovsky is someone who comes to mind for his singing as well as the fact that he breathes very loudly, which gave me the OK to breathe loudly and take in as much air as possible. Debbie Voigt phrases beautifully. Rene Pape's tone quality and smoothness is amazing, especially in his recent Met *Parsifal*. Also, I love Peter Mattei and the way he adds character to certain notes – he adds a little shimmer on important notes that makes his phrasing interesting and beautiful.

BC: The Met, under Levine, had a chamber music series at Carnegie Hall. Are there any chamber music pieces that speak to you?

MB: Playing *Auf dem Strom* at Carnegie's Weill Hall with Levine on piano was a highlight of my career. I also love playing the Mozart Piano and Wind Quintet, and I loved playing Bach trios with Julie Landsman and current Co-Principal Horn of the Met, Joe Anderer, in Japan many years ago.

BC: In all of your spare time, you somehow find the time to teach! You are currently on the faculty at the Manhattan School



Michelle, Joeseph Anderer, Julie Landsman

of Music, Assistant Horn Professor at Juilliard, and recently became Horn Professor at Montclair State University. You also teach and play at the Round Top festival in Texas during the summers. Could you describe your warmup routine, and the routine that you might prescribe to your students?

MB: If I have a lot of time, my warmup will take around 35-40 minutes. If I don't have that much time, or if I'm still warmed up from a late night the night before, I'll spend less time warming up. If it is a short warm-up, I will free buzz while blow-drying my hair and buzz on my mouthpiece in the car on the way to rehearsal! For my optimal warm up, I will play something like the following, mostly on the F horn side. Playing on the F horn side has two advantages: developing your tone as well as the fact that it acts like a batting donut, so that when you do use the B' side, it will offer less resistance, making the notes easier to play.

- 1) Caruso: Lips, Mouthpiece, Horn
- 2) Emory Remington's Lip Slurs. I got these from my husband Charlie who was a student of Remington's at Eastman.
- 3) Low lip slurs from middle c' to pedal F, three notes in a row. C, G, E etc.
- 4) Octave slurs starting on third space c"
- 5) Caruso 6 notes starting on middle c' to third space c".
- 6) Lip slurs from C to E, and then G to E and repeat.
- 7) Slurred three octave harmonic series and gliss. harmonics
- 8) Arpeggios: slurred and tongued
- 9) Caruso note-tasting, noodles, and spiders
- 10) Kopprasch etudes: my students will work on only the first four during their first semester. I want them to know where their air support comes from and strive to be in charge of their fundamentals.
- 11) Martin Hackleman low studies
- 12) Ward O. Fearn studies
- 13) Pares scales

BC: What are your plans after you retire from the Met?

MB: I will continue teaching a lot, and hopefully freelance a bit. I will also play in the Montclair Orchestra, which is being led by the Met's concertmaster, David Chan. And I will spend a lot of time with my family and grandchildren. I would also like

to continue doing work through my church for social issues, such as homelessness and poverty, as well as teaching Sunday school and playing piano!

Rapid-Fire Questions

- All-time favorite opera to perform: It changes every year. This year it was Massenet's *Werther*.

- Favorite opera to listen to: Any Puccini opera.

- Favorite composers: Wagner and Strauss.

- Favorite chamber music piece: Mozart Wind and Piano Quintet.

- Favorite conductors: James Levine (any Mozart), Daniele Gatti (*Parsifal*), Valery Gergiev (Dvorak Symphony 9), Gianandrea Noseda, Fabio Luisi, Daniel Barenboim (*Tristan und Isolde*), Simon Rattle (*Pélleas et Mélisande*).

- Favorite Second Horn opera solo: Anything but the first page of *Rheingold*.

- Scariest second horn moment: *Rheingold*.

- Horn Make: Conn 8D E series.

- Mouthpiece: A bored out Horner 6. I've played it since high school.

- Funniest moments at the Met: many times getting the giggles with Julie Landsman.

- If you weren't a horn player, what would you be doing? Social work.

- What will you miss most about the Met? People in the orchestra, especially my section. Also sitting in the middle of that sound!

BC: Thank you so much for doing this interview, Michelle. It is difficult to convey in one interview how much you inspire those around you and encourage great playing from those around you by being such a fine horn player and such a wonderful friend. We will all miss you!



At a recording session for one of the Met Brass CDs we produced in 2005: (l-r) Javier Gándara, Barbara Jöstlein Currie, Scott Brubaker, John Smith (in back), Joeseph Anderer, Julie Landsman, Julia Pilant (in back), Michelle Baker, Anne Scharer, Brad Gemeinhardt



Addendum

At the Met, we have two complete horn sections due to the number of performances each week. The Met performs seven operas every week from the end of September through the end of May. We will rehearse a different opera in the morning than is performed at night. The MET Orchestra (as it is known when performing as a separate ensemble) also has a three-week symphonic concert series at Carnegie Hall in June. The orchestra can be heard in its regular weekly radio broadcasts, on Sirius radio on the Met channel, in movie theaters with the *Live in HD* series, and digitally on www.MetOpera.org. More information on current musicians can be found at www.METorchestramusicians.org



(l-r) Michelle, Javier Gándara, Simon Rattle, Barbara Currie, Erik Ralske

The horn section when Michelle joined the orchestra in 1990:

Principal: Julie Landsman
Second: Michelle Reed Baker
Third: Joseph Anderer
Fourth: Carmelo Barranco

And

Principal: Howard T. Howard
Second: E. Scott Brubaker
Third: Richard Reissig
Fourth: Larry Wechsler
Assistant: Leon Kuntz

The current Met Horn Section in 2017:

Principal: Erik Ralske
Second: Michelle Reed Baker
Third: Javier Gándara
Fourth: Barbara Jöstlein Currie

And

Principal: Joseph Anderer
Second: Anne Marie Scharer

Third: Brad Gemeinhardt
Fourth: E. Scott Brubaker
Assistant: Julia Pilant

Barbara Jöstlein Currie has been fourth horn of the Metropolitan Opera Orchestra since 1997. Raised in Chicago and taught by Nancy Fako, she then studied with Julie Landsman at the Juilliard School, where she spent a year abroad playing third horn with the Jerusalem Symphony Orchestra. She has played with the L.A. Philharmonic, the St. Louis Symphony, and the San Diego Symphony, and plays on movie and commercial soundtracks. Barbara is a horn professor at the Bard Conservatory and teaches at Mannes in the pre-college program.

Her brother Thomas Jöstlein is Associate Principal Horn of the St. Louis Symphony.



A drawing by Emmanuelle Ayrton on the occasion of Michelle Baker retiring from the MET orchestra

My Stand Partner

by Cristian Codreanu

I am trying to reconstruct the chain of events that occurred last year. I was playing third horn with the Chattanooga Symphony and Opera, a small regional orchestra situated on a spectacular river valley surrounded by mountains, with breathtaking views, canyons, caves and waterfalls. In other words an outdoor man's paradise, and a great tourist attraction in southern Tennessee.

Our long time fourth horn player, Michael Wells, had to take a one-year leave of absence, after which he retired. So for the entire season I never knew in advance who would be sitting in the chair next to me. It could be a student or one of our regular substitutes. But, for this one particular rehearsal, a man almost my age sat down in that chair. I noticed he was playing an older Alexander 103 horn, with the thumb valve switched to stand in B^b. That was the second thing we had in common (beside the bald hair-do).

"Hi, my name Achim...from Germany." The third thing in common: a foreign accent (mine is Romanian).

So we started the rehearsal and I could not believe the fantastic sounds coming out of his horn. Naturally, I asked him where he played in Germany.

"Oh, me played in Stuttgart Radio Orchestra. Principal horn...I was a member of German Brass and subbed regularly with Berlin...but did not play my horn for 15 years. I came to America to start a food franchise business. Now I retired from that and I want to teach and play my horn again, just for fun..."

"Were you in Stuttgart during the time of Sergiu Celibidache's tenure as a conductor?" (Celibidache was also Romanian.)

"No, I started playing there right after Celibidache left for Munich, and when my dear friend Wolfgang Gaag decided to follow him there, I took his principal position in Stuttgart orchestra."

It is known that Maestro Celibidache was often at odds with his principal trumpet players, but never with his horns. There was a respectful working relationship and friendship between Gaag and Celibidache. "When did you start playing the horn?"

I was eight years old when I started, but on trumpet. At age 18 I switched to horn and studied first with Professor Gustav Neudecker in Frankfurt, then for three semesters with Professor Erich Penzel at the Musikhochschule in Cologne. At 21, I won my first job as Principal with the Frankfurt Opera. Three years later I was appointed as Principal horn of the Radio Symphony Orchestra of Stuttgart by Sir Neville Martin.

At that time I met Angela Jones, an American native and former Principal Flute with the Stuttgart Philharmonic. We got married and moved together to United States. Here I had to quit playing my horn in order to open my first restaurant. However after eight years I got invited to play Mahler 3rd with Berlin Philharmonic, under the direction of Zubin Mehta, then in

2011 to play Mahler 6th under Sir Simon Rattle. And this, my friend, it is just a short review of a crazy life.

Needless to say I was speechless.

Later when I looked at his website, I could see a lot of pictures of him and his students (both horn and cooking). My surprise was when I got to the bottom row of pictures where I found these:



Achim Reus with Wolfgang Gaag



with German Brass



with Simon Rattle



with Sir George Solti



*with
Stephan
Dohr*



with Radek Baborák



in the Berlin Horn Section

I commented, "It seems that the horn player's world is small, and we are all connected somehow."

"That is very true, and I have stories that will prove just that. Here is one:"

After having lived in the United States for a couple of years, my wife and I went to Los Angeles to visit. One evening we went to dinner at an Indian restaurant in Santa Barbara. During dinner, we noticed a couple



with the Berlin Horn Section

with the Berlin Tuben

from the table next to ours continually observing us. I told my wife that they look like Germans.

As we got up to leave, we passed the couple's table and the man asked me if I spoke German. I said yes so he continued: "Are you the horn player who moved to the USA to start a restaurant franchise?" "Yes, I am. How do you know?" I replied. "Well, I am Guido Rueckel, the Principal Timpani player from Celibidache's orchestra in Munich. I studied in Berlin and attended the Berlin Philharmoniker concerts – and I saw you perform there many times.

"I was amazed. What a coincidence! All I can say is that we live in a small world and you never know who you will run into."

Now that you mentioned the word coincidence, please let me tell you my story: During my time in college in Bucharest, Romania, I had two older colleagues. One of them married a French lady and moved to Monte Carlo. In 1980, Nicolae Dosa won the Principal Horn position in that orchestra. He will be retiring this year after over 35 years. The other one, Ion Ratiu, won Principal positions with the Barcelona Opera, the Bilbao Symphony, and finally the Duisburg Orchestra in Germany. He just retired from that position in June of this year. His last concert was with the Schumann's *Konzertstück*. What a way to retire!

When I arrived in the United States, I heard in the news that the Monte Carlo orchestra was touring and they would perform a concert in Aurora, Illinois. I was in Chicago at that time and planned to go and listen, but I was in the middle of a concert series with the Civic Orchestra, so I had a schedule conflict. However, my friends heard a radio interview with the Principal Horn...and I was told that he was American. I immediately called Paul Staicu (our teacher) in France, and asked him what happened to Nicolae Dosa, and I found out that the "mystery" American player was Terry Roberts, the Associate Principal. A year or so later, my teacher asked me if I want to come and try out for Terry's position, because he was returning to the US. I was not prepared for such an audition, and I did not go.

About two years later, while auditioning for a Second Horn job with the Knoxville Symphony Orchestra in east Tennessee, I heard a wonderful performance of the Strauss first horn concerto from one of my competitors.

During a break, I went to congratulate him and I noticed a slight foreign accent in his English, so I asked him about it. He told me that he was born in Lexington, Kentucky, but he played for a few years in Europe. I was hoping he might know my colleagues from Duisburg and Monte Carlo, so I asked him where he had played. I was prepared to hear anything, but not what he told me next:

"I played First Horn in...Duisburg and in Monte Carlo..."

I started shaking with emotions: "Is your name Terry Roberts by any chance?"

"Yes." I was stunned. Then he continued: "I had the Duisburg position when the Monte Carlo job opened, so I went to audition. I made it into the final round together with Ion Ratiu. Lawrence Foster offered me the job, then he appointed Ion as Principal in Duisburg. I even know your teacher. Nicolae and I performed the Haydn Concerto for two horns with the Monte Carlo Symphony and Paul Staicu coached us.

Achim said, "I cannot believe you ran into him at an audition. Now that you told me this story, I think I have one more for you, which is going to complete the circle. In February this year I received an email from the manager of the Monte Carlo Symphony who wrote:"

Dear Mr. Reus,

Maestro Gelmetti asked me to contact you. He would like to invite you to be his Assistant for the upcoming audition for the Principal Horn position in Monte Carlo Orchestra.

"Gianluigi Gelmetti was my Principal conductor, back in Stuttgart. Last time we have seen each other was 20 years ago..."

It was my turn to be surprised. This really completed the circle. It is a small world after all, and you never know who will be your stand partner. After writing this article, I got a message from Michael Wells, our former Fourth Horn:

Hi Cristian,

I enjoyed your article. It's truly amazing how our lives touch each other. And I may have another connection to add. I have met Terry Roberts. He was the Principal Horn of the Macon Symphony Orchestra in Georgia and I played with him for two seasons, about 20 or 25 years ago! So what do you think of that?

– I replied that nothing surprises me anymore.

Achim Reus (pronounced Royce) lives in Athens, Georgia with his wife Angela Jones-Reus, a Professor of Flute at the University of Georgia. Achim and Angela have been invited again to play *Ein Heldenleben* and *Rite of Spring* with the Berlin Philharmonic in May 2017.

Cristian Codreanu is a faculty member at Tennessee State University and performs in several orchestras in Tennessee.



Cristian Codreanu (l) with Achim Reus

Charles Ives's Songs for "Horn"

by Chelsey Hamm

Sometime after 1922 Charles Ives made orchestration notes on fifteen of his songs that were originally scored and published for voice and piano. These orchestration notes can be found on Ives's personal copies of *114 Songs*, a privately published collection of vocal works that Ives printed in small batches with G. Schirmer in 1922 and 23.¹ Ives wrote his orchestration notes by hand in pen and pencil directly on the printed scores of his songs, along with alterations of or additions to some rhythms, notes, articulations, dynamics, dates, and lyrics.² Ives wrote on eight different copies of his *114 Songs*, which can be found today in the Irving S. Gilmore Music Library of Yale University. Today these songbooks are known as "Copies A–H"; "Copy E" (several images of which are shown here) contains most of Ives's scoring notes.³

Ives's orchestration notes indicate that he may have intended to score some of his songs for creative chamber ensembles of unusual instrumental combinations. For example, some of Ives's notes called for small ensembles of two to four instruments, such as "The New River" for trumpet, alto saxophone, and piano, or "Like a Sick Eagle" for English horn, viola, cello, and bass.⁴ However, a few songs are scored for larger chamber orchestral ensembles, such as "The Swimmers" for flute, oboe, clarinet, bassoon, trumpet, horn, trombone, piano, viola, and low strings.⁵ Example 1 shows a few of Ives's orchestration notes at the beginning of the song "Remembrance," the 12th song in *114 Songs*.⁶



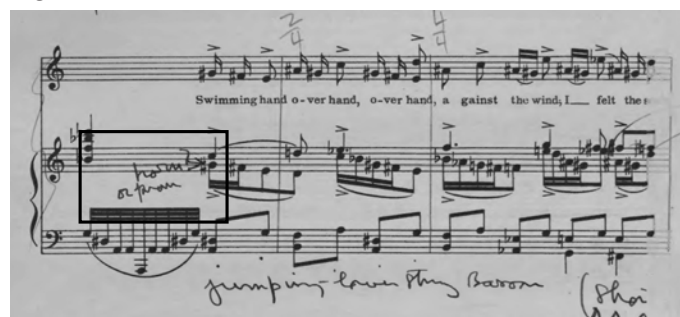
Example 1: The beginning of "Remembrance." Note the handwritten comments on the printed score.⁷

As seen in the black box in Example 1, above mm. 1–2 Ives wrote "flute or horn" and drew a line from his orchestration note to the published vocal part of the song. Ives's marking implies one of two different performance possibilities: either that the vocal line could be played solely by a flute or horn, or that one of these instruments could double the vocal line along with a singer.⁸

Ives's specific "horn" orchestration markings invite present-day horn players to arrange and perform Ives's songs, many of which would make charming selections for

recitals. Horn players short on time may turn to pre-made arrangements of five of Ives's songs for horn and piano in a collection titled *Charles Ives, Five Songs* by Ian Zook.⁹ Zook's idiomatic arrangements provide a nicely edited starting point for horn players interested in performing Ives's songs.¹⁰ However, none of the songs that Zook arranged contain a "horn" orchestration marking in Ives's personal copies of *114 Songs*, leaving these songs – and still others – ripe for arrangement and performance.

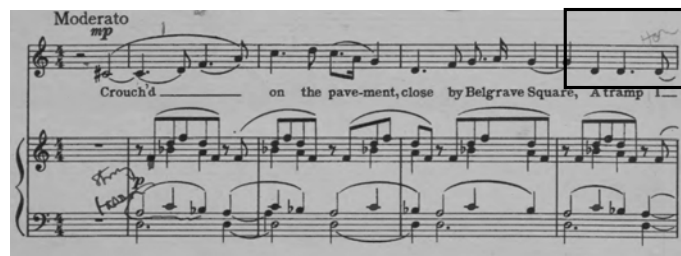
Ives specifically called for a "horn" orchestration in three different vocal works in his "Copy E" of *114 Songs*, the first of which can be seen in Example 1. Example 2 contains the penultimate line of "The Swimmers," the 27th song in *114 Songs*.



Example 2: The penultimate line of "The Swimmers."¹¹

The black box in Example 2 highlights Ives's orchestration comment "horn? Or trom[bone]" along with an arrow pointing to the lower line of the piano's top staff. This marking implies that Ives considered orchestrating not only this song's vocal line, but also its piano part, opening up a realm of possibilities for present-day creative arrangements.

Ives also made several "horn" orchestration markings in "West London," the 105th song of *114 Songs*. Example 3a shows the opening line of this song.



Example 3a: The opening line of "West London."¹²

As seen in Example 3a, "Horn" is marked inside the black box above the fourth measure of the song's vocal line. Example 3b shows mm. 17–18 of the same song.



Example 3b: Measures 17–18 of "West London."¹³

The black box in Example 3b shows another "Horn" orchestration marking, again aligned with the song's vocal part.

With the aid of music notation software, it is relatively easy for a present-day horn player to create convincing arrangements of Ives's songs. One simple way to arrange Ives's songs is to score his vocal lines for horn. Example 4 shows one such arrangement of "Remembrance" (see Example 1) arranged for horn, flute, and piano.

Example 4: An arrangement of "Remembrance" for horn, flute, and piano.¹⁴ This short song is especially appropriate for a horn scoring considering its text:

A sound of a distant horn
O'er shadowed lake is borne,
My father's song.

Example 4

Slowly

Flute

Horn in F

Piano

use both pedals

7

Fl.

Hn.

Pno.

l.h.

rallend.



In "Remembrance," the song's speaker describes an ambiguous scene: the sound of a distant horn is carried over a lake, when, in the final line of text, the speaker reveals that the horn call is his or her "father's song." This statement creates space for a myriad of questions. Who is the speaker? Who is the speaker's father? Is the horn call a metaphorical song of the speaker's father, or a more literal one (e.g., is the speaker's father a hunter)? Does the horn call actually exist, or is it in the imagination of the speaker, haunting the scene like a remote specter? The text of the short song is littered with ambiguity: the scene the speaker describes is unclear, as is its authenticity.

Though the text of "Remembrance" is vague, Ives utilized text painting techniques to highlight its more literal meanings in at least four ways. First, the piano line illustrates a lake by repeating quiet (*pp*) oscillatory arpeggiations reminiscent of gentle waves. Second, the flute repeats the horn line in a canon at the octave a measure apart, depicting the idea of distance via an echo-like effect. These flute and horn lines are mostly conjunct, though they each contain marked leaps of an ascending perfect fifth (mm. 2–3 and 5–6 horn, and 3–4 and 6–7 flute), reminiscent of a horn call. Finally, the tonal center of the song remains unclear throughout its duration; the horn part may imply a concert G tonality, though the first six measures of the piano line seem to articulate G major, C Lydian, and A Mixolydian simultaneously. This tonal ambiguity remains at the song's end, leading to a feeling of incompleteness or lack of closure in the listener. Such tonal ambiguity could be interpreted as an additional aspect of text painting, illustrating the imprecise nature of the song's short verse.

In this instrumental arrangement of Ives's song, few aspects of the song's text are lost: the gentle waves of the lake, the idea of distance, the sound of a horn call, and the ambiguous nature of the text are all present. A performer concerned with depicting more accurate meanings could include the song's text in their program notes, which may lead to more precise mental imagery in a listener.¹⁵ Arrangements of Ives's songs such as that depicted in Example 4 are relatively undemanding to create, and yield rich results: the exposure of a new and beautiful repertoire, arranged in an innovative manner.¹⁶

As performers we should strive to make and perform such new arrangements, keeping our recital repertoire fresh and engaging to future audiences.

Chelsey Hamm is an Assistant Professor of Music Theory and Aural Skills and is the Coordinator of the Music Theory and Aural Skills curriculum at Missouri Western State University in Saint Joseph, Missouri. Chelsey completed her Ph.D. in Music Theory at Indiana University. Her dissertation, "Charles Ives and Democracy: Association, Borrowing, and Treatment of Dissonance in His Music," was supervised by Dr. Marianne Kielian-Gilbert. Chelsey has played horn for almost two decades and completed a doctoral minor in horn performance at IU where she studied with Myron Bloom and Richard Seraphinoff. She currently plays with the Kansas City Community Orchestra and substitutes with the faculty brass quintet at Missouri Western State University.

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Notes

¹The first printing of 500 copies was printed in August 1922, while the second was printed in April 1923 and included 1000 copies.

²Though Ives never published orchestrated versions of his songs according to his notes, it is possible that he had originally intended to do so.

³Ives's personal copies of 114 Songs (eight in total), "Copies A–H," can be found in MSS 14, The Charles Ives Papers in the Irving S. Gilmore Music Library of Yale University. There are also three more copies with Ives's markings on them that were discovered in 2012 at his house in West Redding, Connecticut. For more information see Christopher J. Gundy, "The Unknown Editing of Charles Ives: New Sources for 114 Songs" (D.M. document, Indiana University, 2017).

⁴See "Copy E" of 114 Songs, 13–14 ("The New River") and 61 ("Like a Sick Eagle").

⁵*Ibid.*, 62–67 ("The Swimmers").

⁶There is one published orchestrated version of "Remembrance" titled "The Pond" for voice, flute, harp I, harp II or celesta, piano, and string orchestra. In this version of the song the voice part is marked "or Tpt. Or Basset Horn," perhaps reflecting the editor's belief that Ives could have meant his orchestration marking to indicate trumpet or basset horn. I think this is unlikely, since Ives differentiated between "horn," "English horn," "trumpet," and "trombone" in his scoring markings (see note eight). See Charles Ives, *The Pond*, ed. Jacques-Louis Monod (Hillsdale, NY: Boelke-Bomart, 1973).

⁷*Ibid.*, 27 ("Remembrance").

⁸We can be fairly certain that Ives was referring to the horn as we think of it today in his orchestration notes since Ives differentiated between "horn," "English horn," "trumpet," and "trombone" in his scoring markings.

⁹Charles Ives, *Five Songs*, Ian Zook ed. (Lutherville, MD: Brass Arts Unlimited, 2013). See also a review of this collection: Jeffrey Snedeker, "Five Songs of Charles Ives, arranged for horn and piano by Ian Zook," *The Horn Call* 44, no. 2 (February 2014): 78.

¹⁰Zook's collection includes arrangements of five of Ives's most frequently performed songs, including "Songs my Mother Taught Me," "The Things Our Fathers Loved," "The Housatonic at Stockbridge," "Memories A. Very Pleasant B. Rather Sad," and "The Circus Band."

¹¹See "Copy E" of Ives's 114 Songs, 67.

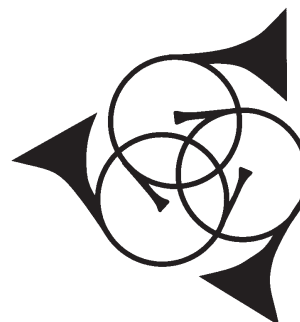
¹²*Ibid.*, 244.

¹³*Ibid.*, 245.

¹⁴This horn part could easily be transposed down an octave for horn players more comfortable playing in a lower tessitura.

¹⁵In his *Memos* – a collection of autobiographical writings and descriptions of his compositions – Ives wrote that his father employed this technique of playing texted hymns on a brass instrument while audience members read the text silently. See *Charles Ives, Memos*, ed. John Kirkpatrick (New York: W.W. Norton & Company, 1972), 46.

¹⁶See *Charles Ives, 129 Songs*, H. Wiley Hitchcock, ed. (Madison, WI: A-R Editions, 2004) for the most recent collection of Ives's songs.



Horn Recovery – Getting Back in Shape After a Long Hiatus

by John MacDonald

Prologue

One of the dilemmas in horn playing is getting back into shape after a lengthy pause. This could be for many reasons. An extended holiday in hot climates, an extended tour where you can't play anything except the tour repertoire, or from a medical operation or something similar. As time goes by we think we are fairly proficient at playing the horn and may neglect the regular "sanitation" of our technique and simply trust to luck and bravura.

If you pick up the horn and just start playing, everything will be fine, until the next day when nothing works at all! Indeed doing that will postpone your recovery for an unnecessary period of time! Having come across this problem for many reasons (all of them listed above), I have come to the conclusion that the best way to get back in shape is "Back to the Basics." This, of course, is not new to the enlightened professional, but I nevertheless thought it might be interesting to expose my own recipe for this problem.

The first thing, after a lengthy pause, is to pick the time to start again. By no means should it be when you *don't* want to! Wait until you still don't want to but realise that if you don't, you won't be in shape in time for that next concert! Go over to the case, take the horn out and see if the valves are still working (good sign). Empty the horn thoroughly. Inspect it. Yes, that's your old horn. Find a comfortable chair, about the height of your standard orchestra chair (not too high), blow through the mouthpiece (you never know), and stick it in.

You're now ready to go again!

Most important for these *suggestions* is pausing after each exercise. In fact the pausing should be minutes – those muscles have not been addressed for awhile – remember. All of these exercises are to be done as slowly as is comfortable.

Day 1

Exercise 1: First note (hold horn up with a good posture.)

Take a good breath and gently blow the middle c' without tonguing; crescendo-diminuendo (crescendo until you feel the muscles tensing).

Pause. Tongue the next note, g', concentrating on pitching it properly. Same crescendo-diminuendo. **Pause.** Repeat with 2nd, 1st and 1&2 valves.

Pause.

Exercise 2: slow arpeggio slurs

F horn!

No specific time value but breathe properly after each slur, also through you nose to fill the upper lungs. Do not breathe before the slur to the top note, just build up the necessary pressure. Repeat down the line. **Pause.**

Exercise 3:

B^b horn (ahh!)

Same as exercise 2 but build abdominal pressure for high note, hold...crescendo...(muscle tension), diminuendo...mouthpiece away, Smile! :-0 Pucker :-0 Smile again, (stretching). **Pause.**

Exercise 4: Tongued arpeggio

B^b horn

Strive for clear attacks, play slowly, (repeat note if necessary), hold high note, wait for muscle tension, **pause** after each segment then (2,1,1&2) (longer **Pause**) :-0 :-0

Exercise 5: Clear attacks

B^b horn

Here in Rhythm concentrating on clear attacks. **Pause.**

Exercise 6: Scales

B^b horn

Short break after each, then transpose down the line. Clear attacks. **Pause.**

Exercise 7: warm down

F horn!

Hold low notes steady even with crescendo-diminuendo. :-0 :-0 **Pause.**

Exercise 8: finish

Play once, long, feel the embouchure tension,.....

Now, if you think everything is going well, stop.

Put the horn back to bed and bless it for day 2.

Good for you, you practiced today!

Day 2

B^b horn

Exercise 1: warm up

Play in tempo with healthy sound. Breathe through mouth after long note without taking mouthpiece off the lips. Play the g' on 1st valve to make a continuous air flow.

Pause.

Exercise 2: Same. **Pause.**

Exercise 3: Tonguing

Not staccato, keep air moving, strive for clarity, breathe in the middle, short pause after long note.

Notice how much more tiring on the embouchure it is when tonguing. Rest accordingly. **Pause.**

Exercise 4: Loosen up

Clarity of attacks, drop jaw for low note. ("aw" as in "aw shucks") **Pause.**

Exercise 5:

Now it's time to stop this nonsense before you drive everyone in the kitchen crazy and take out your copy of Saint-Saëns's *Morceau de Concert*! Use this as your first proper exercise. It



Getting Back in Shape

should go well for awhile but you may not get beyond the first variation! (**Pause**) Continue with it remembering to “play on the air” and see how far you can get with the variations. Take a short rest to relax the muscles when required, you’re not preparing it for performance....yet! Using this piece as an exercise we can measure our endurance progress as days progress. When you’ve had enough, do some arpeggios downwards to warm down and pack up again. The whole thing may have taken about half an hour’s time. Take a walk!

Day 2, Part B

Important to recovery is to play in short sequences, increasing them as you go. It’s therefore a good idea to do another session later in the day and try to increase your strength and range. Try these exercises later in the day:

Exercise 1(2b):

Breathe before the slurs and crescendo right through the last note holding it steady. (Muscle tension not mouthpiece pressure!) Then 2nd valve, 1st, etc.

Exercise 2(2b):

Same type of exercise to strengthen embouchure, (again in B, B^b, A etc.)

Exercise 3(2b):

Scale with arpeggio to relax embouchure on low note.

Exercise 4(2b)

Crescendo until you feel the muscles tense. Breathe after every note.

Exercise 5(2b):

“Pitching”

Exercise 6(2b):

“Shades of Kopprasch” Strict tempo!

Builds strength and control. **Pause** after each one!

End of day 2.....

Day 3

This is probably the worst day as by now the embouchure muscles, if not complaining are ready to go on strike! If things don’t work at all, don’t force it. Forget it. Put the horn away completely and skip the whole day. By doing this you will actually gain a day by not forcing. Use the 3rd day a day later. So (but) when everything is feeling good again repeat Day 1’s exercises 3 and 4 and then do the next little looseners before switching to our “Etude” le Morceau de Concert. Play through the first movement a couple of times. This is easy because of the long breaks between the variations! When you’re finished, do Exercise 8 starting on a first line e’ then buzzing the same note without the mouthpiece (just with the lips) and continue on down the line. “Buzzing” is a very good exercise which you can do in the car when nobody is looking or listening. Highly recommended.

Day 4

Extending your range. Things should be feeling better by now so just jump right in with Day 2, Exercise 1&2, but twice as fast!

Do Exercises 3 and 4 with lots of air and sound.

Exercise 5: play as loud as it is possible to hold the high note. Do not force!

Exercise 6: continue in the mid-upper range but using more sound (more tiring).

Exercise 7: go back to the rapid tonguing exercise.

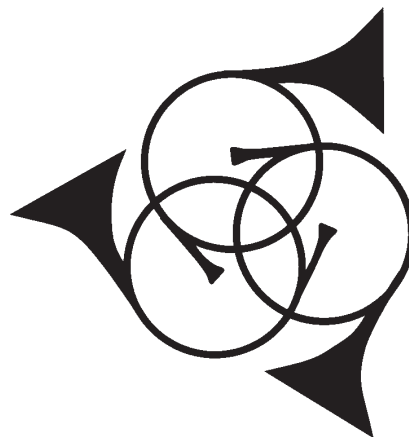
Exercise 8: Saint-Saëns: Start with the Adagio then go back to the first movement. Now play the first movement plus the Adagio. Do some warm downs and finish for the day.

Epilogue

By now things should start to work and feel better – remember that “first” note! So I’ll leave you on your own with this. Usually it all comes back again fairly quickly. I hope some of this was useful and has provided some precautions to getting back in shape as well as perhaps accelerating the process.

Happy horn playing! (Germany 2016)

John MacDonald was born in Gimli, Manitoba, Canada. He studied at the University of Toronto with Eugene Rittich and graduated with a Bachelor of Music degree in 1970. With a stipend from the Canada Council of Arts and having won the Talent Competition of the Canadian Broadcasting Corporation, he furthered his studies in London with Barry Tuckwell and then in Brno, Czechoslovakia with Prof. Frantisek Solc at the Janáček Academy. In 1971 he won the silver medal at the International Competition in Geneva and in 1974 the first prize at the Prague Spring International Music Competition. In 1978 he won the ARD International Music Competition of the German Broadcasting Union in Munich. From 1972 to 1975 he was First Horn with the Bamberg Symphony Orchestra in Germany. In 1976 he has become Principal Solo Horn in the Frankfurt Radio Symphony Orchestra, with which he recorded all the symphonic works of Mahler, Bruckner, Scriabin, Prokofiev, Tchaikovsky, and Berlioz. He also performed and recorded as a soloist and in chamber ensembles, conducted master classes, and freelanced with other symphony orchestras around the world. In 2011 he retired after more than 40 years of dedicated work. He resides in Germany but has recently acquired and expanded a seasonal residence in Canada.





Day 1

Exercise 1 (F Horn!)

*First Note! (no tongue)***Pause**
 $\text{♩} = 60$

7 Exercise 2 (F Horn)

Pause

13 Exercise 3 (B Horn!)

Pause

19 Exercise 4

Pause

25 Exercise 5

Pause

31 Exercise 6

Pause

37 Exercise 7 (F Horn)

Pause

43 Exercise 8

Stop



Day 2

♩ = 60 (B Horn!)

Exercise 1

Exercise 1

1 (always)

p *p* *p* *p*

Pause!

Exercise 2

Exercise 2

p *p* *p* *p*

Pause

p *p* *p* *p*

Pause

also in E, Eb & D

Exercise 3

Exercise 3

p *p* *p* *p*

Then in E, Eb & D, rest after each one

Pause

Exercise 4

Exercise 4

p *p* *p* *p*

p *p* *p* *p*

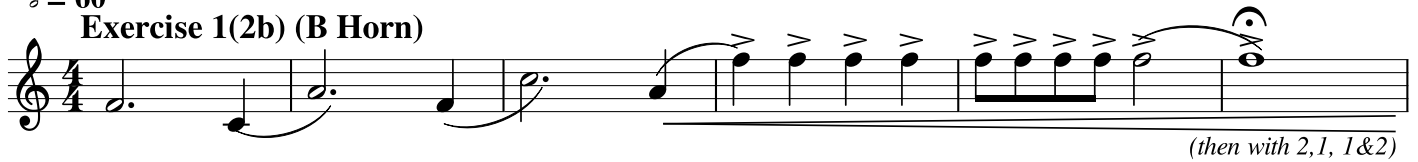
END!



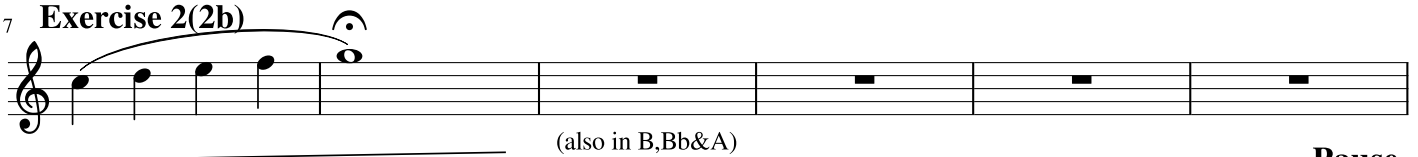
Day 2 Part b

♩ = 60

Exercise 1(2b) (B Horn)

**Pause**

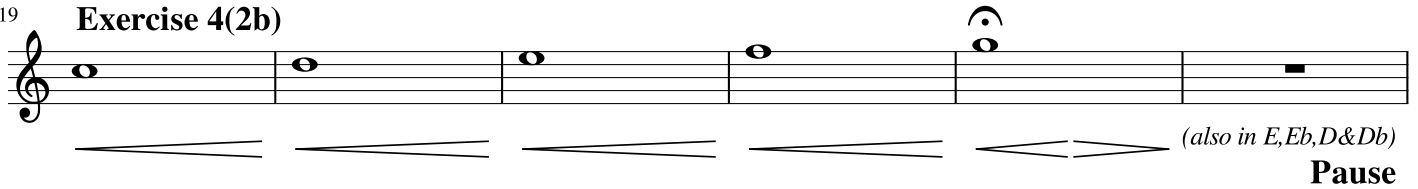
7 Exercise 2(2b)

**Pause**

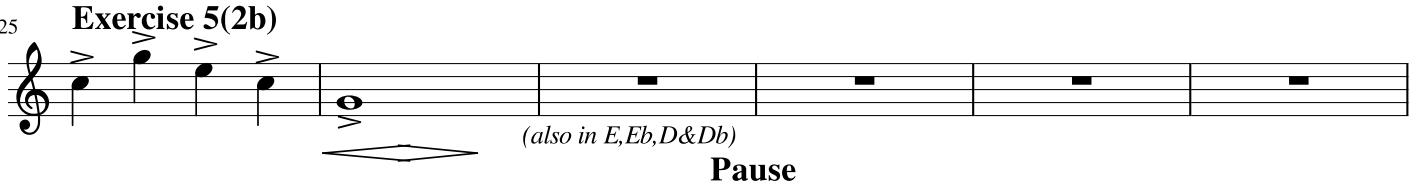
13 Exercise 3(2b)

**Pause**

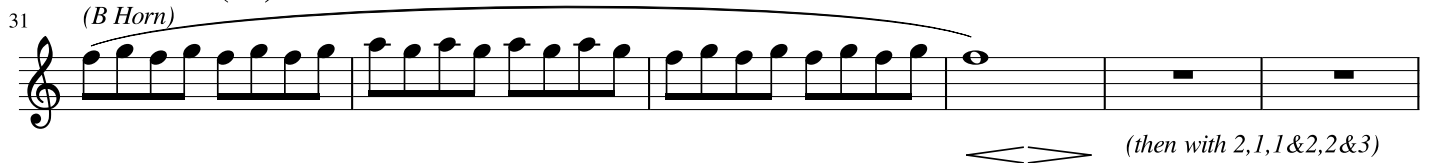
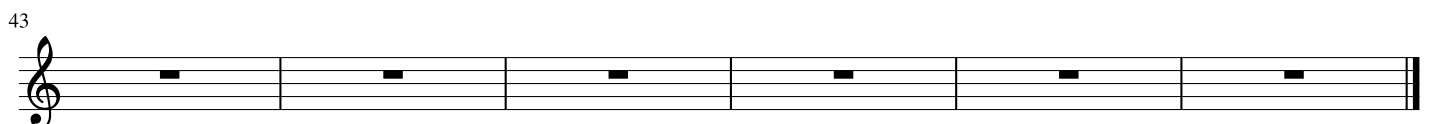
19 Exercise 4(2b)

**Pause**

25 Exercise 5(2b)

**Pause**

Exercise 6(2b)

**Break!**



Day 3

Exercise 1



Repeat Day 1, exercise 3

Exercise 2



Repeat Day 1, Exercise 4

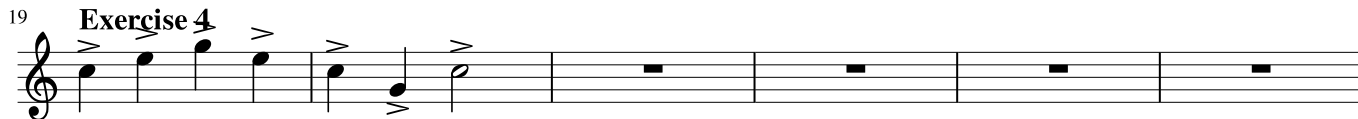
$\text{♩} = 60$

Exercise 3



now in E,Eb,D,Db

Exercise 4



now in E,Eb,D,Db

Exercise 5



"Morceau"..first mvt...(improvise)

Exercise 6



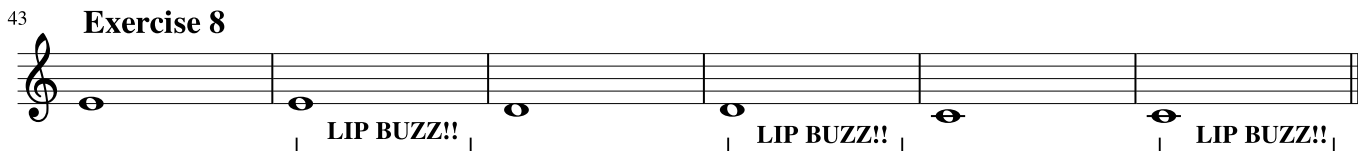
now in E,Eb,D,Db

Exercise 7



Repeat today's Exercise 3 (warm down)

Exercise 8



then 2,1,12,23,,,



Day 4

Exercise 1



Repeat Day 2 Exercise 1 but ♩ = 120

Exercise 2



Repeat Day 2 Exercise 2 but ♩ = 120

♩ = 120

Exercise 3



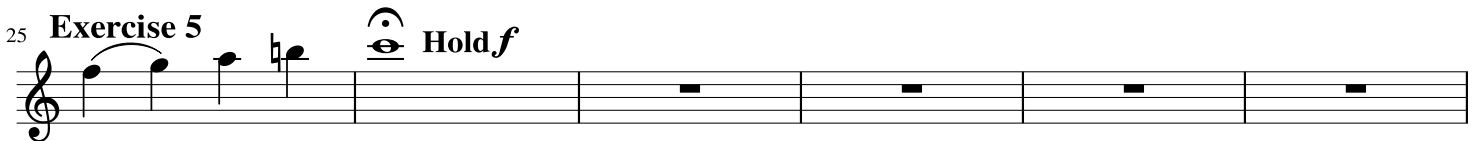
(also in E, Eb, D & Db)

Exercise 4



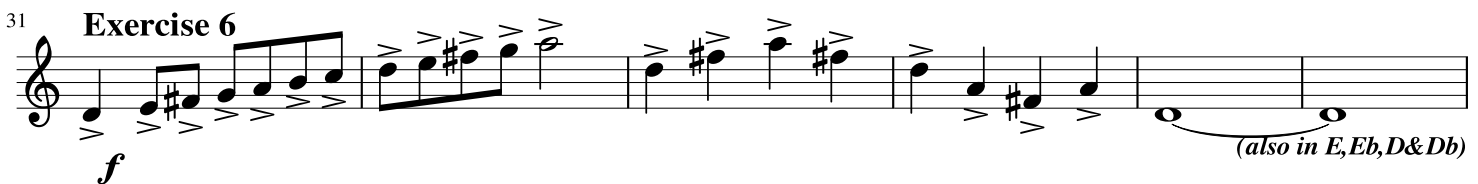
(also in E, Eb, D & Db)

Exercise 5



(also in E, Eb, D & Db)

Exercise 6



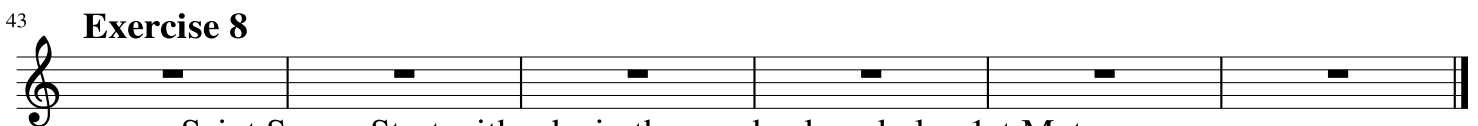
(also in E, Eb, D & Db)

Exercise 7



Repeat Day 3 Exercise 2

Exercise 8



Saint Saens: Start with adagio then go back and play 1st Mvt.

Fin

Symphony versus Opera

by Erik Ralske

I am often asked about the differences between playing in a symphony orchestra versus playing in an opera orchestra. Seven years ago, I started a new job as Principal Horn of the Metropolitan Opera after a career as a symphony orchestra player. Most of my career was in the New York Philharmonic (17 years: 11 as third and 6 as associate principal), but prior to that I played associate principal in Houston, and principal in Vancouver, Orlando, and Tulsa. In the same week that I won the MET job, I won the principal job with the LA Philharmonic. During this period, I found myself pondering the question of “Symphony versus Opera” in earnest. Years of playing with great symphony orchestras had yielded little opera experience. My decision to stay in New York was for personal reasons, but musically, I knew that it would be thrilling to learn a whole new world of repertoire. It feels like a second career.

Having an opera job is still playing in an orchestra, but playing at the MET couldn’t be more different from any of the symphony jobs I’ve had. Starting with the obvious, operas are longer than symphonies, so the workday is generally longer. The average timing of operas in any given season is generally figured to be about 3.5 hours, so rehearsals are longer too. Our standard rehearsals with singers are three hours long, but staged rehearsals are often longer, usually 3.5 to 4 hours. That may not seem like a big deal compared to the normal 2.5-hour symphony rehearsals, but evening performance are likely, too. That could easily be a 7-hour day of playing. The MET does seven performances a week: Monday through Saturday nights plus a matinee on Saturday afternoons. Having two complete horn sections and a shared assistant principal is the only way to cover the 225+ opera performances each season.

Aside from the longer hours, the average workweek is not like a typical week with a symphony orchestra. A subscription week at major orchestras consists of one 2-hour-long program performed three or four times with four or five rehearsals for a total of eight services. Not to understate the difficulty of such a week, but a sense of regularity and order comes with preparing three or four works for an upcoming week and be finished with it at the end of that week. Opera singers don’t sing on consecutive nights as a rule, so we’ll only perform each opera a maximum of twice. Therefore, most weeks have four different operas in performance with two more in rehearsal.

Initially at the MET, it was a surprise and a stress to me to often have 18 hours of music prepared each week. I remember at the New York Philharmonic, most subscription weeks began rehearsal on Tuesday, opened Thursday evening and the remaining three performances were on Friday, Saturday, and the following Tuesday. We used to fret going into the final Tuesday concert, not having played the program for three days. In opera, that’s just normal. Sometimes an opera will re-open later in the season – without rehearsal – months after



an early season run of performances. Having good recall, along with excellent focus to react to spontaneous changes is essential in any orchestra job, but even more so in opera. The period of time from the first rehearsal to the final performance can be as much as 10 or 12 weeks. So instead of the “tidy” weekly packet of most symphony programs, an opera week is like a piece of thread, which is woven into the fabric, which is the long stretch of performances that spans much of the season. Each week, some works are ending and others are just starting up. This makes it difficult to take a week off or plan outside concerts or even a vacation during the season.

I was part of a great section at the NY Phil, and I inherited a great section at the MET.

I was lucky to come at it from both sides, as section leader and from inside the section. The MET section works well together because we have to listen as we accompany singers and also listen to each other. We have a unity of purpose, a willingness to set aside ego and function as a team, to soak up as much as one can in unity just by listening. So much of the job is accompanying singers on the stage, so the orchestra listens hard and well to the singers and to each other. I also appreciate my colleagues; having good personal relationships encourages people to like and respect each other and want to work together, to work hard and take criticism in the spirit intended, making for a comfortable working environment.

In standard repertoire, the orchestra personnel can change nightly too. We perform 26 to 28 different operas each season. About a third of them are deemed “non-switchable,” meaning that the personnel for those operas is fixed for the entire run. Everyone involved has to be at all rehearsals and performances to ensure the highest standard artistically. The difficulty of the work is one determining factor, but the star power of the cast and conductor might be another. Other considerations are whether it’s a new production, or if it’s on the list of HD broadcasts for the season. In any case, the “switchable” operas end up being standards such as *Carmen*, *La Bohème*, or *Tosca*.

With over 200 opera performances crammed into a nine-month season, it becomes necessary to switch personnel on these operas so that most weeks, no single player is doing more than four performances within that week. It’s an incredibly huge jigsaw puzzle to create the individual player’s schedules, to distribute the workload as equitably as possible. What struck me as odd when I started, is that from night to night I might play a piece like *Tosca* with not only different wind sections, but also different horn sections. Even though we have two complete sections in the horns and we try to treat each section as a unit, we invariably end up with some “mix and match” horn sections. Sickness, relief days, scheduling conflicts, etc.,



account for the juggling, but it's one of those things that has taken getting used to.

Cast and conductor changes occur often – even without rehearsal during the course of a run of a single opera. I remember in the middle of my first run of Siegfried performances, I took up my position to play the Long Call and realized there was a new tenor singing the role – someone who had never rehearsed with the orchestra. As he has to mime the solo and I have to try to synchronize the beginnings of phrases with him, it was a challenge not to freak out. I also remember my first run of Die Walküre seeing a new conductor come out after the orchestra tuned and thinking, “What?!! This piece is hard and long enough and it's about to get harder!” Fortunately, scheduled changes such as these usually involve artists who are well rehearsed and experienced, so I've since learned to roll with the punches. Unscheduled cast changes when a singer becomes ill can even happen in mid-performance. You just have to be ready for new tempi, rubatos, balances, and phrasing. In my symphonic career, it seemed to be a very rare occurrence that a conductor or soloist would cancel in the middle of a performance week, but singers are obviously more directly affected by colds and congestion.

In general, everything is magnified in the world of opera. Everyday challenges (such as endurance of every kind, horn technique, etc.), are much like any job, but the intensity is multiplied exponentially with the longer hours. One challenge is that we often play softer for longer stretches since we accompany so much of the time. Therefore, having some fail-safe solutions to getting through delicate passages on perhaps not-so-delicate chops is key. Another challenge that exists in any busy player's life is the extreme range of demands in the really hard weeks. I saw many tough weeks at the NY Philharmonic, but nothing that compares to the most challenging weeks at the MET. My first run of the Ring cycle included Handel's Julius Caesar on “off-nights.” This went on for weeks as we did several complete cycles, each spanning about twelve days.

On the Saturday of my first HD broadcast, I woke up thirsty and drank water as one naturally would. The program was Rheingold, the shortest of Wagner's operas, about 2 hours, 40 minutes with no intermissions. About 45 minutes in, I started regretting having drunk the water. It was another hour wait for a 50-bar rest in a slow section until I could dodge players and cameras to make a dash to the dressing room; by the time I got back, my assistant had to cover one entrance. I learned my lesson that day!

Psychologically, playing onstage in direct view of the entire audience can be more stressful than playing in the pit. A solo is still a solo, but playing in the pit can feel more anonymous and less naked than on the stage. It's crazy that one should feel this way, and it proves that anxiety is all in our head. Ask yourself, why should playing a solo be easier if you can't be seen? It's equally audible to the audience. I'd generalize by saying I do notice that the pit has more musical intimacy, partly because we're in tighter quarters and the singers are behind us on the stage. The horns sit right between the second violins and violas at the MET. For the first time in my life, I get to hear individual string players because I'm practically stand partners. I find following an opera singer on stage from the

pit is easier than trying to follow a soloist from the back of a symphony orchestra. In operas, the singers are singing right at us and every nuance can be heard easily and immediately. (We are lucky at the MET because the pit is usually set just a few feet below the audience level and it encompasses what would be the first five or six rows in the house. Only when we have the largest orchestrations do any colleagues end up under the stage; usually it's just a handful of percussionists.)

For the physical aspect of playing, I focus on keeping my basic fundamentals in shape (tone production, air support, articulation, range, dynamics, etc.) so that if my fundamental technique is sound, then endurance isn't so much of an issue. We play such long hours during the week that the greater challenge is keeping one's playing healthy. Knowing when to rest (versus practice) is also a key to staying healthy. It's easy to have chronically tired and unresponsive lips on this job. Maintaining good physical condition is important to me, especially given the long hours of sitting. I usually do 40-45 miles in spinning (bicycle) classes each week and work out regularly. Mentally, it's hard sometimes to find the energy for long opera nights. Opera rarely stays in the same tempo for long as compared with much of the symphonic repertoire; therefore, staying alert is all the more critical. Like any performance, to be successful means to live in the moment with keen attention as to what's going on around you, so that you can react to all of the spontaneous nuances. I feel I'm at my best mentally when a performance is like a meditation: if I'm really swept up in the flow of music – which is so often led by the stage – it's easy to find the mental focus and energy despite the challenges of the day. It's my lifeline for getting through those five-to-six hour performances.

Lastly, I know I have been blessed and fortunate to experience both symphony and operatic jobs in my career. I have no regrets having made the switch to opera. There was a time as a symphonic player when I didn't understand or appreciate opera and how satisfying and demanding a job it could be. Symphony orchestras do play overtures, arias, and excerpts from operas, but getting to play complete operas and learning a whole new repertoire has been thrilling. When I learn a great opera for the first time, I feel the same way I did as a teenager when I heard the Brahms symphonies for the first time. I often drive home spellbound, singing these incredible tunes.

Knowing that millions of people around the world are watching live during the Met broadcasts does affect us, but I try to remind myself that every day is just another day at work, another day on the horn. Of course, you prepare and aim for your absolute best work, but when you play as often as we do, I feel it's healthier mentally not to blow things out of proportion. One can easily convince oneself that the whole world is watching you under the microscope that we tend to view ourselves through. In reality, there aren't many moments like that at all. Music is to be enjoyed and I like to enjoy it too.

Some material in this article first appeared in an interview in 2016 with Michael Davis in Bone2Pick on Hip Bone.com and other material from an interview with Kristina Mascher-Turner in the October 2016 IHS e-Newsletter.

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