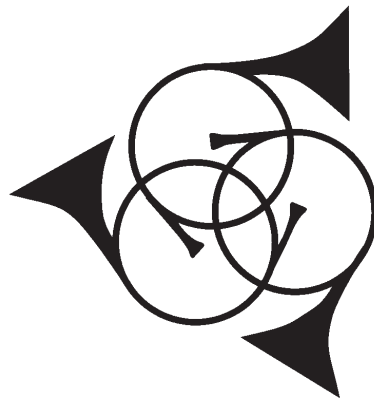


# *The Horn Call*

Journal of the International Horn Society

Volume XLVIII, No. 1, October 2017



William Scharnberg, Editor

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**on the cover: Trompiguares with Radegundis Tavares (right) performing *Suíte de Frevos*  
arranged by Chiquito and transcribed by Tavares and Luiz– with unnamed dancers!**

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# From the Editor

## Bill Scharnberg

Dear Readers,

With a great admiration and respect, I announce important changes in the “staff” of *The Horn Call*. Jeff Agrell, who has been contributing two columns for the journal for *seventeen years* is stepping down and has announced that the team of James Naigus and Drew Phillips will share his columns – The Creative Hornist and Technique Tips. I admit that I was initially reluctant to have Jeff contribute *two* columns for each journal but the quality and consistency of those columns proved me very wrong! A standing ovation please!

News Editor Kate Prichett is also retiring from her position. Kate, who has done an outstanding job since the May 2011 issue, is turning that column over to Jennifer Brummett, whom many of you may know (together with her husband Bruce) as a “regular” at International Symposia.

Ellie Jenkins, who contributed two articles on female horn players in recent issues, has agreed to be the column editor for a new series featuring our regular advertisers. Bob Osmun was the focus of the first column, written by Marilyn Bone Kloss, and Ellie has followed with an article about Scott Bacon and his business, Siegfried’s Call. We have yet to come up with an accurate and perhaps clever title for that column. Suggestions for the title of the column are welcome – do we need a contest?

Although not a staff member of the journal, you will note in the President’s Message and on the inserted flyer that Executive Director Heidi Vogel has decided to step down after *thirty years* of being the financial executive and membership coordinator for the society. Since 1997, Heidi has been the person who has taken care of the business of the IHS, has played a great role in its policies, creates the annual agenda booklet for the Advisory Council, and has often been the “face” of the Society. Her “swan song” as the IHS Executive Director will be at the 50th Horn Symposium in Muncie. Be there!

Many of you are aware of the IHS E-Newsletter, *Horn and More*, now edited by Kristina Masher. Kristina has assembled a team to gather articles from across the globe. The result is an excellent publication that both Kristina and I feel complements *The Horn Call*. With the October issues of both *Horn and More* and *The Horn Call* we are “swapping” one article from the other journal in order to encourage membership in the IHS. In the *The Horn Call*, Günter Högner’s article “On the Vienna Horn” is from the E-Newsletter.

In 1968 Bill Robinson hosted the first International Horn Workshop at Florida State University. During the Third International Horn Workshop in 1970, the International Horn Society was proposed and created. Three of the gentlemen who were on the committee that set the Society in motion are still with us: Bill Robinson, Barry Tuckwell, and Norman Schweikert. Past IHS President, *Horn Call* Editor, and Workshop Host Johnny Pherigo has volunteered and been endorsed by the AC to produce a commemorative document celebrating the International Horn Society’s first 50 years – look for it in 2019!

### 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

## Enjoying the Natal Afterglow, and Looking Ahead to Muncie!

Olá, todos!

What a wonderful IHS 49! For those who were able to come to Natal, I hope, like me, you are still basking in the afterglow of the IHS's first visit to South America. We are eternally grateful to Radegundis Tavares, his students and colleagues at the Federal University of Rio Grande do Norte, and the Brazilian Horn Association for hosting an amazing event. I have said many times that one of the most enjoyable aspects of our symposia for me is the opportunity to hear music played by people I have never heard of, who are every bit as good (or better) as others throughout the world. We were given a wonderful opportunity to witness this first-hand!

What was most interesting and inspiring to me was to hear so many individuals and groups playing music inspired by popular styles. Once again, we see that the horn is not an instrument limited to certain roles or styles, but only by our imagination. Congratulations to all the Featured, Contributing, and Collaborating Artists for inspiring us in so many ways, some unexpected and others in the ways we anticipated. It was also inspiring to see *so many* students – their energy, their feelings of excitement and awe, remind us of what the horn and its music mean to us, and what we have in common. What we have in common is the best reason to attend any workshop, especially our international symposia.

As we look ahead to IHS 50, we celebrate both 50 years of international workshops and how far our conception of what this instrument can do has evolved. IHS 50 will be July 30-August 4, 2018, at Ball State University in Muncie, Indiana. Gene Berger has been working hard for some time to make this celebration an event to remember, not just in the ways our annual events are memorable in themselves, and also as a celebration of how IHS workshops have shaped the development of the instrument and its music.

For me, every symposium is a lot like a family reunion, and any anniversary that ends in "0" is a biggie. As a result, I hope you will find a way to reunite with your horn family in Muncie next summer. Bring your students and colleagues, especially the ones who say they have always wanted to attend but could never make it happen – this will be the one not to miss! Finally, this is a great time to expand our horn community – help your students, friends, colleagues, everyone who is not an IHS member to understand the value of being a part of this wonderful musical family.

In other society news, it is with mixed feelings that I announce that Heidi Vogel, Executive Director of the IHS for more than 20 years, has announced her retirement from this position effective January 1, 2019. Heidi has been the one constant in the society's growth over that time, and she will be missed. A search has begun for her successor. For more information about the position and how to apply, see the flyer inserted into this issue of *The Horn Call* or consult the IHS website.

In an effort to grow our social media presence, the Advisory Council appointed AC member Justin Sharp as our first Social Media Coordinator. I know he wants to hear from you regarding ideas to share information about all things horn with our family. Start by "liking" and following the International Horn Society on Facebook!

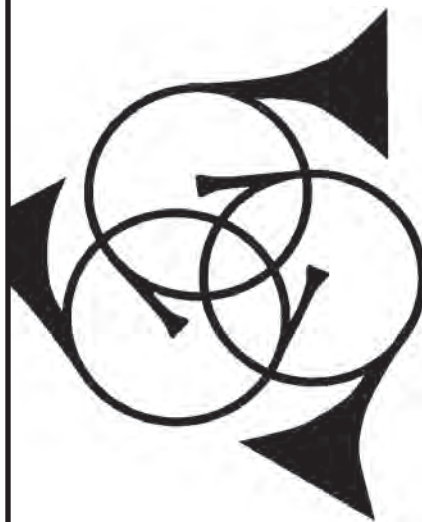
Looking ahead, in our February issue, be on the lookout for some proposed changes in the IHS Bylaws. These were approved in Natal by the Advisory Council to go to a member vote. Most of the changes are simple updates, but we encourage you to have a look and contact me with any questions. Please consider these and vote!

Also, students, be on the lookout for a schedule change for one of our scholarship programs, the Barry Tuckwell Award. For more information on this and all our scholarship programs, go to [hornsociety.org/about-the-ihs/scholarships](http://hornsociety.org/about-the-ihs/scholarships). Take advantage of these opportunities for financial support to attend a horn event.

Once again, obrigado to Radegundis and all those who made IHS 49 a success. I hope your fall season is off to a good start, with interesting challenges and successes...and start making plans for IHS 50!!!

Wishing you good chops,

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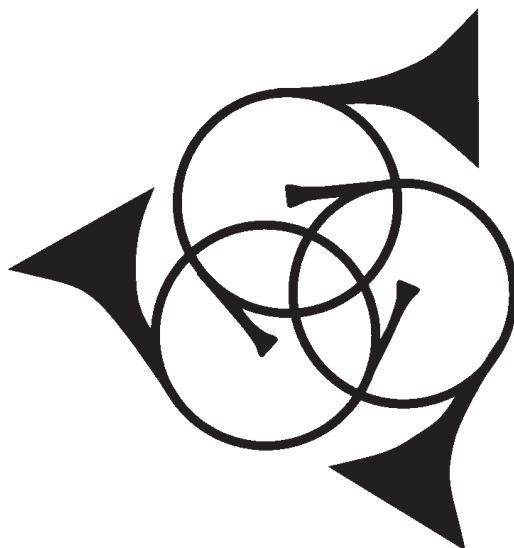
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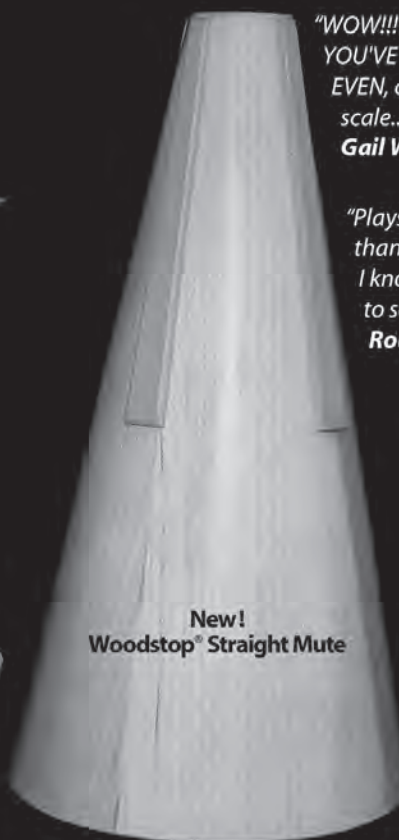
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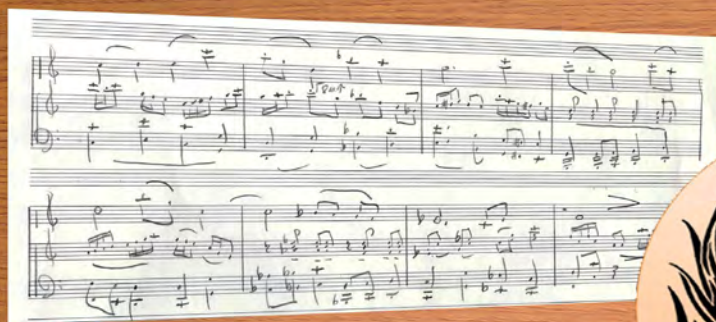
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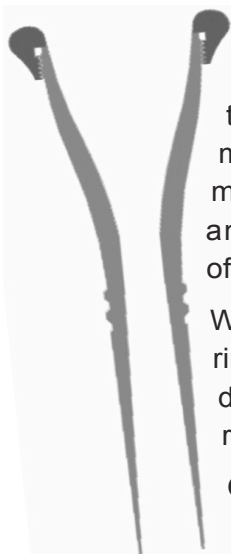




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# IHS News and Reports

Kate Pritchett, Editor

## From the Office

As mentioned in various places both online and in this publication, I am resigning from my position as Executive Director of the International Horn Society at the end of 2018. I cannot express how much serving the members of the International Horn Society has meant to me over the years. I have met so many new friends throughout the world and experienced musical performances at the highest levels. At this point in my life, I am moving on to new goals and expanding my horizons in other creative areas. After over 20 years, the International Horn Society has become my family, and your embrace has made me a better person. – **Heidi Vogel**

## Membership

I am now the IHS Membership Coordinator. This position was newly created to take some of the administrative load off of Heidi Vogel's long list! So, if you want to renew or upgrade your membership, or hopefully get friends, students, and colleagues to join, I'm the person who can help you with that. Of course you can renew, and your friends can join, online on the website – either way, I'll know about it and I'll be happy! Contact me directly at **Elaine Braun**, 112 Burges Drive, Nashville TN 37209-3240 USA; [membership@hornsociety.org](mailto:membership@hornsociety.org) – **Elaine**

## New Advisory Council Members

**William VerMeulen** was nominated by the general membership and elected by acclamation to a three-year term on the Advisory Council (AC). The AC re-elected **Louis-Philippe Marsolais** to a second three-year term; and elected **Susan McCullough** and **Radegundis Tavares** to three-year terms. **Lydia VanDreel** was elected by the AC to serve the remaining year of Elaine Braun's term.

## Nominations to the IHS Advisory Council

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

Nominations for election to the Advisory Council three-year term of office, beginning at the 2018 Symposium, must be received by Executive Secretary **Heidi Vogel** before December 1, 2017. Nominees must be members of the IHS and willing to accept the responsibilities of the position. Nominations must include the nominee's name, address, telephone number, email address, written consent, and a biographical sketch of not more

than 150 words. Nominations by fax and email are acceptable; consent must originate from the nominee.

AC members **Frank Lloyd**, **Young-Yul Kim**, and **Jeff Nelsen** have completed their second term and cannot be nominated. **Patrick Hughes**, **Andrew Pelletier**, **Marcus Bonna**, **Kristina Mascher**, **Jeffrey Snedeker**, and **Lydia Van Dreel** completed their first term and are eligible for nomination.

Send nominations to Heidi Vogel, IHS Executive Director, 13 Avila Rd, Santa Fe NM, 87508-2140 USA; telephone/fax 1-505-954-1509; [exec-director@hornsociety.org](mailto:exec-director@hornsociety.org)

## Address Corrections and Lost Sheep

Send address corrections directly to Membership Coordinator **Elaine Braun**. Mailing lists are updated approximately one month before each journal mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): **Jordy Angel Coldwell**, **Elaine Friedlander**, **Kristina Gannon**, **George Gelles**, **Jennifer Goodwin**, **Carol Hamilton**, **Donald Harvey**, **Graham House**, **Olivier Huebscher**, **Hervé Joulain**, **Eric Lesch**, **Tim Lockwood**, **Sophie Mortensen**, **Julius Pranevicius**, **Sachiko Ueda**, and **Lawrence Womack**.

## News Deadline

The next deadline for news submissions is December 1, 2018. 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 (new) News Editor, **Jennifer Brummett**, at [news@hornsociety.org](mailto:news@hornsociety.org).

## IHS Major Commission Initiative

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

## Composition Commissioning Opportunities

The IHS Advisory Council (AC) has approved \$3500 to encourage new compositions for the horn. **The Meir Rimon Commissioning Fund** was founded in 1990 in memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, and it has assisted in the composition of more than fifty new works for the horn. All IHS members are invited to submit the name





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

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

## IHS Website

In 2016, the Advisory Council decided to solicit input from website visitors on a range of subjects related to services that the society performs. Around 250 people participated, and a pdf of the statistical results is on the IHS website at [tinyurl.com/y8a8z2tk](http://tinyurl.com/y8a8z2tk).

The Horn Call "Online Articles" section ([hornsociety.org/publications/horn-call/online-articles](http://hornsociety.org/publications/horn-call/online-articles)) has been converted to a blog format, with classic articles from past issues added monthly. The first addition is by **Frøydís Ree Wekre** from 1979, entitled "The Leningrad School of Horn Playing." Sign up for the RSS feed for the page to get notice of new additions. – **Dan Phillips**, Webmaster

## Job Information Site and Assistantships

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

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

## Social Media

Here are the three ways to new social media platforms plus YouTube and how you can find us:

- 1) Snapchat: hornsocietyIHS
- 2) Twitter: @hornsocietyIHS
- 3) Instagram: hornsocietyIHS
- 4) YouTube Channel: International Horn Society

For the Brazil symposium, put #IHS49 into a Google search and you will see content from Natal that was uploaded, including:

- 1) Text listings
- 2) Images: [google.de/search?q=%23IHS49&client=firefox-b&tbn=lsch&source=inms&sa=X&ved=0ahUKEwj8mpaM2oHVAhWBZIAKHfbbAAIQ\\_AUICiqB&blw=1095&blh=674&dpr=1.33](http://google.de/search?q=%23IHS49&client=firefox-b&tbn=lsch&source=inms&sa=X&ved=0ahUKEwj8mpaM2oHVAhWBZIAKHfbbAAIQ_AUICiqB&blw=1095&blh=674&dpr=1.33)
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– **Justin Sharp**, Social Media Coordinator

## Area Representative News

If you made it to the Symposium in Brazil, I'm sure you had a wonderful time! Some of the Area Representatives from the US were there, too. **Tobi Cisin** (DC), **Gene Berger** (IN), **Marilyn Bone Kloss** (MA), **Nancy Joy** (NM), and **Lydia Van Dreel** (OR) all made the trip. We still have openings for Representatives in some areas, so if you don't see your state represented, perhaps you could step up! I hope that next summer most everyone will be able to make it to Gene Berger's place – that's Ball State University in Muncie, Indiana. Start saving your pennies! – **Elaine Braun**, Coordinator

## Coming Events

The Northeast Horn Workshop is looking for a host for the 2018 workshop. Contact **Marilyn Kloss** ([mbkloss@comcast.net](mailto:mbkloss@comcast.net) or 978-369-0011).

**William VerMeulen**, principal horn of the Houston Symphony, will give master classes and a recital November 6-8 at Louisiana State University. Email host **Seth Orgel** at [sorgel1@gmail.com](mailto:sorgel1@gmail.com).

## Member News

**Kerry Turner** and **Kristina Mascher-Turner** (The Virtuoso Horn Duo) were the featured artists at the Montreal Horn Days in January at Université de Montreal, hosted by **Louis-Philippe Marsolais**. The duo performed a recital, taught master classes and performed Turner's works with the large horn ensemble (*The Seasons* and *Bronze Triptych*.) They also performed recitals in Luxembourg, which featured Turner's new work for two horns, piano, and baritone, *The Ballad of Annabel Lee*. Starting on October 1, the duo is taking a year free from the orchestra in Luxembourg to perform and teach around the world, including Germany, France, Switzerland, Poland, Asia, and the US.

**Kerry** and **Kristina** have assumed the ownership of Phoenix Music Publications, the principal publisher of Kerry's works ([phoenix.music.publications.com](http://phoenix.music.publications.com)). Kerry was commissioned to compose the mandatory work for the Jeju International Brass Competition in South Korea, an homage to JS Bach called *Suite for Unaccompanied Horn*. Turner was also commissioned by the Mill Ave Chamber Players to write a new piece for wind quintet, *The Road to Tasartico*. Other upcoming commissions for horn include a work for horn and piano for **Ricardo Matosinhos**, a work for large horn ensemble for **Valentin Eschmann** and **Lake Brass**, as well as a new piece for the Luxembourg Philharmonic. Kristina performed Kerry's newest addition to the horn and piano repertoire, *Candles in the Darkness*, at the 49th IHS Symposium in Brazil. Kerry will be performing this piece on a tour of Washington State in October. See [kerryturner.com](http://kerryturner.com).



**Eldon Matlick** and the University of Oklahoma horn studio performed at the Mid-South Horn Conference at Southeast Missouri State University in the spring. In April, the group hosted their annual Oklahoma Horn Day with featured guest artist, **Elizabeth Freimuth**, principal horn of the Cincinnati Symphony. Several studio members plan to compete at the International Horn Competition of America in August at Colorado State University. The studio will host **Eric Terwilliger** (Bavarian Radio Orchestra) in September and **Todd Bowermaster** (St. Louis Symphony) in April. The OU Hornsemble has received an invitation by the **Wiener Waldhorn Verein** to collaborate on a concert celebrating the 135th Anniversary of the organization!



*The OU Hornsemble*

**Dan Heynen** reports that the Mat-Su Concert Band (Wasilla, AK), under the direction of Gleo Huyck, performed Hübler's Concerto for Four Horns in May. Dan suggested that the piece be performed with more than the eight horns who are regular members of the band since it would be his final performance before moving to Vancouver WA. Members of the Anchorage Horn Club, which Heynen co-founded in 1971, joined in for a total of 16 "soloists." With that many horns, the possibility of serious "train wrecks" was a very real concern, especially in the delicate slow movement, but the performance was a glorious success, leaving the audience with an unforgettable listening experience. Hornists included **Heynen, Darrel Kincade, Steve Moore, Marcus Oder, April Atherton, Jeanne Bonar, John Whisman, Bev Earley, Kevin Lindsay, David Newcomb, Connie Rueb, Lupe Marroquin, Gail Holmes, Erik Oder, Lolly Rader, and David Donaldson**. Dan is gratified to note that seven of the players are his former students.



*The 16 Hübler soloists with the Mat-Su Concert Band*

**Kaido Otsing** (Estonia) notes that the art of horn playing is improved by experiencing different cultures; a good example of this took place in Estonia and Latvia in May. Kaido, who has been organizing Horn Days since 1991, did so this time in Tartu, Estonia, bringing horn players from different countries, including guest artist **Ricardo Matosinhos**, (Portugal) together to share their knowledge and music with Estonian players. The Horn Day was attended by horn enthusiasts ranging from 8 years old to professional players. Events included an improvisation experience and the Estonian premiere of *Heptafunk*, a 12-horn piece by Matosinhos. Two days later, in the city of Tabassalu, Estonia, **Valdo Rüütelmaa** hosted the 5th Tabassalu Horn Day with guest Finnish player **Ville Hillivirta** and **Matosinhos** at the Tabassalu Music School, at which a "horn heptathlon" is regularly included in the curriculum. The heptathlon, which divides the entrants into three age groups, includes contests such as the highest note, lowest note, longest note, and the highest number of major scales, arpeggios, or chromatic scales performed in one breath. Prizes were only symbolic but players of all ages enjoyed the challenge. Matosinhos concluded his tour of the Baltic states with a stop in Riga, Latvia to work with **Gatis Evelons**'s students at the Emīls Dārziņš Music School, who impressed Matosinhos with their technique, memorization, and joy in playing.



*Participants in the Tabassalu Horn Day*

**Rachel Daly** hosted a large horn ensemble in the summer Hornithology Summer Horn Ensemble in Foxboro, Massachusetts in early August. This group is attached to a professional all-woman horn quartet. This year's group comprised 46 hornists performing both in small groups and as a massed choir. Players range from 5th grade to amateur adults.

**James Thatcher** recorded the Strauss Concerto No. 1 and the Mozart Horn Quintet with members of the Vienna Chamber Orchestra in Vienna; the following week he joined the London Symphony for a week of Bruckner Symphony No. 9 with Bernard Haitink conducting. He next played *Siegfried Idyll*, Poulenc Sextet, Dvorak Serenade, and others at Sunflower and Buzzards Bay Music Festivals with members of the Chicago Symphony, NY Met Opera, Detroit Symphony, Pittsburgh Symphony, and the Los Angeles Philharmonic. He recorded TV projects in Los Angeles at end of the summer.

**Ashley Cumming** directed the Murray State University (Murray, Kentucky) Horn Ensemble in performances at the Mid-South Horn Workshop, the opera *Hänsel und Gretel*, and at local retirement homes. Next season's highlights include new commissions for the ensemble and a faculty and alumni concert celebrating 50 years of teaching and learning at MSU. Former and current faculty **David Elliott, Eldon Matlick,**





**Charles “Skip” Snead, Jack Dressler, and Ashley Cumming** will perform works for quintet, including a new commission by University of Alabama Professor Amir Zaheri, culminating in a horn choir finale with current students and alumni. The performance and reception will be on February 17. Alumni

interested in joining in the festivities should email [acumming@murraystate.edu](mailto:acumming@murraystate.edu).



*The Murray State University Horn Ensemble*

**James Boldin, Sarah Gillespie, Gina Gillie, and Stacie Mickens** performed **Gina Gillie’s** Horn Quartet No. 1 at the International Women’s Brass Conference in June at Rowan University in Glassboro, New Jersey. The quartet members are all alumni of the University of Wisconsin-Madison, and are teachers and performers throughout the US.

(l-r) Gina Gillie, Stacie Mickens, Sarah Gillespie, and James Boldin’s quartet at the IWBC.



The first Alcalá Horn Campus took place in Alcalá de Guadaira, Seville (Spain) in July. The teaching team included **Paco Rodríguez, Luis Delgado, María Rubio, J. Bernardo Silva** (Portugal), and **Loris Antiga** (Italy). **José Maria Castillo, Manuel Enamorado, and Manuel Fernández** were the teachers of the Junior Campus. More than fifty young horn players participated in these five days of master classes, concerts, conferences, exhibitions, and jazz clinic.



*Participants in the first Alcalá Horn Campus*

**Brenda Luchsinger** and hornists of central Alabama had a busy summer collaborating with the Montgomery Biscuits baseball team. The Biscuits invited the Alabama Horns to Riverwalk Stadium to perform at two of the summer’s most popular games – Harry Potter Night and Star Wars Night. In addition to performing the national anthem on the field at both

games, the ensemble performed arrangements of music from *Harry Potter* and *Star Wars* as pregame music. The ensemble was also featured on the field in between the innings of the game. Participants included **Elizabeth Adornato, Sallie Brock, Robby Glasscock, Meredith Greene, Russell Greene, Travis Haslam, Weston Jackson, Payton Kerr, Rob Kerr, Juliana Lee, Brenda Luchsinger, Mary Lyon, Matt Meadows, Adam Murphy, Christopher Pace, Lubin Pappalardo, Anthony Parrish, William Russell, Chris Shiffer, Kevin Smith, Tashia Smith, Angie Snead, Charlie Snead, Skip Snead, Ben Strole, Michael Stutheit, Josh Williams, and Mike Wilson.**

**Lisa Bontrager** hosted horn students in August at Penn State’s Honors Music Institute, for which six high school horn students were selected by a YouTube audition. The students participated in a week-long program, which included daily horn master class, a balanced wind ensemble, faculty-coached chamber music groups, and optional private lessons. The students were from Pennsylvania, Wisconsin, and Texas!

*Penn State Honors Music Institute students with Lisa Bontrager*



**Don Krause** conducted the Fox Valley Horns performing *The Star Spangled Banner*, as arranged by Roderick A. Harkins, at a Wisconsin Timber Rattlers Baseball game in Appleton, Wisconsin.

**Seth Orgel** had a great two weeks at the Atlantic Brass Quintet seminar, hosted by Tufts University in Boston, with special guest **Gus Sebring**, associate principal horn of the Boston Symphony. The faculty included members of the Atlantic Brass Quintet and the Triton Brass Quintet, with Seth and **Shelagh**



**Abate** on horn. After the seminar the ABQ completed a recording featuring Bach’s *French Suite*, Ginastera *Three Dances*, and a new commission from Shane Endsley, of the group “kneebody,” entitled *Declamatory Ascent*.

*ABQ seminar faculty*

**Melissa Danas**, a recent masters graduate from Mannes in New York, is in Vienna on a Fulbright Scholarship to study the Viennese horn with the Vienna Philharmonic horn section.

**Douglas Lyons** (Brooklyn NY) and his wife have created a chamber version of the Brahms Serenade No. 1. Their edition is for string quartet, bass, flute, two clarinets, bassoon, and two horns. The score and parts are available for rental. A concert performance is available on YouTube: [douglaslyons@hotmail.com](mailto:douglaslyons@hotmail.com)





**Ryan Ramey** (South Lancaster MA) and his wife, flutist Maria Ramey, performed music for flute, horn, and piano in May in support of a student scholarship fund. The program included an East Coast première and a new commissioned work.

**Lydia Lowery Busler** (Montpelier VT) and the **Tradewinds Improv Ensemble** performed at the Newport Contemporary Music Series in its inaugural season. Next year, the ensemble will be a featured performer. Lydia also wrote a new piece for horn and piano last spring entitled *Adesso* ("Now" in Italian) for the International Women's Brass Conference. [lydialowery-busler.com](http://lydialowery-busler.com)

**John Clark** and **Vincent Chancey** now have a Jazz Horn Blog at [crosstalkinthecrosswalk.wordpress.com](http://crosstalkinthecrosswalk.wordpress.com).

**Michelle Hembree**, from Boise, Idaho studies with **Randy Gardner** at the Cincinnati College-Conservatory of Music. She was one of ten winners and the only hornist in the 2017 Yamaha Young Performing Artists competition. The winners attended a weekend in July at Ball State University, in Muncie, Indiana. The event was held in conjunction with the Music for All Summer Symposium, where participants attend clinics with artist professionals and perform one work in front of thousands of students with national press coverage, a recording, and photos of their performance. Michelle, who played Bozza's *En Fôret*, said, "I had been warned the atmosphere would top that of a rock concert, and that definitely held true. Walking out on stage, the crowd was on their feet and screaming and I hadn't even played one note yet!"

*Michelle Hembree, Yamaha Young Performing Artists winner*



**William VerMeulen** has participated in summer festivals: Domaine Forget (Quebec), Texas Music Festival (Houston), National Orchestral Institute (College Park, MD), Sarasota Music Festival (Sarasota, FL), National Youth Orchestra (Purchase, NY), Interlochen Arts Camp (Interlochen, Michigan), and the Sun Valley Summer Symphony (Sun Valley, ID) (also performing the DiLorenzo "Phoenix" Concerto there), followed by master classes and a recital at Colorado University (Boulder, CO). He also adjudicated the International Horn Competition of America in Fort Collins, Colorado.

**Bernhard Scully** announces that his new album, *Windows In Time: Chamber Music for Horn and Strings* by Mozart and Schuller, is now available worldwide. It features the premiere recording of the late Gunther Schuller's final work for horn, Quintet for Horn and Strings (2009). Schuller produced the album before his untimely passing, and Bernhard was fortunate to collaborate alongside the Jupiter String Quartet (resident quartet at University of Illinois Urbana Champagne) and Rebecca Gitter on viola from the Boston Symphony. [youtube.com/watch?v=FosDvCbUc60](http://youtube.com/watch?v=FosDvCbUc60) and [openingday.com/news-1/2017/5/26/windows-in-time-bernhard-scully-joins-opening-day](http://openingday.com/news-1/2017/5/26/windows-in-time-bernhard-scully-joins-opening-day).

Portuguese horn quartet **Trompas Lusas** (J. Bernardo Silva, Bruno Rafael, Nuno Costa, and Hugo Sousa) has released a new CD. *The Eternal City* presents new works from Kerry Turner, Sérgio Azevedo, and Liduino Pitombeira, in addition to standard works of Hindemith, Koetsier, Mitushin, and Yasuhide. See [trompaslusas.com](http://trompaslusas.com).

**Jeffrey Agrell** published his "magnum opus" in April. *Horn Technique: A New Approach to an Old Instrument*, the result of many years of research, experiment, and study, is available in both paperback and eBook formats from Amazon.com.

**Jeffrey Snedeker** will release a new audio recording of the Gallay op. 57 Second Horn etudes this fall. This is a side-by-side recording using both valve and natural horns on all 12 etudes. Email: [snedeker@cwu.edu](mailto:snedeker@cwu.edu). Jeff's piece *Dreams of the Casbah* (2017) for solo natural horn is now available from Faust Music at [faustmusic.com](http://faustmusic.com).

**Daniel Katzen**'s horn studio at the University of Arizona toured Hamburg and Berlin in a whirlwind of activity that included nearly 24 hours of master classes from five of the greatest horn teachers in the world, two recitals, attendance at concerts and closed rehearsals of the Berlin Philharmonic, informal conversations with the Berlin horn players, sightseeing (including the amazing €750,000,000 Elbphilharmonie building), historical tours, intercity German train rides, German language studies, and short-but-fruitful immersion into German daily life and culture. For details of the tour including statements from the horn students, see [horn.music.arizona.edu/Folders/Documents/berlinreflections.pdf](http://horn.music.arizona.edu/Folders/Documents/berlinreflections.pdf).



*In Tucson after rehearsals*



*At the Elbphilharmonie staircase*

## Reports

### Southeast Horn Workshop Reported by Ian Zook

**Ian Zook** hosted the Southeast Horn Workshop at James Madison University in March. Featured artists included **Sören Hermansson**, **Abel Pereira**, **Robert Rearden**, and the **US Army Horn Quartet** (**Evan Geiger**, **Christy Klenke**, **Kelly Satterwhite**, and **Shawn Hagen**). Over 300 attendees enjoyed recitals, lectures, master classes, vendors, and alphorns! Of special note were the recital programs of Abel Pereira (Dukas, Hindemith, Messiaen, and Bozza), Robert Rearden (Strauss, Mahler, and Brahms), and Sören Hermansson's concert with live electronics and media including US premieres (Mårtensson, Parmerud, Tian, Fjellström, and Olofsson). In addition to performances by the **US Navy Band Horn Section** and **The Horn Society of the Carolinas**, collegiate ensemble included



the University of South Carolina, Auburn University, Columbus State University, Penn State University, University of North Carolina-Greensboro, Virginia Tech, Florida State University, University of Delaware, and a Collegiate Honors Horn Ensemble conducted by DJ Landoll. *Shenandoah Fanfares*, a new quintet for solo horn and quartet composed by Eric Guinivan through the IHS Meir Rimón Fund, was premiered by Sören Hermansson and quartet including **Joel Wealer**, **Katy Ambrose**, **Kit Weber**, and **Ian Zook**.

Competition winners: College Solo - **Rachel Willis** (Vanderbilt University); High School Solo - **Sam Hay** (SC Connections Academy); High Horn Mock Orchestral Audition - **Michelle Beck** (University of South Carolina); Low Horn Orchestral Mock Audition - **Emily Bueller** (Penn State University).

*Quintet Premiere (l to r): Eric Guinivan, Ian Zook, Kit Weber, Sören Hermansson, Katy Ambrose, Joel Wealer.*



*Abel Pereira Masterclass with Katie Taylor (Penn State).*

*U.S. Army Horn Quartet (l to r): Kelly Satterwhite, Shawn Hagen, Christy Klenke, Evan Geiger, with host Ian Zook*



## The Western Illinois Horn Festival Reported by Randall Faust

The 2017 Western Illinois Horn Festival featured **Greg Beckwith**, **James Naigus**, **Chad Walker**, **Lee Kessinger**, and **Robert Palmer**.

Greg Beckwith has played professionally around the world and is an instructor in the Instrument Repair program at Minnesota State College at Red Wing. He shared his experiences as a hornist (and Wagner tubist), the study of horn building, and as a clinician with Western Illinois University's Resident Instrument Technician Chad Walker in a session on "How to Keep your Horn out of the Shop!"

The festival featured guest composer James Naigus, who conducted his composition Jubilee with the Western Illinois Festival Horn Choir, performed as a solo hornist in his own *Solstice for Horn and Piano*, and presented a clinic on modal etude study: *Etudes à la Modes*. His composition *Journey's Call for Two Horns and Piano* was performed by **Ethan Nueva** and **Emily Maze**.

Lee Kessinger, Horn Instructor at Augustana College, performed works for the alphorn with her student **Laura Reed** and provided alphorn lessons.

Alumnus Robert Palmer is the Director of Athletic Bands at Alderson Broaddus University in Philippi, West Virginia. Robert received both his Bachelor's and Master's Degrees from WIU, and first attended the Western Illinois Horn Festival as a student of Lee Kessinger when he was in high school. This year, he performed with his own student, **Elliott Mihelic**. As a result, three generations of Western Illinois Horn Festival Hornists appeared at the Festival!

The festival featured a master class on repertoire with **Randall Faust**, including performances by **Roger Collins Award** recipients **Laura Reed** and **Rachel Mattson**; a performance of **Richard Bissill's Fat Belly Blues** by Western hornist **Tyler Davis**, accompanied by WIU faculty bassist Matt Hughes, faculty percussionist Kevin Nichols, and WIU pianist Minjung Seo; and performances by members of the Western Illinois University Horn Ensemble and the Western Illinois Festival Horn Choir, featuring Western Illinois University Hornists including **Phillip Mallender**, **Julie Jacobs**, **Tyler Davis**, **William Kjeldsen**, **Ethan Nueva**, **Emily Maze**, **Lisa Hallen**, **Wesley Hunt**, **Kamron Wilson**, and **David DeRamus**.

The Western Illinois Horn Festival is the main event of the year for hornists in this region. Mark Your Calendars now for next year: April 15, 2018.



*Tyler Davis plays Fat Belly Blues at the Western Illinois Horn Festival*

## Dutch Horn Society International Horn Competition Reported by Chrit van Rijt

The Dutch Horn Society ("Nederlands Hoornisten Genootschap") organized an International Horn Competition in April for conservatory students and young professional horn players. A total of 42 players from 19 countries participated in the qualification round, a tape audition. Based on the submitted audio and video recordings, 18 candidates were selected for the competition, which took place in front of a live audience in the "Muziekcentrum van de Omroep" in Hilversum, the Netherlands.

The candidates were: **Martijn Appelo** (Netherlands), **Liang Hanxuan** (China), **Lidia Olthof** (Netherlands), **Adrian Diaz Martinez** (Spain), **David Fliri** (Italy), **Christian Palau Tena** (Spain), **Gabriel Dambricourt** (France), **Benjamin Goldscheider** (Great-Britain), **Cristiana Custodio** (Portugal), **Felix**





**Peijnenborgh** (Netherlands), **Sytske Pas** (Norway), **Aleks Makimattila** (Finland), **Libor van der Boom** (Netherlands), Alexander Zanetta (France), **James Bakirtzis** (Australia), **Rodrigo Ortiz Serrano** (Spain), **Emma Van den Ecker** (Belgium), and **Margaux Ortman** (Belgium). The jury consisted of **Günter Högner** (Wiener Philharmoniker), **Eric Terwilliger** (Bayerische Rundfunk), **André Cazalet** (Orchestre de Paris), **Hermann Baumann** (horn soloist and pedagogue), and **Paulien Weierink-Goossen** (Royal Concertgebouw Orchestra and winner of the first horn competition of the Dutch Horn Society).

In the first live round, all competitors performed the first movement of *Horn of Plenty* by Jeppe Moulijn and the first movement of Mozart's Horn Concerto No. 4, including the cadenza. *Horn of Plenty* is a new work for horn and piano commissioned for this competition by the Dutch Horn Society. The jury selected four candidates to perform in the final round the next day: Adrian Diaz Martinez, Ben Goldscheider, Cristiana Neves Brandão Custódio, and Gabriel Dambricourt.

The program for all finalists consisted of the second and third movements of *Horn of Plenty*, the last movement of Horn Concerto No. 2 by Richard Strauss, and one work of choice. Three of the finalists chose to play the complete Strauss concerto as their work of choice, while the fourth, Gabriel Dambricourt, played Adagio and Allegro by Robert Schumann. All candidates played at a superior level. After long deliberation, the jury awarded the first prize to 19-year old **Gabriel Dambricourt**, and the second prize to 20-year old **Cristiana Neves Brandão Custódio**. The first prize was a new double horn, to be chosen from a selection of brands (provided by Rinskys Horns), and the second prize was a complete maintenance for one horn (provided by Dutch horn builder **Klaus Fehr**). In addition, the jury awarded a special prize to the youngest competitor, **Sytske Pas**. The jury was so impressed by the 15-year old's performance in the first round that they wanted to give her an encouragement award, a free horn lesson by one of the members of the jury. She chose to visit André Cazalet in Paris for this lesson.

The Dutch Horn Society commissioned the *Horn of Plenty* both as a new piece for this horn competition and as a contribution to the modern repertoire for solo horn. Jeppe Moulijn is influenced by existing music; his inspiration this time was the Serenade for horn, tenor and strings by Benjamin Britten. The first movement contains many fifth intervals, typical for signal motifs. In the second movement Jeppe pays homage to Gustav Mahler, the tuba part from the final of Mahler's Symphony No. 10 and the "Nachtmusik," the second movement of Mahler's Symphony No. 7. The final movement is in 6/8 time, for a hunting horn element and a spectacular finale. The inspiration for this movement was the "Hymne" from Britten's Serenade. Sheet music for the work can be downloaded for free from [hornofplenty.hoornistengenootschap.nl](http://hornofplenty.hoornistengenootschap.nl); the publisher asks that if you plan to perform it, you notify them at [info@hoornistengenootschap.nl](mailto:info@hoornistengenootschap.nl).

The Nederlands Hoornisten Genootschap was founded in 1982, as a society for all Dutch horn players: professionals, students, and amateurs. It publishes a quarterly magazine *Uijlen-spiegel* and regularly organizes master classes, horn days, and other events. The first competition was for Dutch young professional horn players in 1986, the second was an international

competition for young professional horn players in 1995 (won by **Wendy Leliveld**). In 2001 a competition for amateur horn players took place, and in 2003 a competition for very young horn players was held.



Winner **Gabriel Dambricourt** playing in the Dutch Horn Society's International Horn Competition.

2nd prize winner **Cristiana Neves Brandão Custódio** receives her award in the Dutch Horn Society's International Horn Competition.



Special Prize winner **Sytske Pas** in the Dutch Horn Society's International Horn Competition.

Judges of the Dutch Horn Society's International Horn Competition (l-r): **Hermann Baumann**, **Eric Terwilliger**, **Paulien Weierink-Goossen**, **André Cazalet**, and **Günter Högner**



## Country Representative Reports compiled by Kristina Mascher-Turner

We received reports from 11 national coordinators detailing a myriad of special events, festivals, master classes, competition winners, premieres, and club activities around the world. Here are reports from a variety of countries.

### Belgium (Jeroen Billiet)

**Bruce Richards**, principal horn of the Royal Liège Philharmonic Orchestra and professor of horn at the Royal Liège Conservatory organised a well-attended horn day in the Royal Liège Conservatoire in March 2017. One month later, in April, the horn studios of both Bruce and his colleague **Nico De Marchi** were gathered for an ensemble concert at Liège Philharmonic concert hall. **Frøydís Ree Wekre** was invited by Belgian Brass on their annual





International Belgian Brass Academy. From April 9 to 15 she conducted a masterclass for horn students. On the same occasion area representative **Jeroen Billiet** presented a lecture on historical brass instruments and his current Ghent University PhD research on the Ghentian horn school.

### Canada (Wendy Limbertie)

**John Zirbel**, Principal Horn of the Montreal Symphony Orchestra, gave a master class at the Glenn Gould School in Toronto in April 2016. In November, **Sarah Willis** presented a masterclass and Flash Mob in Toronto, with over 375 in attendance in the Mazzoleni Hall at the RCM, Sarah gave a wonderful and interesting masterclass, and then the large crowd of horn players joined her outside to perform a special arrangement of *Hockey Night in Canada* – it even made the evening news!



In January 2017 Montreal Horn Day was held at the University of Montreal with masterclasses by **Kerry Turner** and **Kristina Mascher-Turner** (hosted by **Louis-Philippe Marsolais**). In February, Glenn Gould School ( GGS) Artist-in-Residence, **William VerMeulen** presented a masterclass. Congratulations to recent GGS graduate **Mikhailo Babiak** on winning Principal Horn of the Canadian Opera Company, **Jessie Brooks** on her winning audition for Principal Horn of The National Ballet of Canada Orchestra, **Nicholas Hartman** on his winning audition for Fourth Horn of the Toronto Symphony.

### Costa Rica (Juan Carlos Porras Castro)

The first week of November 2016 we had the Metalurgia Brass Festival, with **Lisa Bontrager** teaching horn. In May 2017, we had **Jacques Adnet**, former Solo Horn of the Paris Opera Orchestra teaching in the University of Costa Rica horn studio.

### Iceland (Joseph Ognibene)

Being located at the crossroads between Europe and America, we often get interesting visits, both from people passing through and also playing as extras with the Iceland Symphony Orchestra. This past year saw visits by **Martin Schöpfer** (Stockholm Philharmonic), **Denise Tryon** (Philadelphia Orchestra), **Alec Frank-Gemmill** (Scottish Chamber Orchestra), **Nicolai Frey** (Duisburger Sinfoniker), and **Antonio Adriani** (Deutsches Symphonie Orchester Berlin). Denise gave a memorable and inspiring masterclass at the Arts Academy during her visit. **Markus Maskunnity** will be teaching at the Harpa Academy summer festival in June 2017. The ISO has a new member, **Frank Hamarinn** from California, who recently finished his studies at Peabody Conservatory. He replaces **Thorkell Joelsson** who retired after nearly 40 years with the orchestra.

### Israel (Yoel Abadi)

The main event this year was a “horn day” featuring **Sarah Willis** as a guest artist. The horn day took place on March 16th

at the Buchmann-Mehta school of music in Tel Aviv University. It started with a with a chamber concert of leading Israeli players such as **Saar Berger** from Ensemble Modern, horn players from the Israel Philharmonic Orchestra, and also the horn quartet of the music school and a horn quartet of young players. Later on we had sessions of different activities, lectures and workshops according to age group and concluded with another concert featuring the Schumann *Konzertstück* with Sarah Willis playing the fourth part. Two days prior to that Sarah gave a master class at the Jerusalem Music Center. We had around 150 participants, most of them young horn players, from all over Israel. I was one of the founders of the Israeli horn day 10 years ago and we were fortunate to have some fantastic horn players from abroad coming every year. This became a tradition and the main focus for the horn community in Israel.

### Japan (Mami Abe)

The Japanese Horn Society organized the Asia Horn Meeting on September 3rd, 2016. Professor **Yi Man**, Professor **Young-Yul Kim** and Mr. **Higuchi**, President of JHS, exchanged information on hornists in different countries (current situations for horn players in orchestra, teaching methods at university level, testing methodology, etc.). The meeting was very meaningful and ended by Mr. Higuchi requesting the two professors to join in the JHS 30th Anniversary event (2018) with other Asian hornists to cultivate personal exchanges and musical performances. The JHS is currently planning and organizing different events for that anniversary. Hornists from mainly Asian countries will be invited to come to Japan for the festival and an anniversary journal will be published.

On January 8, 2017, the JHS organized a Junior Horn Competition. Participation has grown each year and the level of the individuals has increased as well. A total of 52 participants competed for the first prize. On March 6, 2017, horn students from different music universities in Tokyo assembled and performed at Sugunami Public Hall (Tokyo). With a goal to exchange different ideas from different universities, students were filled with enjoyment and assembled with enthusiasm in the hall.

### Poland (Tadeusz Tomaszewski and Wojciech Kamionka)

A number of competitions for children and teenage horn players were held last year in Poland. Most of the competitions were interdisciplinary, with all brass instruments in one group. These competitions took place in Biała Podlaska, Dąbrowa Górnicza, Wadowice, Szczecinek, and Katowice. An important event was the Academy of Young Horn Players in Katowice led by **Damian Walentek**. This project, in the form of a festival with competitions, workshops, and concerts attracted around 90 young horn participants from all over Poland. It was a valuable opportunity to exchange experience, literature, and teaching methods. Approximately 70 trumpet, trombone, tuba, and horn players participated in the International Brass Instruments Competition in Gdańsk. The two horn players in the final round were **Austin Larson** from the USA and **Paweł Cal**, a student of **Tadeusz Tomaszewski's** at The Academy of Music in Kraków, who won the Third Prize in Gdańsk, an





honorable mention at the Leos Janacek International Music Competition in Brno, as well as winning the first horn position in the National Polish Radio Orchestra in Katowice.

### South Africa (Erik Albertyn)

In South Africa there is a concern that not enough horn teaching is happening, especially at primary level and in disadvantaged communities. Music study is a rarity at the vast majority of government schools. In the more affluent areas there is still a healthy interest in band programs. In the Nelson Mandela Metropolitan area (Port Elizabeth and surrounds), for example, there are bands in at least 15 schools out of 250. The East Cape Philharmonic Orchestra used to run a development program supporting 250 students, but it is suffering financial woes at the moment. The two major university music departments in the Western Cape that have active brass departments are the University of Cape Town and the University of Stellenbosch. The Cape Town Orchestra has a major community development programme that shows tremendous growth with both a youth orchestra and youth wind band. In Johannesburg, the Johannesburg Youth Orchestra Company is doing excellent work with both a symphony orchestra and a wind band that perform regularly. At a professional level, the three major symphony orchestras (Johannesburg Philharmonic, Cape Philharmonic and Kwazulu-Natal Philharmonic) have a more stable financial position than a few years ago and are offering full-time employment to thirteen horn players. In Johannesburg the Johannesburg Festival Orchestra is an ad-hoc orchestra that performs at corporate and other events. Annually they travel to Dar-Es-Salaam to perform with a Tanzanian orchestra. Also, about fifteen police and army service bands offer full-time employment. There are two other part-time orchestras in Bloemfontein with the Free State Symphony Orchestra and in Port Elizabeth and the Eastern Cape Philharmonic Orchestra. There has been steady growth in numbers and quality of horn players throughout the country after the International Horn Symposium in Cape Town in 2006. Since then, a steady flow of international horn players come to this country offering ongoing exposure.

### Thailand (Daren Robbins)

**Fergus McWilliam** and **Andrej Zust** presented master classes during their tour with the Berlin Philharmonic Wind Octet. My student ensemble, Horn Corner, and I traveled to Zürich and Lucerne, Switzerland (**Olivier Darbellay** hosted our concerts and events in Lucerne). The Thailand Philharmonic Orchestra Brass performed our *Jazzed!* (a program of arrangements of big-band-style jazz with a rhythm section) at a number of concert series and as outreach concerts to area schools. My Mahidol University colleagues and I hosted the first Mahidol Brass and Percussion Camp, a five-day event for junior high and high school students. A collaborative concert between my student ensemble, Horn Corner, and the Singapore Horn Sounds, came together on June 26. Plans for next year include brass and percussion camps hosted in various locations outside of Bangkok, in the northern and southern regions of Thailand, as well as a Mahidol Horn Day.



### United Kingdom (Amy Thakurdas)

The UK has a number of horn choirs, both those centered around the seven music conservatoires and the military and service horn groups. There are many regional choirs led by horn enthusiasts who encourage community (amateur and professional) gatherings for rehearsals, masterclasses, performances, and education. Oxford Horns, led by **Amy Thakurdas**, has over 40 members ranging from ages 10 through 83 years old and hosts annual master classes, inviting world class horn players including **Hermann Baumann**, **Javier Bonet**, and **Frank Lloyd**. The last master class and massed blow brought in amateurs and professionals from horn choirs in Oxford, London, and the Coldstream Guards. **Roger Montgomery** regularly tutors the OH natural horn octet and they performed their first Natural Horn recital at the Jacqueline du Pre Music building last October. With five composers and arrangers in OH, there is an abundance of new horn music to play. The Brentwood Horn Club is headed by **Dean Foley**, and teachers include **Tony Halstead**, **Julian Baker**, and **Gordon Carr**. They have recently launched their "Brentwood Horn Club Series" with **June Emerson**. Formed in 2010, The Birmingham Horn Sound is the Birmingham Philharmonic Orchestra and Chandos Symphony Orchestra horn players. In the North West, **Barbara MacLaren** leads one of the most established horn choirs in the region, the **Guild Horns**. They meet twice a year, and they offered an outdoor concert in an 18th century walled garden this July. Other clubs and workshops include the Opera North Horn Club, the Scottish Vienna Horns, Fife Horn Union, Northampton Horn Day, the Tony Halstead Horn Ensemble, the Coldstream Guards Masterclass Day (this year featuring **Sarah Willis**), and the Royal Airforce Bands Masterclass Day.



# Farquharson Cousins (1917-2017)

by © Tony Catterick

**F**arquharson Alfred Mackay Cousins – “Farkie” to everyone – a true horn legend and character, who achieved lasting fame as a devotee of “the true horn tone,” died in July 2107, three months after his 100th birthday.

Farkie was born in Bristol, England in 1917 to an Anglican clergyman, Alfred Edmund Cousins, who was serving in France as a temporary Chaplain and Captain in the British Army in the First World War; he was awarded the Military Cross for bravery. Farkie’s mother, Margaret Mackay, was Canadian. A younger brother John, an army Lieutenant was killed in Holland in 1944; he too was awarded the MC for bravery. The parents met in Canada where Alfred was working as a priest; they returned to Bristol and then to Canada where Farkie spent some early years.

I saw my first horn when I was four years of age in Winnipeg, Manitoba, in Canada, where we were living for a while. Dad took me to a Military Band outdoor concert. It was The Band of The Welsh Guards touring Canada and I clearly remember them playing Franz von Suppé’s overture *Light Cavalry*. Little could I have imagined that the Sergeant playing first Horn would, in fifteen years’ time, be my second Horn in the same Band!

He attended Bristol’s famous boys public school, Clifton College, from 1931-36, where Captain W.F. Palmer, a good amateur horn player, was Music Master. At Clifton, having tried several wind instruments, Farkie decided to take up the horn in 1932 at age 15. This was a school-owned piston valve instrument with an F crook which was hanging on a wall; he tried it, producing a G below the stave immediately! Captain Palmer made sure that he placed the mouthpiece correctly, two-thirds on the top lip and well inset on the lower, as was the tradition then with narrow-rimmed mouthpieces. Farkie always spoke with gratitude for that wise advice.

After three years he won a prize playing Glazunov’s *Reverie*. His father bought him a similar-type Raoux horn soon after for £6, a considerable sum then for a priest and, for the rest of his life, Farkie stayed passionately loyal to the narrow bore piston valve French horn in F. He also played Mozart’s Third Concerto in nearby Bath whilst still at school, with the Bath Pump Room Orchestra, conducted by Maurice Miles.

Although his father wanted him to be ordained after leaving school, Farkie went up to Selwyn College, Cambridge in 1936, to read Music, where he spent much time playing First Horn in the University Orchestra, conducted by Dr. Boris Ord, the renowned Director of Music of the famous King’s College Chapel Choir. He left with a pass degree in late 1938 and decided to become a professional horn player. With the help of a free scholarship, he went to the Guildhall School of Music in London in 1939 to study with Bertie Muskett, one-time prin-



cipal horn for Sir Thomas Beecham’s New Symphony Orchestra. During the months leading up to the Second World War in September 1939, he was also able to have lessons with Aubrey Brain at the Royal Academy of Music and won the Ross Scholarship Prize there. Some of his contemporary horn students with Aubrey Brain were Aubrey’s soon to be world famous son, Dennis, Douglas Moore, William Grant, and John Burden, all of whom later had distinguished careers as first horns and fine teachers of the next generation.

In 1992, aged 75 and over half a century ago, I recall I sat alongside Dennis Brain in The Duke’s Hall at the RAM, with Sir Henry Wood conducting. Halcyon days, with Aubrey as our mentor. We all played French horns in F, the large bore B’ German horn had yet to dominate, and with Aubrey Brain – never!!

On the outbreak of hostilities, Farkie joined the same Welsh Guards Band he heard as a child in Winnipeg. Soon after, he was recruited as first horn in the Orchestra in Khaki, a group of military musicians formed to make aluminium records for relay to the Forces abroad. Farkie served out the rest of the war back in the Welsh Guards, and returned to “civvy” street in 1945. He had now bought a Joseph Lucien Raoux horn in F from Prof Walter Blandford, a renowned entomologist, amateur horn player, and scholar.

He joined the BBC Symphony Orchestra for the 1945/6 season, earning £12 per week, good money then, as second and fourth horn in Sections B & C. He then went to the City of Birmingham Orchestra for a year in 1946 as principal and in 1947 played Haydn’s First Horn Concerto, claiming a note-perfect performance on his peashooter F crook!

The year 1948 saw him as first horn of the now long-gone Yorkshire Symphony Orchestra based in Leeds, which had the unique distinction of having the last horn quartet in the UK to play the narrow bore piston valve French Horn in F! The







**THE** only complete quartet of French horns in the country is that which plays in the Yorkshire Symphony Orchestra. This Y.E. News picture shows the four (left to right) — Mr. Farquharson Cousins, Mr. Raymond Few, Mr. William Crosse and Mr. Walter Smith.

section was Farkie, Raymond Few, William Crosse, and Walter Smith.

From Leeds, Farkie moved to the Scottish Orchestra in Glasgow in 1949, playing in Blackpool Opera House in the summer variety show. He, like so many others, now realised that there was no choice but to give up the old narrow bore piston horn and so he started using an old Lehmann Compensating horn in F and B<sup>b</sup> owned by the orchestra. He stayed with the newly named and now full-time Scottish National Orchestra for the next 10 years, during which time he bought a yellow brass Conn 6D full double instrument. The section in the early 1950s was himself, Aileen Way, a very young Barry Tuckwell, and Derek Lisney, also a talented composer who died young. In Glasgow, Farkie also taught at the Royal Scottish Academy of Music from 1955-1960.

From the Scottish National, he joined the BBC Scottish Orchestra, also based in Glasgow, in 1960 as solo horn, with ex-horn player Norman Del Mar the Principal Conductor. He remained with them for six years, having been a first horn player now for 21 years. The section was Farkie, Ian Lambert, James Dowling, and Billy Bull, the fourth horn for 32 years. Farkie left the BBC in 1966 and his place was taken by a young Anthony Halstead, almost fresh from study in Manchester.

As a soloist in Scotland, Farkie played Strauss's First Horn Concerto, Mozart's Third and Fourth Concertos, and Benjamin Britten's Serenade for Tenor, Horn and Strings with the BBC Orchestra. In none of the orchestras that Farkie played in was there the now standard fifth horn or "bumper."



This helped me to be a tough horn player and I firmly believe that the First Horn should know the book, the whole book, and nothing but the book!

From Glasgow in 1966 he went on a summer tour of the Outer Hebrides with two ladies – one who sang, the other a pianist – a Volkswagen van and a piano, playing in schools, hospitals, old folks homes, youth clubs, and hostels. At hotels they raised money for the Scottish Society for Mentally Handicapped Children, performing the Britten Serenade, Schubert's beautiful song with horn obbligato *Auf dem Strom*, Beethoven's Horn Sonata, and on the natural horn, the Brahms Horn Trio. In Ayr he played Mozart's Third Horn Concerto twice in the same concert, once on a valveless natural horn and then on his modern horn with valves. He asked the audience which one they preferred and they voted for the version without valves!

In 1969 he joined first the Cape Town Symphony Orchestra in South Africa as principal horn and then the SA Navy Band, playing horn, BB<sup>b</sup> tuba(!), and a lot of golf, one of his great passions, before moving finally to the Army Band as Music Librarian with the rank of Staff Sergeant. After 11 years' service with the South African Defence Force, he retired on a pension in 1991, returning to the UK to write novels and play more golf.

His classic tutor, *On Playing The Horn*, first published in 1983 and revised and expanded in 1992, is an absolute must for all horn players. He describes, with his very special humour, wisdom, and long experience, the many different qualities that make up a horn player's character, playing technique, and how to survive as an orchestral musician.

Never forget that the most beautiful note in the world can become a disaster, unless it is played in the right place. F.C.

This great man, fine horn player, teacher, author of murder mystery books, cartoonist, writer of articles to music magazines eulogising the narrow bore horn and bemoaning the "cow horn German thing," believer in a pure, clean, and open tone on the horn, raconteur, lover of fine malt whisky and poker, highly intelligent, a true bon viveur with a twinkly-eyed sense of humour, sometime tuba player and passionate golfer, left us almost three months after his 100th birthday. We will all miss him, as they don't make these larger than life characters any more.

Thank you Farkie and enjoy your large dram at the Celestial Bar with all the other greats! We send our profoundest sympathy to his daughter Jane.

*Tony Catterick, Historian for The British Horn Society, July 2017.*



# Siegfried's Call and Scott Bacon

## Ellie Jenkins, Column Editor

Siegfried's Call is a relative newcomer to the small world of specialty horn shops. Founded in 2006, its rapid growth is a testament to the hard work and dedication of its founder and owner, Scott Bacon. The description on their website reads, "We are a family-operated horn outfitter based in New York committed to helping horn musicians obtain the finest sound from hand-crafted, high-performance brass instruments exclusively from independent, qualified makers in Germany since 2006." They carry new Engelbert Schmid, Dieter Otto, and Hoyer models, and also sell horns of every make and model on consignment.



### New Horns

Scott says he's happy to limit the selection of new horns in the shop to these few, because that allows him to truly specialize and recommend specific combinations of leadpipe and bell for each buyer, ensuring the ultimate fit of horn to player. Bacon enjoys working one-on-one with players, "talking the way horn players talk to each other," and works at developing a rapport that allows him to function as a consultant and comrade rather than a salesperson/adversary. "The very last thing I want is for someone to buy something from me that they're not going to be happy with. That's bad for everyone."

Asked why he chose to focus on custom German-made horns, his answer is straightforward. "The system in place in Germany to train instrument makers and master craftsmen is second to none." He points out that when he conceived the business that would become Siegfried's Call, instrument choices for US horn players were much more limited. The market was still dominated by Conn, Holton, and Yamaha, along with some horns by Paxman and Lewis, and a limited number of Bergs, Hills, and Rauchs. German-made horns were few and far between in the States in spite of their reputation for quality. Obviously there are many more choices available to hornists today, with the rapid growth of US custom makers in addition to imported horns made accessible by dealers like Siegfried's Call.

### Training

Scott still plays horn himself, and practices daily, though he says he made a conscious decision to stop playing professionally when he moved to Germany to work under the tutelage of Dietmar Dürk for three years. He had trained as a horn player at the Crane School of Music at SUNY Potsdam under Roy Schaberg, then received an MM in horn performance at Boston University. While in Boston, he went to work for Rayburn Music, a job that eventually led to his first meeting with

Dürk and developing the relationship that led to him moving to Germany in 2003. Today he says, "Horn is primary in everything I do," but having seen a need, he devoted himself wholly to that, first learning how horns are made, and later to founding and growing Siegfried's Call to serve and promote the horn and horn playing.

Scott's dedication to service is obvious in everything that he does, and the company's mission reflects that: "Broadening the awareness of the horn in our culture, Siegfried's Call, Inc. is dedicated to promoting access to music through artist relationships, recordings, educational programs, and live performances. We help horn musicians obtain the finest sound from new and used horns, service, and consultation since 2006." As one example, Siegfried's Call's growth in recent years has allowed Bacon to support the International Horn Competition, donating a percentage of the business's profits toward prize money.

### Roster of Artists

In addition to sales and repair, Siegfried's Call features a roster of artists, helping to promote them as individuals and supporting their performances to enhance awareness of the horn and horn players in general. Scott points out that this is a new concept, or rather, something of a return to an older concept of an artists' roster. While manufacturers have intermittently promoted specific artists, there is little history of artists rosters associated with other segments of the horn world. "We thought we could do it better than the manufacturers could, and assist the manufacturers in doing so. Horn makers aren't necessarily interested in promotion – they're interested in building great horns – so we can help everyone by promoting the artists who play those instruments through Siegfried's Call."

Born out of necessity, the roster originally developed through personal relationships that began prior to Scott's move to Germany. In 2010, like many companies, Siegfried's Call was in a bit of a slump, possibly a delayed reaction to the market crash. "This idea came up when I looked at Rachel Drehmann, who was carving out a really interesting career for herself, getting on stage with rock stars and doing all kinds of different things." Drehmann was one of the original Siegfried's Call artists, along with Genghis Barbie, then Jeff Nelsen. None of these players are under any obligation to play on any specific equipment or promote the business in any particular way. Bacon views it as a symbiotic relationship that benefits everyone involved.

### Projects

The projects developed by these artists along with Siegfried's Call are beginning to multiply. They have helped to commission a new work for horn composed by James Naigus, and being recorded by Stephen Cohen and Jeb Wallace. Two other recordings have been completed and released thus far, and three more are "in the pipeline." Already for sale are *Gem-*





*ini* by Jeff Nelsen and Adam Frey and *Solitary Hotel* by Martin Hackleman. Coming soon, Patrick Smith and James Naigus will be releasing a recording of Paul Basler's music, Alexander Shuhan is recording music for horn, flute, and piano with his trio, the Shuhan-Luk Trio, and Martin Hackleman will release previously recorded works for horn and electronics. Projects such as these are vital to the mission of Siegfried's Call, as Scott sees it, but they are not money-making ventures. "These are all extra. That's my wife and me deciding, 'How many horns did we sell this month? What can we afford to do?'"

Scott is always balancing the needs of a growing business with his commitment to serving the horn community through promotion of manufacturers, artists, and composers. He emphasizes that he was strongly influenced by his stepfather and mentor, a successful businessman, who impressed upon him key business principles and helped to shape, in Bacon's words, "how we invest in people."

That investment in people naturally extends to their own workers. Last fall, chief repair tech Lucas Workman traveled to the Dieter Otto workshop where he worked directly with Martin Ecker, master craftsman and owner of Dieter Otto) for two weeks. Simultaneously, Dieter Otto's chief instrument maker worked at Siegfried's Call. Both learned different ways of doing things based on the different priorities of each business, and have been able to incorporate those techniques into their daily operations.

Siegfried's Call is producing Adam Wolf's new podcast, *Pathways*, featuring horn players from around the world and lending insight into their lives, projects, and works. They're looking into other podcast, vlogs, and video content. "Always working with our artists and others to produce enhanced access to the horn world on multiple platforms."

In addition to all of the above, Siegfried's Call created the Engelbert Schmid Horn Contest (open only to those performing on Schmid horns) and contributes money annually to the Black Forest Horn Days in Germany.

### Shop and Home Town

From the outset, Scott and his wife, Andrea, who is an equal partner in the business, had a vision for a shop that could host performances, that might include a cafe and various other amenities, and they're close to achieving that dream. The building that houses Siegfried's Call is a repurposed school building, and includes a 350-seat auditorium that's available for performances, as well as for testing horns in a more realistic performance environment than you'll find in most music stores. Screens are also available for blind testing of instruments, mouthpieces, or other equipment. Cafes and restaurants are within blocks of the store, making it possible for people to attend a performance and have a meal within a short walking distance, or for customers having their horns repaired to have lunch while waiting on their instrument.

I haven't yet had a chance to visit in person, but Scott paints a remarkable picture of the town of Beacon, New York, the shop's home. "It has helped us to become a desired destination for those traveling to New York City. We have customers now coming to us from all over the country, and with the low budget airline Norwegian Air flying out of Stewart Airport (15 minutes away), we expect to see more international travel from

Europe as well." In addition, the Culinary Institute of America is located just to the north, resulting in an unexpected number of wonderful eateries in the regions. "Many who come to us mention the great meal they had while waiting for their horn to be serviced."

### Repair Services

Scott is enthusiastic about the repair side of his business as well, having developed a web-based appointment system that he compares to booking an appointment at a salon. From [siegfriedscall.com](http://siegfriedscall.com), the repair tab invites you to "Book Appointment Now." Click that, and you'll be taken to a list of services ranging from full service appointments to free advice via Skype. In each case, customers can book a specific time and know exactly what their cost will be. They can even choose which repair person will service their instrument if so desired. With this system, Siegfried's Call makes the most efficient use of their technicians' time, and customers have less unexpected wait time. "The booking service is industry leading. It is a no brainer for us, as it drives our daily work schedule, at the same time it offers our customer base the highest level of service. They know when we will work on their instrument, for how long, and at what cost. All is determined by their own schedule and what shows available on the automated system."

### Conclusion

As Siegfried's Call continues to expand, Scott emphasizes that every dollar spent by customers helps to underwrite recordings, performances, and other projects sponsored by his shop. "The horn is not a commodity, but at the same time, every bottle of valve oil we sell matters to the big picture. I'm not just competing with other horn specialist shops. I'm competing with Amazon and all those other international companies that deal in music. If we don't sell enough valve oil (for example), it becomes much more difficult for us to underwrite performances and recordings that benefit the horn community as a whole."

As devoted as he is to the horn and horn players, Scott does take breaks. His second passion is barbecue, and he applies the same focus and attention to detail as he does to matching horn to player. "It's the same obsession, just a different application," he chuckles. "When I'm barbecuing, the phone goes off and I'm immersed in that world – how to produce the best tasting piece of meat." He continues, returning to the horn, "There's a balance of sound and texture and feel with horn playing, I feel the same way about my meat. A balance of spice, sweetness, tenderness, flavor... it is all about the symphony of life. Balance is beauty, and the people in this world are the most beautiful of all."

*Ellie Jenkins is on the faculty of Dalton State College in Georgia and a member of the Carroll Symphony.*

# Entries for the 2016 IHS Composition Contest by Randall Faust

## Featured Division

1. Aftersuite for Solo Horn  
Daniel Zlatkin dzlatkin@umich.edu  
2221 Hubbard Road  
Ann Arbor, MI 48105
2. Arabesque for Horn Solo  
Andrew Schneider  
apschneider@comcast.net  
6023 Blossom St.  
Houston, TX 77007
3. Dreamtime for Solo Horn  
Adrian Hallam  
adrianhallam@hotmail.com  
8/26 Searl Rd  
Cronulla NSW 2230  
Australia
4. Elegy for Solo Horn  
Gina Gillie  
ginagillie1@gmail.com  
7808 117th St Ct E  
Puyallup, WA 98373
5. Kansas City Calling: Horn Solo I  
Daniel Morel  
daniel@danmorel.com  
5143 Paseo Blvd  
Kansas City, MO 64110
6. Kokoschka-Pictures for Solo Horn  
Bretton Brown  
brettonbrown@gmail.com  
Flat 35  
3 Queensland Road  
London N7 7DF, United Kingdom
7. Lamiacea for Solo Horn  
Andreas F. Staffel  
andreas-staffel@gmx.de  
Jablonskistrasse 15  
Berlin 10405, Germany
8. Landscapes, Series, VI for Solo Horn  
Traci Mendel  
tmendel@troy.edu  
218 Glenwood Avenue  
Troy, AL 36081
9. Loose Connections for Horn Unaccompanied  
Ken Davies  
ken@kendavies.net  
1418 Louis Alexis Trail  
Gautier, MS 39553

10. Piece for Solo Horn  
Susan Rhein  
susan@susandrhein.com  
1614 Seabreeze Drive  
Tarpon Springs, FL 34689
11. Reflections for Solo Horn  
Ricardo Matosinhos  
rmatosinhos@gmail.com  
Rua Vasco da Gama 180 rc/dir  
Ermesinde 4445-618, Portugal
12. Rest Now Entangled for Solo Horn  
Jacob Miller Smith  
jmsmith16@crimson.ua.edu  
615 4th St NE, Apt 1B  
Tuscaloosa, AL 35404
13. Sonatina for Unaccompanied Horn  
Sy Brandon  
sybrandon@gmail.com  
1400 E Crestview Dr  
Cottonwood, AZ 86326
14. Tenacity (for Solo Horn)  
Kristen Bowers  
kristenbowershorn@gmail.com  
302 Paragon Mills Rd.  
Nashville, TN 37211
15. The Final Battle Cry for Solo Horn  
Alexis Carrier  
lexcompose@gmail.com  
1467 West Dry Creek Road  
Belgrade, MT 59714
16. Three Concert Etudes for Solo Horn  
Mike D'Ambrosio  
mikedambrosio@gmail.com  
505 Blair St.  
Murray, KY 42071

## Virtuoso Division

1. 7 Horn Duos (Two Horns)  
Ricardo Matosinhos  
rmatosinhos@gmail.com  
Rua Vasco da Gama 180 rc/dir  
Ermesinde 4445-618, Portugal
2. 20 Advanced Two-Page Duets for Horn  
Michael Mikulka  
michael@michaelmikulka.com  
306 W. 38th Street, Apt #207  
Austin, TX 78705





3. Allegro Giocoso for Horn and Winds

David Hier

colemanfrancis@live.com

22 Park Ave Apt. 5

Rochester, NY 14607

4. Alone for Six Horns

Marco Carnevalini

marco.carnevalini@alice.it

Via S. Giovanni Bosco, 68

Loreto (AN), IT 60025, Italy

5. Alzira for Horn Quintet

Tomás Figueiredo

tomastrompa@gmail.com

Marienthaler Str. 115

Hamburg 20535, Germany

6. asimmétrio for horn, double bass and piano

Sunny Knable

sunnyknable@gmail.com

108-02 72nd Ave, Apt 3C

Forest Hills, NY 11375

7. Birth and Death Within a Day for Horn, Cello, and Per.

Trey Stricklin

trey11one@gmail.com

8245 Southwestern, Apt 1051

Dallas, TX 75206

8. Cantus for Solo Horn and String Orchestra

Paul Cowell

paul.cowell.music@gmail.com

9 Magnolia Place

London, SW4 8BB, United Kingdom

9. Circular Simulacrum for 24 tuned horn & 14 instruments

Dongryul Lee

prajnamind@gmail.com

114 Paddock Dr E

Savoy, IL 61874-9634

10. Collisions IX for Flute, Clarinet, Horn, Perc. and Cello

Dan Pinkston

danpinkston24@gmail.com

2211 College View Dr.

Redding, CA 96003

11. Concerto for Horn and Orchestra

William M. Harrell

harrellwm@aol.com

515 College St.

Knoxville, TN 37921

12. Concerto for Horn and Wind Orchestra

José Luis Gómez Aleixandre

jlga@jlmusicp.com

Bächimattstrasse 3

Rüfenacht, Bern 3075, Switzerland

13. Concerto Grosso (for Four Solo Horns and Horn Octet)

Frank Starobin

flstarob@uncg.edu

2207 Sugarcone Rd.

Baltimore, MD 21209

14. Connect All. We All Connect for soprano, horn and piano

Oliver Caplan

music@olivercaplan.com

11 Ashland Place

Medford, MA 02155

15. Episode for Four Horns

Elma Miller

elmami@cogeco.ca

394 Blythewood Road

Burlington, Ontario L7L 2G8, Canada

16. Fat Mouth for Three Horns

Will Rowe

wrowe.music@gmail.com

3255 Drahner Rd.

Oxford, MI 48370

17. Fleet for Eight Horns

Jules Pegram

julespeggram@gmail.com

207 West Jefferson Street

Ann Arbor, MI 48103

18. Francais Cuerno Quatuor for Four Horns

Laurence Dresner

LDresner@optonline.net

1831 Grant Ave.

East Meadow, NY 11554

19. Here's Two You Mr. Robinson for Five Horns

Marsha Chusmir Shapiro

mcshapiro19@yahoo.com

140 Old Mill Run

Ormond Beach, FL 32174

20. Holiday Horn Concerto

Charles Fernandez

tronec@charlesfernandez.com

7728 Ostrom Ave

Lake Balboa, CA 91406

21. Horn Quartet No. 1

Gina Gillie

ginagillie1@gmail.com

7808 117th St Ct E

Puyallup, WA 98373

22. Horn Trio for Three Horns

Guy Ben-Tov

GuyooB@Gmail.com

Hibat Tzi'yon 47/41

Ashdod 7724834, Israel

23. In The Dark Light for 16 Horns

Steven Juliani

smjuliani@gmail.com

8 Heartwood Ct.

San Rafael, CA 94901

24. In the Devil's Eyes for Horn and Piano

Andrew Savage (aesavag2@uncg.edu)

108 Parkspring Ct.

Cary, NC 27519



25. Inter-Presencia for Horn and Piano  
Vladimir del Orbe  
delorbev@gmail.com  
2851 Webb Ave. Apt. 1C  
Bronx, NY 10468

26. Journey for Horn and Piano Rosemary Waltzer  
rosescorf@gmail.com  
16 Sandusky Road  
New City, NY 10956

27. Les montagnes dansent à sa place for hn, clar. and piano  
Mathilde Côté  
leschosesinutiles@hotmail.com  
4463 rue Chapleau  
Montréal, Québec H2H 2K9, Canada

28. Loose Canons for Horn Octet  
Matt Wasson  
mgwssn@gmail.com  
510 W. Sierra Way  
Spokane, WA 99208

29. Maelstrom for Two Trumpets and Horn  
Damon Lee  
lee@HFM.edu  
100 N. 12th St. Apt 701  
Lincoln, NE 68508

30. Metamorphoses for Horn and Piano  
Daniel Kessner  
dkessner@csun.edu  
10955 Cozycroft Ave.  
Chatsworth, CA 91311

31. Monopoly for Ten Horns  
Emma Gregan  
eggs07@bigpond.com  
1/23 Frew St  
Adelaide, SA 5000, Australia

32. Movement for Horn and Piano  
Arvid Hansell  
arvid.hansell@gmail.com  
Tyrolsgade 5, 4 mf  
Copenhagen S 2300, Denmark

33. On The Brink Of... for Horn and Piano  
Michael J. Fowler  
michaelfowler2@verizon.net  
13301 Galleria Pl, Apt. 5202  
Farmers Branch, TX 75244

34. Over the Clouds for Horn and Piano Angelo Sormani  
angelosormani@yahoo.it  
Via Chiassino 20  
Tavernerio - Como - 22038, Italy

35. Partner Dances for Horn and Piano  
Rachel Whelan  
rachellwhelan@gmail.com  
1197 W 126th Ct  
Westminster, CO 80234

36. Pavane for our Celestial Sibling for Eight Horns  
Stephen Lebsanft  
steve\_lebsanft@hotmail.com  
10/626 Sydney Road  
Coburg, Victoria 3058, Australia

37. Petite Suite for Four Horns  
Edmund Jolliffe  
edmund.jolliffe@gmail.com  
45 Lorne Road  
London, London N4 3RU, United Kingdom

38. Proskien's Soliloquy for Horn and Piano  
Peter Copley  
peter@pcopley38.fsnet.co.uk  
93 Goldstone Road  
Hove BN33RG, United Kingdom

39. Pulsar Fields for Horn Quartet  
Daniel Morel  
daniel@danmorel.com  
5143 Paseo Blvd  
Kansas City, MO 64110

40. Repercussions for Solo Hn. And chamber Ensemble. Dan Yuhas  
yuhasdan@gmail.com  
17, Har Hermon Str.  
Kiryat Ono 5502517, Israel

41. Rivermist for Horn, Violin, and Piano  
Adam Scott Neal  
adamscottneal@gmail.com  
2792 Meridian Drive, Apt. 8  
Greenville, NC 27834

42. Roguery for Horn Quartet  
Sy Brandon  
sybrandon@gmail.com  
1400 E Crestview Dr  
Cottonwood, AZ 86326

43. Romanze for Horn and Piano  
Benjamin Edelson  
benjamin.afe1256@gmail.com  
120 E 81st St. Apt. 6C  
New York, NY 10028

44. Serenade for Bass-Baritone, Horn and Strings  
Derek J. Weagle  
derekjweagle@gmail.com  
297 Maverick Street #2  
East Boston, MA 02128

45. Signal for Horn and Two Percussionists  
Christopher Dietz  
cjdietz@bgsu.edu  
311 W. 2nd St.  
Perrysburg, OH 43551

46. Sonata for Horn (and Piano) Arthur Gottschalk  
gottsch@rice.edu  
3306 Chris Drive  
Houston, TX 77063





## 47. Sonata for Horn and Piano

David A. Jones  
dvd185@gmail.com  
22 Wymount Ter  
Provo, UT 84604

## 48. Sonata for Solo Horn and Piano

Freddie Meyers  
frederick.meyers@  
st-hildas.ox.ac.uk  
7a Wandle Road Morden  
London SM4 6AJ, United Kingdom

## 49. Song for Peace for Horn, Violin, Viola, and Cello

Joseph Sheehan  
joesheehan81@gmail.com  
811 Margaretta St.  
Turtle Creek, PA 15145

## 50. Sopwith Camel for Trumpet, Horn, and Tuba

Blair Whittington  
blairwhittington@gmail.com  
617 S. Westoboro Ave  
Alhambra, CA 91803

## 51. Suite for Horn, Tuba and Piano

Erwin Chandler  
hornman179@comcast.net  
184 Hampshire Road  
Reading, PA 19608

## 52. Suite in F for Horn and Piano

Thomas McConochie  
thomasmcconochie@hotmail.com  
3/14 The Avenue  
Ashfield, NSW 2131, Australia

## 53. Suite in Memory of Chief Joseph for Horn and Piano

Dr. Greg A Steinke  
gsteinke9@gmail.com  
445 SW Spindrift  
Depoe Bay, OR 97341-9530

## 54. The Silent Flame for Horn and Piano

Ke-Chia Chen  
kechia1206@gmail.com  
1229 Chestnut St., Apt.1625  
Philadelphia, PA 19107

## 55. The War Within for Horn, Celesta or Piano, Double Bass

Lindsay Hemingway  
freundlichlh@appstate.edu  
202 Snow Cloud Drive  
Seven Devils, NC 28604

## 56. Trio for Horn, Viola, and Harp

Zack Stanton  
zackstanton@gmail.com  
1019 Church St  
Iowa City, IA 52245

## 57. Trio for Oboe, Horn and Piano

Stephan Schottstädt  
S.schottstaedt@googlemail.com  
Große Pfahlstr. 10  
Hannover 30161, Germany

## 58. Trio for Violin, Horn and Piano

Kevin Zi-Xiao He  
kevinhe1991@hotmail.com  
45 - 2 Stonehill Court  
Scarborough  
Ontario M1W 2V3, Canada

## 59. Viking Saga for Horn and Orchestra

Adrian Hallam  
adrianhallam@hotmail.com  
8/26 Searl Rd  
Cronulla NSW 2230, Australia

## 60. Walking with Ciconia for Bb Trumpet, F Horn and Drum Set

Aaron Alter  
aaron@aaronalter.com  
7920 Avenida Diestro  
Carlsbad, CA 92009

## 61. Wistful Wisp for Horn and Marimba

Kyle Dickerson  
kyleplayspiano@gmail.com  
8701 W. Riverchase Dr.  
Temple Terrace, FL 33637

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# Memories of the First Paxman Triple Horn

by John Ericson

We live in a world of innovations and firsts. Yet some of those firsts, rather important ones even, are hardly known. The single most important innovation for the horn world in the twentieth century was the triple horn. Today, it seems that triple horns are everywhere, but the first Paxman triple was assembled almost fifty years ago, December 1967, serial number 12672. This instrument both introduced the triple horn to the world and was their first instrument constructed with hollow valves.

I owned that first triple horn for a couple years in the late 1980s, when I was a doctoral student working with Michael Hatfield at Indiana University. I was looking for a descant to play excerpts like the high one in Haydn 31 (which came up for me in an audition semi-final when I owned only a 500,000 series 8D), but Mr. Hatfield had this horn and was willing to sell it at a very fair price.

As purchased, it looked just like you see in the photo of me with the horn (and with hair...), a photo taken by my dad. At that time, it had a Lawson nickel silver flare, around 60% of the lacquer on the body of the horn, and a patch on the lead-pipe. It is large bore and I felt it had a big sound but with a little life. The high range was very solid, the B<sup>9</sup> and high f sides were both very comfortable to play on. The high F side is controlled by a pair of "one story" valves connected by a big lever in the same manner seen on early Paxman descants. The big negatives were that the horn was very heavy (not too bad since I played on the leg) and that the low F side very stuffy.



Hatfield had purchased the horn from Richard Chenoweth, who recalls:

I bought it from Chuck McDonald, who at the time was playing third horn with the Minnesota Orchestra. Previously he had played with the Cleveland Orchestra. I wanted a descant to use on an upcoming performance of the Schumann *Konzertstück* and Bob Elworthy put me in touch with Chuck. I used it on and off for a few years and sold it to Mike in the mid-1980s when he wanted it for a Carnegie Hall performance: he had stated that I was free to use it anytime and actually called me when he had decided to sell it to you.

Chenoweth made one very significant modification to the horn, the new bell flare.

I added that bell to get a bit more oomph and richness to the sound. The original bell was quite thin and produced a very edgy, bright and brittle quality, especially in the forte-and-above dynamics. My guess is that because the horn was already so heavy, they might have tried to reduce the overall weight by using a very thinly spun bell, especially at the throat, but that is pure conjecture on my part. I sent the original bell to Walter [Lawson] and he removed the ring and added it to one of his bells, which was not a problem, as the Paxman rings were substantially larger than the Alex rings he was using at the time.

During my ownership, I also did my part to try to improve it. I left the patch alone, which was applied when Hatfield owned the horn to fix some damage that had occurred. The main changes I made were that I had the lacquer stripped from the body of the horn and I had the valves rebuilt by Osmun; they were not very tight. I also extended the high f slide with the help of Richard Seraphinoff, I felt that helped things a lot up top.

This brings us to my two main performance memories of the horn. A highlight was playing first horn on Mahler 9 with the IU Philharmonic, it was very comfortable on the high passages, at least relative to my 8D. A low point was playing second horn on a Tchaikovsky concert in the Evansville Philharmonic, to the best of my memory in the fall of 1989. I mentioned earlier that the F horn was really stuffy and I got to a point then of being more afraid of notes at the bottom of the staff than notes in the upper range. I also played a professional audition on the horn about that same time which only confirmed those two general feelings. High, great, low, not so much. It was time to move on.

I ended up buying a descant to use for high excerpts (such as the Queen Mab scherzo) and sold the first Paxman triple horn on consignment through Osmun. I actually never clearly knew it really was their very first one, just an early one. It took a while to sell too, triples were not in great demand back then.

I later got in contact with the next owner, Paul Lored, when he was selling it on eBay in 2003. He had contacted Paxman during his ownership, and they alerted him that it was the first production full triple horn. In the public eBay listing he reported that:

This Paxman Triple has served me well for the past thirteen years.... She has a large bore and a warm dark tone, three water keys and one lever to open all three. This year I gave her a new Paxman mouth-pipe.... Has played for Orange Co., Pacific Symphony, L. A. Phil., Hollywood Bowl Orch., and New West Symphony.

Why am I selling her? I am now playing an Engelbert Schmid Triple!



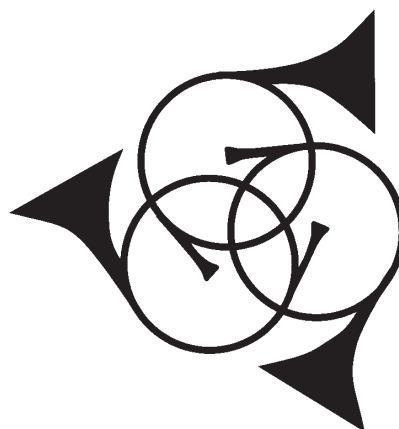


## The First Paxman Triple Horn

The leadpipe change and the water keys were new during his tenure. I thought about buying it back at that time, but passed, and instead not long after purchased a brand new Paxman compensating triple.

The next owner was in Finland. I have the name, but did not have success getting in touch with him for this article; if he has it still I don't know, but I suspect it has changed hands by now. Still, I believe Paxman 12672 still exists, an instrument that led the way to the triple horns seen so often in the hands of leading orchestral players today. I feel amazed and honored that I was an owner, and may the current owners continue to enjoy this very important and innovative instrument.

*Dr. John Q. Ericson is the horn professor at Arizona State University. He has performed in many orchestras, including the Nashville Symphony as third horn. His Horn Matters website contains articles and information on a wide array of horn topics.*



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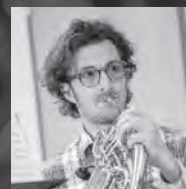
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# The Creative Hornist

Jeffrey Agrell, Series Editor

## Being Purple

This is my last Creative Hornist column. After seventeen years, I'm turning over the reins to an extremely creative team: Dr. James Naigus and Dr. Drew Phillips. Both are college horn teachers who also compose, play piano, and who have their own performing duo ("Cor Moto") where they switch off playing each other's compositions while the other accompanies on piano.

I'm not going anywhere, I'm just going on to other things. One of the catalysts for the change is the sabbatical I had during spring semester 2016. It was a transformative time for me in a number of ways. I got to be a beginner at something for the first time in a long time (drums/rhythm study), and that part of it was both scary and exhilarating. I was used to giving lessons where I was the expert. Now I was the novice, making imperfect efforts to imitate the master. I was nervous about my mistakes, all too aware of how far I had to go, but I couldn't wait to get back to the drum to practice more after every lesson.

I traveled and met people, took lessons, read books, took notes, took naps after lunch (boy, do I miss those naps...), went to the gym almost daily. All big changes. It was tremendously exciting and enriching, and all too soon, it was over. I needed a year! Two years! I wanted more, much more time to continue the learning, get better, process the material, and create stuff from this heady compost. I also used the time to finally wind up years of voluminous but unorganized work on my technique book (which soaked up months more to get in final form). I couldn't get to the rhythm projects until that book (as well as my *Creative Hornist* book) was finally done.

The book hit the streets on April 22, freeing me to move on. The publishing process (through Amazon Createspace and Kindle Direct Publishing) has been another education in itself, a big puzzle to a novice, but ultimately enjoyable and energizing. So I have been drifting in a new direction in some ways, but one that was foreshadowed by theories and strategies that I have enthusiastically advocated to students for some time. Only now I was finally putting my money where my mouth-piece was. That is the message I want to share in this last column. This message, put in its briefest form is: Be Purple.

**Seth Godin.** This puzzling directive comes from author Seth Godin. At first glance, Godin and his two dozen or so books do not seem like an obvious choice for study by a musician, because he writes about business topics, especially various forms of marketing. But get to know him a little, and you see that he provides exactly the kind of vital input that is so often missing from the education of a millennium musician. Although his books are not about music, they are easy to read and understand. Most of his books are fairly short, in small formats with short chapters, all of which makes devouring them and retaining their message a snap. While most of us can certainly use all the help we can get with marketing ourselves (as musicians in this new millennium) and knowing more about the nuts and bolts of business, Godin's most valuable message

for us is not about that. It is about thinking creatively and creating art. People! These are must-reads for any hornist who wants to put so much as a toe outside the box. If you promise to read at least one of them, I will give away some of the punch-lines here.

*Purple Cow: Transform Your Business by Being Remarkable* (like most of his books, it's available in hardcover, paperback, audiobook download, or audio CD). The title refers to an analogy he makes: if you were a cow in a big herd of cows, you look like all the rest of them and thus make no impression on any observer. But if you were purple, you would be remarkable, worth noticing and/or talking about. Godin says that there are two ways to get noticed: 1) be the absolute best in the whole world in what you do or 2) be remarkable, unique in some way. Schools train everyone (in all fields, not just music) to be excellent cogs (from Godin's book *Linchpin*: "You weren't born to be a cog... You were *trained* to be a cog"). Good at what we do, but replaceable and not unique. So how do you become *purple*?

"Purple cows" in any field are rare because we have all been trained to fear making mistakes (among other things). If you try something unique, something new, something remarkable, you will highly likely make mistakes along the way and confront some or even many failures. To become remarkable, you have to keep going in the face of failure and treat each attempt as the rich learning opportunity that it is. And then, when you succeed in creating something new, you should expect to encounter criticism. People are afraid of the New because it means change, and people don't like change. Education has taught us to play it safe and follow the rules and avoid failure at all costs. Don't stand out. Which makes you invisible, anonymous, and under the delusion that you are "safe."

The first Godin book I read was *The Icarus Deception*. Icarus was a mythological figure who made himself wings out of wax so that he could fly. His father told him not to fly too close to the sun. He did anyway; the wax melted and he fell to his death. If you try to be remarkable, people will give you the same advice: "Don't do it! You might fail!" Godin says that in this new millennium we must get out of our comfort zones because the "safety zone" has changed. He says:

Those places that felt safe – the corner office, the famous college, the secure job – aren't. You're holding back, betting on a return to normal, but in the new normal, your resistance to change is no longer helpful. ... There is still a safety zone, but it's not in a place that feels comfortable to you. [It is in] the place where art and innovation and destruction and rebirth happen.

One thing I really like about Godin's books is that he doesn't talk so much about the "product" that you're trying to sell. He talks about your *art*, which is something musicians can directly relate to. Your art, he says, is something that you do or produce that is unique to you and that is important to you. Hopefully it is (or will be) important to everyone else.





Godin: "Art is the new safety zone." Art is where the millennial musician can find a way not only to survive but to thrive. Art is about doing something that matters. "[What] matters is the bridges between people that generate value, and those bridges are built by art. Art is difficult, risky, and frightening. It's also the only option if we choose to care."

The world today is very different from not so long ago. It is a much tougher, much less forgiving place to be and to try to make a living in. The other edge of the sword, however, is this: We have many more tools at our disposal than ever before. This is the Age of Connection, and with computers and the internet we can connect with others world-wide nearly instantly. We have nearly unlimited informational resources that we can tap. We have computer and phone apps available for free that can accomplish tasks that NASA computers couldn't have managed a couple decades ago. We can be publishers of books, sheet music, and audio recordings now. We can give Skype lessons to a student on the other side of the planet. We can sculpt our own education. There are video tutorials on practically anything online for free. We can share our thoughts in blogs, books, or ebooks with the world. We can shop, read books, play games, learn new languages and skills, correspond with anyone, anywhere, at any time. Our biggest enemy in all this is simple distraction – the siren song of the giant internet candy store (to mix metaphors) that beckons irresistibly to us at any and all hours of the day with countless seductive time wasters....

Back to Purple. Godin says, instead of being a replaceable cog, be a *linchpin*, something that is indispensable and unique. "Artists are people with a genius for finding a new answer, a new connection, or a new way of getting things done." The system likes replaceable cogs. "The easier people are to replace, the less they need to be paid." Our goal, then, is to be the indispensable key person who is difficult to live without, someone who does something unique. The old paradigm is to wait to get picked for a job. Seth Godin encourages each of us to "pick yourself." Create the reality you want to be a part of. Success now means being an artist, a creator. "The future belongs to the chefs, not the cooks who just follow instructions." (Another author with a similar message is Srinivas Rao; read his *Unmistakeable*).

Thus: the way to succeed, according to Godin, is to be remarkable. To be remarkable means to become indispensable and produce something that no one else can: your own unique art. Our system of education doesn't keep you from being remarkable, but it doesn't do anything special to make it happen, either. Like most systems and organizations, schools favor convergent thinking; i.e., there is one right answer, and it doesn't come from you. It comes from distant experts. It's up to each of us to develop divergent (creative) thinking, where there may be many different solutions, and they come from us from our own exploring, experimenting, and trial and error.

Schools and society are most comfortable when we are obedient and average (usually called "very good") and do the job someone else has thought up. They tell us: creation and innovation are only for special people. Creative people. Artists! We should just follow the rules, do what we're told. That's the message, spoken or unspoken, that has been built into the system for a long time. The thing is, in this new millennium (what

Daniel Pink calls the Conceptual Age in his landmark book *A Whole New Mind*), it's a very different world. Seth Godin says that being remarkable, being an artist means possessing passion and energy, being flexible, resilient, adaptable, and that these are choices, not talents.

The old way was to find one job and stay there, doing the same thing forever. In the new millennium everything has changed, but we can still carve out a satisfying living if we adapt and innovate and create multiple revenue streams from all sorts of activities: performing, composing, teaching, writing (books, blogs), websites, affiliate marketing, recordings (CD, podcasts, videos), merchandise, marketing, commissions, grants, working with dancers and playwrights and actors, partnering with businesses and organizations, and much more. The new Millennium Musician's career will likely be very different from that of his teacher's and certainly his teacher's teacher. What was that person's whole life may be only one part of yours in this new era.

Summing up: The lesson of the cow is that playing it safe is risky. We all need to be much more active in creating and shaping our own destinies than ever before. It's scary. It's risky. It involves mistakes, failure, and change, and then learning from the mistakes. But it's the future and it is already here. It's time to look outside the box, draw outside the lines, ask different kinds of questions, figure what's missing that people want and need and enjoy. It's time to craft our own definition of success. It's time to change the world around us to become the place where we want to live, right now, today. Don't wait. Pick yourself. You can do it. Go forth and be remarkable!

*Jeffrey Agrell is professor of horn at the University of Iowa.*



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# Somebody's Gotta Furnish the Spark!

by Lowell "Spike" Shaw

As a student of Max Pottag, I looked forward to his weekly ensemble rehearsals. Much of the repertoire consisted of quartet music with four to six players on each part. Even with a group of that size, Max insisted we try for balance, intonation, phrasing, dynamics, and expressive playing. I recognized this to be a great teaching tool and, for that reason, began collecting horn ensemble music. Max also encouraged us to try our hand at arranging music for the group and allowed us to conduct the results. Then, during a four-year stint in an Air Force Band, I had the chance to play in the big dance band often enough to learn to read those pesky rhythmic figures for which Kopprasch had not prepared me. Again, we were urged to write charts and our reward was the chance to hear the results.

After I moved to Buffalo and became acquainted with the area horn players, we began gathering at the University of Buffalo for a few hours on Saturday afternoons. The participants ranged from Philharmonic members to interested fourth graders, one of the aims being to help the kids become aware of the capabilities of the horn and benefit from the exposure. Word spread quickly and before long, we were drawing 20 to 30 enthusiasts weekly. We contacted Wendell Hoss of the Los Angeles Horn Club and purchased some music from their library. That was circa 1958, and many of those tunes are still serving us well. We now have a 50+ year tradition of large ensemble gatherings each year on the Saturdays after Thanksgiving and Christmas when the college kids are home.

I have been the instigator for many of these endeavors. The job has become easier over the years as that long list of phone numbers has been replaced by email and texts. In Buffalo, we try for sessions twice a week: Saturday morning and whatever night is best for the most players. Now and then, the result turns out to be a duo, but sometimes we have a dozen or so. At workshops, I bring music for reading sessions, and find any number of "horn flakes" looking for chances to play after hours. We spend summers in Michigan, and there are players who drive thirty plus miles each week to make joyful noises in our garage. If you give them the opportunity, they will come. There are many active horn groups, and in each case, someone has had to take the initiative. Time, place, stands, music, etc. don't just happen. Someone has to take care of the details. From duet sessions to mob scenes, most of us like to play with others. Where there are not such opportunities, it is probably because

nobody has taken the lead. There are not many browsing-type music stores anymore, but the internet has catalogs of music publishers and distributors divided by genres, and the IHS workshops provide opportunities to become acquainted with new material. Surely, you have thought "Gee, it'd sure be nice to play some quartets"? Come on, be a hero! Make it happen! Situations vary. Perhaps your area can only provide personnel for a trio or quartet. If so, start with that, get the word out and see what develops. Public performance has never been our driving force here, although we have had some well attended concerts with up to 27 horns participating. The main objective has been to give "those mere mortals among us" a chance to enjoy the horn, but we also draw some mighty fine players. It is the joy of being part of that collective sound that keeps people coming back. Practicing is for tackling the technical issues. Playing together requires all sorts of musical concepts: intonation, precision, recovery after a clam or a rhythmic goof, blending, sight reading, changing music from a competitive sport to a cooperative venture, etc. The list goes on and on. Perhaps that is what accounts for those of us who would rather play than practice.

There is something addictive about the horn. I don't know whether it's that we are all united in our efforts to tame the beast, or that there is that special sense of satisfaction when things go well, or even that most horn players are pretty nice folks with whom to hang out and exchange stories. We have all had those moments when the darn thing rears up and shows us who's the boss, but we keep coming back for more. The instrument (and the people who play it) have been involved in many of the most gratifying moments of my life.

I end with a quote from my friend, John Park, who often expressed his thankfulness to sit in the assistant last chair: "Just think of all those poor unfortunates who never had the chance to play the horn!"

*Lowell ("Spike") Shaw is an Honorary Member of the International Horn Society and was a member of the committee formed in 1970 to create the International Horn Society. After studying with Max Pottag and Philip Farkas at Northwestern University (before and after WWII), he was second horn in the Buffalo Philharmonic for 38 years (1956 to 1994). He is the owner of The Hornist's Nest, featuring both his many compositions and arrangements as well as those of other hornists around the world.*

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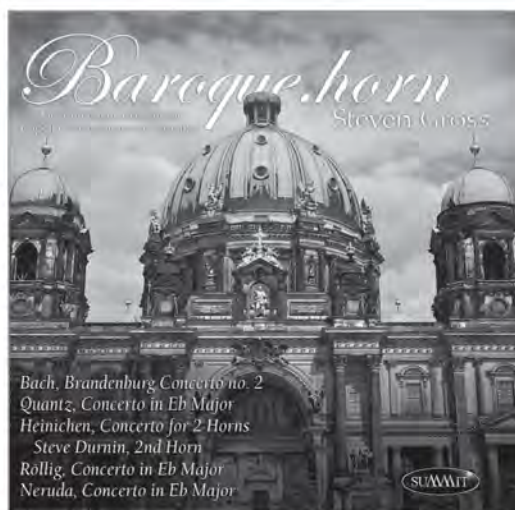


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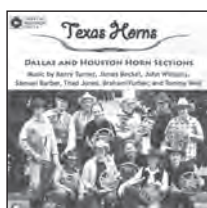
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# The 49th International Horn Symposium –A Report

by Bill Scharnberg

Planning and executing an International Horn Symposium is a daunting experience and Radegundis Travares was faced with complex venue logistics. He was successful and should be warmly congratulated for his organizational efforts. The Brazilian and South American horn players are generally gregarious people with big hearts that they wear on their sleeves. Look up “enthusiasm” in the dictionary and you will see the image of a South American hornist! I heard only passion and love for the horn coming off the stage in nearly every performance from professionals and students alike.

The symposium covered a wide range of offerings: recitals with solo and chamber music works, horn choirs, orchestra and wind ensemble concerts featuring solo and multiple horn soloists, lectures on a wide range of topics, guided warm-ups and master classes from international masters, student competitions (solo, audition, quartet, composition), and styles from early music to new works and jazz and especially Brazilian dance. Also exhibits and opportunities to explore the area. The participant horn choirs were divided into student/amateur and advanced. In short, it was everything you expect in a horn symposium.

Brazil is a long distance from most of the US, Europe, Australia, and Asia – a one to two-day trip each way to the Symposium and back. Once one lands at Natal’s airport, the drive to the city takes an hour. The hotel where many of us stayed

was nice and included a buffet breakfast of “all you can eat” items – with lots of fresh fruit. While it was “winter” in Brazil, think summer in Europe, Asia, and North America, with flowers and trees blooming everywhere; Natal is in northeastern Brazil and not far from the equator. Marcus Bonna was heard to say, “It never rains this time of year in Natal.” Well, except this year – but the rain did not interfere with the Symposium to any extent.

The theme of the Symposium was “Horn and Dance,” with Brazilian dance music featured on a majority of the recitals. The venue was the Federal University of Rio Grande do Norte (UFRN) School of Music where there are two halls: a large one with excellent acoustics and another hall with fine acoustics but a tiny stage and limited seating. An outdoor venue was set up just outside the School but was used only occasionally because of the rain.



Radegundis had a bus system between the two main hotels and the performance venues. It was a 15-20-minute bus ride one way but enough time was allotted to make the round trip to eat lunch and dinner near the hotel – the closest eating establishment to the UFRN School of Music was a long walk. Contrary to what I had anticipated from colleagues who had attended musical events in Brazil, all the sessions began on time, the only exceptions being when an outdoor concert had to move indoors due to rain.

Wow – we heard all sorts of Brazilian songs and dances performed with unbridled gusto. The two horn choirs that performed on the final day, one “amateurs and students” and the other “professionals,” were both “rockem-sockem” loud. The “amateur” choir played quite difficult music impressively (with a few ringers in their midst).

Horn makers Dürk, Otto, Schmid, Paxman, Alexander, Hoyer, and Finke exhibited instruments. Faust music, Engelman mouthpieces, and Bonna cases completed the exhibitor roster. Other exhibitors did not make the journey, in most cases due to the distance and cost of transporting materials.

The opening recital on Monday began with greetings from the host and the IHS President, followed by three horn ensemble performances – an Advisory Council (and friends) horn





choir conducted by Marcus Bonna, the São Paulo Horn Ensemble led by Luiz Garcia, and Trompigueiros led by Radegundis Tavares (with percussion and dancers). The performances included Brazilian dance music and three premieres – a great beginning to the Symposium!



Then we had a choice of attending the Frizelle Competition masterclass, a masterclass by Jeff Nelsen, or the Premiere Soloist final competition. At noon Frank Lloyd and Marie-Luise Neunecker offered masterclasses. Two recitals were scheduled after lunch. I selected the recital with Sávio Faber performing Bach's *Partita* in A minor (originally for flute) barefoot and from memory, with each movement from a different location in the hall, followed by Alma Liebrecht performing new works with great sensitivity. In the other venue, an ensemble of horn, clarinet, piano, bass, and drums performed Brazilian works and a brass quartet played a variety of popular pieces.

After the horn ensembles rehearsed, the University of Rio de Janeiro horn ensemble performed in the entrance hall with great enthusiasm, led by their professor, Philip Doyle, British-born principal horn of the Rio de Janeiro Symphony and a wonderfully "smooth" hornist who impressed me all week.

A late afternoon recital included two Brazilian works belted out by Waleska Beltrami and the UFRN Wind Ensemble accompanying Celsi Beneduti (two of his colleagues performed on one work) and Jeff Nelsen performed a new work for horn and winds.

After dinner, the recital in the main hall (Onofre Lopes Auditorium) featured "Big Band Jerimum Jazz." Adalto Soares and Arkady Shilkloper shared most of the performance with host Tavares joining on one piece. Lots of Brazilian dance music!

Day two began with warm-up sessions by Abel Pereira (from Brazil but the principal horn in the National Symphony in Washington DC) and Jeff Nelsen. Then the Frizelle Competition (orchestral excerpts with most of the competitors from Australia) took place opposite lectures by Megan Small (dance and the horn), Randall Faust (composition contest), Peter Steidle (various countries' styles of playing), Edmond House (samba), and Amy Thakurdas (dystonia). Next one could select from masterclasses by Neunecker or Lloyd or the horn quartet competition. The noon recital choices were Patrick Hughes and Anderson Afonso opposite Bill Scharnberg and the OSM horn ensemble.

The afternoon recitals were Rose French, Nikolay Genove, and Keith Eitzen in one hall and Andrew Pelletier and Mike Simpson in the other. I was not disappointed in my choice to hear a Wilder Sonata with Andrew and a jazz combo with Mike.

The horn choirs rehearsed, followed by a presentation of the winning and honorable mention works in the IHS Compo-

sition Contest. The performers were Kristina Mascher-Turner, Louis-Philippe Marsolais, Frank Lloyd, and Andrew Pelletier, all of whom rendered superb performances of the works. This part of the recital was followed by Marie-Luise Neunecker performing Kirchner's *Tre Poemi*, Philip Doyle performing a Sonata by Alexander Schubert, and Luiz Garcia performing four new works, one by Kathia Bonna. This recital was a highlight of the week for me hearing new works performed so masterfully.

The evening recital featured the Bayres Horns with more Brazilian music; Adalto and Lucca Soares (Horn Brazil) playing *Tico-Tico*.

Wednesday was a free day to enjoy Natal. Unfortunately, it rained most of the day and those of us who went on a bus tour to the Forte dos Reis Magos (Three Wise Men Fort), built in 1598, and the world's largest cashew tree, got soaked in the walk to the fort.



That evening was the first featured orchestra concert with the Rio Grande do Norte Symphony Orchestra. The concert hall was in the top floor of a huge shopping mall. This was an open seating public event, with a line, and a race to find a seat. Designed as a theater stage, the strings (mostly) and some winds were amplified (too much cello). The conductor was the "emcee" for the event, announcing each work with touches of humor. The concert featured Marie-Luise Neunecker in a superb performance of Strauss's Concerto No. 1, followed by Schumann's *Konzertstück* with Abel Pereira, Frank Lloyd, Kristina Mascher-Turner, and Jeff Nelsen – the reconfigured version by Kerry Turner was used and the performance went off with great zest. Then Greg Helseth was the soloist in Strauss's





## Symposium Report

Concerto No. 2, and the concert ended with Tchaikovsky's 1812 Overture performed with fervor.

Thursday resumed the activities in the School of Music. The warm-up sessions with either Philip Doyle and Waleska Beltrami were followed by lectures with Megan Small (more dance), Lydia Van Dreel (yoga), Wojciech Kamionka (Wagner tuba), Peter Steidle (F horn and French style), José de Oliveira Filho (anxiety control), and Amy Thakurdas (Indian raga). Masterclasses featured Nobuaki Fukukawa and Arkady Shikloper. A noon recital had Lisa Bontrager and John McGuire in one hall. In the other, Jeff Snedeker and Gene Berger performed Mark Schultz's *Voices from Spoon River* followed by the Snedeker family (wife and two sons) performing a variety of mostly Brazilian music. Outdoors, Quartetto PBrazil performed Brazilian music.

After lunch, one recital included Randall Faust with two well-played works followed by Hornet Quartet from Poland. This quartet performed an outstanding recital and were the clear quartet competition winners. The outdoor stage featured the Quarteto de Trompas da Bahia. After the afternoon horn choir rehearsals, the Argentina Horn Ensemble performed. The following recital was unique, featuring Louis-Philippe Marsolais in *The Audition*, which comprised five works strung together in a multi-media presentation, performed from memory using the entire stage with props and some prerecorded tracks. Not to be outdone, Kristina Mascher-Turner performed a stunning group of works composed by horn players (Basler, Lowe, Turner, Hill, and Perkins).

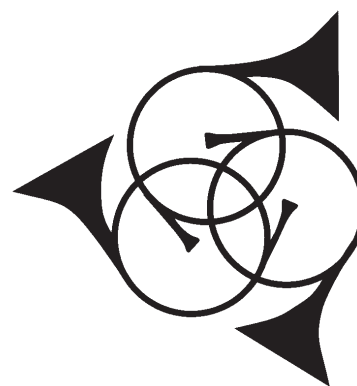
The evening concert featured the UFRM Chamber Orchestra with Nobuaki Fukukawa sailing through Mozart's Concerto KV. 447, *Twas a Dark and Stormy Night* for two horns by Kerry Turner (well played by Kristina Mascher-Turner and Peter Luff), concluding with Gliere's Concerto performed with élan by Luiz Garcia. The following concert was moved indoors due to the weather and Arkady Shikloper performed his specialties accompanied by excellent electric guitar, bass, and drums.

Friday's warm-ups with Fukukawa and Soares were pitted against a Hawaiian Dance Workshop with Amy Thakurdas. The IHS General Meeting announced awards and IHS business (see the minutes on page 101). Next was a Dance and Composition Workshop. The noon recital (singular) was a potpourri including the QHorns quartet (from Queensland Conservatorium in Australia), two works performed by Peter Luff and Ysolt Clark (the Q professors), and mostly arrangements for horn performed by Nabuaki Fukukawa. The post lunch recitals included Djair Fancisco, Assen Anguelov, and Tayanne Sepulveda in one hall, Rinaldo Fonseca and friends in another, and outdoors (moved indoors due to rain) Andre Rodrigues and Alessandro Jeremias. Because of the change of venue, the Qhorns, an ensemble of ten Australian students, began their recital late but it was worth waiting for – they performed with precision and sensitivity. Alias Brass, a professional brass quintet from the US with hornist Natalie Brooke Higgins performed an eclectic group "soundtracks."

The final evening concert was performed by the UFRN Orchestra in the hotel's huge basement concert hall. Philip Doyle premiered a concerto by Orlando Alves and a sweet little *Melodia para Trompa* by Moacir Santos. Frank Lloyd solidly performed Gordon Saville's flashy Concerto for Horn,

a work probably best accompanied by a British brass band. Waleska Beltrami performed Moacir Santos's *Pequena Fantasia Ouro Negro*, and the performance ended boldly with the *Danse Infernale* from Stravinsky's *Firebird Suite* performed by the orchestra. The venue was extraordinary, the soloists were magnificent, and the orchestra and conductor were well-prepared and executed their parts with professionalism.

For those of us who attended, it was a wonderful week – we wish you had all been there and hope to see you at the 50th International Horn Symposium in Muncie, Indiana!



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# 2017 IHS Honorees

## compiled by Marilyn Bone Kloss

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

### Honorary Members

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

### Marie-Luise Neunecker

Marie-Luise Neunecker has excelled as an orchestral musician, soloist, and teacher. She has won competitions, served on competition juries, and recorded concertos and chamber works. Among her premieres is György Ligeti's *Hamburgisches Konzert*, which was composed especially for and dedicated to her.



Marie-Luise, born in 1955 in Erbes-Büdesheim, Germany, first studied musicology and German, then completed her horn studies with Erich Penzel at the Hochschule für Musik Köln. Her playing career began with the Frankfurt Opera. In 1979 she was appointed principal horn with the Bamberg Symphony, followed by principal horn with the Frankfurt Radio Symphony (1981-1989).

Marie-Luise won the German Music Competition in Bonn (1982), ARD International Music Competition in Munich (1983), and Concert Artists Guild competition in New York (1986), and was awarded the Frankfurt Music Prize in 2013. She has appeared as soloist with orchestras around the world.

In addition to the Ligeti concerto she has recorded works by Mozart, Strauss, Britten, Hindemith, Gliere, Glazunov, Schoeck, Shebalin, Koechlin, and Smyth. Volker David Kirchner dedicated *Orfeo* for baritone, horn, and piano to her. She has participated in festivals including Salzburg, Schleswig-Holstein, Marlboro, Aldeburg, Risör, and Vienna.

Marie-Luise was appointed professor at the Frankfurt Academy of Music and Performing Arts in 1988 and has been professor at the Hochschule für Musik Hanns Eisler in Berlin since 2004. She wrote about preventing dystonia in the May 2017 issue of *The Horn Call* and was a featured artist at the 2017 IHS International Symposium in Natal, Brazil. She was elected an IHS Honorary Member in 2017.

### Paul Staicu

Paul Staicu has been an orchestral player, a professor, and a conductor who escaped from behind the Iron Curtain

in Romania to settle in France. He was solo horn in the Bucharest Philharmonic Orchestra (1961-1968) and professor of horn and chamber music at the Bucharest Academy (1966-1978). He founded and conducted the Constanta Symphony Orchestra in 1980, which later toured outside communist Romania, including the US in 1984 and 1989. He was denied a departure visa for many years, but in 1989, after suffering two heart attacks, he was allowed to leave Romania to serve on the jury for the Munich Woodwind Quintet Competition. Rather than return to Romania, he went to France, had heart bypass surgery, was advised to give up playing horn, and, as a conductor, founded a new orchestra in Montbéliard in northwestern France.



Paul was born in 1937 in Bucharest, Romania. He graduated from the Prague Academy of Music in 1961 and the Vienna Academy of Music in 1970. He won international competitions, including Bucharest (1953), Moscow (1957), Birmingham (1965), Geneva (1965), and Prague (1967). He adjudicated solo horn and chamber music competitions in Munich, Prague, and Cassello di Duino, Italy. His students have won international prizes and play in orchestras around the world.

Paul recorded the three Mozart concertos in E<sup>b</sup> as both soloist and conductor in 1987. He was awarded a Cultural Medal in Romania in 1968, the Richard Wagner Anniversary Medal in Bayreuth in 1974, and a special Life Achievement Prize and Medal of Honor from the city of Montbéliard. He was elected an IHS Honorary Member in 2017.

### Punto Award

Individuals selected for the Punto Award (named for Giovanni Punto, who lived from 1746-1803) have made a major contribution at the regional or national level in areas such as performance, teaching, research, or service to the IHS. Nominations are solicited from the IHS Symposium host, who in 2017 was Radegundis Tavares.

### Marcus Bonna

Marcus Bonna has been instrumental in the formation of the Brazilian Horn Association, Brazilian national horn workshops (Encontro Brasileiro de Trompaistas), and the 2017 IHS Horn Symposium in Natal, Brazil. Over the years, he has donated products from his company to help the IHS raise money for various programs. As a current member of the IHS Advisory Council, he has supported a closer association between Brazilian horn players and the international horn community.



Marcus was born in Belem, Pará, Brazil in 1960 and studied at the Federal University of Pará School of Music. He played in the National Theater Orchestra of Brasilia and joined the Uni-





versity of Brasilia before moving to São Paulo to play in the São Paulo State Symphony for the next 20 years. He also played in chamber music groups such Gramado Wind Quintet and Brazil Brass Group.

Marcus hurt his back in 1990 and developed a lighter instrument case for himself. This case sparked interest from his orchestra colleagues, then visiting horn players. He founded the MB company in 1991 to manufacture instrumental cases – all designed by Marcus. The company now employs 72 people and exports about 700 cases a month to more than 25 countries. In 2011, the company received the Exporta São Paulo Award for exporting 98% of its production and for manufacturing a product made 100% with domestic raw materials and, in 2016, it was awarded the title of Child-Friendly Company.

Marcus is a member of the Board of Bragantina Friends of the Arts Association. In 2009, together with his wife, Kathia, and Luis Custódio, he founded the Lyra Bragança Project whose purpose is to offer free music education for youth from the periphery of Bragança Paulista (near São Paulo).

### Service Medal of Honor

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

## William Scharnberg

William (Bill) Scharnberg is a distinguished teacher, performer, and Editor of *The Horn Call* (since 2003). He has served as IHS President (1990-1992), Advisory Council member (1986-1992, 1999-2003), Workshop Coordinator (1986-2004), Music Review Editor (1981-2003), and host for two IHS Horn Symposia (1991 and 2012). As Publication Editor, Bill serves on the Advisory Council *ex officio*.

Bill joined the faculty of the University of North Texas in 1983, becoming a Regents Professor in 2002. He was principal horn of the Dallas Opera Orchestra for 32 years and continues as principal horn of the Wichita Falls Symphony. He has been and continues to be involved in chamber music venues. He has performed as principal horn of the Tri-City Symphony (Iowa-Illinois), Tacoma Symphony, Dallas Symphony, Dallas Ballet, Dallas Bach Society, Royal Opera of Stockholm, East Texas Symphony, Classical Music Seminar (Austria), Atlanta Baroque Orchestra, and Flathead Festival Orchestra. He has been a soloist with several regional orchestras and has appeared as an artist at three International Horn Symposia and several regional horn workshops. Previously he taught at the University of Oklahoma, Pacific Lutheran University, the Royal Music Academy of Stockholm, and Central Missouri State University. He has published many journal articles and four editions of 18th and 19th century works for horn.



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# On the Vienna Horn

by Günter Högner

As a lifelong musician and as first horn of the Vienna Philharmonic (in Vienna there is no “solo horn”) – as well as professor at the Music University in Graz, I believe sound was and still remains the most important component of music making. As most people know, the outstanding importance of the Vienna F horn lies less in its technical possibilities than in the tone quality – the smooth slurs in particular are appreciated and admired.

Where does this “Vienna Horn Sound” quality come from? The softness of the sound, on the one hand, has to do with the length of the instrument – more overtones are able to be heard by the listener, and through this the sound is richer. The diameter is another component in this formula. Additional factors include the way the air is blown through the horn, as well as the articulation, which mustn’t be too hard. And of course it’s also about the slurs that can be so especially lovely on the Vienna horn.

Most people believe that the possibility to play such smooth legato comes from the valves, but this is not true. The quality of the slurs lies in the length of the pipe between the mouthpiece and the valves. The length of the air column from the mouthpiece to the valves is around 1.60-1.80 meters (63-71 inches); in contrast, the B<sup>b</sup> horn (on the double horn) is around 20-40 centimeters (8-16 inches). Such a short column of air obviously cannot become as compressed as nearly 2 meters worth – the longer tubing is more flexible. It’s because of this that the slurs on the Vienna horn sound so velvety – but you also have to know how to do it, how to blow the sound as well as how to “lead” the airstream over the slurs. (All this you must “practice, practice, practice...”)

However, the form of the mouthpiece (with the emphasis on the inner dimensions) is a little different than for a double horn – it’s less ‘bulgy,’ less barrel-shaped, more like a funnel. This depends on the shape of the “soul” of the mouthpiece, the middle part (the “soul” is the cylindrical part of the mouthpiece), and on a Vienna mouthpiece this is very long and concludes at its end once again in a funnel shape.

There are also certain variables on the instrument as well as the mouthpiece that are responsible for the different sound and method of playing. In addition to this comes the transmission of tradition from teacher to student – see Hans Swarowsky, 1979, who in his book *Preservation of Form* (page 258 in the German edition), emphasizes how valuable it was to him that so much direct tradition was passed down to him (for example, the cultivation of song, going back to Johannes Brahms).

Most conductors highly treasure the horn sound of the Vienna Philharmonic. Here’s a little anecdote from my everyday professional life with one of the (for me) most important conductors, Nicolaus Harnoncourt. A horn player cracked a note in a rehearsal (it was probably me). Immediately, the cellist sitting in front of him turned around confrontationally. Right away, Harnoncourt, who seemingly wanted to defend the horn player, stopped the cellist with these words: “Don’t

turn around! Your colleague is playing on the F horn – not on a double horn, that you...um...that you...um, er, that you can buy anywhere.”

Enough with the anecdotes. Frequent “clamming” is, of course, the trade-off for the otherwise celebrated sound quality. Because of this, neither can the F horn compete soloistically nor technically with the double horn.

So why do I give so much worth to the Vienna horn? Well, in the Romantic era, almost everything is written for the valve horn in F, which was, back then, the most commonly available orchestral instrument. I play (and teach) it because of the already addressed tone quality and beauty of sound.

I’d like to emphasize the importance of transposition skills – the ability to read the parts in their original keys! In my view, it is immensely important to play the orchestra and solo parts from the scores in their original keys. You can then more easily recognize the original “stopped” and “half-stopped” tones and musically interpret them accordingly.

In conclusion, I would like to give students one more piece of advice for the road: don’t go to too many courses with different teachers! Every one of them will have a different point of view. You will be more confused than enlightened. A good teacher needs (roughly) at least onw to two months to be able to judge all the strengths and weaknesses of a student. A horn course, in contrast, is usually over in 10 to 14 days. There are students who “collect” courses the way other people collect stamps – and then they wonder why long-term success evades them.

*Günter Högner was born in 1943 in Vienna, received his first instruction on the horn at the Conservatory of the City of Vienna with Prof. Franz Koch (Wiener Symphoniker), followed by study at the Music Academy with Prof. Leopold Kainz (Vienna Philharmonic). In 1965 he was appointed as First Horn of the Vienna Folk Opera as First Horn and, a short time later, to the Vienna State Opera in the same capacity. In 1971 he also became first horn in the Vienna Philharmonic. In addition to his orchestral activities, he played in several chamber music ensembles, including the Ensemble Wien-Berlin. In 1982 he became professor of horn at the Music University in Graz and taught there until 2011.*

*This article was selected from The Horn and More, the electronic newsletter of the IHS, edited by Kristina Masher and available to members at [hornsociety.org](http://hornsociety.org).*



# To Stop or Not to Stop – That is the Question

by Ricardo Matosinhos

Rest assured that this is not another article on how to stop a horn or if the hand lowers or raises the pitch. *The Horn Call* already has 22 articles on that subject.

It is not uncommon for horn players to receive a part where they are asked to play a stopped passage with the mute already in the bell, to play an impossible hand glissando, or produce some awkward to impossible task with the hand. This essay aims to clarify when and how a horn player should use the hand in the bell in these situations. After a brief history about what is offered in instrumentation and orchestration books (since these are the main sources for composers and arrangers), I will turn to what horn players have to say on this subject. The question of repertoire written for the natural horn where certain notes were indeed played as half or fully stopped is also addressed.

In order to appreciate the stopped sound, it is necessary to go back in time. Playing natural horn was based on the available overtones on a given tube length. The use of the hand in the bell, attributed to Anton Hampel (1710-1771), opened a set of possibilities that elevated the horn to a solo instrument.<sup>1</sup> Hampel found that as you close the bell with the hand, the pitch drops and the sound becomes muffled, which allows one to play pitches that are not available on the overtone series. Using the right hand permits one to easily lower the pitch by at least a half step and, depending on the harmonic, this distance can be as much a perfect 4th, especially when also bending the pitch with the embouchure. Examples of difficult natural horn passages include the 4th horn solo in Beethoven's 9th Symphony and the augmented 4th in the cadenza of the Carl Maria von Weber Concertino.

Completely stopping the tubing can also make the tone "brassy" even at a relatively soft dynamic level. The overtones that are about a whole step apart, from the 7th through 11th partials, can also be played in a hybrid way as stopped or half-stopped pitches, which enables the right hand to be used as an expressive device rather than to simply make the tone louder or softer. Instead of being considered as an imperfection of the instrument, these tone color differences were explored by composers as compositional resources.

The first valve mechanisms started to appear at the beginning of the 19th century and, for the first time, it was possible to play a chromatic scale with a uniform tone color. With valves, the brassy and slightly nasal tone color produced when performing a fully stopped pitch was no longer a result of modifying the harmonic series. Therefore, if a composer wanted that color on the valve horn, it became necessary to notate the color in the part. As Berlioz mentions, the emergence of valves forced composers to make a clear distinction between open and stopped notes. Berlioz also stated that the word *bouché* should be used together with 1/2 or 2/3 stopped to clarify how much the bell should be closed, and which notes are then supposed to be "open."

Playing music that was written for natural horn on modern valve horns became problematic. On this subject (Berlioz and Macdonald 2004, 182), mention an incident that occurred in 1838 during a rehearsal, when Berlioz scolded a second horn player for playing a pitch open that would have been stopped on natural horn. The hornist replied, "I'm playing what's there. Why do you suspect the orchestra like this?" Macdonald explains that the second horn player was Joseph Meifred (1791-1867), a valve horn virtuoso, and that the dispute with Berlioz was raised on a passage that was supposed to be played *bouché* that Meifred played open on his valve horn.

Turning to orchestration and instrumentation textbooks, there is chaos about these techniques, with some sources either confused or just incorrect in their knowledge of the horn. I omitted these quotations from this article because they can confuse readers as to what is correct and incorrect; however, the sources appear in the bibliography.

For example, when a composer uses the French term *cuivré* it indicates he wants a "brassy" sound, not a stopped sound. *Cuivré* (French) and *schmeternd* (German) simply mean "brassy" and most of the time composers are probably asking for a "hunting horn" tone quality. However, a soft passage marked "brassy" will not have that effect unless the performer plays the passage stopped. Despite the fact that *cuivré* does not imply that the right hand is stopped, the tone color similarities sometimes confuse composers and orchestrators into thinking that "stopped" and "brassy" are the same. It is important to mention that the brassy degree can vary and can be obtained both open, stopped, muted, or even with "en echo" sound.

The hand in the bell can be used in two basic positions with different characteristics:

Stopped: +, *bouché* (French), *chiuso* (Italian), or *gestopft* (German)

Half stopped: echo-horn, 1/2 stopped, 3/4 stopped, *en echo* (French), *eco* (Italian) *gedämpft* (German)

The stopped sound is "nasal" and "buzzy" even in soft dynamics, and the half-stopped sound is more "muffled," "misty," or "distant" and retains this characteristic tone even in louder dynamics. In theory, the stopped horn color is created by the hornist fully closing the bell, transposing a half-step down (on the F horn), and blowing faster air to get the desired brassiness.<sup>2</sup> As horn players know, fully closing the bell is difficult, a half step may be cut off the open F horn but every fingering has a different length of tubing so the percentage cut off varies from note to note. Often using the flat 7th partial, which is coincidentally a half step above the printed note, is usually better in tune. Half-stopped is theoretically created by the hand lowering a half-step above the printed pitch down a half-step. Since it is difficult to get an exact hand position that drops the pitch by a half step, many hornists assume a stopped

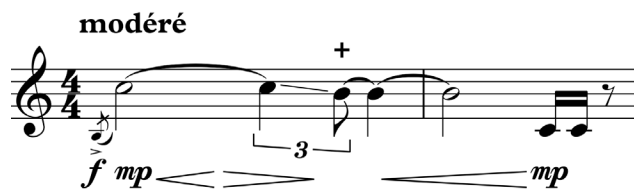






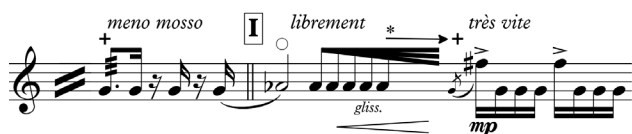
## To Stop or Not to Stop

*Le monde minuscule*, I. "la danse du microbe" (Schnyder 1995), b. 1



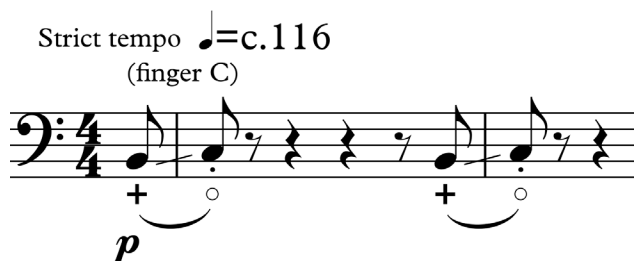
It is possible to play a glissando on stopped horn, as seen in the above example, and the composer gives the impression that he knows the difference between these two techniques. In the third movement it becomes clear that there is a discrepancy between the techniques. The composer wrote the following performance note explaining the asterisk: "gradually increasing in speed while simultaneously closing the hand in the bell, achieving a full hand-stopped position for the written G." (Schnyder 1995, 4).

*Le monde minuscule*, III. "l'insecte et le pachiderme" (Schnyder 1995), rehearsal letter "I"



The gradual transition in a glissando is possible, with the proper intonation, only when played half-stopped. However, it contradicts the indication of "stopped," that would result in a cut caused by the harmonic shift and a different fingering (F2) necessary to play a g' stopped. When played on the F side of the horn (F2+3) as written, it will be too low because it is the 7th overtone, and on the B<sup>b</sup> side (2+3) it will be about one full step below. It is possible to correct the intonation using the right hand while playing echo tone, but when stopped the hand is in a fixed position and is not available to move. Another example of this technique can be found in the beginning of the third movement of *Graham's Crackers* by Dana Wilson (\*1946).

*Graham's Crackers*, III. Samba" (Wilson 2005)



In this example, the composer writes the stopped with an ascending glissando, which is not technically possible, since stopping a c would result on a c# not a B as indicated. Additionally, as mentioned before, the stopped horn would not permit a gradual transition. It should be also noted that the

echo indication appears sometimes in situations where it is not related to the echo sound but rather as an interpretative idea of a distance on a softer dynamic. Del Mar (2009) states that a true echo tone can be obtained open and that a good horn player should be able to perform a wonderful echo without muffling the sound.

The bouché and echo definitions get mixed up as well. For example, in *Appel Intestellaire* from the *Des Canyons aux Etoiles* by Olivier Messiaen (1908-1992), Bourgue and Fako (1996) mention that, at first, Messiaen wrote it muted in order to produce an echo effect. However, after realizing that the performer had just a small amount of time to insert the mute and the sudden movement would break the spirit of the piece, he chose another solution. Bourgue related that he demonstrated it as an echo and as stopped, and Messiaen selected the second option for its richness of tone color.

*Appel Intestellaire* from *Des Canyons aux Etoiles* by Olivier Messiaen (Messiaen 1978)



It becomes increasingly more difficult to play with a stopped sound in the low range of the horn. As mentioned by Norman Del Mar (2009), the sound starts to lose the brassy quality that is its *raison d'être*, approaching the echo tone color. Del Mar suggests that the composer might intend to have an echo sound and, in this case, the horn player should play ½ step above. Del Mar, who was a horn player too, also mentions the possibility of using a mute as an alternative to the muffled sound with a degree of edginess, or even as able to simulate the aggressive and brassy sound of the stopped horn in the entire range without forcing the player to transpose. On the other hand, using a mute requires time enough to insert it and remove it, so sometimes, if the passage is high enough, horn players choose to play it stopped rather than muted. The brass stopping mute is also a possibility as it allows a nice sound, close to the stopped one even in the low range.

In conclusion, horn players should consciously make interpretative decisions based on what they believe are the composer's intentions even if they are not clearly notated in the score, and even if they require the use of playing techniques other than those written. This idea is the same as suggested by Sprung when he discussed the use of the right hand in 19th-century works. Performers should examine the context of each decision, noting the dynamic level, the tone color, if a smooth glissando is desired, and what other alternatives might be better solutions. This way, composers and horn players can row together in the same boat, presenting their musical ideas to the public despite the technical difficulties presented by the right hand in the bell.



When the composer is not available, the intention of a given passage and the interpretative decisions should always be guided by good judgment and musical taste.

Ricardo Matosinhos is a Portuguese horn player, pedagogue, and composer who studied horn with Ivan Kučera and Bohdan Šebestík and now teaches at the Academia de Música de Costa Cabral and Escola Superior de Música, Artes e Espetáculo in Oporto Portugal.

## Notes

1. This attribution to Hampel appears to be exaggerated, since the right hand technique was already being used by trumpet players to correct intonation earlier. Tuckwell (2002, 26-27 and Morley-Pegge (1973, 87) both state, "What seems more likely is that Hampel extended and codified a technique about which at least something must have been known much earlier."

2. That is a controversial topic and often debated, with a series of articles published in *The Horn Call* from the first edition back in 1971. Both "uppers" and "downers" present their arguments, but there is agreement that the sound becomes brassy when performing fully stopped.

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# Some Ideas for Serious High School Horn Students

by Daniel Grabois

This is not an article about college auditions. It is a discussion of some concepts that serious high school horn students should be working on as they prepare for college; it is really a compendium of what those students should know by the time they get to college. I have been teaching college performance majors for twenty years and I am drawing on my own experience with students. The suggestions I will make to you, the high school student who wants to study performance in college, are made in the spirit of helping you maximize your four years in a college music school.

We learn by imitation. We learn to walk by watching our parents and older siblings walk, and we imitate it until we get it. Same with talking. Same with sports. We need a horn source to imitate, and luckily, that source is eminently available and plentiful: recordings by great horn players. If you are in high school and you are not an avid listener to great horn players playing great horn music, start now! It will give you a model to imitate, and will introduce you to lots of music you should know by the time you get to college. It is tempting to go onto YouTube and listen to the first performance you can find of a piece you want to hear. I recommend instead starting with professional recordings by elite players, or live recordings (YouTube is great for this) by those same elite players. Don't know who the cream of the crop is? Ask your teacher. As you expand your listening, you'll start to hear different styles of playing, and you can steal whatever you like best just by trying to imitate it. Keep a list of the players you admire the most. If you were in my studio, I would ask you on your first day who your five favorite horn players were, and I would love a confident and informed answer.

Learn lots of repertoire. I don't mean you should work on the Strauss Second Horn Concerto as a high school freshman, but start gaining knowledge about the pieces written for our instrument. If you find one you love, put it on your list of pieces you want to play. Show your list to your teacher, and see if you might be permitted to work on any of the pieces you love. Some might be too hard, too frustrating right now, so improve your skills! By the way, the Strauss Second Horn Concerto is notated for horn in E<sup>b</sup> – you'll have to transpose. See below on transposition.

Practice scales. Why? It's impossible to list all the reasons, but here are a few. Scales teach you your way around every key. Basically all music written before 1900 is written "tonally," which means it is written in a key (actually, virtually every piece modulates, or changes key, a number of times). Your fingers will move much more naturally and confidently as you grow comfortable with the "feel" of each key. Learn all the major scales and all the minor scales (natural, harmonic, and melodic – and try to figure out why they have those names!). Learn the arpeggios for each key, too. As you begin to master the pitches and structure of each scale, listen to your sound.

Control your dynamics. Does your tone change color as you change register? Do you blat down low, wobble in the middle, struggle up high? Scales give you the opportunity to work on these things, and you can go as slowly as you need. Scales are like an iron – they smooth out the wrinkles in your technique. Try for three octaves, which will be hard at first, but you'll slowly be able to increase your range.

Learn to transpose. If you don't know the typical keys from which we need to transpose, here they are. First of all, transposing down: E, E<sup>b</sup>, D, C, and B<sup>b</sup>. And going up: G, A, B<sup>b</sup>, and sometimes C. There are other transpositions we encounter especially in operatic repertoire, but the ones I have listed are the basics. Why learn to transpose now? The quickest answer is that you don't want to spend your valuable time in college learning transposition – spend it becoming an amazing horn player instead! It's not that hard to master, and the music you'll play in orchestra in your freshman year in college will most likely contain some transposition. Get ahead of the game. Start transposing Kopprasch today. And play your Mozart concertos from the E<sup>b</sup> parts (or the D part for the first concerto), rather than from parts written in F.

Learn to read bass clef fluently. If you have studied piano, this will not be an issue, but for those who haven't, high school is the perfect time to learn bass clef. Why? Because we frequently play in the bass clef! Like transposition, bass clef reading is a skill that seems daunting at first, but quickly becomes second nature. Follow the time-honored tradition, and pick up volume I of the vocalizes of Bordogni, as set for trombone by Joannes Rochut *Melodious Etudes*). You'll learn bass clef and you'll solidify your low playing. When you are comfortable with the bass clef, you can transpose these vocalizes. I can't count how many times I've been asked to play a trombone part on a gig – horn in C alto (up a fifth) in bass clef. Why learn bass clef now – in high school? Same reason you should learn transposition now: so you can use your college years to become a great artist.

Smooth out your tone. How? Play slowly. Play long tones. Listen to your sound. Have patience. Take the time to think about the technical ideas your teacher has given you and put them into practice. I have had many students with wobbly sounds who had never noticed their wobbles. Open your ears! Your wobbles and shakes will smooth out if you give them time and if you ask them to go away, especially under the guidance of a skilled teacher. A melody is built one beautiful note at a time, and we play the most beautiful melodies there are. Only a solid, stable, gorgeous tone can produce those melodies as they are meant to be played.

Ask questions. Did your teacher just say your tone is "closing up" as you go lower? Do you have no idea what that means? Ask! Are you supposed to "support more," have "tighter corners," "sing," and none of these means anything to



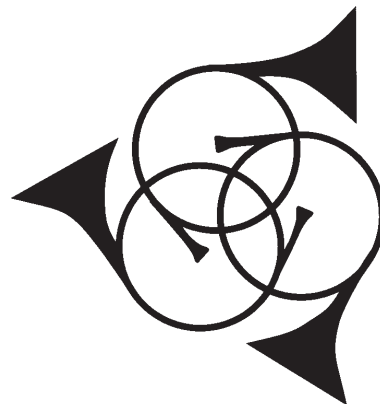
you? Ask! We horn players have a very special way of using our air and our lips, and it is exceedingly difficult to describe in words, though we do the best we can. You might not know what we're talking about when we work with you, so don't be shy. The best student is not a sponge but an active participant in the dialog.

Finally, dream, and dream big. I always ask my new students what their deepest hopes are for their careers. Many of them say, "I just want to play the horn." Well, we all just want to play the horn, but what if your wildest dreams came true? Would you want to play Principal horn in the Chicago Symphony? Fourth horn in the New York Philharmonic? Second horn in Berlin? These kinds of dreams are motivating – they get you to stay in the practice room for another hour rather than leave to hang out with your friends. You may not achieve your dreams, but by developing those dreams and keeping them in your mind, you'll go a lot further on the horn than you otherwise would. And who knows? You may find yourself in Chicago, or New York, or Berlin! Start thinking big now and see how far it takes you.

If you are supposed to learn all this in high school, what is left for college? College is where you will perfect your technique. It is where you will master the many different compositional styles our repertoire encompasses. It is where you will learn to phrase in a way that melts the listener's heart, and

where you will develop a sound that makes people want to listen to you no matter what you are playing. It is where you will become an artist.

*Daniel Grabo is the horn professor at the University of Wisconsin-Madison School of Music, where he performs in the Wisconsin Brass Quintet and serves as the Curator of SoundWaves, a series he created that combines science lectures with music performances. He is the hornist in the Meridian Arts Ensemble, a sextet of brass and percussion now in its twenty-ninth season. Grabo recently released his first solo album, Air Names, for electronic horn, for which he wrote all the music. His compositions, including three etude books and numerous chamber works, are published by Brass Arts Unlimited.*



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# A Stolen Horn Story

## by Ricardo Matosinhos

This story is a message of hope to those of you who have had your horn stolen and a warning to all the others to not leave a horn unattended – no matter what!

The story goes like this: I had finished my Masters degree but for several months had been having problems obtaining the certificate. I was finally informed, on my birthday, that the certificate was ready. I thought that it was a wonderful birthday gift; I couldn't imagine what was about to happen.

The following day I drove to the university to pick up the certificate, but I could only go after work and knew that, by that time, the University's office would be closed. So I asked a friend who was still studying there to pick it up for me, and we scheduled a meeting at the University's car park. Unfortunately, my parking pass was for the previous school year and was no longer valid, so I parked my car in front of the university. I remember thinking to myself, "This will take no more than five minutes. My car is parked in front of the university where people are passing by all the time and, because I didn't even open my car's trunk, my horn is safe."

It took a little longer – maybe 15 or 20 minutes – but I finally had the corrected version of my Masters certificate! I made a quick "hurray!" post on Facebook and thought that it was the perfect occasion to celebrate. I went to pick up my girlfriend and we celebrated with a nice dinner. After that, we drove back home and I went to my car's trunk. Suddenly my entire world felt apart! My horn was gone, my MacBook pro was gone, my glasses, my GPS, my Video Recorder, several sheets of music, mouthpieces – my entire life was gone!

Happiness was gone – I felt that my life was ruined. My beloved horn, an Alexander 403S with a gold-plated bell and garland, in an expensive bag, which I was still paying for, was gone! My laptop had all my work, my compositions, some of them still unpublished. I felt paralyzed at first, but then I went to the police office to fill out the stolen items report and quickly started to spread the word on social networks, to instrument shops, etc.

Then I remembered that I had a recording session the following day, so I called the composer, explained the situation, and said that I wouldn't be able to record for probably a month. I went to a market where stolen objects often appear on sale, but I found nothing. During the following months, I visited many second-hand shops and spent several hours a week looking online without finding the slightest clue. I had to go on with my life, so I bought a second-hand computer and, because I had invested in an automated backup Wi-Fi system two days before the loss, at least I had a backup running with all my electronic files.

I was really down because I had lost my instrument, something that for a horn player might be compared to losing a leg, but a few weeks later, right before Christmas, my friends gave me a wonderful gift to cheer me up. From that moment, I knew I wasn't alone – these people were not merely colleagues, but true friends, to whom I promised to dedicate a recital once I had a proper double horn again.

In fact I had a natural horn and a Yamaha single F horn that I had bought to lend to students when their instruments were in the shop. Unfortunately, I didn't have a mouthpiece because all of mine were in the stolen horn bag. I tried to order a new one from Paxman, but they didn't have that particular model in stock. So, after a few searches in shops without success, I ended up ordering a mouthpiece from Schmid. I had tried to change my mouthpiece three times before without success, but this time, since two months had elapsed during which I hadn't played a note, the mouthpiece change was an absolutely natural thing. I felt I didn't have a particular mouthpiece placement memory, so it was like going back to basics.

During the time I spent without playing, I decided to keep composing. I had a few incomplete compositions that I felt I lacked the necessary time to finish. Now I had the time I needed so, instead of complaining, I made myself work. I released ten new pieces and organized my first International Youtube Competition. All of this proved that even during bad times, creativity can save us!

Then I was trying a second-hand double horn, and after two weeks, I had the opportunity to record the CD tracks that I should have recorded when my horn was stolen. One of the tracks had a long and slow horn solo in the high range. I was able to play it but, obviously, I lacked endurance, so I professionally prepared my part, and when I arrived to studio I did it on the first take. I liked the result, the composer did too, but the recording technician suggested that we rerecord using a different mike position. As you might guess, that second take was more difficult because, after not playing for two months, I couldn't expect to have my endurance back in two weeks. This experience was a lesson to me, and since that occasion I always ask the studio technicians to record using different microphones positions at the same time, which allows them to choose the best ones after the recording session.

During the following three months, I dedicated myself to playing the natural horn and single F horn that I still owned. It was an interesting experience to build up my embouchure and remind myself of the beautiful F horn tone quality. Unfortunately, in Europe (except Austria), we tend to use the B-flat side of the horn too much, neglecting the longer F side. However, playing all the stunts that music has to offer to horn players isn't an easy task. While searching for a new double horn, I found a cheaper alternative – an old Yamaha 664 in perfect condition. It wasn't the best of the horns but still interesting, except for the thumb valve ergonomics. So I customized the horn, adjusting the thumb lever size, angle, and position, which improved it into a very interesting instrument.

A year passed and there was still no news about my horn. So it was time to think about an upgrade to a proper horn. When I bought my 403S, I chose between an Alexander 403S, an Engelbert Schmid double, and a Ricco Kühn W293. This time, however, I chose the Schmid, in combination with a mouthpiece from the same company, I was able to fix some embouchure shifts that I had had as long as I can remember. A few



months later, as promised, I performed a recital dedicated to my friends who had helped me during this difficult situation.

Four and a half years passed since my horn was stolen; then, on April 12th, 2017, a few days before Easter – suddenly an Easter egg appeared and this time a really good one....

A friend spotted the horn in a second-hand instrument shop 35 kilometers from my home. He showed me photos, and the serial number matched. We were able to trick the seller to have the horn ready for a visit on the following day. At the scheduled time, I arrived at the shop, using a fake name, with my “uncle” to allegedly “buy” the horn. I spotted the horn bag! It was mine!!! I let the seller open the horn bag and I picked up the horn. It looked untouched! Some of the valve slides were frozen in a slightly open position, just like I had left them almost five years before. There weren’t any traces of visible oxidation. The three rotors were frozen too – only the big thumb rotor was in working condition.

I made a sign to my “uncle,” confirming that it was my horn, and he called the police who were parked two minutes away from the shop. Those two minutes felt like two hours. I played natural horn on the F side and B<sup>b</sup> side, with a peculiar vibrato, since I was shaking, and in my mind there was only one thought: “I won’t take my hands off the horn until the cops arrive!” They finally arrived and I told them that the serial number matched. They identified the seller, announced to him that there was a stolen object complaint filed in December 2012, and that they would confiscate the horn. The seller turned red and started shouting furiously: “I won’t allow the

horn to leave!” His neighbors started to appear to see what was happening. Maybe fifteen minutes passed before we left to go to the police station to check all the stories. The story from the shop was that an old man bought the horn from a second-hand shop for €100 in 2016. Now he was trying to sell the horn through this intermediary and they would split the €3500.

Fortunately, this story ended well, at least for my horn, as all the other objects are still missing. It took several years, but in the end it proved that we should believe in good things and hope for a happy ending no matter how desperate the situation. For me, it was an important and difficult life lesson that taught me not to leave my horn unattended in any car’s trunk under any circumstances.

It was, however, also a good and important experience that showed me the power of creativity in bad times – its crucial role helped me fight despair and focus on the bright side of life. Fortunately, I wasn’t alone – I was lucky enough to have friends supporting me and helping me to overcome this situation.

*Ricardo Matosinhos is a Portuguese horn player, pedagogue, and composer who studied horn with Ivan Kučera and Bohdan Sebestik. In 2012 he presented his Master’s Dissertation, “Bibliografia Seleccionada e Anotada de Estudos para Trompa Publicados entre 1950 e 2011.” He has composed several etudes for horn and currently teaches at the Academia de Música de Costa Cabral and Escola Superior de Música, Artes e Espetáculo in Oporto Portugal.*

3

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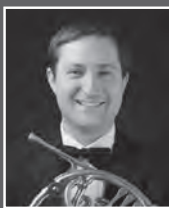
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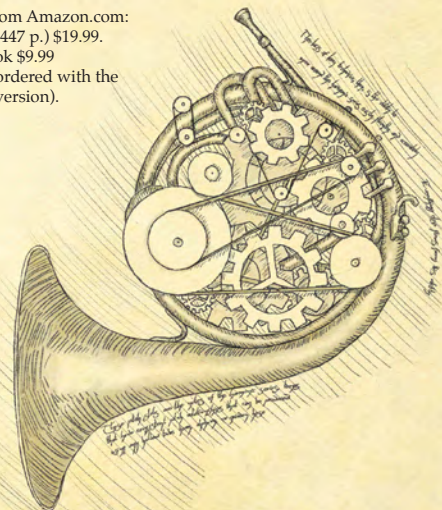
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# Technique Tips

Jeffrey Agrell, Series Editor

## Two-Key Triad Loosen-Ups/Warm-Ups

If you follow this column or have read my book *Horn Technique*, you know that I am a big fan of warm-ups that are brief, not strenuous, slurred, and done almost entirely using the harmonic (or overtone) series (if you don't know your harmonic series and what note is what number, stop now and learn it; complete your basic horn education!).

In spite of all the warm-up exercises that I and many others have done and promulgated, there are still plenty more out there waiting to be discovered. I am still continually experimenting and on the lookout for more ideas, possibilities, variations, and so on with this material, and so should you.

This column (my last) is devoted to an idea that popped up recently (I had a couple minutes before a student arrived), and I'd like to share it with you. This exercise could be used for pre-warm-up loosening up or as one more overtone warm-up exercise. The name is unwieldy, but the principle is very simple and can be extrapolated and elaborated in all kinds of ways.

You should do all of these exercises with little or (preferably) no reference to the printed page. Learn the principle, then create the exercises mentally so that you can concentrate on hearing and feeling exactly what is going on with air and embouchure.

The idea is this: take the central overtone triad (OT numbers 4 5 and 6 – you do speak horn, don't you?) and play it ascending, followed immediately by a return voyage (descending) using the same OT numbers on the next highest horn. Stated in "horns" and overtone numbers: F horn (F:0): 4 5 6 / G<sup>b</sup> horn (T:23) 6 5 4. In notes: C E G / A<sup>b</sup> F D<sup>b</sup>. In music notation:

Ex. 1



Repeat the measure ad libitum. Start slowly and gradually speed up, staying in control. At some point you will reach your speed limit; come back a few percent and stay in control. Make sure that the fingering switch from F (F:0) to G<sup>b</sup> horn (T:23) is precisely timed.

The novelty is clear. In many and most warm-up overtone exercises, you stay on one "horn" (fingering) throughout the exercise. What we are adding here is a simple extra challenge: execute a smooth, precise switch to a new and neighboring key. This variety helps keep the brain awake (predictable anything makes the brain not pay attention, go to "sleep," as it were), and adds just a bit extra challenge in the quick fingering switch, new pitch set, and slight adjustment to the pitch mechanism (air speed, lip tension, aperture).

Now the fun begins. Let's take the simple example and expand it. The first thing we might do is to continue it upwards. For a while we will want to stay on each measure for a while,

but when all goes fast and fluently, we could zip up the ladder without repetition.

F horn → G<sup>b</sup> horn (T:23); G<sup>b</sup> horn → G horn (T:12); G horn → A<sup>b</sup> horn (T:1), A<sup>b</sup> horn → A alto horn (T:2); A alto horn → B<sup>b</sup> alto horn (T:0)

Ex. 2



Streamlined version (F horn-G<sup>b</sup> horn-G horn-A<sup>b</sup> horn-A alto horn-B<sup>b</sup> alto horn):

Ex. 3



Not pictured: reversing the sequence and returning from B<sup>b</sup> alto horn (T:0) back to F horn (F:0).

We could vary the exercise by starting descending, 6 5 4 instead of 4 5 6. Here's Ex. 3 ascending:

Ex. 4



And, of course, the exercise could also descend from the starting F horn version: F horn – E horn (F:2) – E<sup>b</sup> horn (F:1) – D horn (F:12) – D<sup>b</sup> horn (F:23) – C horn (F:13).

Ex. 5



Not pictured: the return journey from C horn back up to F horn.

All of these so far take advantage of the proximity of the nearest neighbor in the next triad, but we could inject another level of challenge by making all triads in the series either ascending only or descending only. Here's a sample of both:

Ex. 6



All very cool, you say, but boy, do these go by quickly. It might be better for me or my students to take more time on each at first. There's a quick fix for this: just extend the triad by one note (you could do this with any triad exercises); i.e., make OT 4 5 6 into 4 5 6 5:





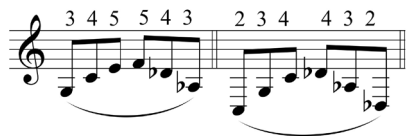
Ex. 8: Dyads (omit one note of the triad) & other triad patterns:



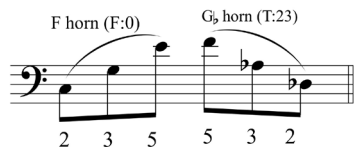
Ex. 9



Ex. 10 (F horn to G<sup>b</sup> horn, i.e. F:0 to T:23):



Ex. 11 (leap over OT 4)



5) Why stop at triads? Change from triads to four-note arpeggios; e.g., OT 4 5 6 8.

Ex. 12



*Jeffrey Agrell is professor of horn at the University of Iowa. This is his last Technique Tips column, but it will continue to appear under new management with the editorial team of James Naigus and Drew Phillips.*



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# Book and Music Reviews

Heidi Lucas, Editor

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## Books

***Horn Technique, A New Approach to an Old Instrument* by Jeffrey Agrell.** Wildwind Editions; [horntechnique.com](http://horntechnique.com). ISBN 9781544966434, 2017, \$19.95.

Jeffrey Agrell is a familiar name to readers of The Horn Call. He has been editor of the "Technique Tips" and "Creative Hornist" columns for the past seventeen years. He also has produced compositions and authored a successful series of books on improvisation games for classical musicians that have been reviewed here. His playing experience includes many different ensemble settings, notably 25 years in the Lucerne (Switzerland) Symphony Orchestra. Since 2000, he has been horn professor at the University of Iowa. Besides performing, he has won awards as both a writer and composer, with well over one hundred published articles and seven (now eight) books to his credit.

The primary audience the author is trying to reach includes horn teachers and intermediate/advanced students. It is recommended that beginners use this book only with teacher guidance. The website description of this book reads:

The horn (AKA the French horn) is a captivating concatenation of curving copper that is renowned for being perhaps the most beautiful of musical instruments in its shape and sound, but also the scariest and most unpredictable to play. This book (fifteen years in the making) is a new look at how this beautiful beast really works. Horn players are blessed for the quantity and quality of repertoire and pedagogical materials in their tradition, but cursed at the same time for letting that tradition mute curiosity about what is still missing and what should be part of horn study in this new millennium. *Horn Technique* is a detailed, thoughtful (and occasionally tongue-in-cheek) look at ways old and new to get from one note to another, plus many musical examples and exercises detailing the most efficient ways to teach the instrument to students at any level. It is a comprehensive resource for teachers, and a com-

bination road map and gold mine of information for serious students. Above all, it encourages the reader/player to combine the book's approach with what they already do, and, fueled by curiosity and imagination, to use the book as a springboard to make new discoveries about the best ways to master this ancient and amazing instrument.

I have reviewed many of Agrell's previous works, so I admit I am predisposed to find everything he says interesting and useful. That said, I admit to approaching this book with reservations – I believe there are always new ways to think about things, but I wondered what direction(s) Agrell would take in presenting a comprehensive volume on horn technique without "reinventing wheels." I always like the tone of Agrell's writing – as one testimonial on the cover says, "it's like a buddy who puts their arm around your shoulder and says 'Come check this out!'"

The first section, What's What and Why, includes preliminary definitions and understandings of how the horn works. Overall, however, the encouragement is to think, be curious, know how your horn works (i.e., overtone series and the effects of valves), play with ink when necessary, but also try to play without it whenever possible, and prepare your technique so you can concentrate on making music.

The next two sections explain more fully how the horn works in terms of valveless techniques and the impact of the valves – to Agrell, the latter is the means by which the tubing meets music theory. He promotes flexible and creative thinking – begin where you are and explore other ways of accomplishing the same thing, or more in less time. Oh, and practice like you are learning to play a video game!

From there, we go deeply into practicing and organizing practice sessions. We are presented with a nice summary of the theories of practice (time, talent, neuroscience, and learning). His thoughts on the organization and planning/balancing the contents of practice sessions (warmup, technical development, problem solving, performance session) are insightful; though we are presented with lots of words, we also see a good collection of musical examples to illustrate the points. This is why, however, the book is for players with some experience in converting written words into sounds.

His next section is provocative – Valveless Technique Development, or more accurately the things we can practice that are not dependent on using valves. "The overtone series is how the horn works, and skill in moving around it underlies all horn technique. Valve technique goes 'on top' of overtone series technique and is 'how music theory works.'" (page 169) I like his use of harmonic series terminology and the choices of exercises to reinforce the understanding of how it works. I especially appreciate the consistent use of numbers, encouraging the reader to make real "math" sense of the sequence, and the large number of exercises to work on all aspects of this.

The next section will be more comfortable for the "traditional-minded": Valve Technique Development. We are presented with a great collection of exercises for scales, arpeg-





gios, and intervals, including a nice summary of ways to trouble-shoot problems. I especially like his recommendations for building prowess in scales by using smaller units first ("Power Scales") and his ideas for "fun with scales." Finally, Agrell gives us excellent recommendations for increasing the depth of our practice, including how to get more results, how to use reality-based decision making, and how to think practically about what we need in order to address that directly, rather than assume everything will take care of itself.

Next, we get to the crux of it all, Planning Technical Development Practice Sessions. Routines are a double-edged sword – reassuring, but also limiting. Thus, practice sessions deserve focused, informed decision-making. I was impressed with the references to and creative uses of non-musical resources and his use/application of terms like "spaced repetition," "inter-leaving," and cross-training, resulting in "Flashcard-Directed Spaced Repetition Technique Study Areas." His workout templates and samples to organize and guide practice sessions are worthy of serious consideration.

The sections that follow, Problem Solving: Repertoire, Performance Sessions (the content and organization of practice), and Peak Performance (stage presence and performance anxiety), should all be required reading, especially for teachers. His insights have broad bases and substantive depth. The section titled Resources is a great supplemental collection of things like scales/modes, related supplemental articles (some originally from the "Technique Tips" column or expansions on subjects addressed in the book), bibliographies, etude recommendations, and more.

At face value, the title of this book could be misleading, except I came away with the feeling that Agrell is encouraging us to redefine what we mean by "technique," expanding it to include a holistic understanding that embraces all aspects of physical and mental preparation leading to performance. As he says, "It is not the 19th century any more. It is not even the 20th century any more.... Our musical training should be open to dealing with the realities of the demands of the modern world, which means we should be willing to learn new ways of learning music and the instrument to be ready for anything in this century." (page 441) By synthesizing approaches to technical development (with exercises) and non-musical resources, we really can perceive the horn as something different, as an extension of ourselves, which is what we tend to admire in our musical heroes.

The best summary of this book is found in the preliminary pages, a simple yet profound quote from Agrell's daughter, Lili: "Horn playing is easy. You just take a big breath and pucker your lips and put your whole life through the horn." Think in horn. Dare to try stuff. Read this book. *Jeffrey Snedeker, Central Washington University (JS)*

### Etudes

***The Horn Player's Songbook* by Rose French.** Mountain Peak Music; mountainpeakmusic.com. MPM 11-065, 2015, \$12.95.

Rose French's *The Horn Player's Songbook* is a welcomed addition to horn etude repertoire. There are too few method books that have creating musical phrases as their main focus.

In this book, learning how to use sound to create long,

beautiful lines is approached from the use of the voice. Other vocal works have been adapted for horn use (e.g., Concone's *Lyrical Studies*) but French's approach differs in that she provides a step-by-step approach to using the included familiar songs to create musical sentences. The text is included under the notes and is invaluable in allowing any hornist the opportunity to sing the music with their voice and then "sing" the music through their horn. Along with the text, the phrase markings make clear the shapes being created. These songs are not organized by style, type, or genre and therefore allow an opportunity to transfer the ability to create musical phrases from tunes with lyrics to melodies without.

This method book is usable by all levels as the range is concert c to c" (not all songs span that entire range), with simple rhythms, and fills a much-needed gap in the etude repertoire for younger students. As stated in the forward, there is a dual benefit in that the songs chosen are American folk tunes, traditional songs, and even symphonic melodies representing a rich cross section of our collective, western musical heritage.

This book is a fantastic collection of varied, familiar melodies, as well as a great resource and tool in the teaching and learning of how to create those beloved (and necessary) long, lyrical lines. *Jessie Thoman, University of Tennessee-Martin*

***Solo Training for Horn* by James Boldin,** Mountain Peak Music, 2700 Woodlands Village Blvd. #300-124, Flagstaff AZ 86001 USA; mountainpeakmusic.com. 2016, \$24.95.

The practice of creating etudes and exercises based upon challenging passages in the horn repertoire has been around for quite some time. As John Ericson notes in his foreword to this book, Franz Strauss wrote a number of practice studies for solo literature. Additionally, several published examples of materials directly or indirectly refer to orchestral excerpts. James Boldin has selected eight of the standard horn solos and presented a series of 12-15 exercises to combat the specific challenges of each one.

While working through each of the series, it is note-worthy that the exercises become more involved and challenging as they progress. Boldin makes a point of organizing the exercises in a manageable fashion, allowing the player to build confidence with easier studies before moving on to more challenging territory. The exercises are fun to play and the objectives for each, while not necessarily listed above the study or on the same page (though many can be found in the introduction), are, for the most part fairly obvious. The book is well-edited; dynamic and articulation contrasts are clearly notated, and fingering (and alternate fingering for practice purposes) suggestions are given when appropriate. Suggested transpositions are also provided.

I like the introduction to the book; it is clear and easy to understand both Boldin's intentions and goals in writing these exercises, as well as some approaches as to how to achieve them. He clearly states the concepts he has addressed, and additionally, he has provided a list of suggestions to help those using the book to "maximize their progress." He has clearly given thought to creating a resource for those who may use this book on their own, as well as those who will work through it with the help of a teacher. In either scenario, this is an excellent resource.



This book is a wonderful tool for students to really dig in to the details of some of the technical and lyrical challenges of the standard repertoire. The diversity of exercises is sure to both engage and challenge those working on them. Hopefully Boldin will create more volumes to address additional repertoire in the future! *HL*

*Escalas & Arpegjos para instrumentos em Clave de Sol (Scales and Arpeggios for Treble Clef Instruments)* by **Fernando Morais**. ISBN: 978-85-7092-048-5. MusiMed; musimed.com.br. Série Musicologia 29, 2013, R\$34.

I have had the pleasure of getting to know Fernando Morais over the past few years. I met him in Memphis at IHS 2013, and have corresponded with him about his *Seis Danças* for horn and piano as well as a few of his horn ensemble pieces. So, when he handed me this volume of scales and arpeggios in Natal last June, I was curious to see his take on these technical studies. I like Morais's compositional style, an interesting mix of contemporary serious and popular elements. He is also a horn player, so my curiosity was heightened. The fact that I am somewhat obsessive about collecting these types of exercises, if only to shake up my daily routines, closed the deal.

In this 60-page volume, we are presented with seven sections: Traditional Scales, Modal Scales, Exotic Scales, Harmonized Scales, Cycle of Fourths, Arpeggios, and Intervals. Each section begins with a collection of alternative articulation patterns, followed by various combinations of exercises exploring the respective scales. In the first section, for example, we see a chromatic scale in five different rhythms (quarters, eighths, etc.), major scales in one octave with arpeggio pattern, and the same for all three minor scales. In Modal Scales, we have chains of individual modes in all keys, accompanied by short etudes composed in these modes. The section ends with eight measures of a popular melody (*O cravo e o rosa*) presented in each of the modes – very interesting comparison! The Exotic Scales are handled similarly, and include whole tone, blues, major and minor pentatonics, Japanese, major and minor Arab, octatonic, and flamenco scales. The Harmonized Scales present the scales in various triads (e.g., 1-3-5, 2-4-6, etc.), then expanded to four- and five-note arpeggios. These include chord symbols above (e.g., Am, Fm7, B<sup>7</sup>(9), etc.) which help to sensitize players to the harmony played/heard. Cycle of Fourths takes arpeggios and moves them through the circle of fourths (C-F-B<sup>7</sup>-E<sup>9</sup>, etc.) in various patterns. The Arpeggios section takes the triads and adds 6ths, 7ths, 9ths, flat5ths, and diminished versions, ending with some short etudes based on major thirds, fourths, and fifths. The final section, Intervals, consists of exercises on chromatic intervals between half-steps and major ninths. The final exercises include diatonic and chromatic exercises in ascending and descending expanding intervals.

Did I mention I am somewhat obsessed with scale patterns? I like this book quite a bit – the patterns are interesting and a little different than others I've seen, even though there is an inevitable element of "reinventing the wheel" in materials like this. I especially like the fact that Morais has included the chord symbols, taking yet another step in increasing the comfort level of hornists seeing and interpreting them. The variety of suggested articulations is comprehensive, and I was happy to see so many forms of scales in one place.

The composer says this book is the scale and arpeggio exercise book he wished he had in his student days. I agree, and heartily recommend this book. *JS*

## Horn and Piano

*Metamorphoses: for Horn and Piano* by **Daniel Kessner**. Theodore Front Musical Literature; tffront.com. Edition Number 147, 2016, \$24 (hard copy), \$16.80 (digital download). Range: c – b<sup>♭</sup>

American composer Daniel Kessner (b. 1946) studied with Henri Lazarof at the University of California, Los Angeles and is Emeritus Professor of Music at California State University, Northridge. His catalog ranges from large orchestral and stage works to chamber and solo music, including a handful of pieces with horn.

*Metamorphoses*, composed in 2016, is one of his most recent works for horn, and is a substantial contribution to the contemporary repertoire. The piece unfolds in a series of eight connected sections, performed without pause: Poetico, Eroico, Refrain I, Poetico, Eroico, Refrain II, Allegro scherzando, and Refrain III. The composer notes that "the title refers to the constant transformation of the musical material from one section to the next." As such, subsequent sections with the same name do not repeat literally, but serve as points of departure for development. The pairs of Poetico and Eroico sections each build in rhythmic and melodic intensity, and are followed by Refrains which serve as points of repose or contemplation. The contrasting Allegro scherzando section is the longest movement, and is characterized by syncopation and undulating sixteenth-note patterns in the horn. The final Refrain acts as both climax and coda, building upon material from the previous two Refrains.

Kessner's harmonic and melodic language is dissonant at times, but often tuneful and expressive. The prevalence of perfect 4ths and 5ths in melodic passages is reminiscent of Hindemith.

Technical demands are not excessive, especially when compared to other contemporary works, but there are a few challenges for the hornist. These include complex rhythmic interplay between the horn and piano, endurance (the work is over 10 minutes with minimal rests), and creating a sense of continuity among the several brief movements. A piano rhythm staff is a welcome addition in the horn part, and should aid greatly in rehearsals and performance. The engraving is clear and easy to read, although the number of pages created by the added piano staff in the horn part might create some page turning issues. Fortunately, the composer has cleverly built in a few safety measures in the piano which can be repeated if the horn player needs more time for page turns.

*Metamorphoses* is a well-constructed composition, worthy of consideration by professionals and advanced students. *James Boldin, University of Louisiana-Monroe (JB)*





**Autumn Rondo for Horn and Piano by Eric Ewazen.** Theodore Presser; presser.com. ISBN 1-49110-933-5. 114-41728, 2016, \$14.99.

A number of pieces in the horn repertoire evoke imagery related to the hunt, horse-back riding, and the fall season. Eric Ewazen's *Autumn Rondo* is a wonderful addition to this canon. Its rollicking piano part could easily represent the gait of a horse, and the active horn lines over the top capture the spirit of the invigorating briskness of a bout of exercise on a crisp autumnal day. The forward-moving energy of the work is constant throughout and enlivens the traditional Rondo form. Many of the soaring lines are interwoven with a splendidly distinctive Ewazen character, in terms of both rhythm and tonality.

This work was commissioned by Heather Petit-Johnson as a birthday present for her husband, David Johnson, founder of the American Horn Quartet. David's expertise as a horn player and teacher is widely known, and while this work is a light-hearted character piece, there are a few moments that provide a bit of a challenge to the players – most notably in some of the agile lines of the horn part.

Great as an opener, closer, encore piece, or "middle of the program energize the audience a bit" piece, Eric Ewazen's *Autumn Rondo* is a joy to play. *HL*

**Horn Concerto No. 2 by Anthony Plog.** Editions Bim.; editions-bim.com. CO96, 2014, \$28.67.

This substantial solo work is a welcome addition to the horn repertoire by the prolific American composer Anthony Plog (b. 1947). Although it was composed in 2004, it wasn't published until 2014. The piece is in three movements and lasts approximately 18 minutes. It is available for horn and chamber orchestra or with a piano reduction. This review is based on the version with piano reduction.

The horn part ranges from d – a", and is lots of fun to play. This piece is just the right kind of difficult; it's impossible to sight-read at the proper tempo, but after some well-executed practice time in the woodshed, a successful performance is completely attainable by an intermediate/advanced player. There are plenty of interesting rhythms and shifting patterns. Overall, the writing is chromatic; more frequent use of courtesy accidentals in this edition would be appreciated.

The main theme of first movement is exciting and angular, with wide leaps and whole-tone scales in the horn part. The second movement is marked "Andante" with the quarter note equal to "c. 86." Taking a slightly slower tempo allows the music to feel more expansive, and best serves the beautiful, lyrical themes. At the end of the second movement, a big crescendo and accelerando leads to the third movement (Presto) *attacca*.

The introduction changes meters frequently between 5/8, 2/4, and 3/8. When the horn enters, it settles into duple meter for a while. It is important that the soloist and accompaniment are both secure rhythmically. An extended cadenza is written out, but unmeasured. A piano (orchestra) interlude follows the cadenza, then the piece comes to an exciting conclusion with the horn playing a short, loud statement of the 5/8 theme.

This piece should be more widely known. A sizable concerto by a well-established, living composer that is appreciated

by performers and audience members alike is something we need more of. *Travis Bennett, Western Carolina University (TB)*

## Horn Ensembles

**A Corni March for six horns by Lowell Shaw.** The Hornists Nest; PO Box 33, Buffalo NY 14231-0033 USA; hornistsnest.net. 2017, HN 103, \$10.

Known worldwide for his *Fripperies*, Lowell Shaw has a distinctive compositional voice. In *A Corni March*, he has produced a whimsical new work for six horns that is everything those who know his music would expect. Cast as a spirited 6/8 march, the piece was originally composed for concert band years ago – Spike was inspired to rework it after coming across it in a stack of music.

The part distribution is vintage Shaw – the fourth horn takes the tuba part throughout, helped out occasionally by the sixth. Horns 1, 3, and 5 tend to play the higher voicings, but every part gets a turn with the melody. As we read this tune, I was convinced it was reminiscent of a *Frippery*, but I actually couldn't find the one that I thought it resembled – maybe a cross between Numbers 12, 13, and 14 – whimsical, march, and 6/8. What this means to me in retrospect is that Shaw's style is truly distinctive. He sounds like himself!

The range on this 2:30 minute piece is more expanded than the usual *Frippery*, a<sup>b</sup> to c", but there is plenty of rest for the upper, more strenuous parts. Think *Frippery* for six, in a very good way. Enjoy this one! *JS*

**Hornkonzert Es-Dur KV 447 für 2 Hörner by Wolfgang Amadeus Mozart, arranged for two horns by Michael Hölzel.** Köbl; koeb.de. Z2510, 2015, €13,90.

The Mozart horn concerti are certainly standards of the horn repertoire whether for high school students or professionals. They hold many opportunities for developing an understanding of and creating beautiful musicianship and technical skill on the horn.

Michael Hölzel's arrangement of the entire *Hornkonzert* in Es-Dur KV 447 as a horn duet is a pedagogically refreshing way to go about not only teaching but also learning this standard horn work. The duet format allows the instructor a "hands on" role in teaching, through actual demonstration and collaboration with a student, the technical and musical skills necessary to perform the work. The horn student also has an opportunity to take an active role in learning both the accompanimental and solo lines. It is not too often the student has the ability to actually perform the accompaniment of a concerto (unless they have some serious piano skills) and this arrangement allows a deeper understanding of the form, style, and collaboration / ensemble. The secondary part though somewhat more challenging, as it stays true to the original accompaniment or at least as much as possible being a single line of music, is certainly playable by anyone who can manage the solo. The range is similar to the original solo (f-b<sup>b</sup>) with alternative sections for the highest notes.

This arrangement would be a great addition to any recital (student, amateur, or professional) as a refreshing twist on a standard work. As the Mozart concerti are mainstays of the horn canon, this creative arrangement proves to be both fun and educational! *JT*



***Carol of the Bells for Horn in F Trio by Leontovich/Wilhousky, arranged by Larry Clark.*** Carl Fischer; carlfischer.com. MXE87, 2017, \$3.99. Range: d-a"

In addition to his duties as Vice President and Editor-in-Chief for Carl Fischer Music, Larry Clark is also a prolific composer and arranger. His *Carol of the Bells* arrangement is also available for horn quartet (see below) and solo horn with piano, and this three-horn version is designed to be compatible with any grouping of three instruments in this trio series.

This is a good solid arrangement, perfect for use at holiday gigs and other occasions. The key of d minor lies well on the horn, and the difficulty level is within the capabilities of undergraduate players. All three parts are interesting, although the use of mutes and/or stopped horn for a few phrases would add some variety and color. There is always a need for good occasional music for chamber ensembles, and this arrangement fits the bill. *JB*

***Carol of the Bells for Horn in F Quartet by Leontovich/Wilhousky, arranged by Larry Clark.*** Carl Fischer; carlfischer.com. MXE95, 2017, \$3.99.

This horn quartet arrangement of *Carol of the Bells* is part of the Carl Fischer Music "Compatible" series, which enables musicians to perform the work in any combination of winds and/or strings to accommodate their available personnel. This can be a great option for educators working with a variety of instruments and ability levels.

The piece is also easily performed as a horn quartet, and this particular arrangement by Larry Clark is a straightforward rendition of the traditional carol. It is worth noting that the individual horn parts don't always follow the traditional schema. For example, the second horn part requires the highest range (up to an a"), while the third horn often crosses up to a sixth below the fourth horn part. Though a little unusual, the piece is nonetheless very accessible, with the bulk of the quartet in a two-octave range from a to a".

This new 2017 edition features a nice variety of articulation and dynamic markings, and is conveniently printed as a three-page score. Teachers looking for a straightforward quartet option for the holiday season should therefore consider this *Carol of the Bells* arrangement from Larry Clark and Carl Fischer Music. *Ericka Grodrian, Valparaiso University (EG)*

***A Bunch of Crooks for hand horn quartet by John Frith.*** edition db, 7 Clarence Grove, Horsforth, Leeds LS18 4LA, United Kingdom; editiondb.com. edb 0104023, 2017, £8.

According to the edition db website, British composer, teacher, and horn player John Frith developed an early passion for music singing with Anglican Church choirs and playing in school bands. He began his professional training at Dartington College of Arts in Devon and continued at the Guildhall School in London, studying with Anthony Halstead (horn) and Edmund Rubbra (composition). After a short career in professional horn playing, John concentrated on writing music, teaching brass, conducting choirs, orchestras, and bands at Abingdon School, Northampton Music Schools, Oundle School, and Worcester Youth Music. Now retired from full-time teaching, John works with several publishers. Many of his works have been recorded.

*A Bunch of Crooks* is dedicated to the Horn Belles quartet. It consists of four short movements, and calls for the following crook combinations: Fanfare (horns in B<sup>b</sup> alto, E<sup>b</sup>, F, B<sup>b</sup> basso), Pastoral (E<sup>b</sup>, E<sup>b</sup>, F, F), Chorale (F, F, B<sup>b</sup> basso, B<sup>b</sup> basso), Ostinato (B<sup>b</sup> alto, F, F, B<sup>b</sup> basso). Having multiple parts crooked in different keys harkens back to the days of Dauprat and Gallay, who somehow managed to work out all the combinations of open and stopped notes to great effect.

Fanfare is a forthright opener in 5/8. Pastoral is a pleasant contrast, with flowing lines. Choral is an effective slow movement. Ostinato is a bright, almost jazzy closer. This tasteful set of movements would work well on valve horns, but I think it is more successful on natural horns because of the resulting color palette. The hand technique required for this piece is extensive, and less-experienced natural horn players will have a lot to practice, not just in technique (and its variability on different crook lengths) but for ensemble intonation. While Frith is clearly sensitive to the changes in timbre and their impact on phrasing and balance (and doesn't apologize for them), the piece is generally tonal so pitch discrepancies will be noticeable. In addition, the individual parts are not necessarily difficult, but the coordination of different parts on different crooks will be an initial challenge. The high B<sup>b</sup> parts peak at g" (c" on F horn), and the low B<sup>b</sup> parts descend only to g (low C on F horn), but the interval work individually and then in context of the whole will be tricky – I say this because of my own extensive experiences with the Gallay and Dauprat trios, quartets, and sextets, which can be substantial tests of individual fortitude in context.

That said, if you have the crooks available, I think the piece is well worth the time and effort. At a total of about nine to ten minutes, this piece would be a great closer for a natural horn recital. This is a successful contemporary work for natural horns, and I congratulate John Frith on his sensitivity to what the natural horn can do in a contemporary context. *JS*

## Horn and Woodwind Chamber Music

***Concertino 8.12 for 2 flutes, 2 horns, and bass (bassoon or cello) by Johann Melchior Molter.*** Musikverlag Bruno Uetz; uetz.de/music. BU 5904, 2016, €14.

German composer Johann Melchior Molter (1696-1765) created a prolific catalog of works during the transitional period from the late Baroque into the galant style. His appointments at the Karlsruhe and Eisenach courts provided Molter the opportunity and means to compose a variety of sacred and secular pieces, including cantatas, sinfonias, oratorios, concertos, and chamber music. The consort of musicians at Karlsruhe included a generous wind section, inspiring Molter to compose many wind concertos and several chamber works for interesting wind combinations, including this concertino for two flutes, two horns, and bass (bassoon or cello).

The piece is structured in three short movements, all in the D major and minor modes. The horn parts are therefore appropriately scored for two horns in D, and are satisfyingly idiomatic. While the corno primo hovers at the top and above the treble staff (peaking at a b"), the secondo covers the lower two-octave range from e to e". The bass/bassoon/cello part also includes figured bass, allowing for the addition of a col-





laborating harpsichordist comfortable with figured bass realization.

This 2016 edition of the Concertino 8.12 has been meticulously transcribed by Matthias Pflaum, and the result is a clean and usable version that contrasts sharply with Molter's manuscript currently available on IMSLP. This new, accessible edition can therefore serve as a resource for those performers looking to add an interesting and unusual chamber work to their late Baroque repertoire. *EG*

**5 Märsche by Johann Melchior Molter.** Musikverlag Bruno Uetz; uetz.de/music. BU 5907, 2016, €16.

Johann Melchior Molter (1696-1765) was a German composer and a contemporary of Bach and Handel. This set of five short marches, edited by Matthias Pflaum, uses an unusual instrumentation: 2 oboes, clarinet, 2 horns, and bassoon. The horn parts are notated in D. The clarinet part is also written in D. After transposing, the first horn part ranges from e' to a", while the second horn part ranges from c# to d".

For the most part, the clarinet forms a trio with the two horns, playing the top voice. The two oboes carry most of the melodic material, while the bassoon lays down the bassline. The horn parts are limited to the notes of the open harmonic series, which is standard for music from this time period, and they play mostly a supporting role. The parts include a lot of fanfare-like figures, so what they lack in melodic contour they make up for with rhythmic activity.

The score and parts are nicely produced and easy to read. There are absolutely no dynamics in this edition, and no expressive markings of any kind, other than trills. All five marches are in cut time, but no tempo markings are given. While some more editorial markings would be helpful, this kind of "clean slate" provides a great opportunity for the players to flex their interpretive muscles.

These marches could make an effective introduction to natural horn playing for intermediate-level hornists. They are short enough that performing all five marches together would not get too monotonous for the audience, but programming a subset is an option too. These pieces would be a nice addition to a recital of mixed chamber music, or perfect for a community or church ensemble that happens to have skilled players on these instruments. The music is delightful to listen to. *(TB)*

**6 Menuette by Johann Melchior Molter.** Musikverlag Bruno Uetz; uetz.de/music. BU 5903, 2012, €12.

Just like the five marches reviewed above, these six minuets are edited by Matthias Pflaum and written for an unusual instrumentation (different from the marches): oboe, bassoon, and 2 horns (in D). The oboe and bassoon could be replaced by a violin and cello, respectively. The two horns only play on the first three of these short minuets; the last three pieces are written for the oboe and bassoon only.

When compared to the 5 Märsche above, the first horn carries slightly more of the melodic material here, while both horn parts are still limited to the open notes of the harmonic series. The parts are also limited in range; the first horn part ranges from e' to f#, while the second horn part ranges from c# to c#.

With regard to quality and readability, this is another well-produced score and parts. Again, there are no expressive markings, dynamics, or tempo indications, so it is up to the performers to make the notes come alive. These pieces would make a good introduction to natural horn playing, and these parts can be played by less experienced players.

I encourage readers to check out the publisher's website for many interesting publications I was not aware of previously. *TB*

**Serenade for Winds, No. 1 Op.16 by Sean A. Brown.** Distributed by the composer; SeanBrownMusic.Weebly.com. SBM0016, 2011, \$40 (digital download), \$45 (hard copy).

Sean Brown is a hornist and composer in Washington State. His website lists three dozen original works and arrangements for various ensembles. This particular piece was inspired by the chamber wind works of Dvořák, Strauss, and Beethoven. It uses the same instrumentation as Strauss' Serenade in E', Op. 7: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 contrabassoon, and 4 horns. It is composed as a single movement, with contrasting sections. The total duration is about 7 minutes. It can be purchased as a digital download or in hard copy format. The hard copy is printed on heavy paper, with a spiral-bound score.

A recording of a live performance of the piece can be found at the composer's website (SeanBrownMusic.weebly.com). This music is enjoyable to listen to, and lots of fun to play. The general style could be described as Neo-Romantic. The piece opens with a stately march, then segues into a livelier section with running eighth-notes to give the music a driving energy. A free clarinet solo begins the slow section before giving way to a chorale by the four horns supported by the bassoons. The harmonies are lush and chromaticism is used to great effect. The stately music from the opening returns and the piece reaches its dynamic climax, then it trails off to a quiet, pastoral ending.

This music is orchestrated very well. All of the parts are interesting for the players. The melodic material is spread around the ensemble nicely, and the variations in texture allow the players to rest while keeping the audience engaged. The difficulty level is suitable for an advanced collegiate ensemble. The writing for the horns is refreshingly good for such a mixed ensemble, no doubt due to the fact that the composer is a horn player himself. There is some bass clef writing for all of the horns except the third. The fourth horn part goes down to F, and the first horn part goes up to a".

This is a wonderful piece by a contemporary composer, which would certainly hold its own on a program alongside the chamber wind works that inspired its composition. *TB*

### Brass Quintet

New from Wiltshire Music Company & Cor Publishing, 204 Toronto Avenue, Massapequa NY 11758 USA; Wiltshiremusic.com, all arranged for brass quintet by Walter Sear, edited by Ken Piotrowski.

**Sussex Mummer's Carol & Angels from the Realm.** 2016, BE16, \$12

**Three Christmas Carols, Volume 1.** 2016, BE80, \$11.99. Joy to the World, God Rest Ye Merry Gentlemen, and Hark the Herald Angels Sing!



**Three Christmas Carols, Volume 2.** 2016, BE90, \$12.99. Christmas Eve, The First Noel, and Coventry Carol.

These three editions comprise eight individual arrangements for brass quintet. Each has a verse or two at most. The harmonizations are traditional, with the trumpets carrying the heaviest loads. The keys and ranges will work well for high school groups and above. If your quintet is looking for basic arrangements that are playable and pleasant, with a few embellishments over a verse or two, and that your group can repeat ad infinitum with your own ornaments, these will suit you – well-crafted and functional for the Christmas season. *JS*

**A Certain Slant of Light for Brass Quintet, Percussion, and Organ by Douglas Hedwig.** Carl Fischer; carlfischer.com. WE21, 2016, \$66.99.

Douglas Hedwig has had a long and successful career as a trumpeter, composer, and conductor. He spent 27 years as a member of the Metropolitan Opera Orchestra, and was a founding member of the Metropolitan Brass Quartet. *A Certain Slant of Light* is an impressive work in many ways, and it's clear that he knows how to write for brass very effectively.

This piece is written for brass quintet, percussion (one player), and organ. The trumpet parts are in C, and the first trumpet plays some flugelhorn in B<sup>b</sup>. The lowest part in the quintet can be played by tuba or bass trombone. The composition is inspired by a poem by the American poet Emily Dickinson. It lasts approximately 18 minutes, and has five movements with descriptive titles (I. Heavenly Hurt, II. Internal Difference, III. Landscape Listens, IV. Shadows Hold Their Breath, V. Illumination).

Brass and organ is a great combination, and this piece is further evidence of that fact. It's the type of piece that is rewarding for both the players and the audience. Hedwig adds to the variety of colors by using the flugelhorn at the start of the second movement, and by strategically using mutes in all the brass instruments.

Even though this is an extended, multi-movement work, it remains unified because it is so tight motivically. Some of the intervals and patterns featured at the beginning serve as building blocks throughout. Most of the piece makes use of chromatic harmonies, and intricate rhythmic patterns. This piece is a challenge to put together in rehearsal, and to keep together in performance. I recommend ample rehearsal time, and/or using a conductor, especially if the organist is physically separated from the other players. In contrast to the more chromatic harmonies used throughout the piece, the last movement (Illumination) is a lush, tonal chorale. It features a prolonged organ solo in the middle, then the piece comes to an exhilarating ending with the brass, organ, and timpani together, and one final statement of the opening motive right before the final chord. The horn part is well-written – not overly taxing – and ranges from f<sup>#</sup> to a<sup>#</sup>. The third movement features a lengthy and flashy horn solo that is lots of fun to play. The biggest challenges in the horn part are the rhythmic patterns. As a whole, this piece is probably best suited to a group of players who are graduate-level or better.

The price is high, but this is a high-quality publication by Carl Fischer. There are no concerns about readability, staff spacing, or the placement of dynamics that are sometimes an

issue with the rise in self-publishing. The parts contain cues for other instruments to help the ensemble stay coordinated. Recordings of this piece are available online at douglashedwig.com and SoundCloud.com. *TB*

## Horn and Brass Chamber Music

**Fanfare for Heroes by Sean A. Brown.** Sean Brown Music. Seanbrownmusic.weebly.com. SBM0022, 2014, \$30 (digital download), \$33 (hard copy).

Opening with a punctuated line in the low brass, the entry of the trumpet in the fifth measure provides the first ascending heraldic figure of Fanfare for Heroes. This sets the tone for the entire piece, which delightfully comprises such moments of contrast.

Brown adeptly uses both rhythm and orchestration to create different characters within the work. An example of this is shown by his setting a statement in the low voices with eighth note figures that is then “answered” by the higher voices with a triplet figure. In some ways, this piece seems to be an homage to some of the great Romantic pieces, as is reflected in the soaring and lyrical lines that are enwoven with more pointed and declamatory figures throughout the fanfare. Influences of Strauss, Wagner, and Tchaikovsky abound in the best possible way.

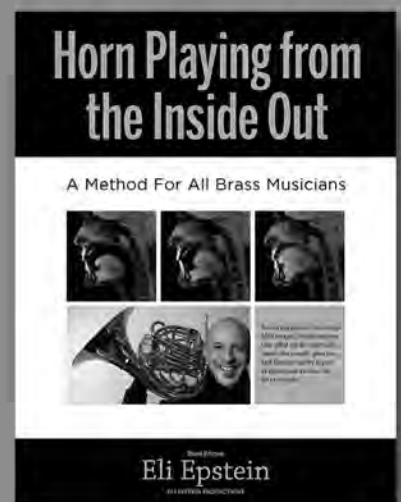
This is a more lengthy fanfare, clocking in at just over three and a half minutes, but it certainly invokes a sense of occasion and majesty. The first trumpet part is perhaps the most taxing, but all parts are fun to play! *HL*

# Third Edition

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# Recording Reviews

## Lydia Van Dreel, Editor

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

**Bach 'Cello Suites on the Horn, Volume 3. Daniel Katzen, horn.**

J.S. Bach: Suite No. 3 in C major, BWV 1009 and Suite No. 5 in c minor, BWV 1011 from Suites for Solo Cello, BWV 1007–1012, transcribed by Daniel Katzen. Recorded at the University of Arizona Jeffrey Haskell Recording Studio. DKMusic.biz

With his final installment to complete J. S. Bach's 'Cello Suites on the Horn, Daniel Katzen demonstrates a level of horn artistry that shows full command of both instrumental prowess and artistic thought. I suppose that a listener might take for granted that a former member of the horn section of the Boston Symphony Orchestra and current associate professor of music at the Fred Fox School of Music at the University of Arizona would be gifted, but Katzen's skills reward your assumptions with such a generous outpouring of musical style, exceptional technique, tonal warmth, and clarity of articulation that it would be easy to imagine that had Bach been around to hear Katzen's efforts (at a spritely 332 years of age!), he would have gladly written another six suites specifically for the valved horn.

In the last half of the 20th century, Wendell Hoss's transcriptions of the Bach cello suites added an accessible if not slightly simplified challenge to the horn repertoire that appealed to horn players woodshedding their low-horn skills and that was rich with both technical and musical workouts. Since then, Bach's suites – or movements from his suites – have become staples in practice rooms, recital halls, and on audition repertoire lists. With these recordings, Katzen has taken us a step further in the hornists' evolution of the Bach suites with his own transcriptions that demonstrate horn-sensible articulation, phrasing, and ornamentation choices that bring clarity to musicians who heroically toil with sixteen feet of oily plumbings attached to their faces.

In Suite No. 3, Katzen puts on a clinic in how to negotiate the sometimes mysterious depths of the bass-baritone tessitura of the horn. He connects legato notes with air that moves in a musical direction both from note to note and across bar lines. In his non-legato passages, his articulations are crystal clear, never giving in to mechanical, vertical phrasing. His sound is round and warm with nary a rough edge, and his technical virtuosity is unquestionable. Perhaps Katzen gives the listener a taste of his sense of humor with a dollop of schlag in the V-I ornamentation in the recap of the Bourrée. Except for that moment, the entire suite is chock-full of serious and staggering skill. By the time you get to the last movement, listeners will have been treated to a rich display of elegant horn playing, but

like the Ginsu knife commercial says, "But wait! There's more!" Katzen goes all in with jaw-dropping flexibility in the Gigue. The listener will get one of those "OMG!" moments that ought to be reason enough to listen to this recording.

Suite No. 5 is equally impressive. Strongest among this suite's movements is Katzen's remarkable breath control and smooth pianissimo in the repeats of the Sarabande and the masterful smoothness of intervallic slurring in the Gavottes.

Along with Katzen's playing, his transcriptions make this project valuable to the cornosphere. They are written for horn in F, appear in Bach's original concert keys, are edited to make sensible circumvention of Bach's original double and triple stops and arpeggios, and offer sensible and challenging options for ornamentation. Students of the horn who want to make headway on these monumental concert études now will have a set of parts and a companion recorded guide for study that sets an extremely high bar for performance.

All in all, this project makes Katzen, dare I say it, horn's Bach suite driver. Also included with this recording are notes by cellist Christopher Costanza that are delightfully engaging and informative. Bravo on a fine achievement. *William Barnewitz, former principal horn, Milwaukee Symphony and Santa Fe Opera Orchestras, Horn Instructor, Northwestern University (Retired)*

**Rescued! John Ericson, horn; Yi-Wan Liao, piano.** Summit Records, DCD 689

Bernhard Eduard Müller: *Nocturno*, Op. 73, *Melancholie*, Op. 68, *Am Abend*, Op. 71, and *Wiegenlied*, Op. 69, No. 1; Fritz Spindler: *Sonate*, Op. 347; Karl Matys: *Gondellied*, Op. 15; Oscar Franz: *Lied ohne Worte*, Op. 2; Louis Bödecker: *Serenade*, Op. 20; Josef Richter, *Lied ohne Worte*; Charles Eisner: *Resignation*, Op. 16; Hermann Eichborn: *Sonata*, Op. 7.

John Ericson's latest solo CD, *Rescued!* is subtitled "Forgotten Works for the 19th-Century Horn, performed on the single F horn." Indeed, the first thing one notices about this recording is the characteristically dark, almost woolly sound of the single F horn. John Ericson performs beautifully on this recording, using an instrument constructed by Richard Seraphinoff specifically for this project. The mouthpiece, too, was made specifically for this project by Moosewood and is a copy of a period mouthpiece. The CD booklet has photos of the instrument and a photo of Professor Ericson performing on it in the recording studio.

He writes in the liner notes:

In looking at the history and repertoire of the French horn at the time, it is clear that there was a split in writing style between works intended for low horn players who used shorter single B<sup>b</sup> horns (the modern double horn in F/B<sup>b</sup> not having been invented until 1897). The works most commonly played today from that time are idiomatic for the high horn player, but the works recorded here are all idiomatic for a low horn



player on a single F horn, as they hardly go to the top of the staff and venture more freely into the low range.

It's a pleasure to listen to this recording and luxuriate in the mid-low sounds of the low horn as a solo voice. John Ericson plays with unbridled lyricism appropriate to the over-the-top expressive phrases of mid-19th-century Romantic music. This recording is essential for anyone interested in historical brass recordings, but is also a great for anyone looking to listen to obscure works from the Romantic era for solo horn. *LVD*

**Contemporary Music for the Horn.** Olivier Darbellay, horn and natural horn; Kai Wessel, countertenor; Cora Irsen, Milena Mateva, piano. Musique Suisses/Grammont Portrait MGB CTS-M 106.

Jean-Luc Darbellay: *Spectrum* and *Espaces Magiques*; Francis Poulenc: *Elegie*; Heinz Holliger: *Cynddaredd-Brenddwyd* and *Induuchlen*; Jane Vignery: Sonata for Horn and Piano, Op. 7.

Olivier Darbellay, son of composer Jean-Luc Darbellay, is principal horn of the Bern Symphony Orchestra, the Basel Chamber Orchestra, the Gstaad Festival Orchestra, and a professor at the Conservatoire Lausanne and the Musikhochschule Lucerne. His solo CD, *Contemporary Music for the Horn*, explores some familiar, and some less well-known contemporary works for horn from the mid-20th-century to the present.

The hornist's father, composer Jean-Luc Darbellay, wrote two of the works. The first, *Spectrum*, for solo natural horn, was composed at the suggestion of Hermann Baumann, who has been at the forefront of encouraging composers to write modern works for the ancient instrument. *Spectrum* works the full range of the natural horn, achieving remarkably contemporary sounds. Olivier Darbellay's command of the instrument is impressive!

*Espaces Magiques* for natural horn and piano is completely different from *Spectrum*. Ethereal and mystical, this piece incorporates vocal multiphonics in subtle ways to blend the sound of the blown horn with the voice of the performer and the sustained notes in the piano. Toward the end of the piece, the turbulence and motivic material from his earlier piece, *Spectrum*, is referenced.

The popular *Elegie* by Francis Poulenc was written in memory of Dennis Brain after his untimely death. This is an excellent performance; each phrase evokes a depth of emotion appropriate to the process of grief, and Darbellay displays great skill in creating diverse timbre, especially in the stopped phrases.

The famous Swiss oboist, composer, and conductor Heinz Holliger wrote two of the works. *Cynddaredd-Brenddwyd* translates to "Fury-Dream." Dedicated to the horn player Jonathan Williams, this piece, written for solo horn, is part of a collection of works called *CONcErto...? Certo! cOn soli pEr tutti*, a group of theatrical compositions for solo instrumentalists and small chamber groups. *Induuchlen*, which translates as "Getting Dark," is a collection of four songs for natural horn and countertenor. It is another contemporary exploration of the capacity of both the natural horn and the human voice. The countertenor sings in what is known typically as their register, but also dips deeply down into a range that is much deeper than countertenors normally sing. The horn and the voice are intertwined in such a way that it is often a challenge to distinguish which sound is being created by which performer. Both

pieces require a great range of extended techniques from the horn player.

Belgian composer Jane Vignery's three movement Sonata was published in 1948 in Brussels. In contrast to the other works, this Sonata is steeped in late 19th century musical traditions. One can speculate as to why such a fine composition has lain in obscurity for such a long time. Perhaps, like many other female composers of the 20th century, her work was disregarded in lieu of her male contemporaries. About her music, she wrote that "music is architecture in motion," and this is indeed a well-structured piece built on a firm foundation.

This is a truly impressive CD. The fascinating repertoire will introduce many listeners to composers, styles, and sounds they may not have heard before. Olivier Darbellay's performances are epically virtuosic. Bravo, maestro! *LVD*

**Phillip Ramey – Music for French Horn.** Philip Myers, Howard Wall, horn; Elmira Darvarova, violin; Virginia Perry Lamb, piano. Affetto Records (Naxos) AF 1704.

Phillip Ramey: Trio Concertante for Violin, Horn and Piano; *Elegy* for Horn and Piano; *Gargoyles* for Solo Horn; Two Duos for Violin and Horn; *Dialogue* for Two Horns; *Sonata-Ballade* for Two Horns and Piano.

*Phillip Ramey – Music for French Horn* is a collection of works, many of which were commissioned by New York Philharmonic principal hornist Phillip Myers. After premiering Ramey's Concerto for Horn and String Orchestra, which was commissioned by the New York Philharmonic, the composer and hornist developed a long-time collaborative friendship.

Trio Concertante was written in 1993 in Tangier, Morocco, where the composer now lives permanently. The recording is from a live performance at Mannes College of Music in NYC. The piece is complicated and demands much from all of the performers, both in terms of virtuosity within their own parts and also in terms of how they engage and blend with each other. The recording has all of the endearing qualities of a live performance.

*Elegy* was written in 1995 in memory of the composer's brother. In this somber work, the reflectively mournful quality of the horn tells of the composer's heartfelt loss.

*Gargoyles* is an eight-movement work for solo horn. Although the piece was commissioned by and dedicated to Phillip Myers, it is performed here by New York Philharmonic fourth hornist Howard Wall. The movements were inspired by Parisian gargoyles, used as architectural decorations and also gutter drains in the city. The characters of the gargoyles are nervous, romantic (horrible thought), frolicsome, doleful, strident, malicious, somnolent, and triumphant.

Two Duos was written in 2016 and dedicated to Elmira Darvarova and Howard Wall, who perform it. The first duo, Meditation, is based on the melodic material from a piano piece Ramey wrote in 1959, and the second movement, Ballade, is an arrangement of a work for clarinet and horn that he wrote in 2008 for members of the Chicago Symphony Orchestra.

*Dialogue* expertly uses mutes and the extremes of the range of the horn to differentiate the voices so they are truly heard in opposition to each other. Written in 1997, this piece was premiered by Phillip Myers and Howard Wall in Arlington, Mas-





sachusetts in 1998, and presented here as an archival recording from a concert in Avery Fischer Hall in NYC, also in 1998.

Sonata-Ballade was commissioned by Phillip Myers and written in 1997. Ramey again uses the extremes of the horn range to differentiate the two horn voices, knowing that he was writing for Phillip Myers and Howard Wall, who specialize, respectively, in the high and low register of the horn. This piece, too, is presented as an archival recording from Avery Fischer Hall, NYC in 1998.

This disc would particularly interest listeners who want to delve deeply into the compositional style of Phillip Ramey, or for listeners who want to enjoy the exquisite sounds of long-time New York Philharmonic hornists Phillip Myers and Howard Wall. *LVD*

**Johannes Brahms/Robert Schumann/Franz Schubert/Karl Pilss – Heartfelt Romantic Works for Horn. Rob van de Laar, horn;** Thomas Beijer, piano. Mathieu van Bellen, violin; Karin Strobos, mezzo-soprano. Turtle Records, Challenge Records, Int., CC72745.

Brahms, Horn Trio, Op. 40; Schumann, *Adagio and Allegro*, Op. 70; Schubert, *Auf dem Strom*, D. 943; Karl Pilss, *Tre pezzi in forma di Sonata*.

Dutch hornist Rob van de Laar, currently principal horn of the Mozarteumorchester, Salzburg, and winner of the 2017 Nederlandse Muziekprijs, which is the highest accolade that can be awarded in the Netherlands by the Ministry of Education, Culture and Science to a musician working in the field of classical music, has just released a phenomenal CD recording of the greatest romantic works for horn.

In a rousing, poignant, and profound performance of the Brahms horn trio, van de Laar and his collaborators deliver a deliciously lithe and animated performance of the famous work.

Schumann's *Adagio and Allegro* is similarly performed with great vigor and dexterity. Van de Laar's silky tone and direct approach to phrasing is easy on the ears.

On Schubert's *Auf dem Strom*, van de Laar teams up with mezzo-soprano Karin Strobos, a seasoned opera singer with a strong, soulful voice that complements the depth and complexity of the horn. It's a rare joy to hear this work performed with both drama and balance.

The final work on the recording, Karl Pilss' *Tre pezzi in forma di Sonata*, is probably the least well known of the romantic classics on this recording, but it rounds out this collection well, with its muscular phrases, intense lyricism and iconic chromaticism. Rob van de Laar's new CD of romantic works for the horn is truly excellent and, indeed, heartfelt.

The disc can be bought as a physical CD and is also available as a High Resolution digital download at [www.spiritofturtle.com](http://www.spiritofturtle.com). With the CD, one also gets the booklet with liner notes, pictures, and track information. *LVD*

**Tango. Argentina Horn Ensemble. Alvaro Suarez Vazquez, Gastón Frosio, Pablo Nalli, Rodolfo Rosón, Salvador Guído, horn.** No label.

Mariano Mores, Arr. José Carli: *El Firulete*; Carlos Gardel/Alfredo Le Pera, Arr. Damián Mahler: *El Día que Me Quieras*; Roberto Pintos: *Puerta Cerrada*; Piazzolla, arr. Álvaro Suarez Vasquez: *Milonga del Ángel*; Casimiro Alcorta/Ángel Villoldo,

Arr. Roberto Pintos: *El Choclo*; Astor Piazzolla, Arr. José Carli: *Adiós Nonino*; Mariano Mores, Arr. Ezequiel Giunta: *Tanguera*; Horacio Salgán, Arr. Ezequiel Giunta: *A Don Agustín Bardi*; Gerardo Matos Rodríguez, Arr. Damián Mahler: *La Cumparsita*; José Carli: *A Punta*; Piazzolla, Arr. Roberto Pintos: *Libertango*; Enrique Santos Discépolo, Arr. Damián Mahler: *Cambalache*; Piazzolla, Arr. Álvaro Suarez Vazquez: *Fuga y Misterio*; Mariano Mores, Arr. Álvaro Suarez Vazquez: *Taquito Militar*.

The Argentine Horn Ensemble is made up of principal horn players from major orchestras in Argentina. This fantastic recording of quintessential Argentinian music is a must-have for any horn aficionado who wants to explore the genuine flavor of tango heard through the interpretive lens of some of Argentina's finest horn players.

Filled with sensual drama and passion, this music translates well from the traditional instrumentation, which might include accordion, violin, bass, bandoneon, and perhaps other instruments as well. These arrangements bring out a great variety of color and timbre from five horns, so that the traditional instrumentation is not missed.

The group dedicates this recording to all the horn players who,

like us, have devoted a great part of their lives to music; to the students who are just taking their first steps; to the great horn players of yesterday and today who were and are our inspiration; to the teachers who kindled our passion for music; and also to those who do not yet know and would like to discover the beautiful sound of the French horn.

The ensemble invites you to take a sonic stroll with them through Buenos Aires: the colorful alleyways of Caminito, the cobblestone streets of San Telmo, the theaters of Corrientes Avenue, and the tenements of La Boca, to enjoy some of the beauty and culture that Argentina has to offer. *LVD*

**Emotion on Stage. BrassOperà. Loris Antiga, horn;** Fabio Codeluppi, trumpet and arrangements; Piergiuseppe Doldi, trumpet; Giuseppe Mendola, trombone; Alberto Azzolini, tuba. Summit Records DCD 696.

Ponchielli: "Dance of the Hours" from *La Gioconda*; Verdi: Prelude from *Rigoletto*, Bella Figlia Dell'Amore Quartet from *Rigoletto*, Ave Maria from *Otello*, Si Celebri al Fin from *I vespri siciliani*, Prelude from *Ernani*, Zingarelli e Mattadori from *La Traviata*; Rossini: Overture to *La gazza ladra* and *La Danza*; Puccini: *E Lucevan le Stelle*; Leoncavallo: *Mattinata*.

BrassOperà is an Italian brass quintet with a new CD, *Emotion on Stage*. Performing famous works from illustrious Italian opera, certainly no brass quintet could perform this music more authentically. The ease, lyricism, and beauty with which they sing and accompany each other reveals just how at home they are performing this repertoire.

Recorded at Teatre La Fenice, Venice in 2016, the recording has all of the allure of a live concert. The acoustics sound present and warm, and the music making has a wonderfully spontaneous feel. All of the music was arranged by Fabio Codeluppi, trumpeter in the group. Bravissimi! *LVD*

**Perspectives. American Brass Quintet. Eric Reed, horn;** Kevin Cobb, Louis Hanzlik, trumpet; Michael Powell, trombone; John D. Rojak, bass trombone; with emeritus guests



Raymond Mase, trumpet; **David Wakefield, horn**; and guests Justin Waller, trombone; J.J. Cooper, bass trombone. Summit Records DCD 692

Robert Paterson, *Shine*; Jay Greenberg, Quintet for Brass; Sebastian Currier, *Cadence*, *Fugue*, *Fade*; Eric Ewazen, *Canticum Honoris Amicorum*.

One of the premier chamber ensembles of our time, the American Brass Quintet is a pioneer in the commissioning and recording of new works for brass quintet. *Perspectives*, their latest CD, contains four new works for brass quintet by eminent composers of our time.

*Shine* is a four-movement work by Robert Paterson. The son of a sculptor, Paterson writes that each movement explores the colorful aspects of a different type of metal. A sheen of brilliance and shiny transparency permeates the entire work, rendering a spacious, cool feel.

Jay Greenberg's Quintet for Brass, in stark contrast to the luminance of the Paterson, is wonderfully dark, heavy, and introspective. Different instruments are given cadenza-like solos of nightmarish proportions, punctuated by various roars and screams and subtle yawps from the remaining members of the quintet until it dissipates into a pointillistic vacuum.

Sebastian Currier's *Cadence*, *Fugue*, *Fade* is an expertly crafted work inspired by the canzona form of the Renaissance, but with modern tonality and spaciousness one could only find in music of a later era. The opening cadences of the piece morph into a brilliant, edgy fugue that is the centerpiece of the work. It closes, similarly to the Greenberg piece, by slowly floating away into nothingness.

Eric Ewazen's *Canticum Honoris Amicorum* is a celebration of the history of the American Brass Quintet, by a composer who has long been associated with these musicians. For this recording, emeritus members of the group, Raymond Mase and David Wakefield, join, along with guest musicians Justin Waller and J.J. Cooper.

This is yet another excellent recording from the American Brass Quintet. Precision playing joined with ease of expression, the ABQ sets the bar for brass chamber music of our time. LVD

**Sevenfive – The John Corigliano Effect. Gaudete Brass, Julia Filson, Phil Kassel, Brian Goodwin, horn**; Bill Baxtresser, Ryan Berndt, Justin Stamps, Mark Howarth, trumpet; Paul Von Hoff, Catie Hickey, trombone; Scott Tegge, Charlie Schuchat, tuba. Cedille Records. CDR 90000 169

David Sampson: *Entrance*; John Corigliano, arr. Cliff Colnot: *Gazebo Dances Overture*; Jonathan Newman: *Prayers of Steel*; Steven Bryant: *Sevenfive*; Corigliano: *Antiphon*; Jeremy Howard Beck: *ROAR*; David Sampson: *Still*; Conrad Wilson: *The Record of a Lost Tribe*; Corigliano: *Fanfares to Music*.

Chicago is a hotbed of new music, and Gaudete Brass is at the forefront of performing and recording new works written for brass. Founded in 2004, the group is an ensemble-in-residence at Roosevelt University. In 2013, Gaudete Brass participated in a series of concerts celebrating the 75th birthday of John Corigliano. Challenged with programming a brass concert celebrating a composer who had not written many works for brass, Gaudete Brass decided to look to Corigliano's students for some of their program. Known not only for his prolific com-

positions, Corigliano is also a professor of composition at the Juilliard School and Lehman University, City College of New York, and so has taught and influenced the direction of many composers in America in the last 40+ years.

That concert provided the inspiration for this CD, which has the music of mentor and students recorded side by side. The first work, *Entrance*, by David Sampson, was originally written as an encore piece for the American Brass Quintet, and titled *Exit*. ABQ loved the piece, but thought it worked better as an opener for their concerts, so the title changed. As an opener for this CD, it is a gripping beginning for an incredible journey through the individual voices of all of these composers, connected by their mentor.

Corigliano's *Gazebo Dances* was originally written for piano four hands and has been transcribed for a number of different ensembles, including orchestra and concert band.

*Prayers of Steel* by Jonathan Newman was inspired by three Carl Sandburg poems, *Limited*, *Prayers of Steel*, and *Chicago*. Written in five movements, the composer adds Foxtrot and City of the Big Shoulders as ancillary musical poems to the three Sandburg depictions.

Gaudete Brass commissioned the work *Sevenfive* from composer Steven Bryant. The work explores the intervals of the 7th and the 5th, as well as rhythmic groupings of 7 and 5, as the concert it was written for was in celebration of Corigliano's 75th birthday. Get it?!

Corigliano's *Antiphon* for double brass choir was written for the dedication of the Apex Field House on the campus of Lehman College (Bronx, NY). One particular fascinating and brilliantly executed aspect of this work is the microtonal scale used in the context of a stately and tonal piece.

Jeremy Howard Beck's *ROAR* is a riotous exploration of the brass quintet's ability to make all sorts of lion-like roaring sounds with extended techniques.

David Sampson's *Still* was commissioned by Gaudete Brass in 2013. Quiet, contemplative, and canonic, the piece is striking in its placidity, especially as it is placed on the CD directly after the delightfully over-the-top and charming *ROAR*.

Conrad Winslow's *The Record of a Lost Tribe* is a fantastical history of an imaginary ancient culture that the listener explores through three movements: Artifacts, History, and Ceremonies.

The CD wraps up with Corigliano's *Fanfares to Music*, a piece written for the Chamber Music Society of Lincoln Center's 25th anniversary season. It is scored for two groups of instruments, one on stage and one off. Corigliano writes about the piece,

Fanfares to Music [...] is basically a short, lyrical, introspective piece involving a standard brass quintet on the stage and "fanfare elements" played by the remaining six players around the back of the hall. The onstage quintet plays a long chorale-like passage, answered first by solos from its own ranks and later from the offstage players. This dialogue reaches a peak and resolves into a gentle setting of Schubert's *An die Musik*.

Gaudete Brass has recorded an excellent CD. From conception to execution, everything, including the playing, is magnif-





icent. The pieces, most of them world premiere recordings, are all top-notch compositions. If you love new music, you have to check out this CD. If you think you don't love new music, but you have an open mind, this might be the disc that changes you. Bravi to Guadete Brass and all of the composers represented on this disc! *LVD*

**Quickstep: Brass Band Music of the American Civil War; Coates Brass Band**, Douglas F. Hedwig, Music Director and Conductor. MSR Classics, MS 1422.

Thomas Coates: *Northampton Quickstep* and Buckley's *Minstrels*; Gaetano Donizetti, arr. Coates: *Death Song from Lucia di Lammermoor*; Coates: *Turk*, Trad. arr. Stratton: *Red, White and Blue*; William Tanzer: *St. Martin's*; Lowell Mason: *Hamburg*; Coates: *Tempereance Quickstep* and *Cottage by the Sea 2-step*; George H. Doodwin: *Waltz*; Sir Henry R. Bishop, arr. Stratton: *Sweet Home*; Coates: *Dustin's Quickstep* and *Quickstep 32*; A. Kurrick: *Dead March*; Coates: *Uncle Tom's Cabin*; Philip Phile: *Hail, Columbia*; B.F. Porter: *Peace, Troubled Soul*; Coates: *Phantom*; Ignaz Pleyel: *Pleyel's Hymn*; Coates: *Quickstep 31*.

Similar to the Thomas Coates recording of wind band music, this recording represents his known compositions for brass band from the Civil War era. This is music that, according to the liner notes, would have "sent soldier off to war in 1861, and stirred, inspired, consoled, and uplifted them and their loved ones in towns and cities across America throughout the war's duration, and beyond." The Coates Brass Band, which expertly performs this music on period instruments and mouthpieces, honors the musicians of the 27th Pennsylvania Vol. Infantry Regt. Band.

Much of this music is presented here in recording for the first time. Since the only surviving book from the 27th PA Vol. Infantry Regt. Band is the E-flat bass book, much of these pieces were reconstructed from the surviving brass band books from the 4th New Hampshire and the 25th Massachusetts Voluntary Infantry Regiments. Most of the works on the disc were collected and edited by Dr. Michael O'Conner, Assistant Professor of Musicology at Palm Beach Atlantic University.

The booklets for both of these fine recordings celebrating the music of Thomas Coates have extensive and informative liner notes, along with some beautiful vintage photographs of musicians and instruments from the Civil War era. Douglas Hedwig does a spectacular job in musical direction and conducting for this ensemble. The music transports the listener to a different time in history. For anyone interested in American brass band music from the Civil War era, this disc is a must have. *LVD*

**Thomas Coates: The Father of Band Music in America. Newberry's Victorian Cornet Band**, Douglas Hedwig, Conductor. MSR Classics, MS 1556

Thomas Coates: *Winking Quickstep*, *Plantation Echoes*; Frederick J. Keller: *Safe in the Arms of Jesus – Fantasia*; Coates: *March Funebra*, Op. 18; "Bontey en avant" *Quickstep*, *Columbian National Potpourri*; Von Suppé: *My Native Land*; Coates: *Tycoon March*, *Funeral March*, Op. 19, *Salute to Erin – Medley*.

Thomas Coates, a predecessor of John Philip Sousa, was one of the most influential bandmasters in 19th century America, even though his name has since drifted into obscurity. Because of the fame Sousa's touring band and his unique in-

novations to the instrumentation and composition of marching music garnered, many of the bandmasters before him have been forgotten. This CD may begin to fill in some of the gaps in our collective knowledge of 19th century wind band music in North America.

The music on this recording includes all of the surviving wind band music written by Thomas Coates. Many of the tunes in the Coates works will be familiar to listeners as standard American folk music from the Civil War era.

Rounding out the music on the disc are two characteristic solo pieces of the era for cornet and baritone, representing, respectively, the virtuosic and lyrical styles of solo brass music of that era.

The instruments played by Newberry's Victorian Cornet Band are all original instruments constructed either in the late 19th or early 20th century. Period mouthpieces are also used, lending even more authenticity to this recording. According to the liner notes, late Victorian instruments in the United States were generally pitched higher than A = 450Hz, and this recording was performed at A = 454Hz.

Conducted by Douglas Hedwig, a man with a long and distinguished career, including as former trumpeter and member of the Metropolitan Opera Orchestra, the ensemble performs beautifully. The ensemble brings this early music to life with incredible lyricism and effervescence. For anyone interested in the history of band music in the United States, this recording is a must-have. *LVD*

**Flourishes, Tales and Symphonies – Music for Brass and Organ. Chicago Gargoyle Brass and Organ Ensemble**. Rodney Holmes, founder and artistic director. Amy Krueger, Kathryn Swope, horn; Lev Garber, trumpet; Andrew Hunter, trumpet and flugelhorn; John Grodrian, Graham Middleton, Ryan Miller, trombone; Andrew van Devender, Paul Ramsler, Joshua Wirt, tuba; Michael Schraft, timpani and drum set; Jared Stellmacher, organ; Mark Sudelth, piano; Stephen Squires, coach and recording session conductor. MSR Classics MSR 1598.

Carlyle Sharpe: *Flourishes* and *Prelude, Elegy and Scherzo*; Verdi, arr. Craig Garner: *Libiamo Ne' Lieti Calici* from *La Traviata*; William White: *The Dwarf Planets*; David Marlatt: *Earthscape*; Jaromír Weinberger, arr. Craig Garner: *Polka and Fugue* from *Schwanda the Bagpiper*; Saint-Saëns, arr. Craig Garner: *Adagio and Maestoso* from *Symphony #3 "Organ"*; Peter Meechan: *Velvet Blue*.

The Chicago Gargoyle Brass began in 1992 as a chamber group of faculty and students at the University of Chicago. By 2006, the ensemble become professional and formed a residency at a major church in the Western suburbs of Chicago. Since then, the group has established itself as a specialized brass and organ concert ensemble performing a wide variety of repertoire in a variety of settings. It regularly commissions and performs new works for brass and organ.

Carlyle Sharp is Professor of Music Theory and Composition at Drury University in Springfield, Missouri. *Flourishes*, a dramatic fanfare for brass and organ, was commissioned by Drury University on the occasion of the inauguration of its 15th president. The work has been performed frequently since, at Easter and Christmas celebrations, and has been a part of the Christmas and the Washington Chorus celebrations at the Ken-



nedy Center. *Prelude, Elegy and Scherzo* was commissioned by the Chicago Gargoyle Brass for the 2012 Organ Historical Society National Convention in Chicago. Both pieces are wonderfully compelling, well written and fun to listen to. They could all work well either as stand-alone concert pieces or as functional movements within a ceremony or sacred service.

Three of the works are arranged by Craig Garner. According to the liner notes, Garner says that he hopes for his arrangements to “sound as if they were the original intent of the composer.” While his excellent arranging style works well for the Saint-Saëns, given the similarity in instrumentation from the original to the arrangement, the two opera arrangements sound a bit distorted and grotesquely carnival-like, losing something of their original operatic qualities, due to the nature of the instrumentation.

William White’s *Dwarf Planets*, also commissioned by the Chicago Gargoyle Brass Ensemble, was inspired by Gustav Holst’s *The Planets*. Like the Holst, White strives to represent the character of the mythological being whose name is associated with the various celestial body. White is a fantastic orchestrator. The surprising timbres and textures he creates with such effects as timpani and trombone glissandi, flutter tongue, and a host of other compositional techniques make this a fantastic listening experience and an excellent companion piece to Holst’s original.

David Marlatt’s *Earthscape* is a serene, uncomplicated tune for organ and brass, intended to evoke the breathtaking view of Earth that astronauts enjoy from space. It is intended as the first in a series of –scapes that reflect the composer’s reverence for nature.

Peter Meechan’s *Velvet Blue* was also commissioned by the Chicago Gargoyle Brass. The group asked for a piece for “rock organ and brass.” It can also be performed with two manual Hammond organs or modern keyboards. It’s a fun piece to listen to, with lots of idiomatic down-n-dirty brass licks and associated organ riffs.

This entire CD is a fascinating compendium of modern music for organ and brass ensemble, and definitely worth checking out. Bravi to the musicians of the Chicago Gargoyle Brass! *LVD*

**Chant d’Automne – Französische Hornmusik. Ulrich Hübner, natural and vent-horn.** Kölner Akademie, Michael Alexander Willens, director. Ars Produktion ARS 38 027

Saint-Saëns: *Morceau de Concert*, op. 94 and *Romance*, op. 36; Jean Toussaint Radoux: *Méditation*; Emile Pessard: *Dans la Forêt*, op. 130; Paul Jeanjean: *Nocturne*; Aymé Kunc: *Nocturne*; Jeanjean: *Romance*; Robert Guillemin: *Chant d’Automne*; George Templeton Strong: *Hallali*; Chabrier: *Larghetto*; Théodore Dubois: *Cavatine*; Massenet: *La Mer* and *Mélodie de F. Schubert*; Adolphe Blanc: *Romance* Op. 43bis; Saint-Saëns: *Romance*, op. 67.

Released in 2008, this is a fantastic CD of late Romantic French music performed on original instruments. Much of the great repertoire written in this era was the result of the work done by composers, students, and teachers in the Paris Conservatoire. Instead of large, concerto form movements, many pieces from this era are delightful character pieces, emphasizing the horn’s lyrical qualities. Hearing them played on instru-

ments they would have been performed on at the time makes for an exceptional listening experience.

Ulrich Hübner, a student of the great Herman Baumann and Erich Penzel, after performing for a few years in the orchestra of the State Theater of Mainz, focused his career on historic performance practice and is now a professor at Cologne University of Music. He performs using original instruments made by Marcel-Auguste Raoux in Paris.

This CD comes with an excellent booklet of liner notes and photographs of the beautiful historic instruments used in the recording. This disc is a must-have for any listener interested in hearing an authentic version of some of the great late Romantic French horn repertoire. All of the performances are first-rate. *LVD*

**Nassauische Hofmusik (Nassau Court Music).** Klaus Mertens (baritone), **Stephan Katte (natural horn)**, Mark Kroll (fortepiano), Kantorei der Schlosskirche Weilburg, Capella Weilburgensis, Doris Hagel, conductor. Profil / Edition Günter Hänssler PH 14041, 2014. haensslerprofil.de or Amazon.com.

Frantisek Krystof Neubauer: *Cantata Der Herr ist würdig*; Giovanni Punto: *Concerto No. 3*; Giuseppe Demachi: *Sinfonia in E<sup>b</sup>*; Johann Paul Rothfischer: *Convertere Domin*; Carl Ludwig Junker: *Piano Concerto in B<sup>b</sup> major*.

This recording is a celebration of music from the late 18th-century court of Nassau-Weilburg, whose prince from 1753-1788, Carl Christian, had a wife, Caroline, who was both a music lover and a fine pianist as well. Many composers and performers visited the court over the years, and this recording serves as a tribute to those musicians who worked there and visited there, and as a revival of the musical heritage of this court.

The composers represented are an interesting mix. Frantisek Krystof Neubauer (ca. 1760-1795) was Kapellmeister at the court for a brief period. His cantata *Der Herr ist würdig* (The Lord is worthy), for bass soloist, choir, and orchestra, is a wonderful showpiece for all the performers involved.

Giovanni Punto (1746-1803) is probably the name most familiar to horn players. A touring soloist for most of his professional life, Punto apparently visited the court in 1775. His *Concerto in E major* for horn and orchestra (No. 2, ROM 208, 1779) is a wonderful example of his compositional style for horn, which stretches the hand technique and player endurance in three satisfying movements in the standard 18th-century configuration.

Giuseppe Demachi (1732-1791) was a concertmaster at the court in the 1780s. His *Sinfonia in E<sup>b</sup>* was likely composed while he was there, and is a tasteful representation of the emerging symphonic style in Germany.

Johann Paul Rothfischer (ca. 1727-1791) also served as concertmaster at the court, beginning in 1770. *Convertere Domine*, a bass aria built on Psalm 6 and accompanied by strings, clarinets, and horns, is apparently his only documented composition that has not been lost. It also bears the date of 1790, which was after he had been dismissed from the court, but serves the purpose of representing his work on this recording.

Finally, Carl Ludwig Junker (1748-1797) was a critic and occasional musician and composer who was a frequent guest at the court. His *Piano Concerto in B<sup>b</sup> major* is the most substantial work on this recording. It was actually found at the Library





of Congress in Washington DC, but is a fitting closer since, if it was ever heard at court, Princess Caroline would have been the likely soloist.

All the performers are terrific on this recording. Horn soloist Stephan Katte currently teaches at music conservatories in Weimar and Rostock, and has been an active performer for several years in Europe, appearing with many Baroque orchestras and at early music festivals. He also is an active researcher and a horn builder. Katte's performance of the Punto concerto is executed beautifully, with great technical ease and fluidity. His even phrasing and tasteful musical pacing are much appreciated, and his management of the open and closed timbres has an enviable evenness that aspiring players of the natural horn should emulate. The second movement is especially lyrical and heartfelt. While Punto's writing may lack some of the sparkle of Mozart or Haydn, he certainly knew the horn and its capabilities, and this concerto is one of the better ones he composed, a nice compilation of mid- to late-18th-century elements with interesting harmonic twists and many technical challenges.

Special kudos are also offered to the orchestral horns, **Jonas Finke** and **Gregor Steidle**; the latter is the son of longtime IHS member and frequent presenter at our symposia, Peter Steidle. These two offer outstanding, tasteful playing in all pieces and keys. Whether considering orchestral or soloistic playing, this recording is an excellent model for aspiring players of the natural horn. *Jeffrey Snedeker, Central Washington University*

**Horn Concertos. Peter Damm, Andrew Joy, Felix Klieser, Hermann Jeurissen, Zdeněk Tylsar, Bedřich Tylsar.** 10 CD Box Set, Brilliant Classics, 95412.

Disc 1 – Telemann: Concerto in D, TWV51:D8; Förster: Concerto in E-flat; Anonymous: Sonata di Caccia in C; J. Haydn: Concerto in D HobVllid:3; Beer: Concerto in B<sup>b</sup> for posthorn and hunting horn. Disc 2 – Vivaldi: Concerto No. 2 in F for 2 horns, RV539; Fick: Concerto in E<sup>b</sup>; Reicha: Concerto Concertante in E<sup>b</sup> for 2 horns, Op. 3; Sperger: Concerto in E-flat. Disc 3 – Weber: Concerto in E minor, Op. 45; Lortzing: Konzertstück in E; Saint-Saëns: *Morceau de Concert* in F minor, Op. 94; Schumann: *Konzertstück* in F, Op. 86 for four horns. Disc 4 – Quantz: Concerto in E<sup>b</sup>; Zelenka: Caprice in F; Telemann: Concerto in D, TWV52:D2; J. F. Fasch: Concerto in D, FaWVL:D18. Disc 5 – Joseph Haydn: Horn Concerto No. 1 in D, HobVIID:4 and Horn Concerto No. 2 in D, HobVIID:4; Michael Haydn: Horn Concerto in D; Mozart, Concerto in E<sup>b</sup>, K.370b/371(reconstructed). Disc 6 – Mozart: Concerto No. 2 in E<sup>b</sup>, K. 417 and Concerto No. 3 in E<sup>b</sup>, K. 447 and Concerto movement in E, K. 494a and Concerto No. 1 in D, K412 and Concerto in E<sup>b</sup>, K. 370b/371 and Concerto No. 4 in E-flat, K. 495 and Concerto No. 1 in D, K. 412, with original text voiced by Giorgio Mereu. Disc 7 – Telemann: Concerto in D, TWV51:D8 and Concerto in E-flat, TWV52:Es1 and Overture in F, TWV55:F11 and Overture in F, TWV55:F4 (TWV44:7) and Overture in E<sup>b</sup>, TWV55, Es1. Disc 8 – Josef Fiala: Concerto in E-flat for two horns and orchestra; František Xaver Pokorný: Concerto in F for two horns and orchestra; Rosetti: Concerto in F C61 for two horns and orchestra and Concerto in E<sup>b</sup> C57 for two horns and orchestra. Disc 9 – Rosetti, Concerto in E-flat C49 and Concerto in D minor C38 and Concerto in E C51 and Concerto in F C53. Disc 10 – Richard Strauss, Concerto

No. 2 in E<sup>b</sup>, TrV283; Othmar Schoeck: Concerto, Op. 65; Hans Georg Pflüger: Concerto; Richard Strauss, Concerto No. 1 in E<sup>b</sup>, TrV117.

This is a ten-disc box set of great concertos performed by great horn artists. Clearly, this is a repackaged collection and as such, the only unifying thread in the collection is that it is all horn concerto music, but in spite of its somewhat random nature in collection and packaging, this is great music expertly played by horn titans of the 20th century.

The first four discs feature the unparalleled artistry of Peter Damm. Beginning with baroque concertos interpreted through a modern lens, and moving through some of the great concertos for two horns and orchestra, this group of discs includes a rousing version of Schumann's *Konzertstück* for four horns and orchestra.

The fifth disc features performances by Felix Klieser, a German hornist who many listeners may know for his skill at playing horn with his toes, as he was born with no arms. While his story of adaptability is certainly an inspiration, it is a pleasure to listen to this disc and simply enjoy his beautiful playing.

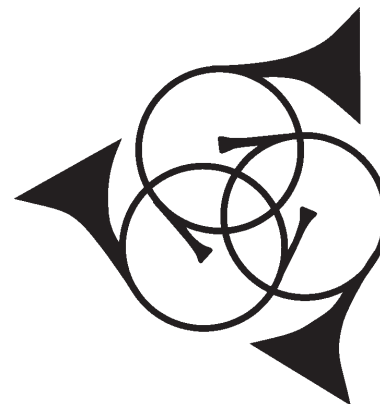
The sixth disc features most of the Mozart horn concertos and fragments performed by Dutch hornist Herman Jeurissen. Included on this disc is a performance of Mozart Concerto No. 1 with the text Mozart wrote in the score intending to jovially taunt his friend, Leutgeb, vocalized by Giorgio Mereu.

Disc seven features performances by Ivo Hadermann, Alex van Aeken, and the Collegium Instrumentale Brugense in period instrument performances of Telemann concertos and overtures featuring horn.

Discs eight and nine feature some of the greatest modern Czech hornists, performing Czech and Italian concertos.

The last disc features Australian hornist Andrew Joy and the Kölner Rundfunk Sinfonie Orchester performing both Strauss concertos, Othmar Schoeck concerto, and Hans Georg Pflüger for a taste of the 20th century.

This collection is a reissue of previously released recordings. It would be helpful if the liner notes had more depth and detail, but given that information on the composers and performers is readily available on the internet, it isn't too much of an inconvenience to have so little included. For anyone wanting to build a massive library of horn concertos on CD, this would be a great addition. *LVD*



# Tim Talks: A Discussion with Tim Martin on the Subject of Lament

by Kelsey Bentley

Those of us who have come to know Tim Martin are familiar with a musician who is always eager to delve deeply into conversation on any number of musical topics. Through his willingness to converse at length about topics such as form, harmony, and melody in a wide variety of music, Tim's musical and compositional identity comes into focus. That being said, what first comes to mind for me when thinking of the composer is an individual madly working through improvisations and themes in our practice building Memorial Hall, tirelessly honing in on compositional ideas late into the night – often heard clearly from five doors down. Tim would play improvisation sessions for all of us on Friday nights in moonlit practice rooms and I remember feeling captivated by the conversations we would have about structure, form, and function.

I first met Tim at the University of Cincinnati College-Conservatory of Music in the fall of 2011 as both of us began our degree programs – BM and MM, respectively. Those of us who came to know Tim at CCM would ultimately know him as a brilliant individual and a highly passionate musician. Tim Martin stands out as an extraordinary person in particular – an individual who I look up to on a personal level not only because of his brilliant perspective on horn playing and music in general, but also for the creative and thought provoking insight he provides through his composition.

Tim Martin composed *Lament* while studying at the Eastman School of Music in Rochester, New York. The details surrounding the composition of the piece are generally available (being printed with the score in the form of a forward), but I have felt that there is more information on the subject that could be of interest to horn players who are looking into performing the piece. While Tim and I currently live on opposite sides of the country, we have still kept in touch. In particular, since I have worked on *Lament*, we have had a number of conversations about the piece – form, structure, interpretation, etc. The knowledge that I have gained through these conversations ultimately inspired me to arrange a formal interview on the subject. I hope that this interview can provide the reader with valuable insight into the mind of the composer and the context in which the piece was written.

**Kelsey:** First of all, would you be willing to talk about the piece's journey from the initial commission to being selected as an unaccompanied solo piece for the International Horn Competition of America? How did such an exciting opportunity come about?

**Tim:** Sure. Surprising as this may be, most of the process that placed *Lament* on the repertoire for the International Horn Competition of America happened without my involvement. When I wrote the solo, I never really expected it to have a life beyond the performance that the hornist who asked for a piece,

Patrick Walle, would give. Patrick's performance of the work went very well, and then I more or less let it lie dormant for a few years. Peter Kurau, my professor at the Eastman School of Music, saw something more in it and worked with the IHCA to create the Gretchen Snedeker Prize. After the piece was placed on the repertoire list, I finally had it published by my friend Wayne Lu at Veritas Musica Publishing. My biggest contribution to the process was actually rewriting the piece. As you know, I originally wrote *Lament* for solo horn and an off-stage horn quartet that joins the soloist towards the end of the piece. Logistically, this couldn't really work as a competition piece, so the IHCA asked me if I would be willing to create a version of the piece for unaccompanied horn. As I consider the horn quartet to be an integral part of the piece as I originally envisioned it, I spent a bit of time thinking about how I would go about doing this. I gave some thought to composing an entirely new ending, but decided that the right solution was to adhere to the original as closely as I could while still creating a piece that didn't sound as if it was missing something.

**K:** In the preface, you mention the piece's composition during the short time of two weeks. Could you share some details about your compositional process?

**T:** Sure, though I'm afraid there isn't as much for me to say here as you might be hoping! Before I wrote *Lament*, I had done very little actual composing. I had decided that I wanted to try my hand at composition in order to have a more thorough understanding of music as a whole. That being said, most of what I produced before *Lament* could barely be called sketches. However, Patrick had heard a few of the ideas I'd been playing around with, and decided to trust me with writing an unaccompanied piece for a recital. I'm very thankful that he did, because his decision to put his faith in me actually completing something is the reason *Lament* went from being a few disconnected ideas I'd been playing around with independently – the opening hand-slide gesture, and the notion of an off-stage quartet entering toward the end of a piece, to name two – to a completed piece of music.

The short period in which I composed the work is at least partially a result of how inexperienced I was in the field of composition. I had a form which I initially modeled off of a few of my favorite pieces for unaccompanied horn, but beyond that, I largely just composed freely until I reached what I'd originally conceived as the ending. After that, I went back and adjusted other sections of the piece in order to make sure it balanced well as a whole. In many cases, like the opening nineteen bars, I improvised on thematic ideas I knew I would include, and then notated my improvisation. I think this relatively free compositional process was a product of how little I knew about what I was doing, but I think that it is likely responsible for the somewhat improvisatory nature of what's on the page. I think





that sort of off-the-cuff, improvisational quality helps lend the piece a sense of authenticity, which I realized many years later as my general goal in composing. I've since learned a great deal more about composition, but I try, when I can, to replicate the way I composed this piece where possible.

**K:** In *Lament*, the performer is given so many opportunities for expression with time and rubato. What guidance do you have to offer in regards to pacing that could inform an appropriate interpretation of the piece?

**T:** I'll talk about a few things here, but I'm mostly going to stick to general comments. I think it's possible for a composer to actually limit their own piece by being too specific about interpretation and intention outside of the score itself. The danger is that, when a composer goes on the record about their particular interpretation of one of their pieces, this gets turned into gospel from which performers feel they are not allowed to deviate. The piece gets reduced to a few printed lines of text separate from the score, and I think that can limit a prospective performer's creativity in their decision-making when preparing to play a piece.

That being said, I think the most important comment I can make, in regards to timing, is one that can apply to many different unaccompanied works: don't be afraid of silence. There is a tendency when playing pieces like *Lament*, or, say, Persichetti's *Parable*, to compress the rests in the score. What feels like an adequate amount of time to a performer on stage will often feel rushed to an audience member. I tried to notate *Lament* with this tendency in mind by including measures of rest with fermatas over them throughout the score. I've caught some good-natured flak from friends for doing this in the final measure of the piece, but I did so in response to watching many performances which I felt did not give adequate time to the silence after the piece ended. I think silence is a very effective emotional tool, especially in unaccompanied pieces, and so it's important to fully commit to them when they're written out.

Other than that, I don't have much in the way of specific recommendations for interpretations. I suppose I'd just recommend that prospective performers find emotional content that appeals to them within the score, and then seek to express what resonates to them to the best of their ability. That's less of a recommendation specific to *Lament* and more of a blanket statement about the focus of interpretation in music, but that's generally how I think about the question of interpretation when it's asked of me about pieces I've written. I try to treat the question in exactly the same way I would treat a question about interpreting the Persichetti, or any other piece. My opinions are simply one view, and my interpretation of what I put on the page shouldn't necessarily be regarded as the final say on the matter, and so I tend not to go any further on that topic while on the record.

**K:** While the preface in the score does explain the programmatic nature of the piece, the five stages of grief referenced are not explicitly detailed in the score. Would you be willing to elaborate on how the stages of grief are programmatically related to the composition?

**T:** It sounds like you're referring to the Kübler-Ross model for understanding grief, which is the one people generally talk about when they mention the "five stages of grief." It wasn't my intention to reference that in the preface, but I'm certainly

responsible for people going in that direction by saying the phrase "five-part structure" right next to discussions of grief, denial, acceptance, and the like. I was trying to depict grief in the manner in which I experienced, which deviated fairly substantially from the well known "denial, anger, bargaining, depression, acceptance" sequence in the Kübler-Ross model. In the preface, I wrote that the piece "moves from shock, through grief and denial into unbridled anger, and finally through evaluation and remembrance, acceptance," which is in retrospect a bit vaguer and more misleading than I intended it to be. I'll try to expand on it here.

The way I experienced loss in reaction to Gretchen's accident began as a numb, empty sort of shock – a disbelief that this sort of thing could happen to someone like Gretchen [Gretchen was a member of the Eastman horn studio with Tim when she tragically passed away. –K.B.]. This moved into what I characterized simply as grief, which I don't believe needs any further explanation. "Denial," however, was a poor word choice for the emotional and psychological phenomenon I was trying to depict. "Denial" carries the Kübler-Rossian connotation of refusing to believe that the event causing the grief happened at all. What I intended was instead a denial of my own grief. I might describe it as the premature belief that I had emotionally healed myself, when instead I was bottling up the real emotion. This forced resolution and lack of emotional understanding is what leads to the emotional collapse into rage and aggression. Once this subsides, the total experience is combined and processed, which leads to the beginning of a true resolution. "Acceptance" may also be a bit of poor word choice, in that I believe it overstates what I was going for. In my view, the end of the piece is decidedly not fully emotionally resolved, but it has made its peace with that, and in doing so has opened the way to true resolution over time.

As for how all of that relates directly to the score, I'm again hesitant to get very specific. I feel that if I go through and make statements like "measures x - y represent the denial," I'd be doing a disservice to anyone who has an interpretation that differs from that but who still has found something valuable to say in the score. I personally have a fairly specific interpretation of how all of this is laid out in the score, but I don't want that to supersede anyone else's thoughts by way of the composer's bully pulpit.

**K:** In regards to the "five part structure," in my analysis I see the form of *Lament* as an A B C D E D C B A structure. Would you consider that a palindromic or arch form?

**T:** To an extent, yes. However, my conception of it is a bit more complex than that. While it has elements of an arch form, I want to bring attention to some things that work against what one would generally expect from such a form. For instance, I don't think it would be accurate to give the central section of the piece, from measures 61–75, an entirely separate letter designation, as it consists almost entirely of reworkings of previously heard material. I'd also point out that the melody at measure 21 is presented in concert C minor and returns later – at measure 91 in the original version, and measure 89 in the fully unaccompanied version – in the same key. However, the theme that follows at measure 49 originally appears in concert F minor and returns – measure 84 in the original and measure 82 in the unaccompanied version – in C minor. This is intended



to be reminiscent of a sonata form recapitulation, even though the secondary theme is being recapitulated before the primary theme in this case. That would make the aforementioned central section at measure 61 into a development as opposed to its own unique formal section. So, while the palindromic/arch form is an important organizing principle, and the piece could be described in that way, I think it's also important to point out these sonata-like features that are also present and working in tandem with said arch structure.

K: Was there any particular inspiration for the stopped feathered beam gestures in the piece?

T: This opening gesture was, as I mentioned above, one of the first things I wrote that ended up in piece, and actually came well before I had the idea for how to put together what would become *Lament*. I don't believe that there was any particular inspiration for it, other than experimenting with combinations of different extended techniques and coming across it. The gesture appealed to me because it sounded otherworldly and distinctive. It sounds less like something you'd expect to come out of a musical instrument – especially a horn – and more like some sort of vocal, animal sound. To me, it's something between a sob and a cry. It became clear to me, as I set out to write the piece in earnest, that this was the perfect way to open the sort of work I was trying to write, in that the sound immediately grabs one's attention and sets the proper tone. As I felt it microcosmically represents a lot of the emotional material I tried to get into in the piece, I made it a sort of motto that recurs throughout the piece. Ideally, as one plays or hears it in different contexts throughout the piece, the way it changes encapsulates the emotional arc of the piece.

K: Is there any programmatic relationship between open and stopped passages?

T: I assume you're referring to the fully-unaccompanied version, and the correlation between the open passage in measures 18–39 and the recurrence of this same material in measures 89–95. As this is asking about a relationship that exists in one form of the piece and not in the original, I first need to talk about the original for a moment. I've been shying away from giving outright specifics on matters of interpretation, but I'll make an exception here as I believe the following will help make sense of why the two versions of *Lament* diverge in tone and effect at the end.

In my view of *Lament*, the entrance of the offstage quartet is an important emotional turning point in the piece. I personally connect this to the way in which I talked with other people in the Eastman Horn Studio who were also feeling the same loss, and with how we worked together to help each other process what had happened. So, what does the piece become if you remove that element and leave the soloist alone through the entire piece? This was a question I struggled with when creating the fully-unaccompanied version of the piece for the IHCA. As I mentioned above, I considered writing an entirely new ending – one that didn't feature any sort of resolution, as what I had seen as the impetus for said resolution was now missing. In the end, I decided that that would do a disservice to the piece I had originally written, and made a compromise that includes the stopped passage you asked about. This section takes the place of the five-part setting present in the original version with the quartet. Instead of trying to somehow fully recreate

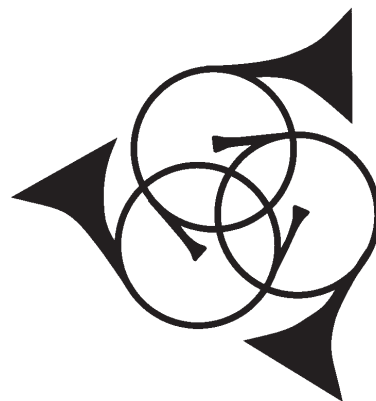
the harmony and emotional effect of this passage, I replaced it with the stopped passage in order to take the mournful melody and make it sound more distant, as if receding. The effect of both versions is vastly different, but they both feature an emotional resolution that gets them to the same ending.

K: What constitutes a good performance of *Lament*, in your opinion?

T: I believe any good performance of *Lament* is one in which the performer found something that meant a great deal to her/him personally, and managed to express that to the audience, whatever that may be. One of the things I like most about the piece, and that continues to astonish me to this day, is how vastly different performances of it can be while still expressing the same central idea. I've had the honor to hear many live performances of *Lament*, and each one has been an entirely new experience. Many have focused primarily on the sorrow in the piece and made it central to the interpretation. Others, like Denise Tryon's incredible recording on her solo album *SO•LOW*, take an entirely different, more aggressive approach. Both of these, and many other interpretations, are viable, as they allow the performer to tell his/her own story. So long as the performer has put thought into what to say, and is trying to express this through the music, it's a good performance in my view.

*Tim is a native of Austin, Texas and holds horn performance degrees from both the Eastman School of Music and the University of Cincinnati College-Conservatory of Music. He is currently finishing his Doctor of Musical Arts degree at CCM. Tim's comprehensive fingering chart is featured in Randy Gardner's method book Good Vibrations: Masterclasses for Brass Players. Tim's second sonata for horn and piano is in manuscript form to date, but is planned for publishing. He is currently working on an etude book for advanced hornists. Lament is available for purchase through Veritas Musica Publishing.*

*Kelsey Bentley is currently the fourth horn of the Knoxville Symphony Orchestra. She received her Master of Music degree in Horn Performance at the University of Colorado Boulder College of Music. She was a graduate teaching assistant and member of the fellowship wind quintet at the University of Colorado Boulder. Her Bachelor of Music degree was earned from the University of Cincinnati College-Conservatory of Music.*





# What Can Horn Players Learn From Dance?

by Megan Small

**A**lthough the horn is my passion, my first introduction to the performing arts was in dance. Almost eighteen years of training in ballet, jazz, modern and tap dance have impacted my personal views on art, performance, and pedagogy. These concepts can be directly applied to music and horn study. Dance has inspired new ideas within me and has challenged my habits and practices. Below are some pedagogical suggestions based on my dance training.

## What if we dance?

Dancing has clear connections to music. If we dance and move to music, we can internalize rhythm and gain new understandings of tempo and phrasing. For music in a waltz or march style, have your students try these actions around the room. Even simple walking can help students grasp Andante tempi.

## How is dance taught?

**Groups.** Dance, regardless of the style, is almost exclusively taught and performed in groups. As many of our students seek to play only in ensembles, why should we teach them any differently? Group lessons and classes offer students the opportunity to hear players from various ages and levels of ability. Private lessons, while incredibly useful, do not offer observational learning. Many students can benefit from watching their peers learn.

**Music.** Dance classes are set to music, either live musicians or recordings play during exercises and routines. Especially with my youngest students, I find it valuable for students to play with music as much as possible. This can take place in many ways: playing in unison with the teacher, playing in duet with the teacher, playing with an accompanist, playing along with a horn recording, or playing with a recorded accompaniment. These practices provide additional aural skills and confidence for students who are unfamiliar with classical styles and horn sound.

## What lessons can we take from dance class?

**Performance.** Dance classes are always about performance, particularly ballet. In ballet, all movements at the barre and across the floor are performed. Motions are always full and never marked or incomplete. The goal is to always engage the muscles. The final product of this training can be seen in the dancers in the corps in a large production. Their effortless grace while holding a position comes from this training. This concept can directly translate to our practice time. Am I always playing with correct technique, a beautiful sound, and mental focus? Continued perseverance will lead to our best playing



regardless of whether we are warming up, practicing, or performing.

**Memorization.** Along with performance comes memorization. Everything in dance is memorized. Dancers work from memory in every class and performance. They are an excellent example of our potential for memory. Unfortunately, we do not utilize this skill as much as we could. Challenge yourself and your students to do more work for memory. This can be practiced just as in dance. As the teacher, explain an exercise or short passage and then demonstrate it. Have the

student try it. Simple call and response can build into larger examples.

**Spatial Awareness.** One of the first lessons learned in dance is spatial awareness. If you do not watch your body and those around you, someone will get kicked or hit by a wild limb. In dance, spatial awareness is a given that dancers will learn out of necessity. In music, however, this is not always the case. The good news is that it can be taught. Music demands spatial and aural awareness. We can have our students notice the differences that posture, seating arrangement, and location in the ensemble make on tone quality and dynamics. Group lessons and section practice are great times to instruct students on matching pitch and dynamics. Each student can play in a call and response with the teacher or section leader, and then progress to hearing their sound within the ensemble. Likewise, it is important to teach students how to listen to others. In a lesson, have the student listen to you while they are playing. Have them identify aspects of melody, harmony, style, articulation, etc., in your playing. Exercises such as these can progress into listening exercises while playing with an accompanist, or focused listening to an ensemble recording. Continued practice will enhance aural awareness and musicality in ensemble playing.

## How can dance inspire our playing?

**Acceptance.** Dancers, particularly in ballet, train in form-fitting clothing and dance in front of wall-length mirrors. This practice aids in correct technique but also provides a confident sense of self in a healthy environment. Continued viewing of our entire bodies connects our mind to our body visually. In particular, mirrors connect us with our own face, which we cannot see on our own. They help us accept and understand who we are while showing our strengths and opportunities for growth. In the mirror, we can often see things that we cannot feel. With horn students, mirrors can help students see tension and extraneous motion, but also build confidence for solo performances. Simple exercises such as introducing oneself and the piece in a mirror can greatly improve confidence. As another type of mirror, students can greatly benefit from audio and video recordings. Either in lessons or in prac-



tice, recordings can help students connect their sound to their playing. Young students often do not hear what they are playing because they are focused on other things. For example, to help a student hear their unsteady tempo, record them and then have them tap or clap along with the recording.

**Independence.** In ballet, dancers begin every class at the barre. This simple bar along the wall is a safety net to assist with balance and strength training. The key element is that only the lightest touch on the barre is allowed. It is never to be grasped for dear life. When used correctly, the barre is a home and friend who encourages the dancer to a stronger performance without it. Many aspects of horn playing serve as "barres" in our training but we often hold on too tight. Some literally grip the horn too hard, causing tension and muscle ache. Others grasp their eyes on the notated music and never let it out of sight. For others, we hold ideas too tightly: only one ideal horn sound or technique, the canon of worthwhile literature, inaccurate views of ourselves. To what do you hold too tightly? Holding our horns and personal "barres" with a light touch can open our minds to new ideas and musical experiences.

**Humanity.** My favorite part about dance is that its value is directly connected to humanity. People use movement to connect with other people. Whether through the storytelling of a traditional ballet, an abstract modern work, or dancing at a celebration, dance is always about people. In music, however, we often speak of the intrinsic value of music. I do not question this intrinsic value, but urge you to think about our purpose and goal as musicians. Do we serve art and/or other people with our playing? Why should we play certain pieces? How can music help us and others? These are important questions to discuss with students. Many start learning the horn because playing in an ensemble is fun. The enjoyment comes from a sense of community and shared learning and excitement.

We must promote the best attributes of music to our students because their advocacy of the arts will ensure their existence in the future. When we understand why we do what we do, we can connect our playing with the audience and share the full beauty of music.

*Megan Small is a horn teacher in Iowa City, Iowa, and a PhD student in Musicology at the University of Iowa. This article is based on a lecture given at the 49th International Horn Symposium in Natal, Brazil in June 2017.*



## Custom Built By Hand, One At A Time

With immense pride, I would like to announce Lawson Brass Instruments is now part of Beck Brass Works LLC. Over the next few months production of the Lawson horns will begin again. I worked with the Lawson family in Boonsboro making parts, branches, pipes, doing acoustic research and the finish work on the final horns Walter built. I look forward to again making one of the greatest horns.

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\*Thank you to the Chadwick Law Firm, PLLC for legal help with Lawson



## Barry Tuckwell Award

- **Award: US \$500 towards expenses to attend any horn masterclass or workshop in the world.**
- **New Earlier Deadline: December 1, 2017!**

The Barry Tuckwell Award, established in 1997 to honor the IHS Founding President, supports worthy horn students attending and participating in any horn master class or workshop throughout the world. It is not limited to attending the annual IHS International Symposium.



*Barry Tuckwell*

## Premier Soloist Competition

- **Awards: Cash Prizes, US \$1000/\$750/\$500 – 1st/2nd/3rd Place •**
- **Deadline: April 1, 2018**

The purpose of this competition is to nurture and develop the great horn soloists of the future. The preliminary round is by electronic submission. The final round takes place at the annual international horn symposium. Finalists must pay for travel to the symposium and register as full participants.

## Jon Hawkins Memorial Award



*Jon Hawkins  
1965-1991*

- **Award: US \$1500 towards expenses to attend the IHS International Symposium**
- **Deadline: April 1, 2018**

Neil and Runa Hawkins established this award as a memorial to their son, Jon, who was a Life Member of the IHS and just starting his career as a professional musician when he met his death in a traffic accident. The purpose of this award is to encourage the attendance of deserving, highly motivated horn students at the annual IHS symposiums, where they are exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources.

## Paul Mansur Memorial Award

- **Award: Private lesson with a Featured Artist or Advisory Council Member.**
- **Deadline: April 1, 2018**

Named for the longtime Editor of *The Horn Call*, Emeritus Dean, and IHS Honorary Member, Paul Mansur, this award is based on an essay and does not require performance submissions.



*Paul Mansur*

## Frizelle Orchestral Audition Contests



*Dorothy Frizelle*

- **Awards: An orchestral coaching session at the international horn symposium**
- **Deadline: Online through July 25, 2018, on-site if space is available**

The Dorothy Frizelle Memorial Fund, established in her memory, supports the study of orchestral horn playing at IHS symposia in the form of mock auditions open to symposium participants. Attendance at a pre-competition masterclass is required.

# The Joy of Arranging

## I. Introduction

by Alyssa Reit

**H**ave you ever had to make an arrangement, and after a few variations to the accompaniment figure plus a few octave displacements, wondered, “Now what?”

The purpose of this series of articles is to explore the path from “It does the job for the gig” to “Wow! What a great chart!” It’s a dance of form and content, governed by principles.

You can’t build a house without knowing the basics of architecture, no matter how many tools you have and how good you are at using them. But even the best architect can’t make a house without the proper tools, skills, and materials. The same goes for good arranging.

Before you begin, ask yourself, “What is my purpose? Who, what, where, when?” Don’t skip this step, and don’t take it for granted. It seems obvious, right?

If there are no constraints, and the arrangement is simply for you and a few buddies to play for fun, that’s one answer, and an easy situation. There is always a time and place for “Whatever!” But how about when there are particulars? If you can be clear and specific at this point, it can guide your work and contribute to the success of your arrangement.

### Know your Audience and Occasion

Let’s start with audience and occasion, the first aspect of the equation.

I heard a story about a famous violinist who for some reason decided to play solo Bach pieces in the subway, and then was surprised and a bit offended that the passersby didn’t listen and appreciate what he was giving them. Well, duh! That’s a little like designing a Swiss chalet to squeeze between two skyscrapers in the financial district of New York City.

Here’s another true-life example. One time I was to accompany an experienced, excellent club date violinist who was the leader on a job for the wedding of a young couple. The bridal party was in place, ready to start, when he rushed in, flustered at being late. No time to think! He called out a tune for the processional: “Send in the Clowns.” Oh, my! Certainly not the right moment for that song!

The same can happen with arranging, either with choice of content, as in the above two examples, or choice of style. Audiences have different expectations, and different capacities as far as receptivity goes. An arrangement designed for younger school children won’t always work for a college audience. Generally speaking, the more musically sophisticated your audience is, the longer and more complex the arrangement can be, and the more room for interesting uses of harmony and rhythm.



### Know Your Audience & Occasion, Example 1

*Amazing Grace—English Folk Song*

1) A setting for a casual music event: standard harmonies, simple melodic ornamentation:

1) A setting for a casual music event: standard harmonies, simple melodic ornamentation:

2) A setting for a sing-a-long with school children: no melodic ornamentation or rhythmic variation:

2) A setting for a sing-a-long with school children: no melodic ornamentation or rhythmic variation:

3) A setting for a sophisticated concert audience, with melodic development and unusual harmonies:

3) A setting for a sophisticated concert audience, with melodic development and unusual harmonies:

It is easy to think that considering your audience’s taste will limit you negatively. But being sensitive to your audience is also an art, requiring some time and forethought – maybe more than you would expect – especially to be able to walk the line of keeping true to your own artistry while also being of service to your listeners.

Here’s an approach that helps me when I need to make an arrangement that seems outside of my personal taste. I’ve spent a fair amount of time around actors, and it is clear how much they can enjoy playing nasty characters, or absurd characters, or simply being “a character.” Part of their skill as artists is exactly how well they embody each role. So it is with arranging: it can be an expression of a character that is not necessarily oneself, and that can lead to great fun.

### Know Your Performers

Next, the performers. If you are writing for yourself, you know what your technical ability is and how much time you have to learn what you write – no problem. But what about writing for someone else?

For beginning players, the parts need to be tuneful and easy to grasp by ear. In ensemble writing, there can be a temp-





tation to simply fill in inner voices of the harmony and think that the part will do; I've seen that, and I've made that mistake. That's a big no-no. Even if a part is technically simple enough, a beginner will have trouble learning it if the tuneful element is ignored, especially for those who are very young or not strong readers. Even the simplest part needs to have its own musical integrity. Always.

And let's say the phrases are tuneful, easy and make sense in themselves – if there are too many different ideas from one phrase to another, it will be a struggle for younger players to grasp and enjoy. Usually two contrasting ideas are plenty (three, max), perhaps with a little variation or development. Make sure to play it through and keep asking yourself, "Could little Tommy really play this? What would it take for him to learn this?"

## Know Your Performers, Example 1

The examples below are horn ensemble parts for a beginner (*the upper line melody is given for reference*)

Version 1) easy, but little musical integrity or interest

in F

in F

7

Version 2) easy, but too many different ideas

15

19

Version 3) easy and accessible

25

31

Conversely, if there is not enough variety in a part for an advanced player, it's not interesting enough. [This is the kind of thing we've all seen – as in some ballet music – when the horn has endless measures of offbeats on some inner voice.] It may be functional, it might sound okay, and it might do the job in an emergency sight-reading situation, but it's likely that after a few times that arrangement will be passed over. Kind of like pre-fab houses....

To see if parts pass the test of time and repetition, try playing them through multiple times on different days. If you don't continue to get real enjoyment out of playing it, that's a reliable warning sign. The lapse of a few days is sometimes enough to clarify where a part is weak, and needs help from the musical toolbox. Even with direct transcriptions, where you intend to preserve the exact harmonies and melodic content, varying the musical roles within each part can go a long way to making a

part more interesting; in other words, try letting everyone have a turn at the melody whenever possible!

Choice of content is tremendously important as you consider your performers' needs. It's not a big issue if you are writing for pros or college students – anything goes. But for beginners? All beginners are not the same! As wonderful as "Twinkle" is for a six-year-old, a teen-age boy with the same technical ability needs something else, even if he has no musical background. And what about those adult beginners who played piano once upon a time? Here's where a little digging comes in handy. I look for simple, beautiful melodies with a distinctive flavor that are adaptable to a range of skill levels. My own "go-to" sources include international folk tunes and John Playford's "The English Dancing Master."

If the arrangement is for a particular date, keep in mind not only the technical skill of the players, but also the reading abilities and the preparation and/or rehearsal time available. If the time is limited, the less advanced player needs much simpler note values and simpler fingerings – sometimes a good two levels easier than their technical ability.

Especially when arranging for students, there is a *big* difference between arranging for a solo performer (who will be accompanied by a pro teaching-studio accompanist) and for the same level player in a chamber group context. Generally speaking, parts for group performance need to be simpler because 1) there is no rhythmic or tempo flexibility, and 2) hearing other players' parts can be distracting and confusing. A rhythm that is fine for a student when playing alone can be difficult when contending with contrasting sounds coming from other members of an ensemble. Often it is more secure to write lines for younger or more beginning players that allow them to "lock in" to rhythms that are in other parts.

## Know Your Performers, Example 2

William Byrd: *Wolsey's Wilde*

Part 1) An ensemble part for an intermediate player: more complex rhythms and figures, bigger range

Part 2) A part for a beginner both musically and technically: fundamental chord tones, simple note values, rhythm locking in to the primary pulse

Part 3) A part for a beginner with some musical advancement: more complex musical ideas but relatively simple technically

## Know Your Instruments

What about those times when you are writing for an instrument besides your own? We've all been on the receiving end of what can happen when a composer/arranger is, shall we say, "uninformed." There are lots of excellent orchestration books out there that can give you accurate details on range, register qualities, and all kinds of "dos and don'ts." But keep in mind that all those bad parts you've struggled with, laughed at, or cursed over were written by composers who may have consulted those same good references.



Of course you need to know those basics – favored/awful keys, and particular needs (such as the breathing differences between brass, woodwinds, and strings). That’s simply doing your homework 101. Yet writing for the character of an instrument can make the difference between a part that is just okay and one that sounds great.

## Know Your Instruments, Example 1

Edvard Grieg: *Gavotte* from *Aus Holberg's Zeit* ("Holberg Suite")

Part 1) Original for string orchestra, from a middle section of the piece:



Part 2) Transcription for harp & horn—key adjusted to put horn in a comfortable, mellow register, horn articulating the lower melody line which would not speak as well on harp, ornamentation simplified for both for more gracious execution, thinner bass for harp to adapt for ring of lower strings, simpler articulations to make better blend with harp's difficulty of playing staccato, ample rests allowed for horn. Note that if the transcription were for horn and piano, more of the staccato articulations and accents would be effective.



Part 3) The same passage for flute and harp. The clarity and focus of the flute in this register makes the extra bass notes less needed in the harp. Note that putting the flute an octave lower to be more like the original would be at the bottom of the flute register and not desirable. The flute needs fewer rests, playing throughout. The articulations are again adjusted for a better blend



Even if you are familiar with an instrument, the details that make a part awkward or idiomatic may not be obvious initially. I recently reset a lively piece (originally arranged for harp and horn) in order to play it on a concert with a flutist friend. There were no technical problems – the register was fine, key was all right, etc. I knew the arrangement worked compositionally, having performed the first version numerous times. And I’ve had plenty of experience of writing for and playing with flutists. But when she and I ran through it, the adapted setting didn’t quite take off. The flute needed to sparkle more. When I increased the number of faster notes – voila! Problem solved. So strange as it may seem, it’s helpful to call to mind your sense of instrumental “clichés.”

## Know Your Instruments, Example 2

John Playford: *All in a Garden Green*

Version 1) As originally arranged for horn and harp



Version 2) More sparkle for the flute



Be aware that the balance of registers can change dramatically from one instrument to another as well. By this I mean that different instruments will need varying amounts of support from the accompaniment parts depending on the instrument’s tone quality. For example, the following section of the beautiful Armenian folk tune “Chinar Es” sounds full and complete as a harp and flute setting with the flute in its middle register. But when transcribing the piece for horn and harp, in that same passage I found there was not enough “middle.” The loss of bass resonance in the harp due to the change of key was part of the reason, but clearly not all. This was initially a little counter-intuitive, as the horn was so full and loud. And then, of course! Since the horn was putting out more, the harp needed to match the presence of the horn.

## Know Your Instruments, Example 3

Armenian Folk tune/ Gomidas Vardapet: *Chinar Es*

Version 1) The original arrangement for flute & harp



Version 2) As arranged for horn & harp, with a fuller middle register in the accompaniment



Whenever possible, set up a preview session with friends to adjust those kinds of details as you go along, and plan a thorough work-through session for when it’s all done. This is





practically a “must” if you plan to arrange for instruments outside the brass family, such as setting a horn and piano piece for woodwind quintet.

### Know Your Material

Knowing the material is well beyond knowing the pitches, rhythms, and harmonies. If you are setting a melody that comes from a vocal tradition, be it opera, folk music, or art song, acquaint yourself with the words, even if you are making a purely instrumental arrangement. It doesn’t mean you have to honor the meaning of the words, but it’s important to be aware of their content. Then if you are planning to be outrageous, humorous, or satirical, you can do so intentionally. Jaco Pastorius’s version of *America the Beautiful* is a great example of this. And if not, the words can be a source of inspiration, contributing to the overall tone and style of your arrangement.

For example, some years ago a friend asked me to set the famous Shaker melody *’Tis the Gift to Be Simple*. I spent hours on an elaborate arrangement, but kept having a strange feeling of dissatisfaction. Suddenly I realized that the setting in no way served what I felt the song was about. I threw it all out and started over, writing something much simpler, closer to my sense of the meaning of the text. We were all happier!

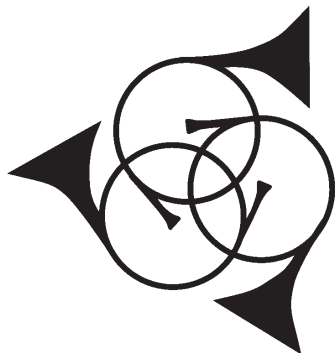
Similarly, it’s a good idea to know the customary tempo of a melody. I once arranged a beautiful Eastern European carol that seemed lively and joyful to me. But I had found the tune in a book, and had never heard it. Uh, oh! I proudly sent a recording to some friends in Eastern Europe.

They kindly and subtly sent me back a different recording which included the same piece being performed by a choir – at about half the tempo. My version must have sounded absurdly comical to their ears! Do I like my arrangement? Yes! Is it musically “successful”? Yes! And it wouldn’t bother anyone who didn’t know the original. But how would you feel listening to *Silent Night* at twice the usual speed?

### Looking Ahead

In the next article, we’ll take a look at the actual process of making an arrangement, and explore some techniques to shake oneself out of habitual musical thinking in order to access new creative ideas.

*Alyssa Reit, harpist, is a teacher, performer, composer, arranger, and storyteller. Among her many works are compositions and arrangements for harp and horn, which she performs with her husband, hornist Peter Reit.*



## Susan McCrea Greer (1956-2017)

Susan “Susie” McCrea Greer was born in Macon, Georgia in 1956 and grew up in Norwalk, Connecticut. She developed a passion and talent for the horn under the tutelage of Robert Brewer. “Susie was very dear to me,” says Bob. “I was her middle school band director, started her on horn, and taught her through high school. And she was adored by all who met and knew her.”



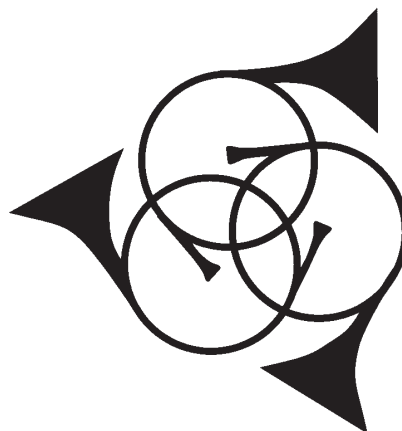
Susie went on to earn a degree in Music Performance at Ithaca College in New York State. She was associate principal horn for the Natal Philharmonic Orchestra in Durban, South Africa for seven years, and then for twenty years she was a band teacher for fifth through eighth graders in Glendale, Arizona. She was principal hornist for Symphony of the West Valley in Sun City, Arizona for ten years.

Susie and her former husband, Tom Greer, exhibited mouthpieces and accessories at IHS symposiums and workshops from 1990 until recently.

Susie had cancer but seemed to be doing well. “We spent time together last summer when she was here in Norwalk for a memorial service for her mother,” says Bob. “She looked amazing! At that time she was on a program to build her immunity system, but in the end the cancer moved to other organs.”

“Having survived ovarian cancer for just over ten years is a testament to her positive attitude and determination to live, and live well,” says her sister, Sally. “That, she did.”

*Thanks to Susie’s sister, Sally McCrea Derusha, and to Robert Brewer for this information.*



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compiled by Harriet Fierman

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## IHS Thesis Lending Library by Lin Foulk

There are currently 208 theses on horn and related brass topics available to IHS members through our lending library. More titles are added each year. Lin Foulk is the coordinator of the Thesis Lending Library and houses the collection at Western Michigan University. The full list of theses may be found at <http://www.hornsociety.org/about-the-ihs/thesis-library>, along with a link to the thesis loan request form. A deposit of \$45.00 US is required for each thesis borrowed, which may be made by PayPal, check, or by arranging for a credit card deposit through Heidi Vogel, IHS Executive Secretary.

If you have written or read a thesis that should be in our collection, please contact Dr. Foulk: [lin.foulk@wmich.edu](mailto:lin.foulk@wmich.edu). Due to budget limits, only a few may be printed and added to the collection each year. Therefore, printed donations are very much appreciated! Please send directly to:

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Elaine Braun  
 IHS Membership Coordinator

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

\*age 26 or under

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

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# General Membership Meeting Minutes

Friday, June 30, 2017

## Federal University of Rio Grande do Norte, Natal, Brazil by IHS Secretary/Treasurer Annie Bosler

President Jeffrey Snedeker called the meeting to order at 9:10 a.m., welcomed everyone, and introduced the Advisory Council (AC) of the IHS in attendance: Marcus Bonna, Nobuaki Fukukawa, Patrick Hughes, Frank Lloyd, Louis-Philippe Marsolais, Jeff Nelsen, Andrew Pelletier, Justin Sharp, and Amy Thakurdas. Annie Bosler, Young-Yul Kim, Kristina Mascher-Turner, and Geoff Winter were not in attendance at this meeting. Snedeker gave a brief report of the AC's activities during the week of IHS 49 and throughout the past year.

President Snedeker acknowledged the IHS administrative staff: Heidi Vogel (Executive Director), Elaine Braun (Membership Coordinator), Bill Scharnberg (Publications Editor), Marilyn Bone Kloss (Publications Assistant Editor), Dan Phillips (Website Publications), Kristina Mascher-Turner (Digital Newsletter Publications), Nancy Joy (Symposium Coordinator), Rose French (Symposium Exhibits Coordinator), IHS Area Representatives, IHS Program Coordinators, IHS 49 Host Radekundis Tavares, and the students and colleagues who helped make the 49th IHS a success.

Tobi Cisin moved to approve the 2016 General Membership Meeting Minutes published in the October 2016 issue of *The Horn Call*. Marilyn Bone Kloss seconded the motion. Without objection, the motion passed.

Executive Director Heidi Vogel reported that the IHS currently has 2,674 paid memberships from over 43 countries. This is a 9.4% decrease in membership over the past year. Heidi encouraged everyone to renew their membership and invite new members to join. The IHS announced earlier in the year that the Life Membership rate will increase. However, due to the heightened response (15 new life members joined), the IHS will delay the rate increase until August 1, 2017.

Heidi stated that the IHS is financially sound and did well in the last fiscal year; however, the IHS is still recovering from Symposium losses several years ago. The complete financial statements as prepared by Carbonaro DeMichelle CPAs will be published on-line as soon as they are completed and approved by the AC.

Publication's Editor Bill Scharnberg, reported that *The Horn Call* is now available to members both as a hard copy and electronically via [hornsociety.org](http://hornsociety.org). All articles and photos sent will be considered for publication in the *The Horn Call*. Bill encouraged articles written in languages other than English, with author translations welcomed.

AC member Andrew Pelletier gave a report on behalf of Kristina Mascher-Turner (E-newsletter Coordinator) in regards to the IHS *Horn and More* e-newsletter. Andrew thanked the committee of the e-newsletter: Nobuaki Fukukawa, Mike Harcrow, Ab Koster, Jeff Nelsen, Andrew Pelletier, and Dan Phillips. The committee produced eleven newsletters in 2016 and offered articles in English, Spanish, French, Portuguese, German, Dutch, Japanese, Korean, Chinese, Italian, and Thai. Subscriptions to the newsletter are up 26%. The committee is discussing strategies of how to convert these increased subscriptions into Society membership. Andrew welcomed feedback from the Society on ways to improve the e-newsletter and how it can better serve the IHS.

Dan Phillips, IHS Website manager, reported that 269 responses from the IHS Online Survey were received and the results were shared with the AC in Natal. Members can expect a new online article approximately once a month. The first of this series is an article from the October 1979 issue of *The Horn Call*, by Frøydis Ree Wekre, giving a short history of the Leningrad School of horn playing.

Dan also stated that a HornTunes column has been added to the website. Anna Leverenz has been named as the HornTunes columnist. The intention is to collect short, light pieces that can be enjoyed by students, casual players, and professionals. Members are encouraged to submit works to Anna, via [hornsociety.org/publications/horntunes](http://hornsociety.org/publications/horntunes).

Newly-appointed Social Media Coordinator Justin Sharp reported that the IHS can now be found on all social media platforms: Facebook, Twitter, Instagram, and Snapchat. The goal of this social media presence is to have consistent, relevant content that will interest people and create a sense of value to those following the accounts. A Social Media Committee was formed to include: Justin Sharp, Kristina Mascher-Turner, Amy Thakurdas, Dan Phillips, Jeff Nelsen, and Susan McCullough. Facebook Live was also set into motion at the Symposium in Natal.

Elaine Braun, USA Representative Coordinator, reported that three representatives retired this year: Dan Heynen (Alaska), Kayla Nelson (North Dakota), and Patrick Miles (Wisconsin). Elaine thanked them for their service and welcomed the five new Area Representatives: Matthew Haislip (Mississippi), Deanna Carpenter (North Dakota), Natalie Douglass (Utah), Andy Moran (Wisconsin), and Jonas Thoms (West Virginia). There are still openings for USA Area Representatives in Alaska, Maine, Nevada, and Wyoming. Elaine said to contact her if anyone is interested in these positions.

Elaine also gave the International Representative Coordinator report on behalf of Kristina Mascher-Turner. Reports were received from eleven countries, the largest number to date. There are three new appointments: Christine Chapman (Germany), Jukka Harju (Finland), Vladimir Mokshin (Russia), and Juan Carlos Porros Castro (Panama). Elaine thanked Joel Arias (Venezuela) and Juan Carlos Porros Castro (Costa Rica) as they are the first representatives from their countries to submit reports.

In her fourth month as the IHS Membership Coordinator, Elaine reported that her job is to keep track of the membership types (Life, Family, Three-year, One-year, and Student), payments and payment options (bank, check, credit card, etc.), and membership expirations including those about to lapse. Elaine stated that her job is large and was glad that her responsibilities have been separated from the Executive Director's position.

AC member Patrick Hughes gave the Regional Workshop Assistance Fund on behalf of Brent Shires. Any IHS member who is hosting a local or regional horn day, horn festival, or conference is welcome to apply for these funds to help produce the event. The US recipients of the Regional Workshop Assistance Fund include: Mid-North Horn Workshop 2016, Southeast Horn Workshop 2017, Northwest Horn Symposium 2017,





Southwest Horn Conference 2017, Horn Society of the Carolinas, Florida French Horn Festival, and Northeast Horn Workshop. The international recipients of the Regional Workshop Assistance Fund were: Brazil National Horn Meeting Federal University of Bahia, 8th National South African Horn Society, Symposium Hugo Lambrechts Music Centre, Montréal Horn Days Université de Montréal, CORNO - Brass Music Festival, and Warsaw Horn Workshops Pro Corno.

On behalf of Military Liaison to the IHS JG Miller, Amy Thakurdas reported that JG has created a social media presence for service members and a database for the veteran service members. Recently three articles were published in *The Horn Call*, which highlighted horn players in military careers. JG will continue to advocate for horn players in military service and be spreading the outreach programs to Norway, New Zealand, Canada, and England.

Patrick Hughes gave the Meir Rimmon Commissioning Assistance Fund report on behalf of John Ericson. Patrick explained the history and importance of the fund in that it develops relationships between horn players and composers. Proposals for these funds are made by an IHS member, along with a composer working on a piece that includes horn. Strong proposals include a definite plan to premiere the new work, and hopefully a recording of the performance, so that the IHS can help to promote the work on the IHS website. The awards are made on a rolling basis, until funds run out for the year. The pieces that received funding include works for: two horns and piano; horn, tuba, and piano; horn, euphonium, and tuba; horn, trombone, piano, and percussion; solo horn with horn quartet; Wagner tuba or horn with piano; and alphorn. Patrick encouraged the membership to take part in creating new horn music.

AC member Louis-Philippe Marsolais gave the Online Music Sales report for Daren Robbins. The IHS online sales are continuing steadily. Most sales are coming from the *Orchestral Horn Excerpts* book.

Composition Contest Coordinator Randall Faust reported that in 2016 the IHS celebrated its 37th year since its first composition contest. The 2016 Composition Contest received seventy-seven entries from ten countries (sixteen entries in the Featured Division and sixty-one entries in the Virtuoso Division). Reflections for Solo Horn by Ricardo Matosinhos of Portugal won the Featured Division. *The Final Battle Cry* for Solo Horn by Alexis Carrier of Belgrade, Montana, was selected as Honorable Mention. The prize-winning composition for the Virtuoso Division was *The Silent Flame for Horn and Piano* by Ke-Chia Chen of Philadelphia, Pennsylvania. Sonata for Horn and Piano by Arthur Gottschalk of Houston, Texas, won Honorable Mention. Randall thanked the judges of the 2016 Composition Contest: Anthony Plog, Dana Wilson, and Willard Zirk. All four of these compositions were performed at IHS 49. The 2018 International Horn Society Composition Contest will continue with the two composition divisions: Featured and Virtuoso; however, the instrumentation for the divisions will rotate.

Amy Thakurdas, on behalf of IHS Sound Archivist Susan McCullough, reported that the IHS hired Matthew Guarnere to complete the conversion and storage of the IHS sound archives. The project is on track.

IHS Executive Director Heidi Vogel reported on the Thesis Lending Library on behalf of Lin Foulk. One title was added to the Thesis Lending Library within the last year, bringing the collection total to 208 items. Each item is available to IHS

members for a three-week borrowing period. Copyright laws prohibit the IHS from distributing these documents as digital files. A streamlined lending process, including PayPal deposits and refunds, is now available through the IHS website. A complete list of available theses for loan are also available there.

International Symposium Coordinator Nancy Joy thanked the Dean, staff, and students of the Federal University of Rio Grande do Norte, The Association de Trompistas do Brasil, Marcus Bonna, and host Radegundis Tavares for an amazing week of music in Natal, Brazil for the 49th IHS Symposium. Nancy also announced that the 50th Symposium will be held at Ball State University, in Muncie, Indiana, from July 30-August 4, 2018. The host of the 50th IHS Symposium, Gene Berger, has named this event "The Golden History of the Horn." Gene invited all members to attend IHS 50.

President Jeffrey Snedeker gave the President's Report stating that the Society is in good, stable condition even though the IHS has been losing members. He announced that Heidi Vogel is retiring from her position as Executive Director of the IHS. An ad will be posted on the IHS website with a deadline to apply of November 15. The intent is to bring the finalists to the 2018 IHS Symposium in Muncie for interviews.

President Snedeker encouraged the membership to recruit new members. He suggested hosting a regional workshop and promoting the IHS any chance possible as ways to recruit. A limited edition commemorative publication is planned to celebrate the 50th anniversary of the Society in 2019. Proposals for changes to the bylaws will be published in the February issue of *The Horn Call*.

President Snedeker described each of the IHS awards (descriptions of each award can be found on the IHS website), invited past recipients to stand to be recognized, and then presented the awards to this year's receiving members. Congratulations to the 2017 award winners: Bill Scharnberg (IHS Medal of Honor), Marcus Bonna (2017 Punto Award), Marie Luise Neunecker (Honorary Membership), and Paul Staicu (Honorary Membership).

Peter Luff, IHS Scholarship Coordinator, also recognized this year's scholarship and award winners: Jessica Goodrich (Paul Mansur Scholarship), Tayanne Sepulveda de Jesus (Barry Tuckwell Scholarship), Tayanne Sepulveda de Jesus (Jon Hawkins Memorial Scholarship), and Melanie Simpson (The Dorothy Frizelle Orchestral Competition High Horn Award), Hornet Quartet (Horn Quartet Competition). The IHS Premier Soloist Competition Finalists were: Mateus Freitas, Felipe Santos Freitas da Silva, Tayanne Sepulveda de Jesus, and Jhon Kevin Lopez Morales. The awards for the Premier Soloist Competition include: Jhon Kevin Lopez Morales (First Place), Felipe Santos Freitas da Silva (Second Place), and Tayanne Sepulveda de Jesus (Third Place).

President Snedeker recognized Louis-Phillippe Marsolais who just completed his first term on the AC and outgoing AC members: Young-Yul Kim, Frank Lloyd, and Jeff Nelsen. Bill VerMeulen was elected to the AC by the IHS membership. The AC appointed Louis-Phillippe Marsolais, Radegundis Tavares, and Susan McCullough for three-year terms while Lydia van Dreel was appointed for a one-year to complete Elaine Braun's appointment.

No new business was brought forward by the membership. A motion to adjourn was made by Marilyn Bone Kloss. The meeting adjourned at 10:35 a.m.

# Mad About Music

by William F. McDermott

From Recreation by Readers Digest, October 1945

Now that the war is over, another "piano raid" is planned in Winfield, Kansas, the town of 11,000 that has become a music center of the western prairies. Sedate citizens will "hustle" pianos from music stores, homes, churches, and clubrooms to the gymnasium of Southwestern College, to renew one of the most unusual music festivals ever held anywhere.

The piano shifting is on a huge scale. First of all, the pianos of two or three neighbors are trundled into one man's living room, where a group practices every evening for a couple of weeks. Next they assemble at Cunningham's music store where 15 pianos are used for a week's rehearsal each by consolidated groups. And finally there's the grand rush on the gym with 100 pianos. For two days, relays of players rehearse in groups of 50, polishing off their ensemble performance.

When the big night arrives, a crowd of about 2000 fills the hall. There's a preliminary fanfare; through an archway the performers march – lawyers, bankers, debts, mothers, bobbysoxers, college athletes, businessmen. The players seat themselves, two to a piano. The director lifts his baton, and 400 hands begin dancing over the keys.

The music pours out like a mighty wave as the hundred pianos are played in unison. The crescendo possesses [sic] and the sound diminishes to a note so soft that it seems impossible so many instruments are in action. Here is more than unity of performance; it is a unity of spirit born out of love for music.

This unique piano concert is only one of the many evidences that Winfield is "mad about music." Practically every adult resident has at some time studied the piano. The town's Civic Music Association each year engages five or six high-ranking artists and gives 500 free admissions to high school music students. The Winfield Oratorio Society, numbering 1000 members – soon to be revived after inactive war years – is accustomed to assemble a 500 voice choir for a spring choral festival, supported by an orchestra of 75 local players.

Until the war, the town annually staged an old-time Fiddler's Festival, which drew contestants from all over Kansas and Oklahoma. One of the star performers was Bert Woodard, a barber now 80 years old, who learned on a \$10.98 mail-order violin and branched out into making his own. To date Bert has whittled out more than 200 violins from wood he imported from Norway and Bohemia. Another popular stunt was a state-wide Barbershop Quartet contest in which as many as 50 quartets vied for prizes on the Chautauqua Assembly tabernacle stage, a replica of an 1880 barbershop.

Winfield's madness for music started back in the early 1880's when J. S. Mann, a young Canadian haberdasher who loved music, migrated to the frontier town. Elected to the school board, Mann advocated music in the schools and after a two-year fight secured a budget appropriation for this purpose. The school board hired a young music teacher, Louis M. Gordon, who had recently moved to Winfield. A lover of both youngsters and music, Gordon quickly captured the hearts of the children. He taught them simple tunes and told them stories about great composers. Music began to take on glamour, and before long it was a common occurrence for boys to leave baseball and girls their dolls to participate in the voluntary after-school instruction that Gordon instituted.

Gordon's older son Edgar, followed in his father's footsteps. He studied in Chicago, taught violin at Hull House, and at another settlement organized a chorus of 100 factory workers. Then he returned to Winfield to help his dad interweave music into the life of the community.

For many years Winfield has not graduated a boy or girl from the grades who was unable to read elementary music.

Fourth graders are given music evaluation tests, and over several years they have shown that 75 percent of all Winfield children have musical ability to perform, while more than 95 percent reveal the capacity to appreciate music. Everyone gets a chance to play but likewise is able to sit in the bleachers and understand and enjoy the fine points of the game.

The town pride is the high school Symphony Orchestra of 80 players, which Dr. Howard Hanson, director of the Eastman School of Music, recently said equals some of the better known metropolitan symphonies. A reserve orchestra of the same size acts as a feeder for the main organization, and there are two junior orchestras composed of children from the fourth to the seventh grades. In addition, the high school has ten chamber-music groups, and its choirs total 250 voices. An a cappella choir has 70 voices and the senior girls 80. All school musical organizations rehearse regularly an hour a day, with full school credit.

Winfield graduates have gone to big orchestras, to radio, and to the movies, or to become conductors, all over the country. During the war, over 75 of the Winfield High School students were in Army and Navy bands, and several of the boys worked their way up to being conductors. Others improvised small bands and singing groups all the way from Egypt to the Aleutians. One flyer got his fiddle into his kit and made music for a bombing crew while over enemy lines. Another boy, stationed on a Pacific island, organized natives into a musical group, some playing on improvised reeds and bamboo instruments, and others singing.

Musical taste in Winfield, as a result of the years of good music in the public schools, has so improved that jazz for listening purposes is only mildly popular. The kids are not wild about Harry James' playing, but they take to George Gershwin, and the high school symphony orchestra was one of the first to perform *Rhapsody in Blue* in unabridged form. Delinquency is a curiosity and night clubs have been unable to get a start among high school youth. Their idea of an evening of fun is to get cokes and sandwiches, invade a home and play and eat until parents chase them out.

If any group in Winfield wants a musical program, the high school furnishes it free of charge. It contributes orchestras to Sunday School, singers to church choirs, and to women's club meetings. A hilarious Dutch Band of five brass pieces does the clowning for conventions and county fairs.

The spell that music has woven over Winfield youth was dramatically shown in 1944 during the worst flood in the city's history. The turbulent Walnut River crashed through the dike, and raging waters engulfed the business district, bringing everything to a standstill. In spite of the flood, Professor Joseph E. Maddy, founder of the famous National Music Camp at Interlochen, Michigan, arrived in Winfield to conduct the high school orchestra in a rehearsal. Students rowed or waded to the school to keep the engagement. When rehearsal started, 98 out of 100 (the other two were ill) were in their seats.

It was long after midnight when the youngsters stored their instruments, grabbed their hip boots, and set out for home. They had had a glorious adventure – and, more significant, their devotion highlighted the tradition of more than half a century of good music in Winfield.





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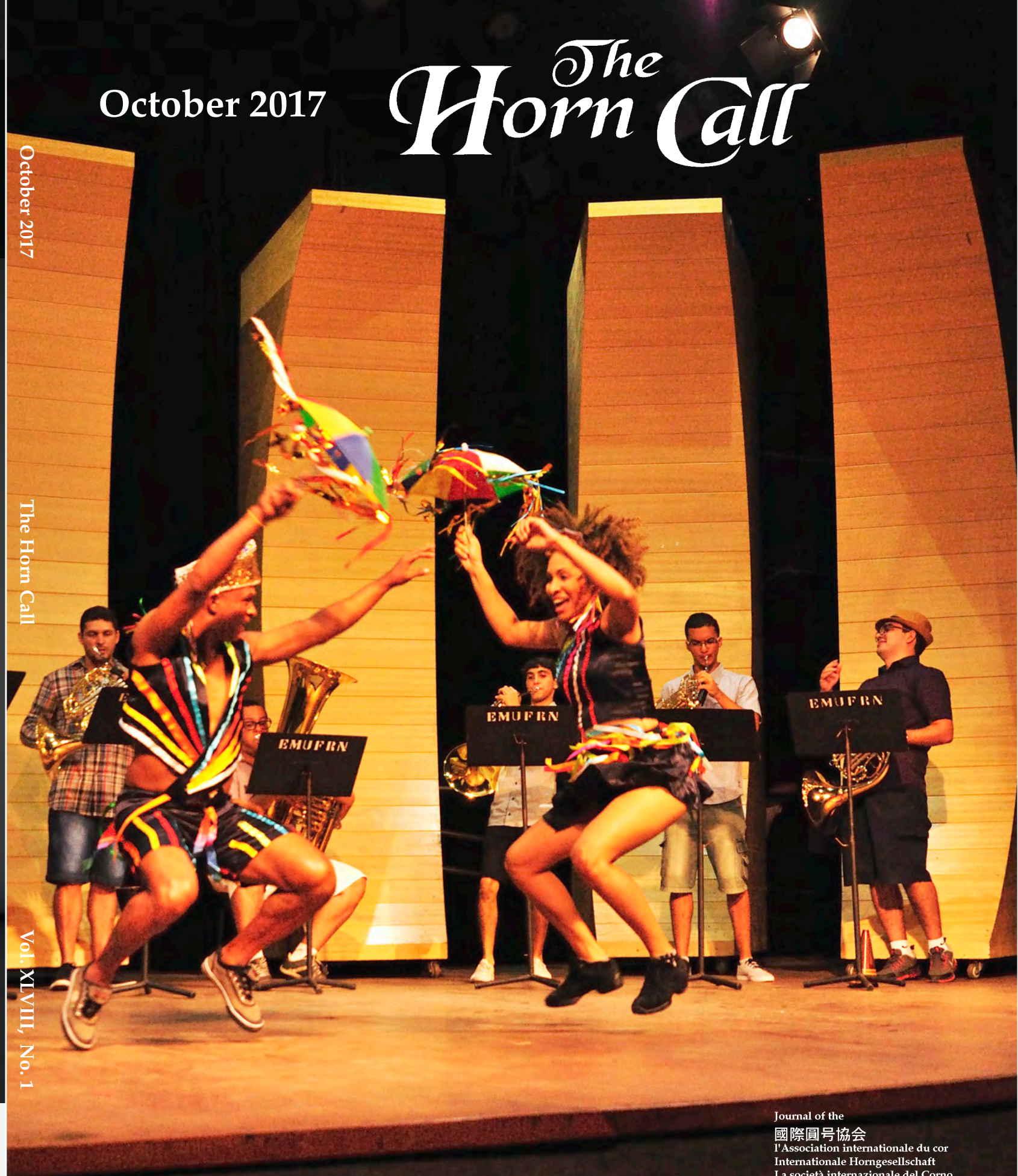
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# The Horn Call

October 2017

The Horn Call

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