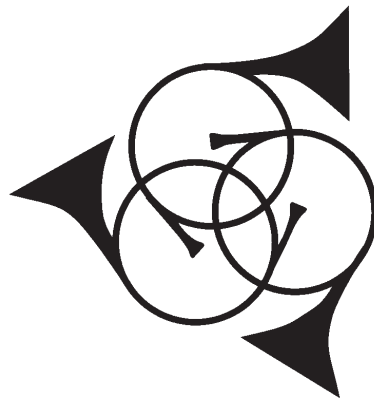


# *The Horn Call*

**Journal of the International Horn Society**

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**William Scharnberg, Editor**

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# From the Editor

## Bill Scharnberg

Dear Readers,

You will undoubtedly notice that we have three new *Horn Call* columnists. Jennifer Brummett is our News editor; Drew Phillips and James Naigus are serving as co-editors for the columns Technique Tips and The Creative Hornist.

Anniversaries are occasions when we traditionally reflect on the past. As the 50th International Horn Symposium approaches, each of us likely has different memories and perspectives. In 1969, when the first International Horn Workshop was hosted by Bill Robinson at Florida State University, some current IHS members were in the middle of a career, many playing and/or teaching the horn, some near the end of a career, and a good percentage were not yet born. In 1972, as a Masters student in college, I attended my first International Horn Workshop at Indiana University with host Philip Farkas – I was hooked! The next one I could attend was the sixth Workshop in 1974 at Ball State University with hosts Robert Marsh and Fred Ehnes. My enthusiasm over those Workshops must have impressed my teacher, Paul Anderson, who became involved in the IHS and quickly its President!

I have had the opportunity to attend 30 of the 49 International Horn Symposia – and hosted two of them (1991 and 2012). As I approach my retirement, after 44 years as a full-time college horn teacher (no, I am not retiring from performing), I feel as strongly about the IHS as I did in 1972! Then I wanted to be a great horn player and teacher – to win the best job in the US for what I wanted to do. To be successful in the musical world I knew I needed more role models and the place to find them was the International Horn Workshop! Because of what I learned from attending those Symposia (both what to do and what *not* to do), I eventually won the best job, from my perspective, in the US. When I arrived at the University of North Texas in 1983 there were 14 horn majors and now there are 50! I am proud that most of my students have become successful players and/or teachers. I believe I owe a great portion of my success to the IHS and have tried to serve the society in several capacities over many years. I am very proud to be your *Horn Call* editor, a task I took on with absolutely no training, but with a sincere desire to continue to create the best journal possible for my fellow IHS members.

I am the editor of your journal because I wanted to partially return the gifts that the IHS has given me: musical and personal role models, performance guides, information on technique and literature, teaching ideas, equipment information, resources, and supportive colleagues from across the globe. If you want the same, you need to be in Muncie this summer!

Enjoy the February journal and please vote!

*Bill*

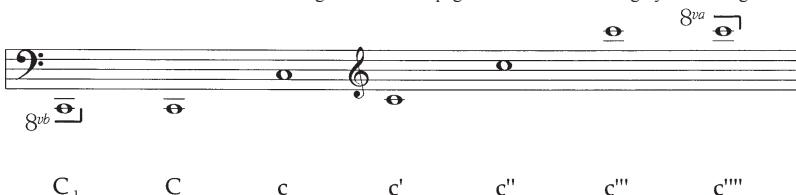
### Guidelines for Contributors

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

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

*The Horn Call* is currently created with Adobe Indesign, Adobe Photoshop, Adobe Illustrator CS5, Adobe Reader 9, and Acrobat 7. It is preferred that articles be submitted electronically attached to an email or on a CD – including a pdf version of the article to ensure format accuracy. Footnotes (endnotes) should be numbered consecutively (no Roman numerals) and placed at the end of the text. Musical examples can be sent as pdfs, Finale files, embedded in a Word document, or as a black and white images for scanning. Images/photographs may be sent electronically attached to an email or as hard copies to scan. For electronic submissions, 300 dpi is the minimum resolution necessary for clear reproductions in *The Horn Call*. Currently pages 9-16 and 65-72 of the journal are reserved for colored ads. All images not on these pages will be converted to gray scale using Adobe Photoshop for the printed journal.

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):



C<sub>1</sub> C c c' c'' c''' c''''



# President's Message

Jeffrey Snedeker

## IHS in Mid-Winter

Hello everyone,

At the time I am writing this message, it is the heart of the holiday season, one of the busiest times of the year for musicians. I hope you were blessed with easy, well-paying gigs, friendly conductors and colleagues, and some healthy "down" time with friends and family. I also hope the new year has begun well for you, and that you took advantage of our Gift Membership promotion back in December, adding some new members to our society. We can certainly use the support!

The IHS Advisory Council has been working on several things since our meetings in Natal last June. One important thing has been some cleanup of the society's Bylaws. Please have a look at the proposed Bylaws changes presented in this issue of *The Horn Call* and cast your vote on the enclosed postcard. Most of these are updating based on previous changes, but all require explanations (provided) and a vote of the full membership. If you have any questions, feel free to contact me at [president@hornsociety.org](mailto:president@hornsociety.org). Thanks for your time and attention. Please vote by April 15!

Another thing the AC has been working on is IHS 50 in Muncie this coming July at Ball State University in Muncie, Indiana. The only person working harder is host Gene Berger, who has put together a marvelous symposium for us. Visit [IHS50.org](http://IHS50.org), and be sure to register early to take advantage of the Early Bird registration. Besides the wonderful list of artists, one of the exciting features this year will be a series of panel discussions celebrating our 50 symposia, led by various luminaries of our instrument on such topics as Pedagogy, Tone, the evolution of Horn Making, The Music Workplace, and the IHS itself. These are still under development, but I am excited at the possibilities for discourse and perspective. Please come to Muncie and celebrate 50 years of horn symposia!

The other major development in the IHS has been the beginning of the process to find Executive Director Heidi Vogel's successor. The position of Executive Director is critical to the society, and we are very concerned with finding the right person to take us into the future. By the time you read this, we should be close to identifying our finalists, who will be interviewed in person by the AC in Muncie. It is a very exciting time, but obviously a somewhat nerve-racking time as we do our due diligence on behalf of our IHS family.

This past fall, the IHS Executive Committee approved a survey of Area and Country Representatives asking for their input on our strengths and weaknesses, as well as ideas for us to consider looking ahead. I'd like to thank the 23 people who responded for their ideas, and we look forward to acting on that input. Be assured that we are always interested in your thoughts on what we are doing well (and not) and what we should be doing (and not). Again, feel free to contact me at [president@hornsociety.org](mailto:president@hornsociety.org).

Looking ahead, I hope you have a nice spring filled with fulfilling concerts, inspired practice sessions, fruitful rehearsals, and/or prepared students. I am looking forward to watch-

ing my students achieve their goals in recitals and in our university groups at various regional and national conferences. Myself, I have several concerts with works that remind me why I do this stuff on this instrument: Ginastera's *Four Dances* from *Estancia*, Respighi's *Fountains* and *Pines of Rome*, Mendelssohn's "Scottish" Symphony, Shostakovich's Symphony No. 5, Prokofiev's *Alexander Nevsky*, and yes, even *Classical Night Fever* and *The Magical Music of Harry Potter*! How lucky are we hornists to have such great music to play!

## IHS 50 and the John Graas Memorial Library

One of the interesting opportunities for hornists at the 50th International Horn Symposium at Ball State University will be to visit the John Graas Memorial Library, part of Special Collections at the BSU library. John Jacob Graas was a pioneer of the horn in jazz in the 1940s and 1950s, not only as a performer but also as a composer. Thanks to the work of Robert Marsh, horn professor at BSU at the time, an archive of his sheet music and other memorabilia was created at BSU in 1978, added to the IHS Archives which had been maintained at BSU since 1976. When the IHS Archives were moved to the Sibley Music Library at the Eastman School of Music in Rochester, New York, in 1997, the Graas Library was kept behind.

In the mid-1980s, Dr. Verle Ormsby chose John Graas as the subject for his doctoral dissertation, and the result was the most comprehensive description of Graas's life and work to date ("John Jacob Graas, Jr.: Jazz Horn Performer, Jazz Composer, and Arranger," D.A. Dissertation, Ball State University, 1988). In his dissertation, Ormsby presents a full catalog of works and other contents in the Graas Memorial Library. Since that time, a few, including yours truly, have visited this archive to look at the music and add more details to Ormsby's seminal work. Finally, with the full cooperation and support of BSU and the Graas family, the IHS has created the John Jacob Graas, Jr. Collection as part of its Online Music Sales, making new digitized editions of these works available for performance and study.

BSU Special Collections and the Graas Memorial Library will be open to symposium delegates during normal business hours at the Bracken Memorial Library on the BSU campus, Monday through Friday, 7:30 am to 5:00 pm. There will also be a special session as part of the symposium schedule to introduce those who are interested to the various holdings in the collection. The online catalog of works in the Graas Library can be found at [cardinalscholar.bsu.edu/handle/123456789/196382](http://cardinalscholar.bsu.edu/handle/123456789/196382)

Any requests to see specific items can be arranged in advance by contacting Michael Szajewski, Assistant Dean for Digital Scholarship and Special Collections at [msgszajewski@bsu.edu](mailto:msgszajewski@bsu.edu) or 1-765-285-5078.

See you in Muncie!



**Biography: Philip Farkas and His Horn**  
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### To Stop or Not to Stop – Correction

I wrote an article in October 2017 *The Horn Call*, pp. 56-59, and, unfortunately, there is a mistake in the first music example (page 58) concerning *Le monde minuscule*, I. “la danse du microbe” b. 1, by D. Schnyder. The glissando open to stopped from c” to b’ is possible as indicated by the composer, either descending from the 9th overtone of E” horn (F1) or the 10th overtone of the D” horn (F2+3). I need to clarify that, “The usual way of performing a hand glissando is to play the bottom note ½ stopped and top note open.” While the ½ step glissandi can be played all over the range without any effort, the whole-step glissando from fully stopped to open depends on the intervals of the overtone series and, of course, the lower the range it becomes increasingly more difficult. I thank Frank Lloyd for warning me about this confusion. For further explanation on the subject of the stopped notes, I recommend his video that clearly explains it: [youtube/azHNkMBk4bc](https://www.youtube.com/watch?v=azHNkMBk4bc).

While I was writing the article, I also wrote an etude about the difference between the half- and fully-stopped glissandi. It includes the fully stopped glissandi done on the B” horn by including an arrow to compensate for the tuning by using the embouchure. In this link you can hear a recording: [youtube/v0-kZmfRDSE](https://www.youtube.com/watch?v=v0-kZmfRDSE). Have fun!

*Ricardo Matosinhos is a Portuguese horn player, pedagogue, and composer who studied horn with Ivan Kučera and Bohdan Sebestik. He teaches at the Academia de Música de Costa Cabral in Oporto and is a PhD student at Évora University.*

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# 2018 IHS Composition Contest

Randall Faust, Composition Contest Coordinator

## Prizes: \$1250 for Each Division

The deadline for submissions to the 2018 International Horn Society Composition Contest is December 1, 2018. Some of the best works in the contests have been the products of positive support and collaboration between hornists and composers. IHS members are urged to contact their composer friends and tell them of the contest. Please post a copy of this page!

### Divisions

1. **Featured:** Compositions in this division are works of moderate difficulty. The horn part should be playable by the entire spectrum of hornists within the International Horn Society: students, amateurs, and professionals. It should have musical content with integrity to honor professional hornists, yet within the pitch and technical range of the panorama of student and amateur players.

2. **Virtuoso:** Compositions in this division have no difficulty limitation.

### Instrumentation

#### Featured Division

Two or more horns with a keyboard instrument (one keyboard performer). Keyboard instruments may include piano, harpsichord, organ, electronic keyboard, or mallet percussion.

#### Virtuoso Division

- Solo horn featured with large ensemble
- Horn ensemble (two or more players – all horns)
- Horn with chamber ensemble of three or more players (one horn part only). The chamber ensemble may include any acoustic or electronic instruments
  - Solo horn and keyboard instrument. Keyboard instruments may include piano, harpsichord, organ, electronic keyboard, or mallet percussion
  - Solo horn (unaccompanied)

For more information, rules, and electronic submission see the Composition Contest Portal at The International Horn Society Website

[hornsociety.org/about-the-ihs/composition-projects/composition-contest](http://hornsociety.org/about-the-ihs/composition-projects/composition-contest)

### IHS Composition Contest Winners for 2016

Featured Division winner: *Reflections for Solo Horn* by Ricardo Matosinhos of Portugal.

Featured Division Honorable Mention: *The Final Battle Cry for Solo Horn* by Alexis Carrier of Belgrade, Montana.

Virtuoso Division winner: *The Silent Flame for Horn and Piano* by Ke-Chia Chen of Philadelphia, Pennsylvania.

Virtuoso Division Honorable Mention: *Sonata for Horn and Piano* by Arthur Gottschalk of Houston, Texas.

The judges for the 2016 Competition are also distinguished by their compositions: Anthony Plog, formerly of the Musikhochschule in Freiburg, Germany; Dana Wilson of Ithaca College in Ithaca, New York, USA; and Willard Zirk of Eastern Michigan University, Ypsalanti, Michigan, USA.

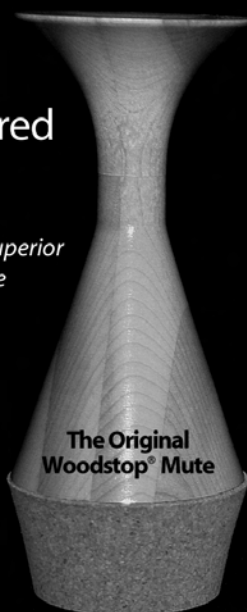
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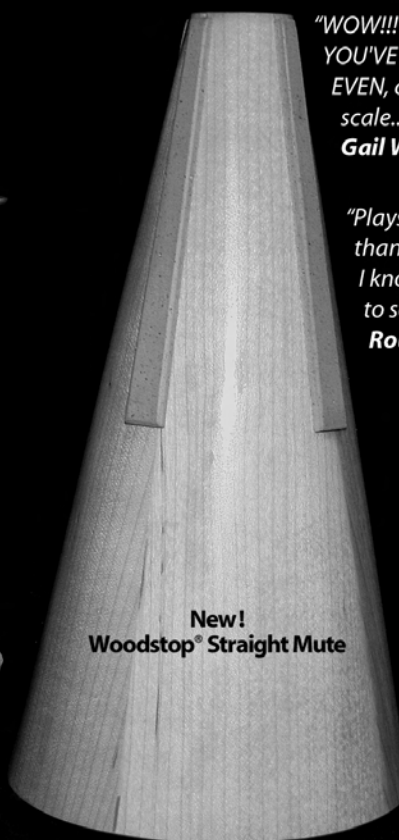
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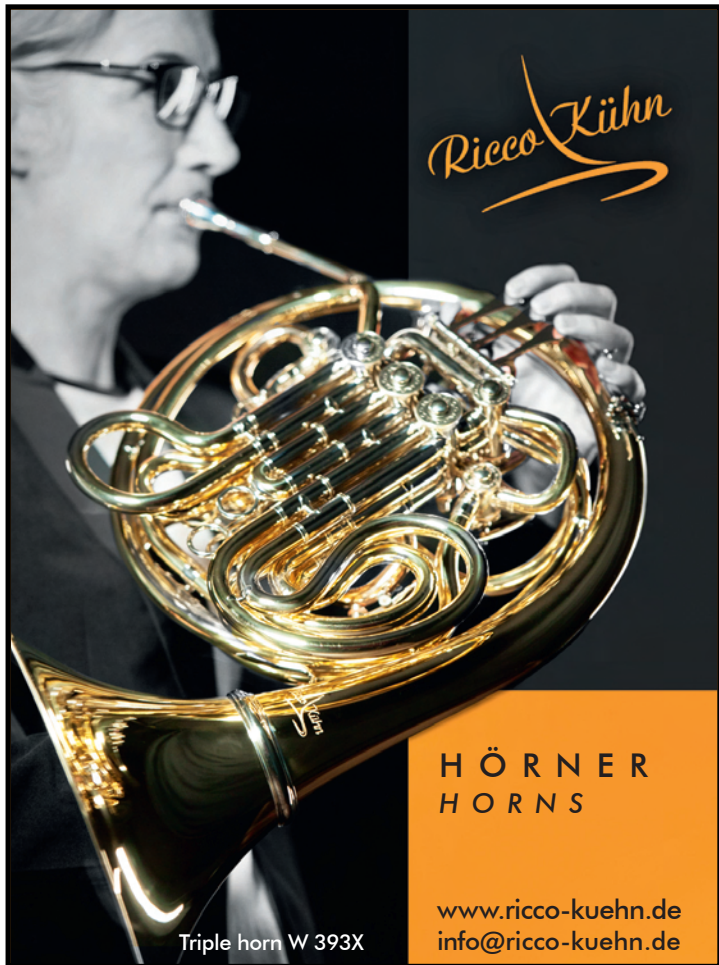
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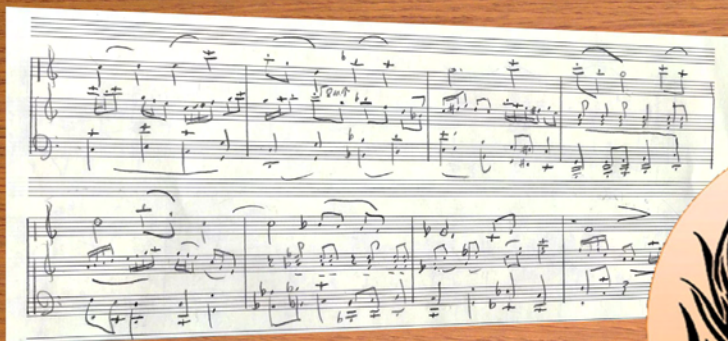
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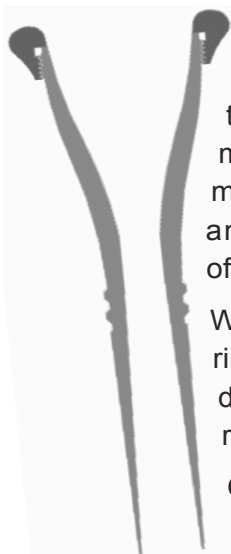
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# IHS News and Reports

Jennifer Brummett, Editor

## From the Office

I would like to remind all our readers that we are celebrating our 50th Annual International Horn Symposium at Ball State University, in Muncie, Indiana, USA from July 30 through August 4. We are keeping our registration prices low this year to enable everyone to attend. The best deal is for IHS members who register early for the entire six-day Symposium. These early-bird rates are available until April 1, 2018. If you are not an IHS member, sign up now and you will qualify for the member discount rates as well. Register online at [ihs50.org/registration](http://ihs50.org/registration).

The IHS is offering a limited edition 50th Symposia T-shirt. This black, front and back printed, with gold foil design T-shirt is available for viewing and advance purchase on the IHS website: [hornsociety.org](http://hornsociety.org). You can advance purchase your shirt and have it available for pick-up at the Symposium, thus guaranteeing that your size will be available! We will be ordering the shirts based on advance purchases, so an extremely limited supply will be available at the symposium. Unable to attend the symposium, but still want to order a T-shirt? We can ship advance purchased orders from the symposium. – Heidi Vogel

## Advisory Council Members Election

As you review the nominees listed below, consider the duties and responsibilities of the position. The Advisory Council (AC) is responsible for carrying out the aims and purposes of the Society, determines the policies and budget allocations for IHS programs, and elects additional AC members. AC members work via email, phone, and fax throughout the year and attend annual meetings at the international workshop.

The following individuals (listed alphabetically) have been nominated to serve a term on the IHS Advisory Council beginning after the 2018 international symposium. Vote for up to three nominees on the postcard found in this journal (stamp required) OR by electronic ballot by logging on to the IHS website, [hornsociety.org](http://hornsociety.org). Votes submitted by any other means, including email, will not be accepted. Ballots must be received by April 15, 2018.

**Patrick Hughes** teaches horn, heads the Brass Wind and Percussion Division, and is director of the award-winning UT Horn Choir at the University of Texas at Austin. With a tone and musicality described as “pure chocolate,” he has soloed in recitals throughout the US, at regional horn conferences, and at numerous International Horn Symposiums, including this past summer in Natal, Brazil. He is an active composer, recitalist, and performer, playing principal horn with La Folia Austin Baroque (natural horn), and free-lancing throughout Texas. Patrick has taught on the faculties at Round Top Summer Music Festival, Hot Springs Music Festival, and the Kendall Betts Horn Camp. He currently serves on the International Horn So-

ciety’s Advisory Council and is on the Reviewing Committee of the Meir Rimon Commissioning Assistance Fund. (previously served one term from 2016-2018)

**Kristina Mascher-Turner**, former principal horn of the Brussels Philharmonic Orchestra, resides in Luxembourg. Her teachers include Douglas Hill (UW-Madison), Kurt Palm (Hanns Eisler Conservatory, Berlin), and Fergus McWilliam (Berlin Philharmonic). Early in her career, she was engaged in various orchestras, including the Odense Symfoniorkester in Denmark and three tours as principal horn with the Gustav-Mahler-Jugendorchester under the direction of Claudio Abbado, Pierre Boulez, and Kent Nagano. She joined the American Horn Quartet in 2009, with whom she toured and recorded extensively. Kristina is also a member of the Ni Ensemble of Luxembourg (first prizewinners at the 9th International Passau Competition) and forms with husband Kerry Turner the Virtuoso Horn Duo. Kristina has given master classes and performed in over 30 countries on six continents. She is currently Vice President of the International Horn Society and is the editor of the IHS E-newsletter, *Horn and More*. (previously served one term from 2015-2018)

**Andrew Pelletier** is a Grammy Award-winning soloist and chamber musician, and a respected teacher/mentor. He is the Principal horn of the Michigan Opera Theatre, the former principal with the Ann Arbor and Santa Barbara Symphonies, and has appeared as guest principal for the Los Angeles Philharmonic, the Detroit, Toledo, and Windsor Symphonies, the Toledo Opera, and the ProMusica Chamber Orchestra. Andrew won the first prize in the 1997 and 2001 American Horn Competitions, has appeared at nine IHS Symposiums, and has presented solo performances internationally. As a member of Southwest Chamber Music, he won the 2005 Grammy Award for Best Classical Recording. He has commissioned and premiered over 30 works for the horn. He received an MM and DMA from the University of Southern California. He is a life member of the IHS and the British Horn Society. Andrew is very proud to serve as the Professor of Horn at Bowling Green State University (Ohio) since 2004. (previously served one term from 2016-2018)

**Jeffrey Snedeker** has taught at Central Washington University since 1991. He has served the IHS in many capacities, including as President, Publications Editor, and Book and Music Reviews Editor. He currently serves as Membership Coordinator of the Northwest Horn Society. He served on the Advisory Council for the past two years, and has been on the Board of Directors of the Historic Brass Society and the Washington Music Educators Associations. He and his CWU Horn Ensemble have performed and presented at numerous IHS symposiums over the years. Jeff has been Principal horn of the Yakima Symphony since 1992. He has also released five solo CDs and published over 50 articles on various musical topics. Jeff is eager to continue to serve the IHS through this transitional period where we welcome a new Executive Director and continue to refine and expand our programs. (previously served three terms from 2004-2010 and 2016-2018)



**Michelle Stebleton** has served in many capacities of the IHS. She performed as a guest artist in 2006 (South Africa), a co-host in 1993 (Tallahassee), and as a contributing artist and exhibitor at workshops for several decades. Horn professor at Florida State University since 1990, she has performed worldwide as a soloist, chamber artist, and clinician. Her travels have allowed her to share in music and cultures all over the world. Michelle is featured on various compact discs, three with duo partner Lisa Bontrager (MirrorImage) and one as an unaccompanied soloist. She currently serves as an artist faculty at the Daytona Horn Camps and the National Music Festival, and sits on the Executive Board of the International Horn Competition of America. (previously served two terms from 2005-2010)

## Proposals to Amend the IHS Bylaws

The International Horn Society's Bylaws can be amended by mail ballot to the membership for action. Please vote for or against the proposed Bylaws Amendments on the postcard found in this journal (stamp required) OR by electronic ballot by logging on to the IHS website, [hornsociety.org](http://hornsociety.org). Votes submitted by any other means, including email, will not be accepted. Ballots (either card or electronic) must be received by April 15, 2018.

The following proposed changes in the IHS Bylaws were approved for general member vote at the 2017 Advisory Council meetings in June 2017. The text to be deleted is indicated in ~~strike-through~~; text to be added is indicated in **bold**. If text is already bold in the Bylaws, proposed additions are also **underlined**. Each proposed change is to be voted on individually. The rationale for each proposed change is provided. The complete bylaws can be found at [hornsociety.org/images/legal\\_docs/2015Bylaws.pdf](http://hornsociety.org/images/legal_docs/2015Bylaws.pdf)

### Amendment #1: to Article IV – Officers

*Section 1.* The elected officers of the Society shall be the President, Vice-President, and the Secretary/Treasurer. Officers shall be elected ~~in even-numbered years~~ by the Advisory Council at the Annual Meeting, shall be chosen from among the elected membership of the Council, and shall be allowed to serve for no more than two consecutive terms. Vacancies shall be filled by vote of the Advisory Council for unexpired terms. The office of Secretary/Treasurer may be separated into two offices at the discretion of the Advisory Council, separation of duties to be decided at that time.

*Section 2.* Term of office for the elected officers shall be for ~~two~~ **three** years. The elected officers shall serve on the Advisory Council by reason of office.

*RATIONALE FOR CHANGE:* This change is proposed at the suggestion of past officers to allow for more time in office to fully understand the potential for the position, and to complete projects, etc. The effect of extending time in office past elected/appointed terms is minimal – at most, time in office could be extended two years, to a maximum of eight years on the AC. There would be an effect on the number of positions open each year, but that is already the case. If passed, this will go into effect with the next election of officers.

### Amendment #2: to Article VI – Advisory Council

*Section 10.* Generally, ~~Members~~ members of the Advisory Council and Officers of the Society shall hold office **until the end of the international symposium in the final year of their term. In the rare circumstance that an international symposium is not held, members and officers shall hold office** until 30 June or until a successor is duly elected and installed in office.

*RATIONALE FOR CHANGE:* This change is proposed to reflect current practice.

### Amendment #3: to Article ~~VII~~ X (renumber all other Articles appropriately) – Publications Editor

*Section 1.* The Publications Editor shall oversee the preparation, content and publication of all International Horn Society publications, including all print and electronic publications. ~~The Editor of The Horn Call, Journal of the International Horn Society,~~ The Publications Editor shall be appointed by and serve at the pleasure of the elected members of the Advisory Council. At the discretion of the Council such editorial assistance as deemed necessary by the Editor may be appointed. ~~The Editor shall have the sole responsibility for the preparation, content, publication, and mailing of The Horn Call.~~

*Section 2.* In executing the responsibility for publications ~~of the Journal~~, the Editor shall procure approval of the Advisory Council on matters pertaining to the costs of publication and mailing. The Executive Director shall be responsible for the handling of such costs.

*Section 3.* The Editor, together with such assistant editors as are approved by the Advisory Council, shall be designated collectively as the Editorial Board ~~of The Horn Call~~.

*RATIONALE FOR CHANGE:* The title of the position has changed, and the responsibilities now extend beyond just The Horn Call.

### Amendment #4: to Article VIII - Meetings

*Section 6.* Necessary Advisory Council business may be conducted by ~~mail or by telephone~~ **any means which allows participation by the full council**, when appropriate, in lieu of a formal meeting.

*RATIONALE FOR CHANGE:* We are no longer limited to mail and telephone as the means of communication.

### Amendment #5: to Article X - Dues and Receipt of Gifts

*Section 2.* Dues are payable at any time of year; the **Executive Director renews memberships upon receipt of dues oversees processing of memberships upon receipt of dues.**

*RATIONALE FOR CHANGE:* Processing of memberships now is the responsibility of the Membership Coordinator, but the Executive Director is still ultimately responsible for ensuring the payments are processed. The use of "oversight" also leaves room for changes in processing procedures in the future, if desired.



## Amendment #6: to Article XI - Publications

Section 1. The official print publications of the Society shall be *The Horn Call: Journal of the International Horn Society*.

Section 4. ~~A Directory of all~~ **Directory** information of Society members, ~~with their complete addresses, shall be made available to members published annually.~~ **Complete lists of all members with their contact information shall be archived annually.**

*RATIONALE FOR CHANGE: These changes reflect current realities – The Horn Call is not the only publication we have, but is the official PRINT publication, and the IHS Directory is now available online and updated more frequently, but is still archived on an annual basis.*

## Amendment #7: to Article XII - Horn Workshops/Symposia

Section 1. A horn workshop/symposium shall be held annually at a host institution. Invitations to sponsor a workshop/symposium shall be submitted in writing for approval by to the Advisory Council and shall include a detailed description of facilities available, a listing of costs to the general participants who might participate, and proposed dates.

Section 3. B. Featured Artists for the Symposium shall be approved by a Standing Committee. No financial negotiations or contracts for the purpose of defraying expenses of specific workshop Featured Artists shall be made before Committee approval of **Featured Artist Roster**. Financial support for artists, ensembles, and venues may be secured from outside sources as allowed **by the contract between the International Horn Society and the host institution.** ~~Symposium Guidelines in place at the time the symposium is selected.~~

*RATIONALE FOR CHANGE: These changes are editorial, to reflect current practices more accurately. The Annual Workshop/Symposium Requirements (formerly Symposium Guidelines) form the basis for any symposium contract.*

## Address Corrections and Lost Sheep

Send address corrections to Membership Coordinator **Elaine Braun** at [membership@hornsociety.org](mailto:membership@hornsociety.org). 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): **Orlando Afanador Florez, Diego Andrade Pinto, Eraldo Araujo, Renato Barbosa, Celso Benedito, Ethan Brozka, Lana Cardoso de Oliveira, Harnon Cesar Romero, Moisés Henrique Da Silva Alves, Marcos de Oliveira Silva, Nathan Duarte, Eliaquim Farias, Djair Francisco dos Santos, Mateus Freitas, Elaine Friedlander, Ana Paula Gaia Ruivo, Gustavo Garcia Trindade, George Gelles, Eric Gomes da Silva, Donald Harvey, Daniel Herreras, Graham House, Alma Liebrecht, Robson Lima, Tim Lockwood, Norman MacKay, Hannah Mai, Isaque Marcelo de Almeida, Otávio Marinho Nascimento, Vanniellyson Medeiros, Sophie Mortensen, Jônatas Nascimento, Rosyane Nogueira Borges, Emily O’Lone, Luana Roberta Oliveira de Medeiros Pereira, Ana Laurinda Oliveira Gomes, Tigrano**

**Pedreira, Merrill-Lee Rasmussen, Charlles Rezende, Andre Rodrigues, Valberlino Santos Gomes, Fillipe Silva, Ludwig Silva, Eder Souza, Gilieder Verissimo, Lawrence B Womack, Shawn Zheng.**

## News Deadline

The next deadline for news submissions is March 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 News Editor, **Jennifer Brummett**, at [horncallnews@gmail.com](mailto:horncallnews@gmail.com).

## 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

This fund was established by the Advisory Council of the International Horn Society in 1989. Meir Rimon (1946-1991) was Principal horn of the Israel Philharmonic Orchestra and served three terms as Vice-President of the IHS. In memory of our esteemed colleague who had a positive effect on many performers, composers, and audiences around the world, the fund was renamed in his honor in 1992.

The Meir Rimon Commissioning Assistance Fund has assisted in the composition of numerous new works for the horn. IHS members are invited to request funds to support collaboration with a composer in the creation of a new work featuring the horn. Rimon awards are typically for smaller works, and the IHS reserves the right to offer less or more than the requested amount, depending upon the nature and merit of the project.

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

## IHS Website

A revamped Gift Membership form now gives donors the option of specifying the date on which the recipient is notified of a new or renewed membership in the IHS. Perfect for birthday, graduation, or other special occasion gifts. Order a Gift Membership from the main menu at [hornsociety.org](http://hornsociety.org). Click Join->Gift Memberships. – **Dan Phillips**, Webmaster



## Job Information Site

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.

## Assistantships

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).

## Area Representative News

Retirements from the Area Representative Corps include **Dan Heynen** (Alaska), **Terrisa Ziek** (Kansas), **Leigh Alexander** (Maine), and **Alan Parshley** (Vermont). We thank them very much for their work on behalf of the Horn Society. Besides these, states without representatives are Nevada, New Hampshire, Rhode Island, and Wyoming. Representatives are part of Regional Facebook pages and play an important role in helping to maintain a strong IHS Membership. Money is available for representatives who want to have regional workshops, Horn Days, or activities to get horn players together and help boost our membership. If you would like to apply, let me know at [elainebraun9@gmail.com](mailto:elainebraun9@gmail.com). Thanks! –**Elaine Braun**, Coordinator

## Coming Events

**Montréal Horn Days** is February 2-4, 2018 at Université de Montréal with featured guests **Sarah Willis**, **John Zirbel**, and many Canadian horn players. Masterclasses, talks, competitions, rehearsals, and concerts for everyone to enjoy. Alexander Horns will join us from Germany, bringing various instruments. See [associationquebecoiseeducor.org](http://associationquebecoiseeducor.org).

**The Southeast Horn Workshop** will be at the University of Georgia, February 9-11, 2018 hosted by the UGA Horn Studio and its professors, **Jean Martin-Williams** and **Cathy Kilroe-Smith**. Featured guest artists are **Richard Deane** and **Joy Hodges Branagan**, with special appearances by **Josh Williams**, 2017 winner of the IHCA Professional Division, and **William Westney**, author of *The Perfect Wrong Note: Learning to Trust your Musical Self*. Horn players of all ages and levels are encouraged to attend! In addition to the usual competitions for solo and excerpts, there will be a quartet competition for non-professional groups. [southeasthornworkshop.org](http://southeasthornworkshop.org).

**The Northwest Horn Symposium 2018** will be hosted by **Gina Gillie** at Pacific Lutheran University in Tacoma, Washington from March 23-25. Featured guest artists will be **Lee-lanee Sterrett**, **Bernhard Scully**, and the **Seattle Symphony horn section**. In addition to the master classes, lectures and

performances, regional artists will present lectures and performances, and vendors will display horns, music, and accessories. The symposium will include a non-professional horn quartet competition with cash prizes for the winners. See [plu.edu/northwest-horn-symposium-2018](http://plu.edu/northwest-horn-symposium-2018). All are invited!

Hornists are CORDially invited to the **Western Illinois Horn Festival 2018**, presented by the Western Illinois Horn Institute of Western Illinois University on April 15, 2018. This year's Festival will be a celebration of our Horn Alumni, starting with **Debra Sherrill-Ward**, hornist of the Charleston (South Carolina) Symphony Orchestra and director of the Charleston Horn Camp. A special session will be presented by **Tomasz Bińkowski** from Warsaw, Poland. Contact **Randall Faust**, 126A Browne Music Hall, Western Illinois University, Macomb, Illinois 61455, USA, 309-298-1300, [RE-Faust@wiu.edu](mailto:RE-Faust@wiu.edu). Festival Registration Forms: [wiu.edu/cofac/horn/horn\\_fest/2018.php](http://wiu.edu/cofac/horn/horn_fest/2018.php)

*Debra Sherril Ward*



**Hornswoggle 2018 Workshop** invites hornists, teachers, and enthusiasts for a Memorial Day weekend in the scenic New Mexico Jemez Mountains. This year, May 25-27, our 3-day, 2-night event features recitals and master classes with artists **Bill Bernatis**, **Nancy Joy**, and **Jerry Wood**. Participants will be grouped into ensembles by ability level. Contact **Karl Kemm** 940-300-3131 or go to [hornswoggle.org](http://hornswoggle.org).

**Domaine Forget** of Saint-Irénée, Québec, Canada will hold a Horn Academy from June 10-17, 2018 with lessons, master classes, chamber music, and other events with featured artists **Bruno Schneider**, **Guy Carmichael**, and **Louis-Philippe Marsolais**. [domaineforget.com/en/academy/domaineforget.com/en/academy](http://domaineforget.com/en/academy/domaineforget.com/en/academy)

The 12th **HORNCAMPS!** workshop will be held June 17-23, 2018 in Daytona Beach, Florida. The workshop will be returning to its roots with rehearsals and classes held on the Daytona State College campus in their new facilities. The artists roster for 2018 again includes **David Johnson**, **Michelle Stebleton**, **Dan Phillips**, **Bill Warnick**, and, new to HORNCAMPS!, **Andrew Pelletier**. Visit [horncamps.com](http://horncamps.com) or contact **Heather Johnson** at [hephorn@yahoo.com](mailto:hephorn@yahoo.com).

*The Art of Music. Fanfare* is a display of musical instruments as art at New York's Metropolitan Museum of Art's Gallery 680, part of a major renovation. It invites visitors to explore the artistry, diverse forms, and interwoven uses of brass instruments throughout time and place. From sacred conches, animal horns, and pottery trumpets, to a majestic karana from India, Civil War era over-the-shoulder horns, and a vuvuzela, *Fanfare* features 74 instruments spanning two millennia and five continents. [metmuseum.org/blogs/of-note/2017/fanfare-opening?utm\\_source=MetNews&utm\\_medium=email&utm\\_campaign=2017\\_0927\\_Met\\_MetNews\\_Sept-Met+News](http://metmuseum.org/blogs/of-note/2017/fanfare-opening?utm_source=MetNews&utm_medium=email&utm_campaign=2017_0927_Met_MetNews_Sept-Met+News)





## Member News

**Michelle Baker** presented a recital and horn master class at the University of North Carolina School of the Arts in November. The recital program included Mozart's Concerto No. 3 and Dorothy Gates's *Imaginings*.

Michelle Baker with members of the UNCSA Horn Studio (left to right): Anastasia Harlan, Pruette Wells, Coby Schoolman, Gray Smiley, Marlena DeStefano, Brittany Thomas, Bruce Brewster, Sarah Smith, Jon McGarry, Hanna Peters, Michelle Baker, and Maria Serkin.



**Jennifer Montone**, Philadelphia Orchestra Principal horn, performed the Gliere Concerto with The American Youth Philharmonic Orchestra, the Britten *Serenade* with I Musici Montreal, and the Brandenburg Concerto No. 1 with the Chamber Music Society of Lincoln Center. Associate Principal **Jeffrey Lang** presented master classes at Westchester University, New Jersey City University, and the Manhattan School of Music and performed with the Philadelphia Orchestra Brass Quintet in West Palm Beach, Florida. Third Horn **Jeffrey Kirschen** has launched [jeffkmusic.com](http://jeffkmusic.com), which includes new arrangements for brass and horn ensembles. Horn section members participated in an outdoor performance of John Luther Adams's *Across the Distance* for large horn ensemble presented by Orchestra 2001. **Shelley Showers** performed Ralph Lehman's Horn Concerto with the Chamber Orchestra of Lancaster and the Mozart Concerto No. 3 with Orchestra Concordia. We welcome the newest member of the section, fourth horn **Ernesto Tovar**. Also from Philadelphia, the Curtis Institute of Music Orchestra toured Europe with performances of *Ein Heldenleben* led by conductor Oslo Vanska and Principal horn **Bryn Coveney**.



Curtis Institute Horn Section in Helsinki (l-r): Emma Resmini, Bryn Coveney, Jack McCammon, Ray Han, Amit Melzer, Chelsea McFarland, Sarah Boxmeyer, Alex Lane, Jeffrey Lang

**Jeffrey Agrell** has had a landmark publication year: two books published that were decades in the making. In April, *Horn Technique: A New Approach to an Old Instrument*, 447-page paperback and Kindle eBook. In September, *The Creative Hornist: Essay, Rants, and Odes for the Classical Hornist on Creative Music Making*, 238 pages, paperback and Kindle eBook. All

available from amazon.com. See [horntechnique.com](http://horntechnique.com), [thecreativehornist.com](http://thecreativehornist.com), [wildwindeditions.com](http://wildwindeditions.com).

**David Johnson** participated in the Erasmus exchange program and traveled to Gothenburg, Sweden to work with



David Johnson with students from the Academy of Music and Drama at the University of Gothenburg

**Kerry Turner** and **Kristina Mascher-Turner** visited the Conservatorio della Svizzera Italiana for a residency where they performed and offered lessons and master classes in Kerry's music to **David Johnson's** students. The couple performed a recital as the Virtuoso Duo and the students performed a program of unaccompanied solos and small ensembles, all written by Kerry.



Josef Kahle, Sayoa Loinaz, Matteo Arcieri, Kerry Turner, Andrew Bjarnson, Kristina Mascher-Turner

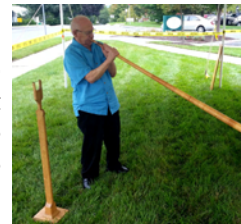
**Jeffrey Snedeker** was selected for the Washington Music Educators Association Hall of Fame Class of 2018. Jeff was 2012 WMEA Higher Education Music Educator of the Year and served two terms on the WMEA Board of Directors as Higher Education Curriculum Officer. He has also been heavily involved in advocacy for music education within the state. He will be inducted at the WMEA All-State conference in February 2018.

**Frank Lloyd**, Professor at the Folkwang Hochschule in Essen, Germany is the featured artist at the New England Conservatory Brass Bash in Boston on February 11, 2018.

**Stefan de Leval Jezierski**, Berlin Philharmonic, performs the Strauss Horn Concerto No. 1 with the Boston Civic Orchestra on May 6, 2018 at Jordan Hall, Boston. Stefan is a native of Boston.

**Phil Hooks** (Westminster, Maryland) played his *Ode to a Tree* in September to celebrate the planting of the 50th tree at Carroll Lutheran Village marking the 500th year since Martin Luther began the Reformation.

Phil Hooks on alphorn



**Dan Heynen** has relocated from Alaska, where he was the IHS Area Representative, to Vancouver, Washington (summers) and Tucson, Arizona (winters). He has found a group of hornists to join in Tucson with Barbara Chinworth, IHS Area Representative for Arizona, and has offered the group an arrangement to play.



**Erin Amendola** was living in Katy, Texas (near Houston) at the time of Hurricane Harvey. Her neighborhood was “an island,” but her house was safe and she was later able to sell the house and move to San Antonio. Erin is a graduate of the New England Conservatory.

**The Spokane Horn Club** performed with the Concordia Choir in honor of Pioneer Day. The location was the German American Club this November.



*Spokane Horn Club (l-r): Bruce Brummett, Steven Munson, Matt Wasson, Verne Windham, Jennifer Brummett, Rob Redmond, Ryan Dresen, and Paul Manly*

**Jennifer Brummett's** students in the Gonzaga horn studio gave a recital at semester's end.

*Performers included (l-r after their teacher) Henry Simboli, Sarah Miceli, Eden Glesener, Sarah Vetsch, Finnian Allen, and Sydney Chehab.*



**Jason Snider** (Boston Symphony Orchestra) will perform Mozart's Quintet for piano and winds, K452 and Schubert's Octet with the Boston Chamber Music Society on May 13, 2018 at Sanders Theatre, Harvard University, Cambridge, Massachusetts.

**Matthew Haislip** has been promoted to full-time status in his position as Instructor of Horn at Mississippi State University in Starkville, Mississippi. He is a founding member of Quintasonic Brass, a brass quintet also consisting of trumpeters Vince DiMartino and Jason Dovel, trombonist Alex van Duuren, and tubist Alex Lapins. The ensemble performed their first tour in October at the University of Kentucky, the University of Louisville, Tennessee Tech University, and the University of Tennessee-Knoxville. In January of 2018, they will perform at the University of Cincinnati College-Conservatory of Music and at Western Illinois University's Brassfest 2018.

*Quintasonic Brass*



**David Amram** was fêted at his third annual birthday bash at the Theater for New York City in December, where four of his classical chamber music compositions were performed. Special guest artist **Howard Wall** (New York Philharmonic) performed Amram's *Blues and Variations for Monk*.

**Johanna Lundy** thanks everyone who helped make her solo project successful last summer, including those who came to the concerts, those who supported her crowdfunding campaign, to the musicians, artists, collaborators, concert promot-

ers, and venues! In total, she performed 13 concerts in locations across Arizona, including Tucson, Sierra Vista, Phoenix, and the Grand Canyon, sharing solo horn music with over 1,200 people!



*Johanna Lundy performs Canyon Songs for Horn and Strings by Tucson composer Pamela Decker with video accompaniment by Robert Jaime, and photography by Carl Bowser, with Ellen Chamberlain, violin, Anne Weaver, viola, and Robert Chamberlain, cello.*

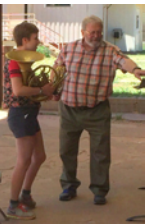
Horn faculty and graduate students from across Wisconsin met in Madison at the annual Wisconsin Music Educators Association conference in October. Every two years, Wisconsin horns join up with their brass colleagues to perform a concert of large brass ensemble repertoire. This year's program included music by Gabrielli, Strauss, Mike Forbes, and Marty Robinson.

*Wisconsin Music Educator horns (l-r): Andy Moran (UW-Stevens Point), Nancy Fairchild (UW-Platteville), Michelle Dewhirst (UW-Green Bay), James DeCorsey (Lawrence University), Matthew Gregg (UW-Platteville), Patrick Hines (UW-Madison), Philip Klickman (St. Norbert College), Linda Kimball (UW-Whitewater), Dafydd Bevil (UW-Madison)*



**Karl Kemm** reports that last year's Memorial Day weekend Hornswoggle Camp, with **Marian Hesse**, **Eldon Matlock**, **Bill Scharnberg**, and a special appearance by **Gerry Wood**, was a success, with turnout satisfactory enough to guarantee continuation as an annual event.

*Bill Scharnberg coaches Melissa Palfey at the 2017 Hornswoggle Camp*



## Reports

### HORNCLASS in Praha-Břevnov, Czech Republic

The HORNCLASS, Interpretation Horn Courses, took place in August 2017 in Praha-Břevnov, Czech Republic for the 26th consecutive year and organized as before by the Prague Horn Trio (**Jindřich Petráš**, **Zdeněk Divoký**, and **Jiří Havlík**).

The guest teachers were **Raimund Zell** from Austria and **Ricardo Matosinhos** from Portugal. More than 30 horn players among students, professionals, amateurs, and horn enthusiasts coming from Czech Republic, Germany, Italy, Japan, Russia, Slovenia, Slovakia, Switzerland, Netherlands, Portugal, and the USA attended this week of amazing horn playing.

Highlights included a performance of the Czech Wind Harmony, a memorable recital by the guest teachers and **Andreas**

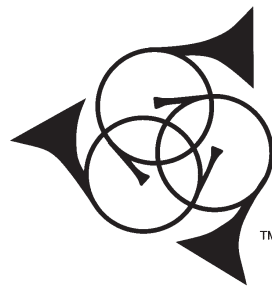


**Kreuzhuber** at the beautiful Břevnov Monastery, a wonderful recital by **János Benyus**, and chamber music promenades at the St. Agnes Closter. Two pieces were presented as Czech premieres, including *Heptafunk* by Ricardo Matosinhos for horn ensemble and *Mosaico No. 3* by **Fernando Morais** for horn and piano.

It is remarkable that, despite being a country of old horn traditions, the Czech horn players are open to the world horn practices and continue to influence players all over the world.



*Prague Horn Class*



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\*age 26 or under

\*\*no paper journal – journal received electronically

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# Obituaries

## Michael Höltzel (1936-2017)

Michael Höltzel was a soloist, an orchestral and chamber musician, a conductor, and an influential teacher. He also established a number of chamber music ensembles and organized symposiums.

Höltzel was born in 1936 in Tübingen, Germany. After high school, he studied horn and viola at the Hochschule für Musik in Stuttgart, completing his studies in horn and conducting at the Mozarteum in Salzburg. He was solo horn with the Camerata Academica in Salzburg, the Orchestra Palazzo Pitti Florence, the Bamberg Symphony, and the Munich Philharmonic.

His studies included the wind chamber music class of clarinetist Philip Dreisbach in Stuttgart, where he also benefited from musical lessons with Hans Köhler, violist with the Wendling Quartett. In Salzburg he learned Mozart from Bernhard Paumgartner, President of the Internationale Stiftung Mozarteum and of the Salzburg Festival and conductor of the Camerata Academica. As a result of these studies, Höltzel founded and directed the Wind Ensemble of the Bamberg Symphony.

In the summer of 1970, Höltzel wanted to study with Philip Farkas at Indiana University. After Farkas and Dean Bain had listened to the audition tape (Haydn's first horn concerto with the Bamberg Symphony Orchestra), they refused Höltzel as a student, but hired him as a visiting teacher instead.

In 1972, Höltzel was soloist and conductor of the Mozart four concertos and Concert Rondo with the Camerata Academica Salzburg, after which the orchestra offered him the position of Principal Conductor (until 1975).

Höltzel was Professor of horn and chamber music at the Hochschule für Musik in Detmold (1973-1999), Indiana University (1970-71, 1975-76, 1980-81, 2005-06), and, until he passed away, at the Detmold Hochschule für Musik and Theater Rostock as well as the Hochschule für Musik Trossingen. He conducted numerous chamber music courses (Salzburg, Bloomington, Weimar, Bobbio, Tokyo, Bologna, etc.).

Many of Höltzel's former students became award winners, soloists, and members of major orchestras: Radovan Vlatkovic, Eric Terwilliger, Daniel Katzen, Bruno Schneider, Esa Tapani, Alessio Allegrini, Engelbert Schmid, and others.

Höltzel appeared frequently as guest conductor with various symphony and chamber orchestras, and with ensembles such as the Piccola Academia di Roma, the Wind Academy Sachsen in Chemnitz, the winds of the Hamburg Symphony, and the Radio-Symphony Orchestra Helsinki, Finland.

Höltzel founded various chamber music ensembles, such as the Detmolder Hornisten, Gran Partita Detmold, and Detmolder Serenadenensemble. Several of his CDs have been



issued by the MDG label, including *Le Grand Sextuor* by Dauprat with his Detmolder Hornisten and *Romantic Music for Horn and Piano* with Friedrich Wilhelm Schnurr.

In 1980, Höltzel hosted the First European Horn Symposium in Trossingen and in 1986 was host for the IHS Symposium in Detmold. Together with his wife, Petra Mendes, he organized the International Horn Festival 2000 in Detmold and is co-founder of the International Horntage that takes place every two years (established in 2002).

Höltzel's method for horn (*Hohe Schule des Horns*) has been published by Schott International in three volumes. The third volume, which was awarded a German Book Prize in 2001, is available in English as *Mastery of the French Horn: Technique and Musical Expression*.

Höltzel served on the IHS Advisory Council (1976-1982 and 1988-1991) and as Vice President (1978-1981). He was elected an IHS Honorary Member in 2009.

## Hommage to Michael Höltzel

The German horn player Michael Höltzel left us on August 2017 at the age of 81, after fighting cancer for a year. He was living in Hamburg with his second wife, Petra Mendes – very happy, teaching, composing, and practicing until the end.

He grew up in the south of Germany in the region Baden-Württemberg, the son of a Protestant pastor. He remembered his father as an involved opponent to the Nazi Regime, who hid Jews in his house. His musical education started early: he started on the violin before he was asked to play in the local band, where he chose to play the horn. Indeed, he quickly displayed his great talent, ability, and musicality on this instrument. His peak time in orchestras was with the Bamberg Symphony Orchestra, where he was Solo Horn for six years. Later on, he played for two years as Solo Horn with the Munich Philharmonic, before assuming, thanks to his pedagogical skills, a teaching position, first in Salzburg and then in the Musikhochschule Detmold.

Michael had many talents – one of them was to listen to and understand young players and provide them with the support to develop into leading figures in the horn planet. His communicative energy was great motivation for a high number of thankful students who are proud to have his name on their biography. (I am always suspicious when I read biographies without the teacher's name listed – to me it looks as if they learned to play the horn from the Holy Ghost).

His commitment to the International Horn Society was recognized all over the world in the 1980s, when he hosted the annual IHS Workshop in Detmold. I believe those who were there will never forget it. When I came to study in Detmold



(l-r) Bruno Schneider, Michael Höltzel, and Thomas Müller in La Chaux-de-Fonds.



in 1977, the choice of internationally renowned professors in Germany was a lot more limited than it is now. One had the options of Hermann Baumann in Essen, Erich Penzel in Köln, and Michael Hoeltzel in Detmold – three personalities with very different approaches to teaching the horn. My choice was an easy one. I was looking for a pure musician, with an open mind, and not “only” a horn player. Michael pushed the limits for our instrument. He played without compromise, always looking for the best expression, and tried to make the audience forget that the instrument is such a difficult one. Perhaps this is the reason for Michael’s success when coaching future internationally recognized soloists.

On his 80th anniversary, he played Mozart duets with his stepson Paolo Mendes in the restaurant where we had dinner. He impressed me and everyone in the room when, even after a few glasses of wine and no warmup, he displayed his uncompromising way of making beautiful phrases. After his retirement from Detmold and moving to Hamburg, Michael started to put on paper a great number of exercises, compositions, and thoughts about practicing and resolving difficulties on the horn. His wife Petra supported him throughout – she organized masterclasses and festivals in north Germany. His musical heritage is now in our hands. Let us remember him and continue his uncompromising way of placing musical expression and emotion first.

*Swiss hornist Bruno Schneider began studying the horn and singing at the Music Conservatory in La Chaux-de-Fonds. He studied two years in Detmold with Michael Hölzel. After playing solo horn for 15 years in the Tonhalle Orchestra in Zürich, the Bayerischen Rundfunks Symphony Orchestra in Munich, and the Orchestre de la Suisse Romande in Geneva, he now teaches at the Haute Ecole de Musique in Geneva and at the Musikhochschule in Freiburg in Breisgau (Germany). Since 2003, he has been solo horn in the prestigious Lucerne Festival Orchestra under the baton of Claudio Abbado. Numerous DVDs and CDs illustrate this collaboration. He was a member of the IHS Advisory Council and hosted the International Symposium in La Chaux-de-Fonds.*

### Leo Sacchi (1934-2017)

Leo Sacchi is best known for his 18 seasons as third horn in the Houston Symphony and for his knowledge and expertise on the natural horn. He died in November after a sudden, brief illness.

Leo was born in Chicago but grew up in Alton, Illinois and graduated from Alton High School. He attended Shurtleff College in Alton, where he earned a Bachelor’s degree in Music Education. During that time, he decided to seriously pursue the horn, and commuted to St. Louis to take lessons from the late John Dolan.

He served three years in the US Army, playing horn in the Army band while stationed in Southern France. After finishing his Army service, he returned to Chicago and studied with the late Philip Farkas. His professional career included playing horn in the Little North Carolina, Orlando,



and Denver symphonies, and finally the Houston Symphony. He was known as a strong player with a good high register and stamina. In Houston, where he lived the rest of his life, he also played chamber music in a wind quintet that gave demonstration concerts to Young Audiences in the Houston public and parochial schools, and later enjoyed reading wind quintets with other groups.

Leo wrote a book, *Studies on the Natural Horn*, in 1967 and provided background information for John H. Lienhard’s discourse on the horn in the series *Engines of Our Ingenuity* from the University of Houston. His 1968 University of Houston master’s thesis “Studies on the Natural Horn” is in the IHS Thesis Lending Library. Leo was always interested in the history of the horn and copied horn parts from scores.

After his retirement from the Houston Symphony, Leo performed solos with various community orchestras, including Mozart’s Horn Concerto K.495, the Schumann *Konzertstück*, and Mozart’s *Sinfonia Concertante* for Winds. He enjoyed attending IHS symposiums in Bloomington, Boston, Denver, and Denton.

In lieu of the usual condolences, donations to the International Horn Society in Leo’s memory are suggested.

*Thanks to Leo’s wife, Carolyn, and to Leo’s former colleague Jay Andrus for information in this obituary.*

### Gene Standley (1952 – 2017)

Gene Edward Standley joined the Columbus Symphony Orchestra in Ohio in 1990 and was its principal horn since 1991. He followed in the footsteps of his parents. His father, Forrest Standley, was Principal horn of the Pittsburgh Symphony (1949-1959) and taught at Carnegie Mellon University for 37 years until his death in 1986. His mother, Mary Patricia (Quinn) Standley, also played horn in the Pittsburgh Symphony. Gene said in an interview, “Mom was really helpful in getting me started and then Dad, a well-known horn teacher, helped me from there.”



Gene was born in Pittsburgh, a professional horn player from age 17, and a graduate of the Curtis Institute of Music. He freelanced for several years and worked for ten years with the Philadelphia Orchestra before moving to Columbus.

Gene played a C. F. Schmidt horn made in the 1930s that his father had bought. It didn’t play well, but Gene had it fixed up.

Gene collected and sold vinyl records through his eBay business and spent time on the family farm. His wife, Jocelyn (Diklich) Standley, is also a horn player. Gene had survived cancer and returned to the orchestra about three years ago; his death resulted from complications from an automobile accident.

*Material for this obituary is from the Columbus Dispatch and an interview on Giocosity, a classical music blog.*

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



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

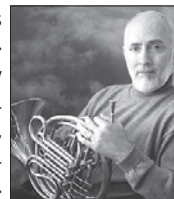
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# Entrepreneurial Chamber Music

by Emily Boyer

**W**hat energizes you as a musician? It's probably many things: the thrill of nailing a difficult passage in a performance, the joy when playing music with friends, the delight in hearing your student rise to a new level, or the gratitude knowing a special someone came to your concert.

*Photo by Kristen Toczko.*



## Side Project or Musical Source?

Identifying what energizes you most as a musician can fuel independent musical opportunities. My experience is with my horn and harp duo, Apple Orange Pair, which harpist Colleen Potter Thorburn and I began in 2010. Since then, our work has included performances in ten states, seventeen premieres of commissioned works, an album, and festival and university residencies. Both Colleen and I pursue performing and teaching outside of Apple Orange Pair, but our collaboration provides a special source of musical energy for each of us.

When you recognize what energizes you as a musician, you have valuable insight into the kind of projects that you will give time, energy, and skill to develop. In addition to the internal satisfaction this brings, you are also bringing a meaningful experience to the audience.

Many types of independent musical opportunities are available; here we focus on entrepreneurial chamber music. When you create something that wasn't there before, you're an entrepreneur. I use the terms "entrepreneurial chamber music" and "independent project" interchangeably. Whatever you call it, you are creating music for people in places where it wasn't before. For some musicians, the opportunities they create become busy, full-time jobs, but for many, these musical opportunities are projects nestled among several other professional pursuits. It might be a "side project" in terms of time and income, but like me, you might discover that your side project is actually a critical component of your artistic development, personal fulfillment, and contributions to others.

## What energizes you as a musician?

Take this quiz to help you find out! Rate your agreement with each statement on a scale of 1 (highly disagree) to 10 (highly agree).

1. I enjoy watching a child's reaction when they hear and see the horn for the first time.
2. It's important to connect with school-age audiences to introduce students to classical music and instruments.
3. Learning about music was special to me when I was growing up, and I would like to give back by working with young students now.
4. When my friend who composes music asked me to read through their new piece, I got excited to see the ideas and offer my suggestions.
5. I encountered a contemporary piece that asked for an unusual technique I hadn't tried before, so I researched and practiced until I had it ready for the concert.

6. It's important for performers to have a hand in writing or arranging music they play.

7. I wish people in my city had access to classical music in the neighborhoods where they live.

8. I know a local organization that uses collaborative performances to address and improve mental health in our community, and I would love to contribute my skills.

9. Hunger and homelessness are complex needs, but I believe music could be a powerful force to positively impact people struggling with those needs.

Add your ratings for statements 1-3, 4-6, and 7-9. Does one of these three totals stand out with a higher value? Maybe two of the categories are equally high?

You probably noticed as you were rating the statements that the first three all relate to children and youth, the second set relates to arranging and commissioning new music, and the final statements relate to service to the community.

This test demonstrates the types of questions you could ask yourself to identify opportunities to pursue. Notice the possible overlap between statements in different categories. With the combinations of these categories, along with other categories not described such as sacred and spiritual connections, encouraging adult amateurs, research and scholarship, there exist as many unique pursuits as there are musicians to pursue them. It is about honing your self-knowledge to discover what will drive your desire to give time, energy, and skill to an independent project.

You might have noticed that one type of question was absent from the quiz. I didn't include questions like: Do you strive to improve your horn playing? Are you willing to find time to practice even when you're busy and don't feel like it? All musical performance requires a quest for excellence. Creating your own opportunities isn't just for those who have achieved a certain playing proficiency. Musicians who are dedicated to pursuing excellence can make opportunities to present their work. In fact, entrepreneurial chamber music is a great platform to present how you are pushing yourself musically. A positive feedback loop involves performances doing what we have worked hard to present and that push us to become better players; as better players, our goals can continue to be more ambitious.

## Who will start a project with me?

The answer is probably close by. Think about colleagues or friends whom you respect as people and musicians – where you enjoy their company and your work habits are compatible. Depending on the project, what they do as performers (particular instrument or voice) might matter less than the qualifications already mentioned. For example, you might think you need to assemble personnel for a brass or woodwind quintet because there is already a significant body of repertoire for those ensembles. However, finding people who play the necessary instruments and work together effectively and will commit to the vision of your project as if it's their own is a daunting challenge.



You might also think that getting the best player in your school or freelance network will lead to quick success. Remember that success for an independent project will still come down to musical and personal respect, enjoying one another's company, and compatible work habits. It's critically important to share musical respect for one another, but that doesn't necessarily mean the best players you know. Instead, consider the people who are willing to commit to the vision and work ethic of the group then find, arrange, or commission music that fits your vision.

A different approach to this question is to consider who outside of your network of musicians might be interested in collaborating. Perhaps you know a visual artist who would like to work with a musician to make short animated videos. Perhaps you know a writer who would like to write stories for children and give readings in schools and libraries with musical accompaniment. In addition to many artistic benefits, non-musician collaborators likely know a different network of people, and you can draw on those contacts for performance spaces or crowdfunding, for example.

## Now what?

Assuming your collaborators are all musicians, the first thing you should do is make music together! When Colleen and I began Apple Orange Pair, we didn't know it would last longer than one afternoon. We were friends and thought it would be fun to read through the repertoire in our school's music library for horn and harp. We found a few pieces that we liked enough to want to perform in a recital together. So it began. Reflecting on how we got started, here are a few things to consider.

1. **Mission.** Our first mission was simple: Learn and perform a full-length concert of music for horn and harp. We didn't think of it as a mission, *per se*, but it was. After the first concert, we thought it would be fun to do another, this time including a piece we commissioned. Our mission grew to include creating work that expands the horn and harp repertoire. That has become a hallmark of Apple Orange Pair, but it wasn't our initial plan. When you start, identify your mission, get started, and be open to how it might change over time.

2. **First Event.** Our first event was the recital we presented in a local church. Presenting the concert, plus preparatory work like choosing the venue, date, repertoire, target audience, marketing, attire, reception food, and other details, helped establish our identity as a duo publicly and personally. Make plans to have your first event as soon as practically possible. Through the process of planning and preparing, you will see your vision start to become reality.

3. **Name.** Choose a name for your ensemble or project. As you rate the options, think about whether it sets the tone you want, if you could imagine strangers using the name to talk about your group, and if you will like it in five years. It's hard to change a name. Search online to be sure no one is already using the name for any organization that might be confused with yours.

4. **Website.** Starting a website can be easy and cheap. If you have never done it before, many helpful resources are available for building great website content, and you could also ask around for advice on getting started. The website will

come in handy all the time. Don't you search the internet when you hear about something new, and doesn't finding its website confirm that it's legit? For content, ask what questions visitors might be wondering and address each of them. At the beginning, you can keep it simple, but you will probably want to add to the website over time.

5. **Social Media.** Choose one social media platform that is relevant to the listeners you hope to engage and start getting your word out. You don't have to limit it, but sticking to one means you can reliably keep up with the account in addition to your other tasks. You don't want anyone's first impression of your project to be that you ignore messages.

6. **Demo recordings.** Make short audio or video recordings of your music to post on your website. You might choose to post on YouTube and SoundCloud too. Don't let perfectionism stop you from doing this. Remind yourself that presenting samples of music tells everyone that music is central to your mission. When posting online, be mindful of copyright laws.

7. **Print Materials.** You might think your website eliminates the need for print materials, but someone is much more likely to remember you if you place a flyer or business card in their hand than if you merely ask them to check out your website later. Print materials don't have to be fancy, but they should have your project's name, individuals' names (remember your project is new, so the individuals' names are still more recognizable), your website, and contact information.

8. **Email List.** Start cultivating an email list of colleagues, contacts, friends, and family who might like to know about your project. Consider using a free email marketing service because it is easy and more effective than sending mass emails from your personal account. Also consider sending personalized emails to key contacts who might be particularly interested. While more time-consuming, that personalized touch will get the recipient's attention.

9. **Free Advertising.** Take advantage of free listings on your local newspaper's website, public radio, or a television station's website. In addition to that listing, sometimes other organizations that advertise local events gather information from these sites. You could also post flyers around areas where you will be performing or where your audience might see them. Even if your flyers do not directly result in attendance, they are raising awareness for your project.

## Takeaway: do something, not nothing

I encourage you to identify what energizes you as a musician. You might use that information to start something new, or you might just use it to tailor what mix of playing or teaching opportunities you undertake. No one's professional life is perfectly aligned with their skills and desires, but knowing you can take charge and add something new will result in far-reaching rewards. You may find renewed energy and enthusiasm that extends far beyond your "side project."

*Emily Boyer is a freelance horn player based in New Haven, Connecticut and an instructor at Naugatuck Valley Community College and Educational Center for the Arts (New Haven). She holds degrees from Interlochen Arts Academy, Peabody Conservatory, and Yale School of Music. [emilyboyer.com](http://emilyboyer.com). For Apple Orange Pair, see [appleorangepair.com](http://appleorangepair.com).*

# Focal Embouchure Dystonia: The Facts

by Glen Estrin and Steven Frucht, M.D.

Musicians are subject to a wide range of performance related injuries. Over the past 35 years, since the founding of the Performing Arts Medicine Association, musicians and health professionals alike have taken an increased interest in the study of disorders that affect a performer's ability to play their instruments. The numbers now are staggering, as it is estimated that up to 80 percent of professional musicians will face a muscular injury over the course of their careers.

This article will focus not on the muscular issues just related, but on the most catastrophic problem a musician can face: task-specific focal dystonia. Dystonia is a neurological movement disorder which strikes horn players in the embouchure.

## What Is Dystonia?

The aforementioned muscular issues that musicians face are typically related to the physical activity involved in performing, including overuse syndrome and other repetitive strain injuries. Dystonia is neurological, not muscular, a disorder of the brain. The errant signals from the motor section of the brain travel through the neurotransmitters and create spasms or involuntary movements in any part of the body, including the voice. Approximately 500,000 people in America have some form of this neurological movement disorder.

With musicians, the motor section of the brain thwarts a repetitive fine motor skill that has become almost instinctive over many years. Unlike the general dystonia population, where the issues are constant, painful and chronic, musician dystonia is task-specific. This means the symptoms are usually related to performing the task, such as fingering the piano or flute, or playing the horn. Abnormal messages are sent from the brain to the muscles, creating the spasms, contractions, or involuntary movements, including tremors, when attempting to play. When the fingers are lifted, or the mouthpiece is taken off the lips, the issues cease, and they are not present when at rest.

Interestingly, the task-specific dystonia that afflicts horn players is usually limited to one location – the embouchure and area around it – so the disorder is considered focal. As a result, horn players are diagnosed with Task-Specific Focal Embouchure Dystonia (TSFED).

This fine motor skill dystonia is not limited to musicians. Anyone performing an intricate task, such as surgeons with scalpels, tailors with needles, writers with pens, and golfers when putting, may be afflicted. The attention in the medical profession with these dystonias is often on musicians, as the propensity to affect them is far greater than other professions. This is because playing an instrument is the most complex of the fine motor skills.

## Dystonia Symptoms That Horn Players Exhibit

The anatomy of TSFED affecting horn, brass, and even some unlucky woodwind players, includes muscles of the

mouth, face, jaw, and tongue. The abnormal movements that characterize the disorder are often very subtle and occur when the musician is buzzing into the mouthpiece or forming an embouchure. There is typically no pain associated with TSFED, which is another reason it is so difficult to recognize. Symptoms may include:

- Air leaks at the corners of the mouth - sometimes worse in the higher registers, and possibly accompanied by a noticeable tremor.
- Abnormal contractions of the muscles, which can include involuntary puckering, excessive elevation of the corners of the mouth, and involuntary closing of the mouth.
- Difficulties with one particular register, certain tasks such as slurs of or greater than a fifth, and rapid articulation with the tongue feeling restricted and too tight to move.

Hence, many activities that are vitally necessary to performance on the horn!

## Dystonia by the Numbers

An excellent manner of describing embouchure dystonia is a "computer hard drive crash." The usually instinctive abilities practiced for many years become mysteriously thwarted, and inhibit the successful operation of the embouchure. Many horn players describe the early symptoms as feeling very similar to "vacation chops," the uncomfortable lack of embouchure response and control after a holiday.

Some important numbers associated with TSFED:

- 6 – the typical number of months from the onset of symptoms until the progressive road downwards in the loss of ability levels off. Usually after this time, the symptoms may improve a bit or get a little worse. Increasing practice or taking time off do not help.
- 1 to 2 – the percentage of musicians, including horn players, who will be afflicted with dystonia. This means in most orchestras, there are most likely one or two performers that are stricken with dystonia.
- 35 to 45 – the "golden years" that are most typical for the onset of dystonia symptoms, although there are victims of every age.
- 10 to 15 – the percentage of horn players with whom the dystonia may spread to other activities, like eating, drinking, speaking, or even brushing your teeth.
- 10 to 20 – the percentage of brass players, according to our database of case histories, that will be able to maintain their careers, albeit with great discomfort and total concentration on avoiding the tasks most severely affected. To date, all performers in principal positions with orchestras or with large solo roles who have dystonia have left the profession.

Since TSFED is neurological, muscle function therapies such as acupuncture, massage, and physical therapy do not usually provide relief. The medications available for other forms of dystonia, including injections of botulinum toxin (botox), have not proven to be effective with TSFED.



## Facts on Prevention and Cure

Unfortunately, there are currently no cures for any form of dystonia. Tremendous amounts of research are being conducted, especially on the most difficult varieties of dystonia affecting different, or even all, parts of the body. These present with pain and are relentless, with the agonizing, crippling spasms existing 24 hours a day. Although no genetic predisposition for musician dystonia has been proven, other varieties such as the horrible generalized dystonia, which involves every muscle in the body, are indeed inherited genetically. In the words of Leon Fleisher, the brilliant American pianist and most renowned musician afflicted with task-specific focal dystonia, "We are the lucky ones!!"

TSFED is, as already stated, a neurological disorder. The motor section of the brain turns against the repetitive fine motor skill of using the embouchure to play the horn. It really does not matter how you play, how much or little you play, at what age you started, your ethnic heritage, or any other factor. People often look for a trigger, but as our lives are in a constant state of change, the onset of dystonia is most likely coincidental. The problem is in the brain of the individual, in which performing any fine motor skill in a repetitive fashion may encourage the disorder. As a result, other than unrealistically avoiding these skills, there is no prevention possible for TSFED.

## Addressing the May 2017 Horn Call Dystonia Prevention Article

A true stimulus for this most current TSFED treatise in our series of the last 15 years was *The Horn Call* of May 2017. Professor Marie-Luise Neunecker contributed an article on preventing dystonia which we would like to address to eliminate confusion. As stated earlier, according to renowned Movement Disorder Neurologists treating musicians, medical journal publications, and all of our information at the Dystonia Medical Research Foundation, there is no prevention for TSFED.

The Neunecker article seems to perfectly describe muscular overuse on the horn, not dystonia, which is indeed preventable and treatable. The symptoms stated and techniques suggested are not actually related to dystonia in any way, and do not pertain to neurological problems encountered by horn players.

In the article, it is also stated that dystonia occurs in about 8% of the brass players in Germany. This staggering number was attributed to Professor Med. Dr. Eckart Altenmüller, the Director of The Institute of Music Physiology and Musicians' Medicine in Hanover, Germany, which is the most highly respected center treating musicians in the world. This number is completely inaccurate and extremely alarming. According to Dr. Altenmüller's work for decades, dystonia strikes one and possibly two percent of musicians. We rely on our friend Dr. Altenmüller for most of the top studies regarding musicians that are published, so the correction to the number stated by Professor Neunecker was extremely important.

## Conclusion and Further Information

In closing, it is hoped that this article assisted in the understanding of dystonia afflicting horn players, its symptoms, the unfortunate lack of prevention and cure, and the devastating effect it has on the careers of professional players. Specialists in Neurological Movement Disorders are the best health care practitioners to seek for diagnosis and care. As stated earlier, there are research initiatives occurring now for all varieties of dystonia, including TSFED. It is the optimistic desire of the musical and medical communities that answers will emerge in the near future.

Information is available from the Dystonia Medical Research Foundation at their extremely comprehensive website, [dystonia-foundation.org](http://dystonia-foundation.org)

The Musicians With Dystonia Program of the Dystonia Medical Research Foundation was initiated in 1999 by the authors to provide musicians with information, support, and medical referrals. To contact Glen Estrin, the President of the organization, please write to [musicians@dystonia-foundation.org](mailto:musicians@dystonia-foundation.org) or [gsestrin@aol.com](mailto:gsestrin@aol.com)

## Acknowledgments

We would like to sincerely acknowledge two people vital to the effort of bringing medical information to *The Horn Call* and the worldwide horn playing community, the late Dr. Glenn Dalrymple, the dedicated horn playing MD, who wrote countless articles and led many presentations for the IHS, and Peter Iltis, PhD, another horn player whose arduous efforts into dystonia research have helped this population tremendously.

*Glen Estrin had an illustrious 23-year career on horn performing with everyone from the Chicago Symphony Orchestra to the New York City Ballet to touring the world with Frank Sinatra. Glen could be heard on thousands of television and radio commercials, countless motion picture scores, and recordings including three Grammy Award-winning albums with Sinatra, Tony Bennett and Patti Page. A student of Dale Clevenger and Arnold Jacobs at Northwestern University, his career was ended in 1998 by Embouchure Dystonia. He co-founded the Musicians with Dystonia Program of the Dystonia Medical Research Foundation in 1999 with his neurologist who diagnosed and treated him, Dr. Frucht.*

*Steven Frucht, MD, Director of NYU Langone's Movement Disorders Division, attended Harvard University and Harvard Medical School before becoming chief resident at New York Cornell Hospital, followed by a fellowship at Columbia-Presbyterian Medical Center, also in New York City. After joining Columbia on the neurology faculty and as an attending physician, he then became the Director of The Movement Disorders Division at Mount Sinai Medical Center in New York. Dr. Frucht left Mount Sinai after eight years to begin leading the group at NYU in August of 2017. Dr. Frucht was a violin and piano talent at a young age, and was trained at The Juilliard School in the Pre-college division. While at Harvard, he spent his summers performing on violin as a fellow at the Tanglewood Music Festival in Lenox, MA. His dedication to music as well as neurology was an impetus to the co-founding of the Musicians with Dystonia Program with Glen Estrin, and also generated an emphasis on treating musicians.*

# Musician's Focal Dystonia: a Journey into the Unknown

by Amy Thakurdas

I have taken a journey through musician's focal dystonia (MFD) and back into playing horn. This article describes the journey; a second installment will delve into current research and my preventative techniques for avoiding MFD.

MFD is a condition where the musician has involuntary, uncontrollable muscle spasms triggered by playing. The muscles spasms disappear at rest and reoccur on playing. MFD affects musicians in the part of the body they use to play; for instance, fingers, hands, and embouchures. The medical world has only recognized MFD within the last ten years, and although it is the third most common movement disorder, it is still poorly understood.

I returned to horn playing in 2013 after a two year absence due to a rotator cuff injury. It was a painfully slow process to regain any decent level of playing. So I skipped the hard slog exercises and vaulted into amateur orchestral playing but with a highly questionable technique. Two years later it was a thrill to play third horn in Schumann's *Konzertstück*, and my playing sounded reasonably good.

## The Slow Decline to Awareness

One never forgets the first uncontrollable twitch. The year 2015 was filled with embouchure glitches, including a slow deterioration of the lower, upper, and finally middle registers. I had just started natural horn lessons with Roger Montgomery, but my entire playing disintegrated by the third lesson. Being unaware of what was happening, I pounded Roger with embouchure technique questions. He politely demonstrated over and over again, but my embouchure was stubbornly and consistently unresponsive. It was confusing, upsetting, and frustrating because I knew my capabilities. At this point, I had never heard of MFD. It was devastating, as I could barely play and my stomach had developed uncontrollable jitters, to boot!

It was Christmas time and while grating nutmeg, I grated my knuckle (of course) and my immediate reaction was to suck on my knuckle. To my horror, my lip muscles had no grip and could not hold an "O" shape. As a naturopathic doctor, I had used pressure points to relieve stress and pain. Immediately, I located four points on my face, all of which were terribly painful to touch. After massaging these points, I was able to pucker but only for a short while.



*Mentalis muscle  
massage points re-  
sponsible for raising  
lower lip*

## Geste Antagoniste - Sensory Tricks

*Geste antagoniste* is a physical gesture (such as touching your chin) or position that may temporarily interrupt dystonic symptoms; it was discovered in the 19th century for generalized dystonia. I found that massaging facial acupuncture points allowed me to play in the mid-register for a limited time. *Sen-*

*sory tricks* is the modern name for providing a temporary non-invasive solution to MFD – but it is not a fix.

That solace of being able to still play something kept me going through this musical nightmare. I could not imagine life without playing horn and recognized it had been a joyful escape from my busy life. I began playing piano and singing again, but horn playing held an irreplaceable musical space.

## Becoming My Own Client

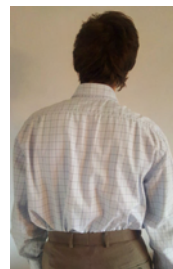
My specialty as a naturopath is in pain and stress management, specifically post-traumatic stress disorder. After six months of no progress, I stopped practising as the sensory tricks were just that – tricks without foundation. I embarked on an eight-week course using my own stress and pain management techniques. Taking my own medicine was surprisingly easy. The previous few years I had had a crazy work schedule. Horn playing had not provided the usual release; instead, it created enormous stress and tension because of the local horn politics, which was exceedingly toxic.

This eight-week inner work lifted a massive burden, and I could play mid-register again without the need for any sensory tricks. Simplifying life and playing horn only with musicians who still had heart and soul were also vital elements in this newfound ease. But still I had no lower or upper range.

## Permanent Muscle Imbalances

I have always admired not only the musicality of elite musicians but also the sheer athleticism required when they perform. My next endeavour was to rectify my unbalanced posture. I started strength exercises for the muscles in the neck and back areas, while using Pilates and yoga to stretch the muscles truncated from horn playing. As horn players, many of us need asymmetric exercises to even out the twist in our spine. We can go for decades and just pop the odd painkiller for neck, shoulder, and back pains. A better approach is to avoid the lopsided gait by using the Alexander technique or physiotherapy.

Beforehand, I had half-heartedly worked at rectifying my muscle imbalances but now I had a good reason to correct permanently. Part of my work includes back pain and postural imbalances, so it was not hard to adopt a rehab schedule into my weekly teaching of Pilates, yoga, and tai chi classes. With the help of my friends who are physios and osteopaths, I fine-tuned these methods, some of which I will share in the next article.



*Muscles on  
the right side  
are shortened,  
dropping the  
shoulder and  
creating an im-  
balance*

## Pain Signals

Musicians often turn off pain signals when we play. But pain is the body's way of telling us something is wrong. These ignored pain signals over decades provided me crucial clues to MFD. After introducing body awareness (proprioception) and brain-body remapping techniques into my daily horn practice



sessions, I was able to assess the pain cycle and make small adjustments to holding the horn, which relieved tension. Practice was now limited to 5-minute sessions four times a day, and my learning curve appeared to be a flat line.

Most horn players learn how to handle frustration early on. It's a quality we cultivate with time; however, these were new depths of frustrations and weeks on end of plateaus. It was an exercise in doing very basic studies perfectly. As it was summer, I took my horn to the river or the woods so the experience of nature infused each practice session with joy and balance.

For 30 years I have practised mindfulness meditation but had not melded it into my music life. Once I incorporated mindfulness meditation into my daily playing everything became more balanced, rewarding, and joyful. The horn lessons gave me many new strength and flexibility exercises, but I started to listen to my own body versus following what worked for others. For instance, the Mandarin Moustache embouchure works well for some folk but had no positive effect for me. I tried it for nine months and decided to return to my Cheshire cat grin embouchure with immediate balance and centeredness!

The "forcible tricks" or embouchure adjustments that retrain the muscles tend to work longer than sensory tricks but they might not yield results by themselves. It is possible that the Mandarin Moustache was enough of a trick for my brain and remapped new neural pathways. With embouchure dystonia, it seems to be the motion between two notes, especially the slurs, where the spasms or quivering occur. Being mindful of what takes place for each note was the start of recovering my lower and upper registers. It also opened up a whole world of harmonic overtones that I had not heard before.

## Underdiagnosed

I discovered that I had MFD quite by chance. I met a friend whom I had not seen in 25 years. He described his MFD, his treatment at a dystonia clinic in Los Angeles, and also his depression because he could no longer work as a professional. His humiliation around the breakdown was palpable because he was an extraordinary player and, although he had achieved some success 18 months later, he could not play satisfactorily. Finally! My embouchure hell had a name. By this point I had lost all my confidence while playing, but inside I still had the fire in my belly to play again.

Armed with a medical name, I researched the scientific studies, which are scanty and random. Talking to horn professionals who knew players whose careers ended because of MFD made me realise that speculation, nervous jokes, tales, and gossip surrounded this "fall from grace" together with a complete lack of understanding about MFD. If a player had broken a finger and taken time off, hopefully their seat would still be available after it healed. Admittedly, recovery from MFD does not come with a guarantee of returning to performing nor with a timescale.

## Misunderstood

The notion that MFD is incurable and a career killer is perpetuated by examples of many famous musicians having to give up playing. Previously, the musicians diagnosed were older, but now more young adults, including teenagers,

are diagnosed. Possibly MFD always existed, but those whom it affected probably gave up playing due to embarrassment, confusion, loss of confidence, subsequent trauma, or financial circumstances. The lack of medical knowledge meant musicians blamed themselves without understanding they had a neurological condition.

My suggestion, if you know someone who has MFD, is to read up about the specific condition. Find a medical practitioner who actually understands MFD, as many do not and misdiagnose it. Be patient and think about all the small steps you take along the journey versus the end goal or length of recovery time. For me, any timescale or benchmark for returning to playing was met with even more frustrations and setbacks.

## One Size Does Not Fit All

MFD is in its infancy stages with research and medical science. However, I wonder if there can be a cohesive recovery model or a better understanding because *one size does not fit all*. Doctors deal with MFD in many ways, including invasive surgery and prescription drugs. One possible problem is trying to establish the cause. It clearly is not purely repetitive strain injury, blocked pain signals, or bad posture because these are occupational hazards for many musicians who do not develop MFD. On the other hand, the stress and anxiety levels that every person copes with on a daily basis does not lead to MFD either. Over the past year, I have been fortunate enough to help a few horn players with their MFD and all of them appeared to have different causes and presented with different embouchure issues and misalignments. My suggestions for pain relief and rehabilitation were varied due to the wide variety of imbalances.

The added pressure for a professional horn player to have a quick result leads to frustration and anxiety, which may extend the recovery process. My journey using methods in my naturopathic toolkit worked for me. In no way is this an explanation or benchmark for trying to make one size fit all. I have not worked with any MFD practitioners, so cannot make suggestions to help with generalized approaches. The combination of my tailor-made exercises plus being determined to find an answer and never giving up, finally yielded a result for me this year.

## Silver Lining

MFD challenges opened many new avenues around horn playing that I would not have entertained previously, including composing, forming a local horn choir, and playing alphorn, Vienna horn, and natural horn. Fortunately, I discovered more about the joy of practice these past two years than in the previous decades of horn playing. In autumn of 2017 I performed four solo recitals successfully. I undertook these recitals partly because I needed to exclude the possibility that my MFD had elements of performance anxiety; more importantly, it celebrated returning to playing horn and singing my horn-song, once again!

Amy Thakurdas, N.D., LL.M., is the director of Oxford Horns, which she founded in 2014. After retiring as a corporate lawyer, Amy qualified as a Naturopathic doctor in 1999, specialising in pain and stress management using mind/body techniques. She is a member of the IHS Advisory Council and will be offering a Dystonia Clinic at the 2018 Symposium. [Oxfordhorns@gmail.com](mailto:Oxfordhorns@gmail.com) for details



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*Jon Hawkins  
1965-1991*

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*Paul Mansur*

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# Becoming a “Complete Musician” – Wayne Lu’s 11 Exigent Etudes for Horn

by Laura Chicarello

Love them or hate them: etudes are an inescapable part of the horn student’s development. Often, etudes can become a tedious part of the routine; as students strive to hit all the right notes to master the technical side of the instrument, musicality can be lost in the grind. Fortunately, Iowa composer Wayne Lu has released a book of etudes addressing both the technical and musical side of the horn. Self-published by Veritas Musica Publishing, these *11 Exigent Etudes for Horn*<sup>1</sup> serve as a fun and challenging pursuit for the advancing horn student.

The collection is dedicated to Kazimierz Machala, one of Lu’s primary horn teachers who encouraged him to be a “complete musician” throughout his training – that is, to not only strive to be a great horn player, but to better his overall musicianship through exploring as many facets of the music field as possible.<sup>2</sup> This idea had a lasting influence on Lu, who continued on to become not only a performer, but a teacher, composer, and award-winning band director.

Each etude in Lu’s book is meant to have a specific theme; either serving as an homage to a composer or targeting a common challenge on the horn. All are meant to be challenging while placing more importance on music than technique. Every etude is also given a title to describe its mood, theme, or inspiration. Numbers 2, 6, 7, and 11 are among some of the etudes that could even be performed as stand-alone solo pieces due to their melodic nature.

No. 1 is called “Barnburner” and includes many tones outside of its already difficult key signature of four flats. Additionally, the etude includes frequent meter changes, staccato and accented articulations, and a few stopped notes. A short Adagio section in the middle serves as a contrast to its otherwise fiery personality. The challenges of the etude include the mixed articulations, fast-paced tempo, and rampant use of notes outside of the marked key signatures, creating an energetic etude that truly lives up to its title!

No. 2 is titled “Marcel,” and is a tribute to composer Marcel Bitsch. The tempo is marked *Moderato*, and frequent sets of slurred notes and the occasional staccato marking create a more delicate and graceful feel to the etude. The melody moves by step for much of the etude, and seemingly floats between frequently changing meters. Throughout the majority of the etude, the meter changes in practically every bar, with the most frequent time signatures including 5/8, 6/8, 3/4, and 2/4. The changing pulse creates a flowing melody while also encouraging the player to count with an eighth note pulse throughout, serving as an important lesson in subdivision while remaining a melody-based etude.

No. 3, titled “Placid,” targets large intervallic leaps, making it easier for the student to focus on the leaps at its *Adagio* tempo. Many of these leaps span more than an octave, and are then followed by another leap in the same direction. This prompts the student to move across the range very quickly, even changing register in a matter of beats. Some passages ex-

tend into bass clef, isolating flexibility in the low range. The etude has an impressive range from F1 to d<sup>'''</sup>. Several intervals extend to tenths, twelfths, and even thirteenthths. The largest jump, shown in Ex. 1, is from e' to c<sup>'''</sup>, with the piece ending on a G1 just two bars later, spanning the range of the horn in mere seconds. By focusing on flexibility and proper air flow, the student will in turn be able to achieve the calm and “placid” mood of the etude.



Ex. 1, *Placid*, mm. 32-35

The fourth etude, “Inversion,” is more fast-paced, and includes many sixteenth note passages and sextuplets. The opening passage is heavily based on half-steps, and then includes larger intervals such as the tritone and the minor seventh as the melody unfolds. As the title suggests, the first phrase is inverted about halfway through the etude, after first being transposed down a minor third. Ex. 2 shows the initial theme, Ex. 3 shows the transposition of this theme and some additional material, beginning at m. 11, and Ex. 4 shows the inversion of Ex. 3, beginning at m. 18



Ex. 2, *Inversion*, mm. 1-2



Ex. 3, *Inversion*, mm. 8-17



Ex. 4, *Inversion*, mm. 18-23

Following these passages, an *Adagietto* section provides a contrast in both style and tempo, changing from quickly articulated passages to a slower, slurred, and more graceful melody. The last phrase of the *Adagietto* builds up to a fortis-



## Wayne Lu's 11 Exigent Etudes

simo stopped tone, a drastic color change to launch the etude back to its vivacious beginning with a D.C. al coda.

No. 5 is marked *Tempo di Rondo* and is titled "Contraction." The title comes from the concept of making an idea smaller and smaller until it is unrecognizable. Comical in style, the etude serves as a satire of the system of Schenkerian analysis, which involves reducing the tonal space of complex pieces to only their most basic chord progressions, sometimes in as little as three chords. Lu denounces this idea, believing that it "misses the essential elements of the piece."<sup>3</sup>

The gradual reduction of the piece until it no longer sounds like itself serves as a musical joke. Ex. 5 shows the original melody, which is already lighthearted in its style and articulation, and Ex. 6 shows its first contraction, beginning at m. 13. By the final ten bars of the etude, as shown in Ex. 7, the original theme (beginning at m. 49) has become laughably indecipherable.



Ex. 5, *Contraction*, mm. 1-10



Ex. 6, *Contraction*, mm. 11-25



Ex. 7, *Contraction*, mm. 46-58

The sixth etude, "Simple Song," is the shortest in the collection but covers an extensive range (A3 to C#6), and incorporates large leaps while also sounding melodic. The melody contains both a sixteenth-note / dotted eighth-note pattern and eighth-note triplets, shown in Ex. 8, challenging the player to be so rhythmically precise that these two similar-sounding rhythms can be differentiated by the listener.



Ex. 8, *Simple Song*, mm. 1-2

The sixteenth-note / dotted-eighth-note rhythm is one of Lu's trademarks, which he often uses in his slower, more expressive music. At the marked *Adagio* tempo, the player can be much more lyrical and free with phrasing than in previous etudes. The melody appears in both the middle and low regis-

ters, showing facility in all ranges of the horn. While the etude is short, the player might consider its endurance challenge to be on par with that of slow, emotive orchestral excerpts, including the solo from Tchaikovsky's Fifth Symphony, or Mendelssohn's "Nocturne" from *A Midsummer Night's Dream*.

No. 7, "Prelude for J.S.," is a tribute to J.S. Bach and inspired by the suites for unaccompanied cello; there are many parallels between the etude and Bach's "Prelude" from Suite No. 1 in G Major.

One of Lu's more traditionally tonal works, this etude is in F major (concert B<sup>b</sup> major), without modal alterations. This is a key that naturally resonates well in the horn's range, just as the key of the cello suite, G major, is appropriate for the instrument. The beginning of Lu's etude is marked *Andantino*, and the suggested tempo is quarter note = 60 beats per minute.<sup>4</sup> Without accompaniment, the performer is allowed some liberty with tempo in addition to the marked changes, especially between phrases and with the grace notes, which often encompass a large interval leap.

As in the Bach, the etude uses similar ideas in form and melodic shape. Both pieces contain long, slurred phrases of running sixteenth notes, frequent downward motion in a scalar pattern, and large ascending interval leaps. Many of these similarities in melodic contour are evident at the beginning of each piece; Ex. 9 shows Bach's opening motif, and Ex. 10 shows that of Lu.



Ex. 9, J. S. Bach, Suite No. 1 in G Major, Prelude, mm. 1-3

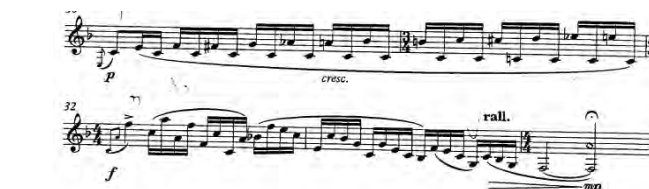


Ex. 10, Wayne Lu, Prelude for J. S., mm. 1-2

Furthermore, the end of the etude bears a strong resemblance to the end of the Bach, with the chromatic scale returning to the fifth in between each chromatic scale degree. Both pieces end on multiphonics – a triple stop in the cello, and the use of voice singing the upper note in the horn part. These similarities can be seen in Examples 11 and 12.



Ex. 11, J. S. Bach, Suite No. 1 in G Major, Prelude, mm. 36-42



Ex. 12, Wayne Lu, Prelude for J. S., mm. 30-34



No. 8, titled "Audacity," is a study in contrasts. Marked *Andante*, the etude alternates soft, slurred passages with louder, accented stopped passages. The stopping techniques include playing open and stopped separately, changing from stopped to open between slurred notes, and even playing a few half-stopped notes. Ex. 13 demonstrates the flamboyant style of the etude, as well as some of the techniques mentioned.



Ex. 13, *Audacity*, mm. 1-4

The idea of making a crescendo between a long note and a short note happens throughout the etude, with two open or two stopped notes (above), and sometimes from stopped to open or open to stopped. This encourages the student to not only make dynamic contrasts, but also to make contrasts in tone, and to think about performing both of these techniques simultaneously.

The name of etude No. 9 is "Escape." The tempo is marked "Fast," and keeps rhythmic consistency, as it is based on running sixteenth note passages. The lines are built using mostly close intervals – some are based on half-steps and whole-steps, with some ascending by chromatic minor thirds. The majority of the etude is articulated, with a few accented notes on weak beats to offset the predictability of the beat. Occasional stopped notes and glissandi incorporate extended technique into the etude as well. The key signature suggests g minor, but many of the scalar patterns and added accidentals create chromatic and whole tone modes, which are also among Lu's trademarks. The final cadence of an octave from g to G is at last reminiscent of the key signature.

No. 10, titled, "Cosmos," extends into the high register of the horn and beyond. With phrases ascending into a range only half-jokingly called the "Wayne-osphere" by those who know Lu personally, the etude incorporates an ossia staff for notes moving stepwise to an a<sup>'''</sup>, shown in Ex. 14.



Ex. 14, *Cosmos*, mm. 9-10

Similarly to No. 3, the piece incorporates large interval leaps, with fifths and fourths being especially prominent, as shown in Ex. 15. This Copland-inspired idea creates a more open style of playing, in the spirit of the American sound tradition.



Ex. 15, *Cosmos*, mm. 1-3

The sixteenth-note/dotted-eighth-note rhythm is again used prominently, adding an extra touch of Lu's compositional personality. The only articulation markings other than slurred notes are a set of legato notes, making for smooth, long phrases. The melodies are based on passages of notes constantly soaring up, beyond where the listener would expect the passage to stop, creating an ethereal, more heavenly presence of sound.

The final etude, No. 11, is titled "Allemande," and is another allusion to J. S. Bach's writing for a solo instrument. As in No. 7, the etude is very similar to the movement of Bach's Suite No. 1 of the same title. The style is lighter and more dance-like than the previous etudes, as an Allemande, which translates to "German dance," would historically have been written. This etude, rooted more in the Western tonal system than its modal counterparts, is in D major. Its technical patterns include both interval leaps and stepwise motion. In accordance with a compositional technique commonly used by Bach, the second theme begins with an inversion of material from the first three measures. Ex. 16 shows the original theme, and Ex. 17 shows its inversion in mm. 11-13.



Ex. 16, *Allemande*, mm. 1-3



Ex. 17, *Allemande*, mm. 10-15

The penultimate measure, shown in Ex. 18, contains a series of leaps as well as a *rallentando* into the final measure: a d<sup>'''</sup> whole note. It is appropriate that this etude is the final one in the book, as it incorporates many of the concepts previously discussed, including flexibility and range extension, and is achievable to play by maintaining a routine targeting those concepts.



Ex. 18, *Allemande*, mm. 26-27

New music is essential to the developing horn player to break the monotony of the constant practice of traditional etudes, and to stimulate a creative and musically-focused mind. Wayne Lu's *11 Exigent Etudes for Horn* expands the boundaries of modern repertoire for horn while encouraging the student to allow the technique to serve the music and enter the mindset of a "complete musician."

Laura Chicarello is Adjunct Professor at Northwestern State University (Louisiana) and on staff at the Kendall Betts Horn Camp. She has performed with the Shreveport, Rapides, Marshall, South Arkansas, and Baton Rouge Symphony Orchestras. An advocate of new music, her research document titled *American Storyteller: The Music and Pedagogy of Wayne Lu* is available through Veritas Musica Publishing. Laura holds degrees from Northwestern State University of Louisiana and the University of New Hampshire.

## Notes:

<sup>1</sup>Wayne Lu, *11 Exigent Etudes for Horn* (Eldora, IA: Veritas Musica Publishing, 2014).

<sup>2</sup>Conversation with Wayne Lu by author, June 2015.

<sup>3</sup>Conversation with Wayne Lu by author, November 23, 2015.

<sup>4</sup>Conversation with Wayne Lu by author, June 2015.

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# The Creative Hornist

James Naigus and Drew Phillips, Column Editors

## MRI Horn: Brass Pedagogy Informed by Science!

by Peter Iltis and Eli K. Epstein

**Peter Iltis:** The field of brass pedagogy is rich with information pertaining to physical movement strategies associated with successful performance. Examples include playing posture, breathing mechanics, articulation, and embouchure formation. Historically, effective teaching has depended, in part, upon the ability of the teacher to observe *external* movements, and to make inference as to how they contribute to beautiful tone production, efficiency in technique, and musical artistry. By accurately conveying these ideas in understandable and practical ways, the teacher can have significant positive impact on their students as they progress.

However, performance mechanics involving the oral cavity have formerly been impossible to physically observe and objectively describe. This has led to varying schools of thought among teachers that are based upon what others have taught, or upon their own subjective assessment of what they do that allows them to have success. Lack of consensus results, particularly concerning the inner workings of the mouth and throat, and this is confusing for students and teachers alike. However, exciting new technology, developed in Germany, is providing much-needed insight, through clear, objective evidence that shows what *really* happens.

For the past four years, a collaborative project has been underway involving me at Gordon College (Wenham, Massachusetts), Dr. Jens Frahm of the Max Planck Institute for Biophysical Chemistry (Göttingen, Germany), and Dr. Eckart Altenmüller of the Institute for Music Physiology and Musicians' Medicine (Hannover, Germany). It involves a series of experiments using real-time magnetic resonance imaging (RT-MRI) technology to study movement patterns occurring *inside* the mouths and throats of brass players.<sup>1-7</sup> Thus far, we have been studying healthy elite brass performers (e.g., horn players from the Berlin Philharmonic) as well as performers affected by embouchure dystonia. (Embouchure dystonia is a neurological disorder that causes the player to lose control of the muscles controlling the lips, and is most often career ending. See *The Instrumentalist*, September 2002). RT-MRI technology enables us to obtain movies at rates as high as 100 frames per second, thus allowing visualization of even the fastest movements that occur during activities like double-tonguing and lip trills.<sup>1</sup> So what have these films revealed, and more importantly, how can this information be useful to music educators?

One area that we have studied concerns the role of the tongue in the production of notes in the low, middle, and high registers.<sup>2-4</sup> In the majority of the elite horn players we have studied, it appears that the tongue assumes a low and "pulled back" position during lower notes, and progressively moves forward and upward in the mouth as higher pitches are played

(see Figure 1). This is not the case in the majority of horn players with embouchure dystonia [3, 4].

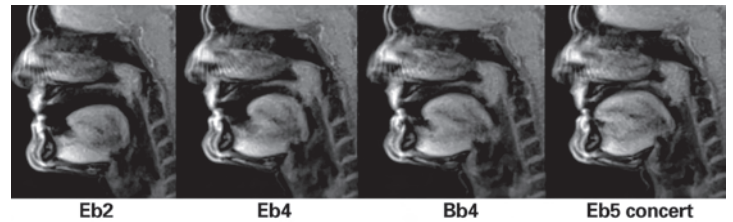


Figure 1. Side view of tongue position during sustained notes in an elite player

Though we have only begun to extend our experiments to other brass instrumentalists, we have seen early indications that trombone players may also exhibit this movement pattern. In trumpet players (unpublished data), it appears that this pattern may not be replicated, as they tend to hold the tongue up and forward in all registers.

We observe that the tongue positions of our performers in these studies are similar to tongue positions that individuals use when producing different vowel sounds. In several of our trials, we have had our horn players speak the syllables "HAW, HUH, HEH, and HEE" (see Figure 2), and then play notes in the low, middle, middle-high, and high registers. Not surprisingly, the tongue positions for playing in these ranges are remarkably similar to the positions that occur in speaking these syllables, though the tongue is in a more retracted position when compared to speaking.

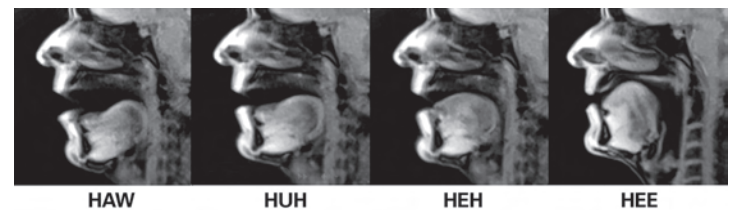
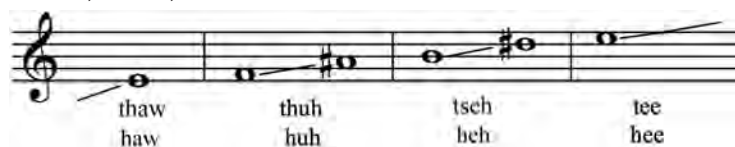


Figure 2. Side view of tongue position as elite player says vowel syllables.

**Eli Epstein:** An effective pedagogical method is to teach young students to imagine singing vowels for appropriate registers. "HAW, HUH, HEH, and HEE" utilize vowel sounds that cause the tongue to mimic the tongue positions of elite players when they play in the low, middle, mid-high, and upper registers. During my time in the Cleveland Orchestra and after, I experimented with vowel sounds like these, and have applied what I've learned to my teaching. Having students think of these vowel sounds in each appropriate register helps them with note clarity, centeredness, focus, and ease. During slurs,



simply positioning the tongue for “AW, UH, EH, and EE” can facilitate success. When notes are articulated, I encourage students to engage the tongue tip as well by using “THAW, THUH, TSEH, and TEE.”



The figure below shows how these vowels can be applied to an orchestral passage, in this case, the Nocturne from Mendelssohn’s *Midsummer Night’s Dream*:

**Mendelssohn: Nocturne from *Midsummer Night’s Dream*, Op. 64: Con moto tranquillo**  
Horn 1 in E



Try singing the Nocturne with these vowels first; then pick up your horn and imagine singing the vowels as you play.

It helps my students to write appropriate vowels above the notes in a difficult passage. Mentally singing the appropriate vowel while playing may at first seem like a large commitment, but I believe the results warrant the initial mental effort. With consistent effort, these syllables become more and more automatic, as if you were in a rigorous solfège class: at first it’s daunting, but by graduation, it feels natural and automatic to sight-sing everything using solfège (in fact it’s hard not to use solfège.) Think of this as “horn players’ solfège.”

Recently a student of mine introduced me to a useful app called “Pink Trombone.” It’s an interactive articulatory speech synthesizer invented by Neil Thapen. You can find it on Google: [dood.al/pinktrombone/](http://dood.al/pinktrombone/). Students can produce different vowel sounds (including AW, UH, EH, EE) on this app by moving the curser on the dots inside the image of the tongue. Since we don’t have many sensors inside our mouths to accurately perceive tongue shape and position, it’s valuable for my horn students to visualize with this app how the tongue moves to produce different vowel sounds.

A second pedagogical technique, which I call “finger-breathing” or “whisper-whistling,” helps us mimic the optimal internal tongue and jaw movements of the elite MRI horn group for intuitive, efficient playing. (See *The Horn Call*, February 2015). Whisper-whistling provides a more kinesthetic learning approach. This technique was first introduced to me by Keith Underwood, a flutist and breathing expert, who was presenting a master class I attended at New England Conservatory.

Here’s how it works: Place your index finger next to your mouth and produce a quiet whisper-whistling sound of the pitches that you wish to play on your horn. (You may inhale or exhale as you produce the pitches.) Or, you can forego using your finger entirely: Bring your lips together, but allow a slight gap (about the size of a small pea) to remain in the middle, with the lips relaxed. As we reproduce the pitches in a phrase that we’re practicing with whisper-whistling air, we naturally change our jaw positions and tongue shapes. The idea is to transfer these internal movements while playing the same passage on the horn. For a demonstration of these techniques,

view: “Eli Epstein, Horn Playing from the Inside Out: Finger Breathing.” <http://youtu.be/ArerPfHbKEk>



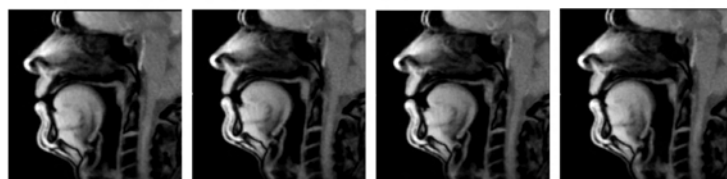
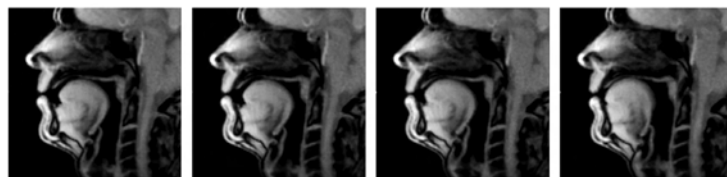
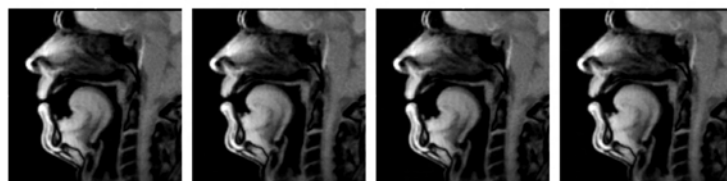
Even though the air-rushing sound is quiet and a little unfocused it’s important that we produce the correct pitches. You’ll find that using this technique almost forces you to not only hear the pitches clearly, but also to use the correct vowels. For high notes, to get the air-rushing sound high enough in pitch, you will probably have to use a “HEE” vowel to bring the tongue forward and upward. Conversely, for low notes, to

get the air-rushing sound low enough in pitch, you’ll probably have to use a “HAW” vowel to flatten the tongue and lower the jaw.

Take some time to examine the diagram of MRI images of Peter Iltis using this whisper-whistling technique on Mendelssohn’s Nocturne. Notice how his tongue changes position in a predictable way: more cavitation for lower notes, and less and less cavitation for progressively higher notes, producing images that are similar to the elite horn player tongue positions in Figure 1 (above). If you look with a magnifying glass, you may notice the miniscule (yet important!) changes in tongue position. I believe these minute tongue position changes directly

**MENDELSSOHN NOCTURNE, A MIDSUMMER NIGHT’S DREAM**  
INTERNAL “FINGER-BREATHING” MOVEMENTS

Horn in E





affect the speed of the air flowing through the aperture of the lips, thus giving us more control and ease of playing.

This diagram shows how whisper-whistling helps us produce similar tongue movements to those that the elite horn players intuitively use when playing this passage. When we transfer these natural tongue movements from whisper-whistling to horn playing, they create ease and beauty in our playing. Every day when I practice, I whisper-whistle passages to remind, reinforce, and make more natural all the necessary internal movements for easeful playing.

To see RT-MRI films of Peter Iltis whisper-whistling the Mendelssohn Nocturne view "MRI Horn Videos, Pedagogy Informed by Science, Episode 2: The Role of the Tongue and Jaw in Pitch Placement." <https://youtu.be/7Cz5HoQ1fCI>

**Peter Iltis and Eli Epstein:** Finally, a word of caution is in order. No two brass players do everything the same way. Though our films have shown *patterns* of movement consistency between elite players during specific exercises, every performer has unique anatomical features that will necessitate careful interpretation by the teacher in the specific way these films may be applied. Further, there is a strong argument for not becoming overly analytical about the mechanics of brass performance. Too much attention to one's tongue or throat could easily detract from the all-important goal of making beautiful music.

It would be foolish to suggest that "one size fits all" with regard to our data. However, an equally strong argument is that these examples of elite players represent a "gold standard" of performance. The sounds these artists make are sonorous, powerful, and accurate, and they evidently do it all with great efficiency. Moreover, their approaches apparently lead to sustainable, healthy careers. (The average age of the elite subjects in this study was 54 years.) If we can learn *general principles* from these MRI films that can help the young, developing player to play more efficiently, then their use seems warranted.

*"Everything should be made as simple as possible, but no simpler."*  
~Albert Einstein

Eli Epstein, former second horn of the Cleveland Orchestra (1987-2005), is on the faculty of the New England Conservatory and Professor of Horn at Boston Conservatory at Berklee. He is the author of *Horn Playing from the Inside Out, A Method for All Brass Musicians*, Third Edition, and the album *Eli Epstein: Orchestral Excerpts for Low Horn*. [www.eliepstein.com](http://www.eliepstein.com)

Peter Iltis, Professor of Horn and Kinesiology at Gordon College, is the principal investigator for the RT-MRI Brass Repository Project in collaboration with the Max Planck Institute for Biophys-

ical Chemistry. He has published articles about the MRI Horn Study in journals such as *Medical Problems of Performance Artists*, *Journal of Clinical Movement Disorders*, *Human Movement Science*, and *The Instrumentalist*. Dr. Iltis was the medicine and science editor of *The Horn Call* for a number of years.

## Notes

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<sup>2</sup>Iltis, P.W., Givens, M.W., "EMG characterization of embouchure muscle activity: reliability and application to embouchure dystonia." *Med Probl Perform Art*, 2005. 20(1): p. 25-34.

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# ADHD and Dyslexia: Learning Differences in the Private Studio, Part 1

by Benjamin Raviotta and Sara Raviotta

Students with Attention Deficit Hyperactivity Disorder (ADHD) and/or dyslexia, now named specific learning disorder (SLD), are out-of-the-box, three-dimensional thinkers who come up with hundreds of creative self-coping strategies to help them survive in performance, rehearsal, lessons, and home practice. As a professional musician with co-occurring ADHD and SLD, I (*Ben*) have spent over 20 years of my life dedicated to perfecting my ability to play the horn and to passing on that knowledge to others through lectures and private teaching in public schools in north Texas.

This article is extracted from my doctoral dissertation, “Strategies for Developing Individual Education Programs for Public School Music Students with Attention Deficit Hyperactivity Disorder and Dyslexia,” and my wife’s doctoral dissertation, “Practical Learning Strategies for Musicians with Specific Learning Disorder (Dyslexia) and/or Attention Deficit Hyperactivity Disorder (ADHD).”<sup>1</sup>

ADHD and SLD are neurodevelopmental disorders that can be objectively detected on brain scans. The conditions affect how a person learns, focuses, memorizes, socializes, processes data, and makes choices. Both conditions can have a debilitating effect on a student’s ability to learn musical notation, play with proper posture and technique, have a steady pulse and accurate rhythm, multi-task, memorize, sight-read and perform in public. Part 1 includes brief information about the conditions, their impact upon musical learning, and helpful resources. Part 2 will include accommodations and remediation techniques, information about laws, and more helpful resources. ADHD and SLD can sometimes feel like insurmountable hurdles when students run out of ideas for coping mechanisms, and we as teachers can help to stimulate their creativity and provide them with some simple strategies to help them to learn, reach their goals, and achieve great things in music!

## What is ADHD?

ADHD is one of the most common neurodevelopmental disorders, (disorder impairing brain function that typically appears during early childhood), affecting up to 13% of the American population.<sup>2</sup> ADHD can be thought of as an umbrella term encompassing cognitive, behavioral, and social deficits that interfere with everyday functioning and development, manifesting in a pattern of inattention and/or hyperactivity-impulsivity.<sup>3</sup>

Inattention inhibits the ability to organize thoughts and materials, to stay focused on the task at hand, and to listen attentively. Hyperactivity-impulsivity involves the inability to be still, quiet, and wait. Students with ADHD do not choose to be willfully defiant or purposefully distracted – they have a biological dysfunction that can be detected on electroencephalograms (a type of brain scan). Behaviorally and socially, students tend to act three years younger than their actual age.<sup>4</sup> As a teacher, ask yourself if the student acts appropriately for

someone three years younger. While medication can improve some symptoms of inattention and hyperactivity, cognitive and behavioral remediation and therapy will still be needed.

Being a hereditary condition, my parents took me to a psychiatrist who diagnosed and prescribed me with medication for ADHD at age 14 after my father received his own diagnosis for adult ADHD. While the medication helps me to focus and pay attention, I work hard daily to accomplish certain tasks: organize my time, materials, and thoughts; control my impulses; switch quickly between tasks without getting distracted; and regulate my emotions and inner voice. ADHD gives me certain advantages, such as good muscle memory and the ability to hyper-focus, hence the ability to play video games for hours on end. Some famous people with ADHD have been an inspiration to me and my students: Bill Gates, Howard Hughes, Simone Biles, Michael Jordan, Will Smith, Michael Phelps, Robin Williams, and Frank Lloyd Wright.

## What is Dyslexia or Specific Learning Disorder (SLD)?

SLD is a neurodevelopmental disorder that affects 20% of the American population.<sup>5</sup> A requirement for diagnosis, usually done by an educational diagnostician or psychologist, is that the student have average or above average intelligence, including the 5% of school-age children that fall under the “twice exceptional” or “2e” category (students who are both intellectually gifted and learning disabled).<sup>6</sup> It is a misconception that people with SLD are not as smart as neurotypical people – they just think in unconventional, non-linear ways. It is an equal opportunity disability, affecting people of all intelligence levels and economic backgrounds. Dyslexia is a narrow, colloquial term that most people use to refer to a pattern of learning difficulties characterized by problems with accurate or fluent word recognition, poor decoding, trouble flipping words or letters around, and poor spelling abilities.<sup>7</sup> Broadly, dyslexia is now known as the umbrella term, SLD, which encompasses eight subtypes of learning difficulties:<sup>8</sup>

1. Dyslexia as phonological processing deficiency (problems with speech sounds)
2. Dysphasia or apraxia (difficulty with pronunciation or the translation of thoughts into words)
3. Dysgraphia (difficulty with handwriting)
4. Dyspraxia or developmental coordination disorder (difficulty with balance, small and large body movements, muscle tone, and poor posture)
5. Auditory dyslexia or auditory processing problems (difficulty with listening, understanding spoken instruction, self-expression, rhyme, and rhythm)
6. Visual processing problems (understanding symbols, pictures, and distances, despite having 20/20 vision)
7. Executive dysfunction (difficulty with ongoing thoughts, time, planning, sequencing, attention, memory, recall, and response)



8. Dyscalculia (difficulty with numbers, mathematical symbols, terms, and concepts)

People often ask why it seems as though so many more people are being diagnosed with SLD these days. Because of the broader definition, people with a diagnosis of SLD can have a range of one, some, or all eight of the symptoms listed in severity levels ranging from mild to moderate to severe.<sup>9</sup> As educators are becoming more aware of the symptoms of the condition and testing is becoming more scientific, many students are being diagnosed at an earlier age before their grades are severely affected. Researchers in Leipzig even suggest that music and language are so interconnected through shared neural networks and cognitive mechanisms that music testing in four and five-year-olds can predict future reading problems.<sup>10</sup>

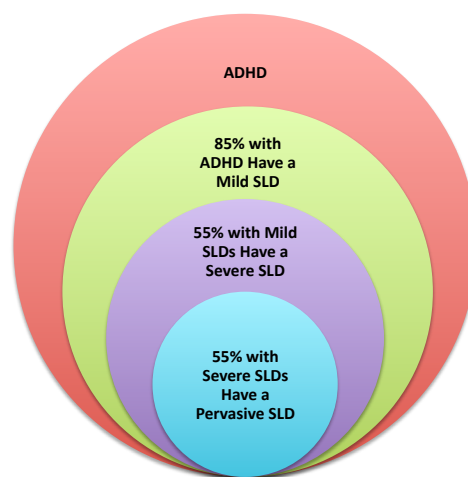
At the age of 32, while in my fifth year of teaching in north Texas and in the midst of doctoral research, I received my diagnosis of SLD. It includes six of the eight subtypes discovered by a psychologist through the use of a quantitative electroencephalogram and other testing at a brain performance center in north Texas. Results show discrepancies in brain wave patterns that were more than just typical ADHD patterns. My discovery was prompted by a lesson with a new eighth grader who was flipping line notes and space notes while performing her region etude. I off-handedly and ignorantly remarked, "It's almost as if you're dyslexic." She responded back, "Well, that's because I'm dyslexic!" With some research into dyslexia, we used plastic colored overlays in her next lesson, which helped her performance tremendously, and I thought to myself, "Wow! That's a lot clearer to me." My wife, a flute teacher and performer, who understood my unique proclivities towards reading and writing, immediately jumped into action to get to the bottom of the mystery by doing some arm-chair research, listening to Liz Dunoon's book on CD, *Helping Children with Dyslexia: 21 Super Strategies to Ensure Your Child's Success at School*, and making an appointment at the brain performance center.

### Why do I as a private teacher need to know about both conditions?

The article "Thirty-Seven Oboists" by British biochemist and oboe teacher Carolyn King opened my eyes to the potential scale of the prevalence of SLD in the field of music.<sup>11</sup> She used the Bangor Dyslexia Test to survey her studio of 37 oboists to determine what percentage and to what degree her students may have had SLD. She conducted the informal study because only one of her students who she had previously taught for three years volunteered a diagnosis of SLD, yet many more of her students demonstrated similar difficulty with scales and sight-reading. Her findings showed that 7 students had a high score for SLD, and 12 had an intermediate score, meaning that over 50 percent of her studio comprised students with SLD, despite lower national averages. The results led her to discover multi-sensory teaching techniques to help her students with SLD. In a cursory survey of my own studio, I found that more than half have official paperwork or have volunteered diagnoses of ADHD and/or SLD. Several more of my students show symptoms of these and other neurodevelopmental disorders, but have not been tested.

ADHD and SLD are the most common and frequently co-occurring conditions in the category of neurodevelopmental disorders in the United States, which also includes autism spectrum disorder, stuttering, motor coordination disorders, and tic disorders.<sup>12</sup> Because symptoms for both conditions co-exist and overlap, many of the remediation techniques for one condition also work for the other. Scientific research concludes that 85% of children with ADHD also have a mild SLD, 55% of those with a mild SLD have a severe SLD, and 55% of those with a severe SLD have a pervasive SLD.<sup>13</sup> Research indicates that 15-40% of children diagnosed with SLD also have ADHD.<sup>14</sup> Because testing for ADHD and SLD is imperfect and symptoms overlap, a student with one diagnosis may have another undiagnosed condition(s). As a teacher, it may be wise to provide coping skills for both conditions, even if the student has only one diagnosis.

Figure 1. Co-occurrence between ADHD and SLD<sup>15</sup>



Initially, I was surprised and had mixed feelings about my new diagnosis of SLD as an adult coupled with the realization that both my ADHD and SLD had a profound impact upon my musical studies and life. I was sad and angry that I "fell through the cracks" in the public school system. My life would have been so much easier with an earlier diagnosis, remediation, and accommodations. I wonder daily what successes, prestige, and opportunities I missed because of a late diagnosis. But I also realize that testing is imperfect, and new research has dramatically changed our knowledge of ADHD and SLD. I also know that things could have been much worse without my early GT (gifted and talented) training and incidental remediation from my parents and teachers. If not for my SLD, it is also possible that I may not have developed heightened musical instincts, the ability to equate a current musical example to a previous one, the ability to think in pictures and stories, good pitch recognition, and strong intonation. I also have excellent three-dimensional spatial reasoning, the ability to recall important details and explain abstract information through analogies, and the ability to detect subtle patterns in complex and shifting data systems. I am now in the company of other dyslexics such as Albert Einstein, Steve Jobs, Henry Ford, Nelson Rockefeller, Charles Schwab, Walt Disney, Agatha Christie, and Thomas Edison, among others. My life is not any easier,



but my life story now makes much more sense. I understand my strengths and weaknesses and how to overcome them. I am excited to help others like me through my research, advocacy, and teaching.

## How does having ADHD or dyslexia (SLD) impact a student's music studies?

Identification and general awareness of music-specific deficiencies related to ADHD and/or SLD can be crucial to the growth and long-term success of music students with ADHD and/or SLD. While a lack of practice or a learning curve can account for some of their musical struggles, the understanding of ADHD and/or SLD-specific traits can help teachers tailor their teaching to help students get the most out of their practice and lesson time, alleviate frustration and anxiety, and empower students to find similar solutions to future musical problems. While some students "face little to no challenge in learning music, others find it immensely frustrating."<sup>16</sup> It is important to remember that students with ADHD and/or SLD is unique: some students might show a range of mild to severe difficulties with certain musical tasks, where others manifest completely different symptoms or none at all.

Some of the musical traits that have been studied scientifically and that I have noticed in myself and in my students with ADHD and/or SLD include the following:<sup>17</sup>

- **Time and pulse:** Students with ADHD and/or SLD might struggle with counting, tapping, playing with a metronome pulse, counting the proper number of repeated notes, and accurately subdividing rhythms, especially when attempting any of these tasks simultaneously.

- **Note reading and processing:** Because music and text reading rely on the same posterior sections of the brain, the decoding of musical symbols can be a slow and tedious process for students with either condition. Students might skip or reread lines (trouble with tracking), flip notes horizontally or vertically, have trouble seeing dots or following signs, struggle to focus on the music, appear to read while actually playing from memory, and/or have the inability to transfer note reading skills to different pieces with different sizes and fonts. It is much easier for a struggling reader to memorize note names rather than read. Calling note names helps students play their current piece, but leads to difficulty with new pieces and sight-reading. Split horn parts on the same staff with connected stems could be problematic for these students.

- **Pitch recognition and rhythms:** Because of right brain advantages, students with ADHD and/or SLD may demonstrate greater pitch recognition and memorization of rhythmic patterns than a neurotypical student. However, the memorization of the pattern does not demonstrate knowledge of rhythm, subdivision, or the ability to transfer the pattern to another piece of music. Just because a student can mimic a rhythm does not mean that they can reproduce it later or on another example. While pitch recognition could be an advantage for horn students, some might confuse horn pitch with concert pitch, leading to calibration errors in what they "hear" while playing a note.

- **Posture and gross motor coordination:** Fidgeting makes it difficult for a student with ADHD to sit still with good pos-

ture. Due to multitasking problems, a student with SLD may not have the ability to focus on posture, playing, and reading at the same time. Horn students might need extra help choosing to perform or transition between "on and off the leg," as well as added reminders about proper hand position in the bell.

- **Fingerings and small motor coordination:** Executive functioning problems as well as problems with direction (e.g., left and right, up and down) make it difficult to execute complex patterns of fingerings. Problems with pencil grip and untidy handwriting may transfer into difficulty with coordination of small finger movements on the horn. Horn students who have difficulty with numbers and directionality might struggle with mastering chromatic fingering patterns and remembering alternate fingerings between F and B<sup>b</sup> horn despite hours of practicing. Switching between concert horn fingerings and marching horn or mellophone fingerings could lead to additional confusion.

- **Fast learning speed:** Students with ADHD and/or SLD have the ability to learn the same amount of information as a neurotypical student, even displaying a greater mastery in the end, but at a slower pace. They tend to require more repetitions of new material than other students and often try to cover up or deny their need for more repetition in order to "fit in."

- **Anxiety:** The severity of anxiety can be magnified in a student with ADHD and/or SLD due to an innate desire to please and succeed. Graded playing tests in front of other students can be destructive to their development if the anxiety is not addressed and eased. These students should play for the class, but receive a grade privately.

- **Organization and practice habits:** Students with ADHD and/or SLD often struggle with organizing their time and materials, planning, ordering, improvising, and creating and changing routines. They need explicit instructions and examples presented in a variety of ways. They can often find creative solutions to their own problems when I say, "That situation must be difficult. How are you going to solve your problem?"

- **Sight-reading:** Students with ADHD and/or SLD will struggle with sight-reading because of difficulty with multitasking, pulse, note reading, and executive functioning (the ability to analyze, organize, schedule, plan, decide, and execute). The pressure of the moment will increase anxiety, which could compound the problem.

- **Horn Transposition:** Due to difficulties with notation reading, working memory, and attention span, horn students with ADHD and/or SLD might need additional strategies to ease anxiety about learning a given transposition.

## Conclusion

Because it is statistically likely that music teachers will encounter students with ADHD and/or SLD each year, having a strong knowledge base of the symptoms will enable music educators to teach to 100% of their class or studio. Music students with these conditions often encounter seemingly insurmountable difficulties, but small, inexpensive, yet significant changes in how we approach these students can make an enormous difference in how they learn and approach life in general. Due to privacy and liability reasons, private lesson teachers who work in the public school systems must sensitively approach



any suspicions of neurodevelopmental disorders by following certain protocols. Part 2 will cover some basic information about laws and what to do if you suspect symptoms. It will also include general and horn-specific approaches that are easy to implement into your current routine and additional helpful resources.

## Quick Resources for ADHD and SLD

### Dyslexia (SLD):

The International Dyslexia Association (IDA): An international organization dedicated to the treatment and study of SLD. [interdys.org](http://interdys.org)

American Dyslexia Association: Free printable worksheets, apps, and resources. [american-dyslexia-association.com](http://american-dyslexia-association.com)

Dyslexia Daily: Free worksheets, videos, blog, and resources. [dyslexiadaily.com](http://dyslexiadaily.com)

Learning Ally: Library of over 80,000 audio books for students and adults with reading-related learning disabilities and visual impairments. [learningally.com](http://learningally.com)

LD Resources: Collection of resources on various aspects of learning disabilities and community blog posts. [ldresources.com](http://ldresources.com)

Learning Disabled Online: Resource for parents and teachers including articles, learning store, forums, newsletters, etc. [ldonline.org](http://ldonline.org)

Irlen Institute (for Colored Overlays): Services and tools for children and adults with visual processing problems, including those identified with reading and learning difficulties and ADHD. [irlen.com](http://irlen.com)

### ADHD:

ADDitude: Support for ADHD and LD [additudemag.com](http://additudemag.com)

ADDA: Attention Deficit Disorder Association Materials and services to help people with ADHD. [add.org](http://add.org)

CHADD: Resource for children and adults with ADHD. [chadd.org](http://chadd.org)

A.D.D. WareHouse: Books and resources for treatment of developmental disorders including ADHD and related disorders. [addwarehouse.com](http://addwarehouse.com)

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*Sara Raviotta is an active symphony musician as principal flutist with the San Angelo Symphony Orchestra, freelance artist, and consultant with a private flute studio in the Dallas-Fort Worth area. She works extensively with students with neurodevelopmental disorders, empowering them with information, coping strategies, support, and hope. She holds a DMA degree in flute performance from the*

*University of North Texas, as well as degrees from Louisiana State University and Oberlin Conservatory of Music.*

## Notes:

<sup>1</sup>Benjamin P. Raviotta, "Strategies for Developing Individual Education Programs for Public School Music Students with Attention Deficit Hyperactivity Disorder and Dyslexia," DMA diss., University of North Texas, 2016, ProQuest Dissertations & Theses; Sara K. Raviotta, "Practical Learning Strategies for Musicians with Specific Learning Disorder (Dyslexia) and/or Attention Deficit Hyperactivity Disorder (ADHD)," DMA diss., University of North Texas, 2017.

<sup>2</sup>Center for Disease Control and Prevention, "Attention-Deficit/Hyperactivity Disorder (ADHD): Data and Statistics," last modified November 13, 2017, accessed December 29, 2017, [cdc.gov/ncbddd/adhd/data.html](http://cdc.gov/ncbddd/adhd/data.html).

<sup>3</sup>American Psychiatric Association, *Diagnostic and Statistical Manual of Mental Disorders*, Fifth Edition: DSM-5, (Washington: American Psychiatric Association, 2013), 31-32.

<sup>4</sup>Itai Berger, et al., "Maturational Delay in ADHD: Evidence from CPT," *Frontier in Human Neuroscience* 7 (Oct 2013), 698.

<sup>5</sup>Louisa C. Moats and Karen E. Dakin, "Dyslexia Basics," *The International Dyslexia Association*, accessed December 29, 2017, [dyslexiaida.org/dyslexia-basics/](http://dyslexiaida.org/dyslexia-basics/).

<sup>6</sup>"Gifted and Dyslexic: Identifying and Instructing the Twice Exceptional Student Fact Sheet," International Dyslexia Association, accessed December 30, 2017, [ida.org/gifted-and-dyslexic-identifying-and-instructing-the-twice-exceptional-student-fact-sheet/](http://ida.org/gifted-and-dyslexic-identifying-and-instructing-the-twice-exceptional-student-fact-sheet/).

<sup>7</sup>Sally E. Shaywitz and Bennett A. Shaywitz, "Dyslexia (Specific Reading Disability)," *Biological Psychiatry* 57, no. 11 (2005), 1307.

<sup>8</sup>American Psychiatric Association, *Diagnostic and Statistical Manual of Mental Disorders*, Fifth Edition: DSM-5, (Washington: American Psychiatric Association, 2013), 67; Liz Dunoon, *Helping Children with Dyslexia: 21 Super Strategies to Ensure Your Child's Success at School*, 3rd ed. (Park Orchards, Victoria, Australia: Transformation Trust, 2010), 53.

<sup>9</sup>*Ibid.* 67-68.

<sup>10</sup>Sebastian Jentschke et al., "Children with Specific Language Impairment Also Show Impairment of Music-syntactic Processing," *Journal of Cognitive Neuroscience* 20, no. 11 (November 2008), 1940.

<sup>11</sup>Carolyn King, "Thirty-Seven Oboists," in *Music and Dyslexia: a Positive Approach*, ed. Tim Miles, John Westcombe, and Diana Ditchfield, (Chichester, England: John Wiley, 2008), 124-136.

<sup>12</sup>American Psychiatric Association, *DSM-5*, 74.

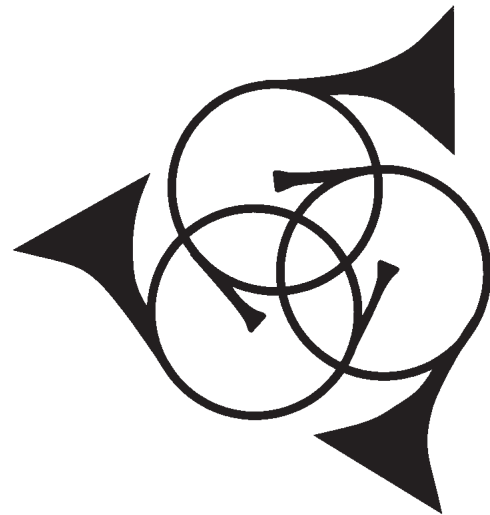
<sup>13</sup>Murray J. Dyck and Jan P. Piek, "Developmental Delays in Children with ADHD," *Journal of Attention Disorders* 18, no. 5 (2014): 466-467; Guinevere F. Eden and Chandan J. Vaidya, "ADHD and Developmental Dyslexia: Two Pathways Leading to Impaired Learning," *Annals of the New York Academy of Sciences* 1145 (2008), 474.

<sup>14</sup>Guinevere F. Eden and Chandan J. Vaidya, "ADHD and Developmental Dyslexia: Two Pathways Leading to Impaired Learning," *Annals of the New York Academy of Sciences* 1145 (2008), 317.

<sup>15</sup>Sara K. Raviotta, "Practical Learning Strategies," 149.

<sup>16</sup>Kenneth J. Bryson, "Teaching a Student with Dyslexia," *Journal of Singing* 69, no. 4 (March-April 2013), 431.

<sup>17</sup>For detailed information about scientific studies, see dissertations by Benjamin P. Raviotta, "Strategies for Developing Individual Education Programs" and Sara K. Raviotta, "Practical Learning Strategies."



# Henri Kling

## A European Musician, Part 1

by William Melton

A select group of late 19th-century horn players were prized as educators and composers for their instrument, including worthies like Jean Baptiste Mohr in Paris, Friedrich Gumpert in Leipzig, and Oscar Franz in Dresden. Yet one of their colleagues went beyond horn-related eminence to carve a niche in the larger musical world. Beyond duties as solo hornist and educator, he was a composer, conductor, organist, and writer whose publications still occupy considerable shelf space in our great libraries. Over the past century his reputation has diminished to the point that “very few know who Henri Kling was or what we owe him,”<sup>1</sup> and the current edition of the prestigious *Die Musik in Geschichte und Gegenwart* has deleted his entry entirely. There is, however, a case to be made for his rehabilitation, and the centennial of his death in 2018 might be a fitting occasion to remember his achievements.



Henri Kling in  
1882<sup>2</sup>

On Monday, February 14, 1842,<sup>3</sup> a son was born to the French native Claudette Kling (née Rémy) and her husband Ludwig Christoph (also known as Louis Christophe) Kling, who hailed from the southwest German Grand Duchy of Baden. The venue for the birth of Henri Adrien Louis Kling was Paris, at the time the largest city in continental Europe with 935,261 inhabitants<sup>4</sup> and with few rivals as a hub of cultural affairs. Elsewhere on that same Monday, Clara Schumann began a strenuous concert tour of northern Germany and Denmark (which entailed a wrenching eight week separation from her own infant daughter Marie), and in New York City 2,500 admirers attended the “Boz Ball” at the Park Theater to celebrate the literary lion Charles Dickens on his first US tour. In Paris itself, just a week after Henri Kling’s birth, Frédéric Chopin played a concert at the Salle Pleyel. Afterwards his health failed dramatically and Chopin would be absent from the Parisian concert stage for the following six years. A new resident of the city was in his own dire straits: “He arrived in Paris [...] rich in ideas but poor in funds, because at the moment he stepped out of the coach thirty francs made up his entire financial as-

sets.”<sup>5</sup> Despite ardent recommendations from Hector Berlioz and others, the Belgian wind maker Adolphe Sax would have to wait for the recognition he deserved. Recognition had also eluded Richard Wagner, who had spent 2½ lean years in Paris attempting to get his early operas produced, to no avail. On April 7, 1842, when Henri Kling was seven weeks old, Wagner set off for Dresden, abandoning the French capital but nurturing resentments that would embitter him to the end of his life.

The Klings’ Paris sojourn presumably did not provide adequate employment for Ludwig, a *Hautboist*<sup>6</sup> (military musician). In 1844 the family, with then two-year-old Henri in tow, left Paris for Ludwig’s hometown of Carlsruhe. The contrast was great, for though the capital of the Grand Duchy of Baden, the German city was inhabited by just 20,000 souls.<sup>7</sup> Still, it offered its own attractions. The French region of Alsace, the northeast border of which was just 15 miles distant from Carlsruhe, was quite possibly the homeland of Claudette Kling and residence of Henri’s maternal relatives. Carlsruhe was one of the newest of German cities, created out of forestland in 1715 when Margrave Karl Wilhelm of Baden-Durlach built a palace there. “He had chosen a fortunate location for the residence, at the intersection of two important traffic routes”<sup>8</sup> – the Rhine flowed from Switzerland in the south to the Netherlands in the north and a major coach road ran west to Paris and east to Vienna. The rulers of Carlsruhe proved to be both enlightened and music loving, and laid out a neoclassical city whose avenues emanated fan-like from the central palace. Carlsruhe soon boasted a host of elegant buildings by architect Friedrich Weinbrenner, and the likes of Johann Melchior Molter and Franz Danzi served as court conductors. After playing a recital at the palace in 1839, young Clara Wieck confided to her fiancé Robert Schumann that “This is the most agreeable court that I have ever seen.”<sup>9</sup>



Carlsruhe’s Grand Ducal Palace seen from the Palace Plaza  
(postcard photo)

The Baden capital was home to the Grand Duchy’s War Ministry and General Staff, and it housed the small state’s largest garrison. This included a regiment of Life Guards, a



regiment of Life Guards Dragoons, the 3rd Fusilier Battalion, a Battalion of Skirmishers, an Artillery Regiment, a Company of Engineers, and a Cadet Corps.<sup>10</sup> Wind bands associated with this large military establishment were plentiful, and the local wind player Ludwig Kling again found regular if modest employment. The Klings moved into apartments at Langestrass 132, next to the largest garrison, southeast of the Palace and Hoftheater (Court Theater) situated on the Schlossplatz (Palace Plaza) at the city center.<sup>11</sup> Tragically for the toddler Henri, “very soon afterwards his mother died.”<sup>12</sup> Ludwig Kling remarried, but for the son, “domestic difficulties arose that clouded his childhood.”<sup>13</sup> Momentous events also intruded on the boy’s life. A horrific fire broke out during a play at the Court Theater two weeks after Henri’s fifth birthday: “Hearts were filled with sorrow and melancholy after what occurred in the Karlsruhe Hoftheater on the 28th of February, 1847, when [63] people found their death in the flames.”<sup>14</sup> The following year, the Paris Revolution in February spread to Baden a month later and a republic was declared. Many local military units rallied to the people’s cause and Grand Duke Leopold was forced to flee Karlsruhe before the uprising was put down by Hessian and Prussian troops 16 months later.

By 1853 the Kling family had moved to more central lodgings at Kronenstrasse 29, on the western fringe of “Little Karlsruhe,” a notorious slum quarter, but also within easy walking distance of the market square.<sup>15</sup> Music, which Henri discovered just prior to the move, provided the boy’s greatest outlet. Military bands performed free concerts at the Palace Plaza twice weekly, and “From the age of ten he devoted himself passionately to the study of music, to which he felt an irresistible attraction.”<sup>16</sup> His father taught him what he could, and Henri applied himself to violin, piano, and organ, but “He had a predilection for the horn [...]”<sup>17</sup> (in apt coincidence, the next street to the east of the Kling home was the Waldhornstrasse). Henri soon eclipsed his father, the journeyman who juggled several instruments, and now required a horn teacher who could help him hone his skills further.

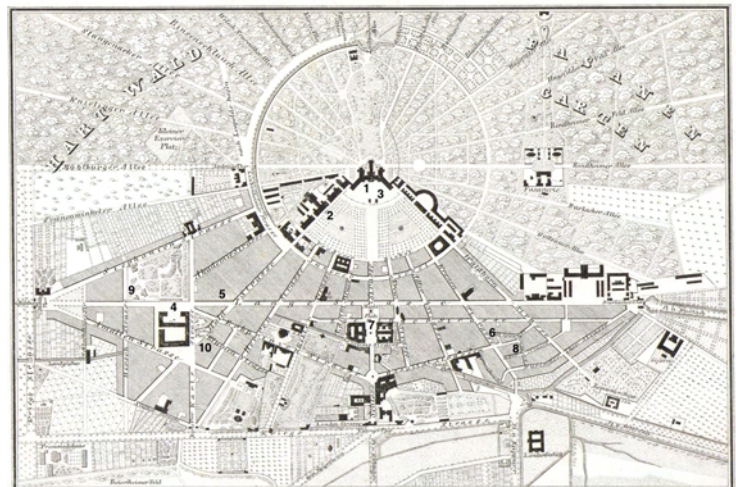
Several artists would shape Kling’s musical upbringing, beginning with Eduard Devrient, brother-in-law to the great soprano Wilhelmine Schröder-Devrient, an iconic Leonore in Beethoven’s *Fidelio* and creator of three Wagner roles. Devrient himself sang the *Christus* (baritone) in Mendelssohn’s famous Berlin revival of Bach’s *St. Matthew Passion* in 1829, and the title role at the world premiere of Heinrich Marschner’s *Hans Heiling* (as well as writing the libretto). Devrient was an actor and director at the Dresden Court Theater during Richard Wagner’s stint as a Kapellmeister prior to the revolution of 1848 and was appointed the Intendant (General Manager) of the Karlsruhe Court Theater in 1852. He brought to the job a knowledge of the history of German theater and a desire to reform it that paralleled Wagner’s own.

Another major influence on young Kling was the Karlsruhe Music Director Joseph Strauss. Born in Brno in 1793, Strauss studied with a succession of gifted teachers culminating in two who had also taught Beethoven: violinist Ignaz Schuppanzigh and contrapuntist Johann Georg Albrechtsberger. Engaged as a violinist with the court opera orchestra in Vienna, Strauss left to be a soloist and then conductor in Budapest, Hermannstadt (now Sibiu, Romania), Brno, Prague, and Mannheim. He suc-

ceeded Franz Danzi as music director in Karlsruhe in 1824, and brought discipline to the orchestra after the decline of Danzi’s last, ailing years. Valued by his employers, Strauss was allowed leave to conduct a season of the German Opera in London in 1840 (where he was also warmly applauded in an appearance at the Philharmonic Society concerts). In his essay “On Conducting,” Richard Wagner recalled,

a performance of my ‘*Lohengrin*’ under the direction of the Kapellmeister Strauss. This highly worthy man obviously approached my score with extreme caution and even alarm. But his sense of duty was communicated in his direction to the orchestra, which could not have been more precise and vigorous; a man that would stand no nonsense, who compelled people to sit up and pay attention. Remarkably, this elderly gentleman was the only well-known conductor of my ken who brought a real passion to his work; his tempi tended to be over-hasty rather than sluggish, but they were always spirited and well executed.<sup>18</sup>

Strauss’ own operas were popular in Karlsruhe and beyond; *Der Wärrwolf* (*The Werewolf*) was performed fifty times at the Kärntnertor Theater in Vienna. He would retire from his conducting post in 1863, after nearly four decades at the helm of the Karlsruhe Court Orchestra.



*Henri Kling’s childhood world: 1) Grand Ducal Palace 2) Court Theater 3) Palace Plaza band concerts 4) Main Garrison 5) 1st Kling family residence 6): 2nd Kling family residence 7) Marketplace 8) “Little Karlsruhe” slum 9) 1st Jacob Dorn residence 10) 2nd Jacob Dorn residence [Mid-19th century map of Karlsruhe by Creuzbauer und Nöldeke, courtesy of Norbert Wendel, karlsruhe-antiquarisch.de]*

Fortunately for Henri Kling, the Karlsruhe horn section had enjoyed a fine reputation for decades. The godfather of the group had been Johann Christoph Schuncke (1791-1856), the fourth of five horn playing sons of master baker and ama-



## Henri Kling, Part 1

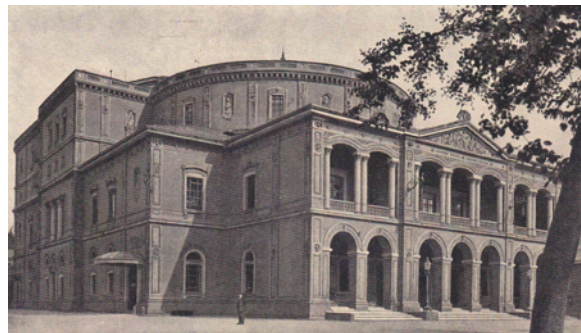
teur hornist Johann Gottfried Schuncke.<sup>19</sup> Kling's teacher and Karlsruhe's resident solo hornist in the 1850s was Jacob Dorn, born on January 7, 1809 in Lichtenau in Baden, a town with medieval roots that lies just two miles from the Rhine. In 1825, at the age of sixteen, Dorn joined the military music corps in Karlsruhe (about 30 miles distant to the northeast) and as apprentice was "engaged soon afterwards by the Court Orchestra, where he enjoyed the great advantage of lessons with the famous hornist Christoph Schuncke."<sup>20</sup> After a year-long concert tour of England in 1833,<sup>21</sup> Dorn was ordered back to Karlsruhe where he was accepted "as a fully fledged court musician"<sup>22</sup> (his horn colleagues that decade were his teacher Schuncke, Johann Georg König, and Heinrich Burger).<sup>23</sup> In 1834 Dorn was allowed a short leave, which he used for concert trips to Münster and Munich. A review of his matinee in Munich's newly built Odeon Hall makes clear just what an elite player Dorn was.

He unites all that one expects from a good wind player: lovely sound, pure intonation, technical skill and beautiful phrasing. His tone is as pure and burnished as silver in all registers and dynamics: wonderfully beautiful in the high register, without being dull and powerless in the low (so rarely found in hornists). His intonation is stable and spotless, and his skill in negotiating demanding passages is great, but without any loss of clarity [...]. Yet more important than this is his beautiful phrasing in slow passages, which distinguishes the true artist even more than velocity in runs and trills. Herr Dorn has no doubt observed that the intrinsic character of the horn derives from its noble sound, and that all else is incidental.<sup>24</sup>

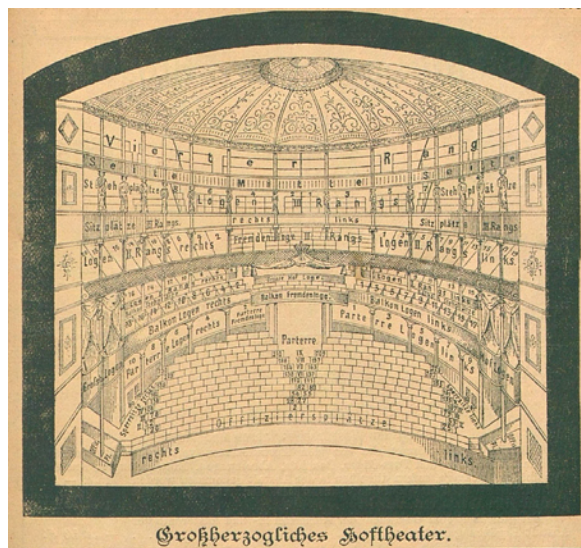
Dorn limited his concertizing thereafter ("The terms of his employment have since hindered the display of his fine talent in wider circles"),<sup>25</sup> with one major exception. In the winter of 1846/47 he sailed to the U.S., appearing in New York "now advertised as 'First Hornist and Guitarist to the Grand Duke of Baden.'"<sup>26</sup> The *Boston Gazette* mentioned a concert in November 1846 which featured a "solo, French horn, adagio, thema and variations on a favorite Tyrolean air, composed and executed (with orchestral accompaniment) by J. Dorn."<sup>27</sup> Dorn also composed pieces for "guitar, an instrument which he plays with equal parts of skill and taste,"<sup>28</sup> and through the decades published titles from *Introduction et variations brillantes pour guitare*, Op. 4 (Leipzig: Weber, 1838) to *6 Ländler and 6 Polkas für Guitare* (Offenbach: Andre, 1858): "These light dances met with considerable popularity, and passed several editions."<sup>29</sup> Prior to 1858 Dorn was living west of the Karlsruhe city center at Hirschstrasse 5 and just afterwards at Waldstrasse 65. He was a legitimate star of the Karlsruhe ensemble during Kling's youth, soon to be profiled in music dictionaries of his day from F. J. Fétis (Paris, 1867)<sup>30</sup> to Hermann Mendel (Berlin, 1880).<sup>31</sup> Jacob Dorn would retire from his lengthy orchestral career in 1871.<sup>32</sup>

Over its long season the fine, rebuilt Grand Ducal Court Theater, which opened its doors on May 17, 1853 in Kling's 11th year, gave regular 6:00 p.m. performances on Sunday, Tuesday, Thursday and Friday evenings. Prices ranged from 1 silver Gulden and 36 Kreuzer for the reserved box in the first

balcony to a mere 12 Kreuzer for the top tier balcony on the side (1/8th the price of the former; 1 Gulden = 60 Kreuzer).<sup>33</sup> But for pupils of orchestra members, who Henri became when he began lessons with Jacob Dorn, free entry into operas was a common fringe benefit.



Karlsruhe's Court Theater (postcard photo)



Seating inside the Karlsruhe Court Theater<sup>34</sup>

The gifted young man was taken under the wing of the entire Karlsruhe horn section, including Ferdinand Segisser (1825-1885), a colleague and successor of Dorn as solo horn. Dorn and his section also provided Henri with experienced advice in finding a worthy instrument. An initial Cor Solo (natural horn) was followed by a clock-spring rotary-valved F horn built by Friedrich Wilhelm Schuster, "one of the earliest makers of instruments with valves"<sup>35</sup> who had collaborated with Christoph Schuncke after establishing his workshop in Karlsruhe in 1823. As it happened, Schuster's workshop was just down the Kling family's street at Kronenstrasse 39.

The following list of operas performed in Karlsruhe in 1855 demonstrates the wealth of musical literature that Henri could have experienced during just his 13th year:

Auber: *Le domino noir*, *Fra Diavolo*, *Les diamants de la couronne*  
 Beethoven: *Fidelio*  
 Bellini: *Norma*, *I Capuleti e i Montecchi*  
 Boieldieu: *La dame blanche*  
 Donizetti: *L'elisir d'amore*, *La fille du régiment*, *La favorita*,  
*Lucia di Lammermoor*  
 Ernest II, Duke of Saxe-Coburg and Gotha: *Santa Chiara*,  
*Casilda*  
 Flotow: *Martha*, *Alessandro Stradella*  
 Gluck: *Armide*, *Iphigenie auf Tauris*, *Alceste*



Gretry: *Raoul Barbe-bleue*  
 Lortzing: *Zar und Zimmermann*  
 Méhul: *Joseph en Égypte*  
 Mendelssohn: *Die Heimkehr aus der Fremde*  
 Meyerbeer: *Les Huguenots*  
 Mozart: *Die Zauberflöte, Don Giovanni*  
 Wilhelm Taubert: *Die Kirmes*  
 Wagner: *Tannhäuser*  
 Weber: *Der Freischütz, Oberon*<sup>36</sup>

These 29 operas acted as a huge motivating force for young Henri, and made a fine introduction to disparate musical styles. The year 1855 was auspicious in further ways: the 22-year-old Brahms visited Carlsruhe for the first time,<sup>37</sup> and on January 28th an opera by Richard Wagner was first performed at the Court Opera. *Tannhäuser* was just one of three fine Wagner productions which continued with *Lohengrin* (1856) and *Der fliegende Holländer* (1857).<sup>38</sup> They bolstered the city's artistic reputation, and turned Henri Kling into an ardent admirer of Wagner (he would later commission a Wagner memorial in Mornex in Savoy). Notable guest musicians who Kling may have met in Carlsruhe in the mid-1850s include Clara Schumann, Joseph Joachim, Franz Liszt, and Hector Berlioz.

In 1858 or early 1859 Ludwig Kling died,<sup>39</sup> and his son departed from Carlsruhe in 1861. Though Henri left unsavory "Little Carlsruhe" and his unhappy childhood behind, he would remain grateful to the city for the music it had provided. His problematic father had been eclipsed by more genial role models from the orchestra horn section: Henri's later Sonata for Horn would be dedicated "To Monsieur Segisser, 1st Solo Horn and Chamber Musician S.A.R. of the Grand Duke of Baden,"<sup>40</sup> and his best known publication to "the musical education establishment of Carlsruhe in grateful remembrance."<sup>41</sup> Music had consoled the young man through personal disappointments; he would apply himself to it fiercely for the rest of his life. For now, the 19-year-old Henri set off southwest, to Switzerland ...

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## Notes

<sup>1</sup>Edmond Leloir, "Portrait: Henri Kling," *La revue du corniste*, no. 16, Dec. 1981, p. 16.  
<sup>2</sup>Henri Kling, *Populäre Instrumentationslehre mit genauer Beschreibung der Eigentümlichkeiten jeden Instrumentes* (Hanover: Oertel, 1882), dedication page.  
<sup>3</sup>Most accounts have delivered the details of Kling's life only sparingly and often incorrectly, beginning with his birthdate. The most reliable source must surely be the composer's son Otto, who as editor of the *The Chesterian* specified February 14 in his unsigned obituary of his father ("Henri Kling," *The Chesterian* IV, 1918, p. 220). However, February 15 was the birthdate furnished by the editors of the *Schweizerische musikpädagogische Blätter* (Anon., "Les 'disparus'. Henri Kling," VII, 1918, p. 189), Edgar Refardt (*Historisch-biographisches Musiklexikon der Schweiz* [Zurich: Hug, 1928], p. 165), and Willi Schuh and Refardt (*Musikerlexikon* [Zurich: Atlantis, 1939], p. 118), whereas February 17 was given by Louis Bogey ("Henri Kling," *Le Foyer: journal littéraire et artistique* I, no. 7, April 1, 1883, p. 49), Alfred Remy (*Baker's Biographical Dictionary of Musicians* [New York: Schirmer, 1919], p. 469), and Paul Frank and Wilhelm Altmann (*Kurzgefasstes Tonkünstlerlexikon* [Leipzig: Merseburger, 1926], p. 191). In his hugely influential *Musik-Lexikon*, Hugo Riemann furnished the February 17 date in both the third and fourth editions (Leipzig: Hesse, 1887, p. 500; 1894, p. 547), duly repeated in the English incarnation of J. S. Shedlock (*Dictionary of Music by Dr. Hugo Riemann* [London: Augener, ca. 1896], p. 402) and the French of Georges

Humbert (*Dictionnaire de Musique de Hugo Riemann* [Paris: Perrin et Cie, 1899], p. 417), before being corrected to February 14 beginning with the fifth edition (Leipzig: Hesse, 1900, p. 582). So it remained through the ninth edition (1919), the last published during Riemann's life, and in further editions of the franchise issued by other editors. In similar fashion, Kling's middle names Adrien Louis have been reversed by some chroniclers.

<sup>4</sup>L.-J.-M. Daubanton, *Du déplacement de la population de Paris* (Paris: Carilian-Goeury, 1843), p. 5.  
<sup>5</sup>François Joseph Fétis, *Biographie Universelle des Musiciens*, vol. 7 (Paris: Didot, 1867), p. 415.  
<sup>6</sup>*Hautboist* originally referred to an oboist-officer in military ensembles, but was later broadened to refer to all military musicians, including hornists.  
<sup>7</sup>Karl Baedeker, *Handbuch für Reisende durch Deutschland und den Oesterreichischen Kaiserstaat* (Coblenz: Baedeker, 1842), p. 558.  
<sup>8</sup>Frithjof Haas, "Geleitwort," Joachim Draheim, *Karlsruher Musikgeschichte* (Carlsruhe: Info Verlag, 2004), p. 9.  
<sup>9</sup>Letter from Clara Wieck to Robert Schumann, February 2, 1839: *ibid.*, p. 11.  
<sup>10</sup>Carl Reichard and Carl Friedrich Bilharz (ed.), *Adress-Kalender für die Residenzstadt Carlsruhe* (Carlsruhe: Müller, 1858), pp. 7-8.  
<sup>11</sup>Kaiser (ed.), *Adress-Kalender für die Residenzstadt Carlsruhe* (Carlsruhe: Müller, 1845), p. 60. Langestrasse has since been renamed Kaiserstrasse.  
<sup>12</sup>Reginald Morley-Pegge, *The French Horn. Some Notes on the Evolution of the Instrument and of its Technique* (London: Benn, 1973), p. 164.  
<sup>13</sup>*Ibid.*  
<sup>14</sup>E. Giavina, *Der Hoftheaterbrand in Carlsruhe am 28. Februar 1847, dessen Entstehung, Verlauf und Folgen* (Gotha: Haumann, 1847), p. 1.  
<sup>15</sup>Philipp Anselm (ed.), *Adress-Kalender für die Residenzstadt Carlsruhe* (Carlsruhe: Gerbracht, 1853), p. 35.  
<sup>16</sup>Bogey, *op. cit.*  
<sup>17</sup>*Ibid.*  
<sup>18</sup>Richard Wagner, *Über das Dirigieren* (Leipzig: Insel, 1914), p. 4.  
<sup>19</sup>The other four horn playing Schunke (or Shunke) sons were Gottfried, Michael, Andreas, and Gotthilf. In the next generation, four sons of Gottfried and Andreas were also professional hornists. Ludwig (or Louis), another son of Gottfried the younger, was a promising composer-pianist and friend of Schumann's who died before his 24th birthday. This link between hornists and bakers is not confined to the Schunke family: the Swiss hornist-scholar Daniel Lienhard's great-grandfather Paul Keller, a pastry baker and amateur hornist who was a founder of the Orchestral Society of Aarau in 1889, was also an avid collector of rare music editions and manuscripts for the horn (Daniel Lienhard, "Paul Keller [1862-1942], Konditor und Hornist, und der Orchesterverein Aarau," *Aarauer Neujaarsblätter* 77 (2003), pp. 115-131).  
<sup>20</sup>Hermann Mendel, *Musikalisches Conversations-Lexicon*, vol. 3 (Berlin: Oppenheim, 1880), p. 221.  
<sup>21</sup>Mendel (*ibid.*) and others give 1832 as the year of Dorn's English stay, but John Humphries has reinforced 1833 with a slew of English journals that chronicle Dorn's progress (email to author, Nov. 23, 2016).  
<sup>22</sup>Anon., "Geschichtliche Rückblicke," *Neue Wiener Musik-Zeitung* VI, no. 1, Jan. 1, 1857, p. 4.  
<sup>23</sup>Anon., *Hof- und Staats-Handbuch des Grossherzogthums Baden* (Carlsruhe: Braun, 1834), p. 22.  
<sup>24</sup>I., "Musikalisches. Concert des Herrn Jakob Dorn aus Carlsruhe, im grossen Odeonsaale am 8. Juni," *Conversationsblatt für Deutschland und Bayern* I, no. 139, June 12, 1834, p. 556.  
<sup>25</sup>Eduard Bernsdorf, *Neues Universal-Lexikon der Tonkunst*, vol. 1 (Dresden: Schaefer, 1856), p. 718.  
<sup>26</sup>Vera Brodsky Lawrence, *Strong on Music: The New York Music Scene in the Days of George Templeton Strong*, vol. 1 (New York: Oxford, Oxford University Press, 1988), p. 425. Valentine Dorn, Jacob's brother, had emigrated to the U.S., playing horn in Boston, and Valentine's son Charles James studied guitar with his uncle Jacob before embarking on an influential career as performer and teacher.  
<sup>27</sup>Anon., "Boston," *The Musical Gazette* I, no. 23, December 7, 1846.  
<sup>28</sup>Mendel, *op. cit.*  
<sup>29</sup>Philip J. Bone, *The Guitar & Mandolin. Biographies of Famous Players and Composers of these Instruments* (London: Schott, 1914), p. 91.  
<sup>30</sup>Fétis, *op. cit.*, p. 48.  
<sup>31</sup>Mendel, *op. cit.*  
<sup>32</sup>J. Zimmermann and F. Homann (eds.), *Almanach und Adressbuch des Grossherzoglichen Hoftheaters* (Carlsruhe: Müller, 1870), p. 20. Dorn went unmentioned in subsequent issues of the *Almanach*, but a modern source suggests that the pensioner (to be noted, still a fine guitarist) had moved far out of the Carlsruhe orbit to the east: "Later, Dorn was active as a musician at the spa at Karlsbad [Karlový Vary, now in the Czech Republic]" (Rudolph Angermüller, "Der berühmte Esslinger Champagner hat mich ganz entzückt." Alois Taux: "Kurze Notizen" von seiner Reise von Salzburg nach Köln (1845)," *Salzburg Archiv: Schriften des Vereines "Freunde der Salzburger Geschichte"*, vol. 34, 2010, p. 412, footnote 133).  
<sup>33</sup>Reichard and Bilharz, *op. cit.*, p. V.  
<sup>34</sup>Anon., *Adressbuch für die Haupt- und Residenzstadt Carlsruhe 1894* (Carlsruhe: Bielefeld, 1894), p. 103.  
<sup>35</sup>Lyndesay G. Langwill, *An Index of Musical Wind-Instrument Makers* (Edinburgh: Langwill, 1980), p. 162. Schuster (1798-1873) built instruments with three distinct valve types (Gunter Dullat, *Verzeichnis der Holz- und Metallblasinstrumentenmacher auf deutschsprachigem Gebiet von 1500 bis Mitte des 20. Jahrhunderts* [Tutzing: Schneider, 2010], p. 437).  
<sup>36</sup>W. Tietz and F. Homann, *Almanach und Adressbuch des Grossherzoglichen Hoftheaters VI* (Carlsruhe: Müller, 1856), pp. 18-35.  
<sup>37</sup>Brahms' Symphony no. 1 in C minor, Op. 68 would be given its world premiere in Carlsruhe two decades later.  
<sup>38</sup>Wagner reacted furiously to Devrient's staging of *Tannhäuser* in 1855, tentative plans to stage the world premiere of *Tristan und Isolde* in Carlsruhe were scuttled by the two men's mutual hostility, and in 1869 Wagner penned a malicious response to Devrient's memorial to Mendelssohn. Ironically, Devrient's high standards for Wagner productions and the subsequent engagement of young Wagnerians Hermann Levi and Felix Mottl as court conductors would combine to give Carlsruhe the nickname "Little Bayreuth" after Wagner's death.  
<sup>39</sup>"Kling, Hautboist" of 1858 was replaced in the Carlsruhe municipal address book by "Kling, Hautboist's Widow" the following year (*ibid.*, p. 101; Carl Reichard (ed.), *Adress-Kalender für die Residenzstadt Carlsruhe* [Carlsruhe: Müller, 1859], p. 64).  
<sup>40</sup>Henri Kling, *Sonate en La Mineur pour Cor et Piano* (Paris: Meis, ca. 1880), dedication.  
<sup>41</sup>Kling, *Populäre Instrumentationslehre*, *op. cit.*

# Recollections of Richard Merewether

by Willi Watson

I was delighted to hear the news from Tim Jones, principal horn of the London Symphony Orchestra, that Richard Merewether's book *The Horn, The Horn...* is to be republished in 2018. I was involved with the original publication in 1978 as Sales Manager of Paxman Horns. Dick (as he was always known) was, of course, the brilliant and innovative designer for the London-based company. Fluent writer that he was, my main task was to mop his brow occasionally! In my ten years with Paxman (during which they went from a relatively obscure company to one of the top horn makers in the world), I worked increasingly closely with him and was privileged to form a friendship with him, which I value to this day.

Dick's forebears founded the town of Merewether, which is part of New South Wales (Australia), a town famed for coal production north of Sydney. He started playing the horn at school with an Italian teacher on an instrument made by Rampone & Cazzani, which was "not too bad..." according to Dick. He was being urged to go into the family business as he approached his mid-teens, but rebelled quite forcibly, eventually persuading his parents that he wished to pursue music as a career. Subsequently he was accepted to study at the "Con," later to become the Sydney Conservatoire. The instrumentalists there became the founders of the modern Sydney Symphony Orchestra, as there was an acute shortage of experienced musicians in Australia after WW2. As a result, in 1946, at just 19 years of age, Dick found himself as second horn to Englishman Charles Gregory, former principal horn of Sir Thomas Beecham's London Philharmonic Orchestra, which had been disbanded for the duration of WW2.

Whilst at the "Con." Dick became great friends with a violinist from Melbourne called Patricia Tuckwell. Her younger brother Barry, encouraged to play the horn aged 13, became third horn of the Melbourne Symphony Orchestra at 15 and then fifth in the Sydney Symphony. Both Dick and Barry were influenced by Charlie Gregory's lovely playing and by his and his wife Beatrice's tales of the opportunities for performing in London and the UK. When the Gregorys returned to England in 1950, Dick went with them to a new and exciting life; Tuckwell following a year later.

Coming from a well-to-do family, Dick was able to survive comfortably in a post-war London that was trying to recover from the ravages of war. He began to pick up work and to get to know how the horn scene worked



in the great city. Charlie Gregory had many contacts and was quickly able to re-establish himself in the musical world, becoming principal at the Royal Opera House, Covent Garden and a professor at the Royal Academy of Music. It was 1959 when, as a young horn player at the Royal Marines School of Music, I was sent to Charlie for lessons at his London home. Some years later, Dick told me that often he, Beatrice, and the Gregory children were waiting to have tea once "The Marine" had been taught!

In the year 1958 Dick, now well-established in the London professional ranks, took a horn he had persuaded Alexander, the German horn makers, to make to his own design, for some modifications to Paxman, the horn makers at 36 Gerrard Street in London's Soho. Thus began a close association between this uniquely innovative designer and a group of highly skilled craftsmen. Within a year, a new large bore bell-taper and mouthpiece had been produced. The first Single f-alto horn and B<sup>b</sup>(A+)/f-alto full double horn appeared...and weight-reducing hollow rotors made by Paxman's talented valve-maker, Fred Leach, made their appearance. Dick's semi-obsession with the French system of ascending third valve soon became an option offered on all the growing number of models available. The double descant version was particularly popular amongst film and session players and in the Royal Opera House, all of them enjoying playing alternative fingerings (eg. F<sup>#</sup>, G and C<sup>#</sup>, D on valves 2 + 3 and 3) with clarity and sureness of tuning.



Richard Merewether (in back) with the author and his wife (left), Frank Lloyd (right), and host Jesper Allinand his son at the Scandinavian Horn Seminar, Denmark, July, 1977



During the 1960s, a medium bore size was introduced, and in 1967 the first F/B<sup>b</sup>/f-alto full triple horn was made, a compensating version following two years later. Paxman's reputation was slowly beginning to grow in the USA and Europe but, in true British tradition, they were somewhat disparaged in the home country! I joined Paxman in January 1971. Being known to many young and up-and-coming professional players, I gained the confidence of some of the LSO horn section, amongst others. They were interested in a more transatlantic tone spectrum and, seeing that we needed to produce instruments able to compete with the ubiquitous Conn 8D horn, I suggested making an even larger bore size. Dick, an inveterate medium bore man, was resistant initially, but I was persistent. With Bob Paxman in agreement, the new XL bore size was produced and became a bit of a marketing sensation...blowing our waiting lists into the distant future!

Watching Dick at work was fascinating as he was a superb draughtsman and no mean artist and cartoonist. He would set himself up in the tiny basement office at 14 Gerrard Street, drawing all his designs freehand and life-size on the back of wallpaper then measuring the results carefully with string. As I watched him one day, he suddenly cursed in frustration as he had drawn the instrument half an inch short! He was utterly meticulous about every detail of every horn and would test each instrument himself before its final polish and set-up...and again just before it went to its new owner.

Dick was born with Marfan Syndrome, whose sufferers are tall and thin with long limbs, fingers and toes. He was a smallish man sitting down ... but 6ft 3 inches when he stood up! Another symptom is weak eyes, which became all too obvious when he detached a retina playing high horn parts with the English Bach Orchestra. With the eye repaired, he was allowed to play...only to detach it again the next time he played. His specialist then told him that if he persisted with his playing career, he would undoubtedly go blind. Dick sadly and reluctantly retired from the profession he had loved for 30 years.

The one good thing that emerged from this tragic occurrence was that Dick was able to work full time at Paxman. He threw himself into the design of our new Covent Garden premises which, with our combined inputs, emerged as a strikingly attractive twin-level showroom with generous workshops attached. As the 1970s progressed, Paxman's reputation grew with horn production and output expanding rapidly...but the waiting list also grew, with customers waiting up to 15 months for their horn to be made! We were asked to exhibit at various events and started with a bang at the 1976 1st International Brass Congress held in Montreux, Switzerland. It was here that the seeds of the British Horn Society were sown with Barry Tuckwell's promise of full support.

In 1977, we were at the IHS Symposium in Hartford, Connecticut. A month later Dick, my wife, and I drove across Denmark to a village called Ry (pronounced as though coughing up a throat obstruction!) for the Scandinavian Horn Seminar. Hosted by Jesper Allin (1st horn and conservatory professor in Esbjerg), the artists were Frøydis Ree Wekre, Ib Lanzky-Otto, Peter Damm, and making his first appearance as an international recital artist, 24-year-old Frank Lloyd. Adding to this talented bunch of horn players was an 18-year-old Finnish horn player called Esa-Pekka Salonen who, for some unknown rea-

son, took up conducting! Anton Alexander attended, and he and Dick had their usual fun. This included, as he fiddled with flashbulbs in his trouser pocket whilst chatting, Dick going off in a series of mini explosions with much accompanying smoke!...alarming but causing Dick no damage.

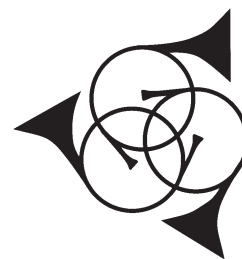
The year 1978 found us in East Lansing, Michigan for the IHS Symposium with British artists Alan Civil, Frank Lloyd, and Neill Sanders. Other stars there included Phil Farkas and Dale Clevenger. The next year there was a big event in Paris hosted by the French government and the 11th IHS Symposium in Los Angeles. In 1980 we were in Germany's Black Forest for a big European event. Dick was unable to attend this last event as he was starting to experience health problems. He had developed diabetes, which he was able to control by being very strict about his weight, but in mid-1980 it was discovered that he had bowel cancer. From Germany, we anxiously awaited news of the operation to remove "a good semitone's worth" of bowel, as Dick told us. I took a 17-year-old horn player to the Black Forest event to demonstrate and generally assist Bob Paxman and myself...his name was Timothy Jones. Whilst we were there, Tim was offered his first ever job in a German orchestra. This kick-started the stellar career of one of the world's outstanding players!

The publication of *The Horn, The Horn...* by Paxman in 1978 had aroused much interest. I remember well the American musical academic ribbing Dick for writing it in "delayed Victorian"! This delighted us all, including Dick, and from then on every time he went to his desk to write a letter, he would call out, "I'm off to do a bit of the delayed Victorian!"

As the 1970s progressed, many orchestral horn sections and individual players visiting London came to Paxman to drink our (bad!) coffee, transact their business with us, swap stories, and generally chew the fat. The "White Lion" pub, around the corner near the Royal Opera House, became well known to many of those visiting, and I'm sure many horn players will have appreciated Dick's witticisms and words of wisdom. I left Paxman at the beginning of 1981 after 10 eventful and exciting years and took up two teaching positions in Cambridge. This quickly developed into a six-days-a-week career, reducing down to two days for the final seven years before retiring aged 70.

One Thursday evening in 1985, the telephone rang. It was Dick giving me the sad news that Charlie Gregory, who had long retired to the beautiful Cornish village of Mousehole (yes, really!), had died. Exactly one week later, Bob Paxman phoned to tell me of Dick's tragic death...and the light illuminating the world of horn playing became a little dimmer.

*This article is reprinted from the December 2017 IHS E-Newsletter – The Horn and More.*



# What Now? Life Between Your Graduate Degree and Your Dream Job

by Rebecca Chambers and Sarah Schouten

**C**ongratulations! You have completed a masters or doctoral degree. This is a major accomplishment of which you should be proud. But what do you do now? New professionals often must wait and search for several years before finding their first full-time positions. What can you do in the meantime to improve your musical skills and keep your sanity? First, don't panic. Then try the following suggestions for networking, marketing, developing your application materials, and improving yourself and your skills.

The music community is an interconnected group; many people when they first meet find that they have mutual acquaintances. It is important that you meet and network with your peers as a professional musician; i.e., see yourself as a professional, not as a student, and conduct yourself accordingly. Always be polite, prepared, and play well. Attend local music events and introduce yourself to the musicians; you never know whom you will meet. Often your fellow musicians will ask for your contact information for future gigs and opportunities. Playing in local churches and galleries or for community-run theater and concerts allows others to hear your playing. Be heard playing well; you never know who will be at the performance. Giving performances and presentations at conferences is a good way to interact with larger groups of other professionals. While it may seem daunting, many workshops will gladly make space for you to lecture or perform. Create presentations about topics that you know, and you definitely know plenty of things you could speak about authoritatively.

Now that you are a professional musician, you need to market yourself. The first step is to have business cards made. As you network and meet other professional musicians you will want to give them your contact information. Handing out well-made, clear, professional cards makes a positive impression. Many websites and copy stores will print boxes of business cards for you at a low cost. Be sure to include your name, email, phone number, and a description of your qualifications. Leaving off your address or other location-specific details allows you to move without needing to make new cards. Be sure to choose a crisp font for clarity and avoid excessive decorations; you do not want the recipient of your business card to struggle to read your information.

Along with business cards, having a website can be a useful marketing tool. You do not need to know how to write code to create a website; several online resources make website creation simple, for free or for a small fee. Your website should contain contact information, a personal biography, and links to high-quality performance recordings. You could also include information about your private studio, upcoming performances, any music-related projects, photo galleries, and a music blog. The tone of your website is important. Your website should present you as a confident, organized, professional; avoid slang and extremely personal details while remaining

approachable. Potential employers and colleagues can hear how you play, without having to send them a CD or email attachment, if you provide recordings on your website. A note about your recordings: if you do not have high-quality performances, do not post links until you make quality recordings. Once you have set up your website it is important to keep it updated; this cannot be stressed enough. A neglected website gives a negative image of you, and people will often find your website even if you do not direct them to it. Your website is your chance to completely control how you present yourself.

Your curriculum vitae (CV) is as important as your website. Find contact information for the personnel managers and/or principal horn players of regional orchestras and the chairs of small regional colleges. Send them your CV and a link to your website where they can hear your recordings. Be polite, courteous, and professional when you ask when they are holding auditions and offer to come play for them. You may have to wait, but orchestras often need substitutes and small colleges might need adjunct instructors. Play everywhere and say yes to everything that you can in order to gather experiences. Be sure to apply for every position you can find. If you think you aren't quite qualified, reconsider and see if you can emphasize the qualities that you have that make you an excellent candidate. Always keep your CV and other materials up-to-date in order to send them immediately with minimal fuss. As you update your CV, eliminate student-level work as soon as possible; you want potential employers to see you professionally.

Your application materials are a written representation of your skills and abilities; striving to improve your materials also improves you as a musician and teacher. Spending quality time and effort on improving your materials is essential. Find trusted mentors who will help you in this ongoing process. Send them your CV, your cover letters, and your recordings and graciously receive their constructive criticism. Your mentor does not have to be your teacher, although your teacher will be an important ally for you. Find mentors who are a step or two ahead of you on their career paths. Their recent experiences will be invaluable to your improvement.

As you strive to build your CV and gather quality experiences for self-improvement, seek out performance and project opportunities. Give solo recitals in local performance venues or schedule small performance tours. Be sure to record every performance you give; you will need to have current live recordings for your applications and website. Increased comfort in front of an audience and growth as a musician and performer are the most important things you can learn from seeking solo performance opportunities. Teaching private students or tutoring in theory/history/etc. will help you improve your teaching methods. Read books and gather new ideas and approaches to try with your students; solidify your teaching philosophies. If your students give their permission, videotape the lessons you teach. Watch these videos and critique yourself constructively



or watch them with your mentors. You should also seek projects and research that enable you to stay involved in music. You will find creative, musical fulfillment through exploration of your ideas and interests while staying current and active in the music community. These projects and research can be turned into articles for publication in journals and on websites.

Graduating and leaving the structured learning environment of a university can be exciting and daunting, but it can be a positive time. If you are proactive and seek out networking and marketing opportunities, as well as work to improve your musical skills and application materials, this can be a time of growth for you. The more you grow, the more you experience, the more you reach out for opportunities, the better your current life and your future will become. Seek mentors who can guide you at all stages of the career you want. Create opportunities for yourself as a teacher and performer. Most importantly, stay positive. Your time will come.

*Rebecca Chambers and Sarah Schouten have been performing together since they met at Blue Lake Fine Arts Camp in 2006. After crossing paths throughout graduate school, their collaboration developed into a professional horn duo. They have performed at numerous horn workshops. They share their love of music with both academic and community audiences. Both Rebecca and Sarah hold Doctor of Music degrees from the Florida State University, where they studied with Michelle Stebleton. Rebecca is adjunct instructor of horn at the University of West Florida and adjunct instructor in music theory at the University of Southern Mississippi. Sarah is instructor of high brass at Edinboro University of Pennsylvania. Both perform regularly as chamber, solo, and orchestral musicians.*



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# The Surprising Mr. Pieltain

by John Humphries

Pieltain played first horn in the concerts in which Haydn introduced the first six of his London symphonies in 1792-3. Strong circumstantial evidence suggests that he also gave the premiere of Haydn's *Pietà di me*, a work whose stupendously difficult horn line is so treacherous that even the great Dennis Brain struggled with it. To some of his contemporaries, he was the equal of Giovanni Punto, one of the greatest horn players of all time, yet his origins and even his full name are shrouded in mystery as he usually appeared in concert publicity only as "Pieltain the younger."

This makes sense, as he was certainly the younger brother of the violinist Dieudonné-Pascal Pieltain, who was born Liège, then part of France, in 1754. The two played together in the Prince de Guéméné's orchestra at the Liège Theatre on 27 July 1780 but searches of genealogical websites do not review the horn player's name and the nearest hint comes from two separate 18th-century sources, which refer to "Mr J. Pieltain." Grove says that he was Jacques-Joseph Toussaint Pieltain, born in 1757, but other scholars say that his first name was Pierre-Joseph.

The early 19th-century music dictionary compilers John S. Sainsbury and François-Joseph Fétis both suggested that "Pieltain the younger" studied with Punto. If they are correct, it is likely that these lessons took place in the early 1780s as Punto was in Paris at the time and Pieltain played a concerto at the city's Concert Spirituel concert series on 10th April 1781. He and his brother then seem to have tried their luck in London, where "two new performers coming from abroad who never performed in England" played concertos, one on violin and the other on horn, on 28th June at the Hanover Square Rooms.

They were certainly in the city by 3rd September when John Marsh, the composer and diarist, heard the younger brother, "a deform'd little man," play at Napier's Music Shop in a "quartetto for 2 violins, F horn and bass." On 25th January 25th, 1782, the horn player made his official debut at the King's Theatre ("being the first time of his performing in Public in this Kingdom") when his playing was seen as a great success: "Mons. Pieltain is held among the Musical Cognoscenti to be much more masterly on the French Horn than Mons. Punta [*sic*] who was in London a few years ago." This was high praise indeed! He played at the Pantheon Theatre on 23rd February, returning to make six further appearances there until the middle of March, and on 28th March he made his debut at the Theatre Royal in Bristol. Two days later, at a performance in Bath, "the novelty of the effect he produced, and the wonderful execution of his cadences [*sic*], procured him the applause his ingenuity entitled him to."

The brothers seem to have gone to Scotland in May 1782, but on 4th June an intriguing print was published showing the younger man playing with his bell in the air at a Sunday Concert at Charles Burney's house in London. If Sainsbury and Fétis are correct in saying that he had had lessons with Punto, he must have been aware both of hand stopping and the use of

the hand in the bell to control intonation, and it could be that the picture supports Horace Fitzpatrick's contention that artists were still depicting horn players with their bells in the air long after they had abandoned this method of holding the instrument while playing.

The Pieltain did not reappear in London until the 1783 season when "the younger" performed at Hanover Square in a performance of a *Concerto Grosso* by Friedrich Hermann Graaf (1730-1795). This work seems at first sight to have been composed for the combination we today call a wind quintet and if so, it is quite possibly the first work to be written for the ensemble, but more likely, it was a piece for wind quintet and orchestra.

December 1783 found the horn player in Bath, but by January 1784 he was back in London, playing second at Hanover Square to a player named Payola. Two months later, he was "soaring to the highest points with an impassioned execution" in a quartet for horn and strings, and he joined Payola again in a double horn concerto by Graaf at the end of March and at the Handel Commemoration in Westminster Abbey later in the spring. The pair's performance at Hanover Square was probably bankrolled by Lord Abingdon, and Pieltain continued to play at his concerts in a series which became known as "The Professional Concert," until it folded in 1793. Concerto and quartet performances continued but by December 1784 he was a member of the orchestra at the King's Theatre, which, like Covent Garden today, was the leading venue for serious operatic performances. This must have given him a measure of financial security and, while the post which he accepted around the end of 1786 with the Prince of Wales's Band was not salaried, it was said to have been well paid. In August he was able to augment his income further by playing first horn at the Liverpool Festival.

Issues around Pieltain's name are further confused in January 1788, when the London press reported that a second horn player of the same name had arrived in London: "A new performer on the French horn, a Monsieur Pieltain, just imported, made his first essay in a duet with his brother, whose excellence on that instrument is well known." Comparisons were not favourable: one writer commented that while the new arrival's tone was "delicate and pleasing" it was "deficient in that round firmness which is so gratifying to the ear and which so few attain." Another commented that, while he played in a way, "admirably suited for the accompaniment of the voice," he did not have "the same mellow tone as his brother." "All three Pieltaines" (violinist and two horn players) performed together at a concert on 14th May, but after that the visitor is not heard of again. At about the same time, a reviewer com-





mented on a performance where “the instrumental excellence chiefly arose from Cramer, Dance and Pieltain [the younger], the latter of whom was surprising [sic] on the French horn.” What the author meant by “surprising” is unclear.

Solo appearances continued in 1790, and in 1791 Pieltain and one of the Leander brothers were the horn players in a series of concerts run by the impresario Johann Salomon which featured the premiers of the first six of Haydn’s London symphonies under the composer’s direction. It is also likely that, in the same year, Pieltain was the horn player in the first performance of Haydn’s *Pietà di me* in the “Professional Concerts” series. Unfortunately the advertisement for the concert does not specify that the “New Terzetto” by Haydn was in fact *Pietà di me*, and it does not list the names of the solo cor anglais, horn, and bassoon players. However, the advertisement says that Elizabeth Billington would be one of the three singers giving the “New Terzetto,” and the score of *Pietà di me* seems to specify that Haydn had her in mind to sing the soprano part, so this is the most likely occasion for its premiere. If so, it would have been a terrifying prospect for Pieltain who, as first horn with the Professional Concerts, was faced with one of the most virtuosic horn parts of all time, full of runs and ascending to the 24th harmonic on E<sup>b</sup> horn – f<sup>'''</sup> above top c<sup>'''</sup> on the modern horn.

Change was to come. In 1793 the Professional Concerts folded and Pieltain’s brother Dieudonné moved back to Liège, seemingly leaving his younger brother in London, as Doane’s Musical Directory says that in 1794, he was living with his wife, a professional soprano, at 43 Frith Street. On 30th May he took part in a *Concertante* by Devienne for flute, oboe, horn, bassoon and orchestra at the King’s Theatre, but this is the last definite contemporary reference to him. One possibility is that he too felt that the time had come to go back to Europe – anti-French feeling was running high in England as the Napoleonic threat grew and a newspaper comment was hardly conciliatory: “There have been lately some sharp differences in the arrangement of the Opera Band for next season, on the score of a proposed reduction of salaries; for it seems that the vast number of musical emigrants in this Country has occasioned the market to be overstocked.”

There are three more references to “Pieltain” playing in London. There is no indication about which one it was in 1797, and the mystery deepens when, in 1801 and 1804, one is listed as playing viola. Was this one of the brothers, a son, or someone else completely? Or, as it was a time-honoured tradition for brass players to convert to the viola when their teeth fell

out, could it even have been “Pieltain the younger” finding a new role for himself? After all, he was a surprising man!

*John Humphries read music at Oxford University and studied natural horn with Anthony Halstead at the Guildhall School of Music in London. He is an arranger, historian, author, and a member of the British Horn Society since its founding. The article first appeared in the BHS journal.*

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# The Joy of Arranging

## II: Process

by Alyssa Reit

Here's the scene: sitting at the harp or piano, with blank music paper and pencil, a familiar melody running through the head, and the thought, "I'd like to make an arrangement of that!"

### What Next?

Let's leave aside those times when we are deeply inspired and the desired arrangement is clear, stylistically, emotionally, and structurally. Those kinds of moments – when the living music calls to us – are treasures and need little help.

Waiting for inspiration can tempt one to pull out some formula or to look for quick tricks. And sometimes it leads to the frustration that accompanies dissatisfaction with the ideas that are flowing into one's head – or more accurately, the experience that quality ideas just ain't flowin'.

I have found that I cannot count on feeling inspired during any particular work session. Luckily, the truth in the adage "No inspiration without perspiration" comes to the rescue! Maybe those inspired moments are more often earned than not. So what is the process? What efforts can we make?

The important principle is to explore the material harmonically, melodically, rhythmically, and emotionally – to experiment without attachment to what you find; tune in to whatever you hear; select later.

Here are a few ways to begin.

### Break Associations

There are two aspects to breaking associations. One is to identify how you typically hear the piece, and discover what elements are a part of its defining characteristics for you.

Often there are variants to a melody and an even bigger palette of harmonizations. And while many pieces have a typical, fairly narrow tempo range, some lend themselves to great extremes in tempo. Some melodies allow a fairly broad expanse of emotional flavors. How you have always heard it may be colored by how mom sang it, or by a favored recording from your teen years. The more you know about how you hear it, the more you know your point of departure. For example, growing up, I heard the beautiful Deutsche Gramophone string orchestra recording of Pachelbel's Canon in D many times, and that version of that piece is "what it is" to me. That association is quite different from the one someone would have who learned it from commercial club date versions.

So let's say you've identified your customary associations with a piece. Now what? Well, here's where the fun begins! At one point I took an acting class with a teacher named Jordan Charney. He had us play a game called "emotional living room," in which we might speak about some ordinary event, like breakfast, but on his cue go from one specific intense emotion to another. The result was hilarious – like weeping about boiled eggs, or describing the cappuccino in a sinister tone. The same game can be played with music.

Try breaking every rule you have set in place about the piece. This is where you get to free yourself from the universe of "right and wrong" and begin to have some ear-opening musical adventures. Having an ample musical toolbox can be a real blast – use different rhythms, unfamiliar harmonies, changes of accompaniment, strange dissonances, new tempi. Pick some familiar forms that don't usually get paired with the melody – like "Oh, Suzanna!" as a waltz or a tango – and see where that takes you.

#### Breaking Associations and Playing Around

##### Example 1: Applying other set forms

###### *Oh, Suzanna!—traditional American folk tune*

###### 1) The original melody



###### 2) Approached as a tango



###### 3) As a waltz



#### Breaking Associations and Playing Around

##### Example 2: Changing the mode

###### *Patapan—traditional French carol*

###### 1) The basic melody





2) The melody moved from minor to major



Pick an opposite emotional quality to your usual sense of the piece. A great example of this technique is in the show *The Music Man*, where Meredith Willson turns the tender ballad “Goodnight, My Someone” into the rousing march “Seventy-six Trombones!”

## Breaking Associations and Playing Around

### Example 3: Changing the mood

1) As a tender love song

*Goodnight, My Someone*—“*The Music Man*” by Meredith Willson



2) As a rousing march

*Seventy-six Trombones*—(same show)



Of course these experiments involve more than one musical modification – any change of form, mode, or emotional tone requires new rhythms and harmonies. But each is a different point of view for experimentation, and so may evoke wonderful surprises. And at the end of it all, you can return to your familiar sense of the piece, or you might incorporate some of your discoveries. But regardless, the experiment allows you to expand your musical thinking, instead of simply going to the default.

## Define the tune’s essential characteristics

This means having a sense of the most basic structural parts, without which it becomes a different song. Much of this is intuitive, once a real relationship with a piece is established.

So how can we establish that relationship?

### Harmony

1) Identify your basic harmonic “pillars.” This is much like architecture in a home, where there are structural, weight-bearing walls and supports, as well as those that can be moved, added, or removed. So to explore the harmonic possibilities, you need to determine which harmonies are essential and which are not. If you are working from a lead sheet, or another arrangement, many chords may have been added. Don’t be attached to these extra harmonies in this part of the process, even if you like them and think you will want to use them.

To find these pillars, I often begin by putting the entire song over a tonic or dominant drone. It is surprising how often that can be in itself the basis of a beautiful setting, perhaps for one verse. By starting with the simplest possible harmony, it

becomes clear where that harmony absolutely must change. And once those changes are clear, it becomes easier to see where substitutions or supplemental chords can add to the arrangement.

### Defining the Essential Characteristics of a Tune

#### Example 4: Finding the Structural Pillars

*I Saw Three Ships*—traditional English carol

1) The original melody over a drone



2) addition of the basic harmonic pillars



3) addition of simple supplemental harmonies and substitutions



2) Clarify the structure of the harmony; i.e., find harmonic function and harmonic rhythm. These two elements have a huge effect on the emotional tone of a setting, and can add drama and “growth” to an arrangement in a direct way.

First, harmonic function. It can be useful to think in terms of three harmonic functions: the tonic, or “home/rest” chord, the dominant, or main “counterbalance” to the tonic, and the subdominant, or what could be called the “spice” chords – everything else. In a typical composition in a major or minor key, the tonic is the “I chord,” the dominant is the “V chord,” and the subdominant is the “IV chord.” However, the dominant could be any chord that fills that function, and often is, especially in modal tunes.

Why does this matter? Are these just academic names? No! The actual names may not matter, but understanding how the harmony functions is essential. Not knowing the basic harmonic functions in a piece is not so different from building a house and not knowing whether a room is a bedroom, a living room, or a kitchen. It opens the gateway to successful substitutions, which can give tremendous color and variety, even in the simplest of settings.



# The Joy of Arranging

## Defining the Essential Characteristics of a Tune

### Example 5: Clarifying Harmonic Function

#### Star of the County Down—traditional Irish

1) the original melody, with some tonic and dominant functions marked, as is typical throughout the piece. Notice how the D minor chord serves to give contrast without creating the major pull that the Bb V chord does—the piece could even be played with an E minor drone under the melody until those Bbs. At [A] the harmonic contrast is brief but very effective.

2) the same section with harmonic substitutions. Notice how the harmonies in the 3rd and 4th measure of [A] are practically interchangeable with those of the version above, with only a minor effect, but the substitutions at [B] are much more emotional.

3) the final 4 measures with alternate substitutions—notice the change of effect.

Harmonic rhythm is another item to have on your radar. This is the rhythm of when the harmony changes – how many beats per chord. It can match (to some degree) the overall rhythms of a melody, or it can be dramatically different; regardless, it is a fundamental layer to the rhythmic structure of a piece. A fast harmonic rhythm can create inner tension, complexity, excitement, or a sense of imbalance. One example is John Coltrane's "Giant Steps," which has a different chord for each melody note. A slower harmonic rhythm can leave space, and create calm, such as Carl Orff's "Chum, Chum Geselle Min" from *Carmina Burana*, where one chord accompanies the whole section. A regular, repeating harmonic rhythm, such as the one that underscores Bach's famous "Chaconne" from the D minor Violin Partita, sets up a different harmonic field and emotional territory than a piece which has an erratic harmonic rhythm.

## Melody

I have often wondered how it is – and why it is – that we can recognize a melody, even when dramatically altered. Perhaps it is that real melodies are like living things, and we can recognize them just as we know a friend with a new haircut, or change of clothing, or even after years of aging. There is something mysterious about knowing what makes a melody "itself" that goes beyond any definition we can give it.

That said, we can explore the essence of a melody by looking for what is structural and what is elaborative. Usually some of the primary melodic elements can be changed, as long as enough remain the same. Here are some basic questions to ask:

- what is the contour?
- what is the rhythmic shape?
- which notes are auxiliary and which are ornamental?

Let's look at "Greensleeves." It has a strong repeated quarter-eighth rhythm, a series of regular phrase lengths, repeated melodic contours, and a relatively simple harmonic structure.

Once the basic contour is identified, all kinds of elaborations are possible without losing the sense of the melody. This means that the approximate location of high and low points can move a little sooner or later, passing tones can be added, ornamental notes can embellish, less essential notes can be left out, the rhythm or time signature can be modified – all without losing the sense of identity.

Why does all this matter? To paraphrase what jazz great Bill Evans said, "It is better to play one tune a hundred times than to play a hundred tunes once." The more deeply you explore a piece, the more intimate the relationship, and the fuller the understanding. This brings more freedom to explore the unconventional, greater expression of feeling, and can more readily open the doors of inspiration.

## Defining the Essential Characteristics of a Tune

### Example 6: Clarifying the Essence of Melody

#### Greensleeves—traditional English

All of the versions below would easily be recognized as the tune; there are endless possible examples.

1) The usual version of the opening phrase

2) the bare-bones contour

3) playing with the timing of the arrival at contour points

4) adding ornamental notes

5) a simplified melody

6) the melody in a different meter

## Looking Ahead

In the next article we will explore dramatic arc and form, discussing some of the techniques that can enhance and support the emotional content of an arrangement.

*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.*

# Becoming a Better Musician Through Contemporary Solo Music

by Johanna Lundy

Unaccompanied solo pieces can be intimidating at first – but perhaps you see a colleague or mentor perform one and you start to get curious. Working on these pieces can push your technical and musical abilities to new heights! They can be incredibly rewarding, since you literally hold the “score” for the entire composition, an experience that happens rarely in the life of a brass player. You are responsible for all the musical decisions and the expression you will ultimately share with the audience.

## Resources: Where to begin?

If you haven’t heard any of solo contemporary pieces before, start checking them out! It may take several listenings to begin to understand the meaning behind the piece – many can be complex and foreign to our classical or pop-trained ears. Here are some web resources where you can find lists of pieces to explore:

- James Boldin’s Horn World page: [jamesboldin.com/tag/list-of-unaccompaniedhorn-music/](http://jamesboldin.com/tag/list-of-unaccompaniedhorn-music/)
- Wikipedia: [en.wikipedia.org/wiki/List\\_of\\_compositions\\_for\\_horn#Unaccompanied](http://en.wikipedia.org/wiki/List_of_compositions_for_horn#Unaccompanied)
- Lucerne Festival Academy audition rep: [www.academy.lucernefestival.ch/apply/orchestra/audition-repertoire-2017/horn/](http://www.academy.lucernefestival.ch/apply/orchestra/audition-repertoire-2017/horn/)

## You have chosen your piece and are ready to start practicing – but how?

As you are getting the notes under your fingers, don’t forget to think about the musical shaping. It goes without saying that you will need to spend plenty of time woodshedding technical passages, but incorporating the musical phrasing from the beginning (before you practice the notes to death) is so much better for the final result. Remember, this is your chance for expression – why did the composer write what he did? What story is he trying to communicate? What is the meaning behind the piece?

Early on in the process, begin practicing phrasing without playing your instrument – sing, move, or even use internal (imaginary) singing. Once you know what you want to do with each phrase, then try singing while moving fingers in time, move on to fingers plus airstream or buzzing. Only as a final step – play.

You will encounter many technically virtuosic passages in contemporary solo music. For these, it is ideal to start very slowly. Don’t just play the part, but rather get to know the scales, pitch sets, or chords that the composer is using. Play each phrase forward and backward.

Change up the rhythms to different or uneven patterns. Then practice slowly again. Slow practice is so vital for cementing muscle memory on challenging technical passages. Once you have the notes comfortably under your fingers, switch over to phrasing practice (above).

## Your piece is ready to go and you are planning a program around it.

Here are some suggestions:

- The dramatic approach: consider opening with it, on first or second half – if you’re not going to talk before you perform
- Weigh how challenging or tiring it may be to perform
- The sandwich approach: put it between two contrasting pieces
- If you are going to talk, do something to create space before you begin!

Recognize that your piece will likely be unfamiliar to your audience – it may truly be unlike anything they have ever heard before. Programming these pieces will improve your communication skills as a musician. Why have you included the piece on your program? Why should we listen? What does it mean to you? Here are some ideas to make it more approachable for your audience:

- Talk before or after
- Add another art element like visual arts, dance, poetry, video, etc.
- Pair with music that complements, challenges or connects to it – and make that clear for the audience
- Build pre-concert “buzz” around the piece, by sharing the background or other information about it on social media or through other communication channels

Prepare the audience for what they’re going to hear. Don’t apologize for programming the piece! It is okay to share something new or unusual with a live audience. This may not be a piece they would listen to at home while eating dinner, but that doesn’t mean we shouldn’t hear it live! Just think about paintings, sculptures, installations or other pieces you have seen at art museums – you may not wish to hang them above your fireplace at home, but does their memory remain with you once you leave the museum? Do they challenge you? Do they make you think about the world? New music can be the same way.

Let your passion for the music shine through and try to connect the piece with things we all understand: emotions, common experiences, current themes in the world today, or by sharing an artist statement or story.

Now that you have some ideas on how to practice, perform, and promote these pieces, give one a try! By working on contemporary solo music, we stretch our communication skills as musicians.

We learn more about music and less about notes, we worry less about checking boxes, winning auditions. It helps us get to what music performance is really all about: communicating with an audience.

*This article is part of a solo performance project created by Johanna Lundy based on sharing contemporary music with audiences in fun and approachable ways. It is supported in part by the Arizona Commission on the Arts. Johanna Lundy is the Principal horn of the Tucson Symphony Orchestra.*

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# Cor Values

## Ellie Jenkins, Column Editor

# Summer Fun for Everyone

This issue's Cor Values spotlights the summer workshops that frequently advertise in *The Horn Call*. There's something for everyone, including serious college students, professional players and teachers, high school students, adult amateurs, and those on the audition circuit.

### Audition Mode June 18-23, 2018 auditionmode.com

Audition Mode's website gets right to the point: "Why Audition Mode? Auditions are a different skill than anything else you will ever do. You must make music without anyone to react off (as in a section) and without anyone else there to support you – and you have to sell it!"

Founded in 2009 by Karl Pituch and Denise Tryon, Audition Mode offers an intense week of study for anyone seeking to improve their audition skills or to help their students do so. Having taken roughly 70 auditions between the two of them, Karl and Denise saw a need for a summer intensive centered on orchestral auditions.

Audition Mode accepts twelve participants each summer, who may range in age from 18 into their 60s.

"While the subject matter, orchestral auditions, can be daunting, we have a lot of fun throughout the week. We make the master classes open, supportive places to learn." Karl addresses common high horn excerpts and issues, while Denise specializes in all things related to low horn mastery. "We've found specific ways to prepare for high horn and low horn auditions that we pass directly on to you."



auditions and discuss the results." Topics covered include:

- audition preparation from start to finish
- resume writing
- excerpt preparation for commonly requested works
- mental preparation and dealing with nerves
- the day of the audition
- playing in a section
- trial weeks



*Audition Mode photos:  
Cybelle Codish*

Each year's program follows a similar schedule. "The first few days of the seminar are organized in a similar way, with a variety of master classes about all things audition oriented. We make sure to schedule time around lunch and the evening for practice of what's discussed each day. Toward the end of the week, we have mock

- negotiating contracts
- trial years

Denise and Karl emphasize that, while the topics above are obviously of great concern to those active on the audition circuit, Audition Mode is also aimed at teachers seeking new ways to help their students, and to anyone who wants to improve their playing and performance skills. If "you're ready to tackle your playing challenges once and for all – Audition Mode is the place for you." Apply early; space is limited!

### HORNCAMPS! June 17-23, 2018 horncamps.com

Held in Daytona Beach, Florida, HORNCAMPS! is entering its 13th year as a workshop offering an intense learning environment coupled with a friendly, collegial atmosphere. Originally called the American Horn Quartet Workshop, and featuring the AHQ as faculty, the event quickly evolved as scheduling became problematic for AHQ members. Dan Phillips, Michele Stebleton, and Bill Warnick are long-term faculty; Paul Basler, Martin Hackleman, Amy Horn, and Andrew Pelletier have filled a rotating position.



*Michelle Stebleton with the high school group*

This program is unique in that it offers three distinct programs of study and aims for a wide age range among participants. HORNCAMPS! administrator Heather Pettit-Johnson reports, "Our age range is quite wide and varies from year to year. We have accepted talented middle school students and always have a vibrant adult amateur class. A range of 13-70 isn't unusual. With five faculty, we try to keep the numbers at 20 or below. If it gets higher than 20 participants, we would hire another artist." Individual attention is ensured for each student.



*With Ponce Inlet lighthouse keeper*

Participants of such a wide age range are clearly attracted to the three diverse programs of study that HORNCAMPS! Offers: Audition 101, ABCs of Horn Playing, and Adult Experience. Audition 101 is aimed at serious college students and others on the audition circuit, with all activities built around improving students' success at professional auditions, whether for US or European orchestral positions or for US military bands. Qualified high school seniors





may also be accepted into this program with an audition and recommendation.

ABCs of Horn Playing takes a more relaxed approach, and is intended mainly for middle and high school students who wish to improve their overall playing and approach to the horn. It is also open to college students for whom Audition 101 is not the right path.

Adult Experience is for adult amateurs who wish to improve their horn playing along with their general musicianship. The three tracks are completely separate from each other, with the exception of the large horn ensemble that includes all participants. "This ensures that students receive quality instruction based on both their age and capabilities," says Heather. "There is the possibility of entering into a track outside of the stated requirements, however."

In each of these programs of study, students work with the teachers in both lessons and master classes. A typical day might include: warmup, lessons, chamber music, special topics such as tuning or excerpts, and a large horn ensemble rehearsal. There are several evening programs throughout the week, and always a formal Friday night concert.

HORNCAMPS! extends its reach into its community by performing at different locations. "Last year, the workshop was over the July 4th holiday, so we performed at a local celebration. We also perform on Saturday morning at the Ponce Inlet lighthouse, and usually at a local senior center," Heather explains, and continues, "Our goal at HORNCAMPS! is for participants to learn and improve in a friendly, collegial environment. There are no auditions for placement within ensembles, where we try to work with participant's strengths. Our artist faculty is carefully selected based on those who share our vision."

### Kendall Betts Horn Camp June 9-24, 2018 [horncamp.org](http://horncamp.org)

Kendall Betts had a lofty goal for his Horn Camp: "to have the best possible horn experience in the world for all involved."

Summer 2018 will mark its 23rd season, and almost 900 alumni from fifteen countries, aged 14 to 86, can attest to Kendall's success in achieving that goal. Kendall Betts Horn Camp takes place each June in the White Mountains of New Hampshire. The setting is rustic and beautiful, offering plenty of opportunities for campers to enjoy outdoor activities while spending an intense week communing with their horns.

Despite Kendall's untimely death in 2016, his camp carries on, now under the direction of Bernhard Scully, who was chosen unanimously as the new Artistic Director by the board of directors. Executive Director John Wunderlin elaborates, "Bernhard was Kendall's student in Minnesota and was present during Kendall's early days of planning the camp. He was the very first staff member for KBHC in 1995 and has been an

almost constant presence at camp for 23 years, moving from staff to faculty and board member. Bernhard's career both as a world-class performer and teacher made him an obvious choice to assume the role of artistic director." Under Bernhard's direction, the camp continues with much the same atmosphere that Kendall had worked to create, with just a few tweaks to the weekly schedule.

Horn players aged 14 and above are welcome at KBHC. Typically about a third of the campers are in high school, a third are college students, and a third are adults whose abilities extend from beginners to professional performers. John adds, "Players of similar ability levels are assigned to small group master classes and individual attention is given to every student at whatever level they arrive at camp."

The daily schedule is busy, with plenty of time for interaction with both faculty and other campers. John paints an enthralling picture of a typical day at KBHC 2017:

After a fresh, hot breakfast, each day begins with a group guided warm-up by a different faculty member each day. Then

participants go to master classes with small groups of campers – usually four to six campers – and go to a different faculty member each day. Following that are flexible time blocks

consisting of open studio opportunities where students can choose to go to a faculty member of their choice, or Orchestral Excerpt preparation, Ear Training, Alexander Technique, or the intensive natural horn classes.

Students who wanted to learn natural horn would go to Lowell Greer's studio every day rather than open studio. This permitted a more in-depth instruction for natural horn, which is very useful for learning the instrument, especially for campers who had not previously been exposed to the natural horn.

We would break for lunch with Ogontz's terrific home-cooked food. After lunch, some participants would have private lessons with faculty members (each camper receives two private lessons per week with two different faculty members). Also offered in the afternoon are Alexander Technique lessons and solo preparation classes by Frank Lloyd.

At 3 p.m. each day all campers would report for ensemble practice. Campers were assigned ensembles on the first day of each week. The ensembles perform in two concerts at the end of each week. Following ensemble practice is a block of free time where campers can enjoy Ogontz Lake, hike, or get in some extra practice time. After dinner is an evening session with a different program each night. The schedule is intense, but rewarding and energizing.

Campers may attend for either or both weeks of camp, and the schedule is similar for each, though some faculty may be



*Photos courtesy of KBHC*



different from week to week. On day five of each week the faculty and staff perform a concert in the evening. The evenings of days six and seven are reserved for participant concerts, followed by an ice cream social and fireworks. "We like to end each week with a bang!"

**Rafael Méndez Brass Institute**  
**July 8-14, 2018**  
**mendezbrassinstitute.com**

Founded in 1986 in Keystone, Colorado, the Rafael Méndez Brass Institute was first called the Summit Brass Institute, and was hosted by the Summit Brass. Though now an institution in their own right, the Summit Brass was then only a year old, the culmination of David Hickman's vision to



*Photos courtesy of the Rafael Méndez Brass Institute*

form a large brass ensemble with top tier brass musicians from around the US and Canada. Summit Brass members remain actively involved with the Institute, which was renamed in 1997 after Ralph and Robert Méndez, the twin sons of trumpet legend Rafael, added a generous sponsorship for providing participant scholarships.

This program is for all brass players, and focuses specifically on brass chamber music. While the majority of attendees apply as individuals, the institute does encourage existing en-



sembles to apply, and the registration fee is significantly reduced for preformed ensembles. Existing ensembles are also guaranteed (upon acceptance) the top scholarship. Individual applicants are assigned to chamber groups according to experience and ability. Executive Director Becky Wilkins elaborates. "It's an incredible experience coming together with a group of strangers and being able to create beautiful music together at the end of just one week. It may be one of my favorite parts of the Institute." Becky herself was once an RMBI participant. "It was one of the most inspiring brass experiences I had as a young musician."

While most who attend are in college, the Institute has hosted students aged 9 to mid-70s. Becky says, "We love getting high school students because it really helps shape and inspire their path into their collegiate performance career. We often get adult amateurs and professionals who participate as well, mostly as existing ensembles. Many apply to be a part of our Professional Fellowship Program and are looking for a way to make their ensemble stand out in the brass chamber music market."

RMBI's website details "A Typical Day," which for most will include coaching, career seminars, master classes, open Summit Brass rehearsals, and evening concerts and activities. Every ensemble rehearses and is coached every day. The week culminates with two participant recitals on Saturday, with all ensembles performing. On Saturday evening Summit Brass performs a Finale Concert, followed by a dessert reception.

When asked what she would most like potential attendees to know about RMBI, Becky responded:

You won't find another institute of this caliber at this price point. It really is the affordable way to take your playing to the next level! Thanks to the generous support of the Méndez Family, anyone who needs scholarship assistance gets assistance. Many participants are eligible for our top scholarship award. When you look at the world-class coaching, master classes, seminars (and the fact you get lunch!), it should be a no-brainer decision



to apply. The Institute also offers affordable lodging options through the University of Denver housing, which makes getting to and from the Institute during the week an easy five-minute walk. Enrollment is open through May, and is limited to 150 players.

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

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1947-2016

# 100 Years of Bernstein and Finland

by Jeffrey Lang

One hundred years of both Finnish Independence and Leonard Bernstein's birth are currently being celebrated throughout the world. The Philadelphia Orchestra is no exception to the festivities with our recent program of Sibelius and Bernstein conducted by our music director Yannick Nézet-Séguin. This concert inspired me to share my own story about how my life has been shaped by Leonard Bernstein and Finland.

A few years after graduating from the Juilliard School, I was invited by Maestro Zubin Mehta to join the Israel Philharmonic Orchestra. During my seven years with the IPO, I was grateful for the opportunity to perform, record, and tour extensively with Leonard Bernstein. Working with such a legend at the beginning of my career was truly a gift, and that experience will last a lifetime. Bernstein was "maestro" on the podium but always "Lenny" off of it. Two of my highlights with Bernstein were performing and recording the Hindemith *Konzertmusik* for Brass and String Orchestra, and the Dvořák Cello Concerto with soloist Mischa Maisky.

Bernstein was a kind and caring man with a deep affection for all of his musicians. He served only the composer, was musically demanding, yet always gave plenty of room for individual expression. He was a genius at getting to the heart of a work and displaying the "big picture" for everyone to see. Then there was the spiritual side of his performances that is hard to describe in words.

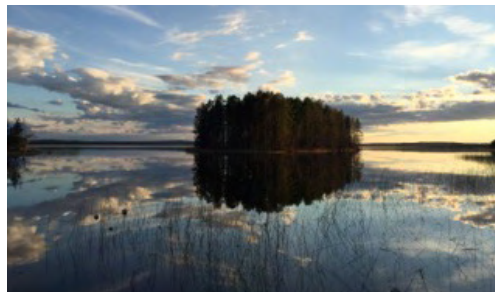
Most musicians have a few moments in their careers when a performance reaches a previously unknown higher level. A few that come to mind are a Mahler Second Symphony performed at the base of Masada with Mehta conducting the IPO, and our own Bernstein Mass and Bruckner's Eighth Symphony with Nézet-Séguin conducting the Philadelphia Orchestra. However, a truly special experience on my list is an unforgettable Mahler Ninth Symphony with Bernstein and the IPO. Bernstein was deeply committed and connected to the music of Gustav Mahler and at times it seemed like he was Mahler. These performances left the audience in silence for what seemed like eternity after the last notes. One such performance in Japan will always be remembered by every member of the Israel Philharmonic. Bernstein's ability to connect his musicians and audience to a higher spiritual level in the concert hall will always remain a mystery to me.

On a European tour with the Israel Philharmonic my worlds of Bernstein and Finland collided after a performance of the Brahms First Symphony in Munich. During the bows, Bernstein brought back to me a bouquet of flowers that had just been given to him, giving them to me in appreciation for my solos in the Brahms. At the stage door, I handed them over to Finnish friends who were leaving on a boat to Finland the next day. You see, soon after arriving in Israel, I met a beautiful Finnish cellist, and those flowers were now en route to Elina in Finland. The rest is history, and thirty years later we have two sons: Johannes, a recording engineer, and Markus, a bass student at the Juilliard School.



My wife's family name is well-known and closely connected to the history and musical life in Finland. Her great-great-grandfather was J.V. Snellman, a fierce advocate for Finnish culture, language, and independence. His portrait is on the old currency, the Finnish Markka, and the Snellman family coat of arms is proudly on display in the Finnish House of Nobles. I had no idea I was sending flowers to Finnish nobility from that concert in Munich! Our wedding reception was in the House of Nobles (it was free) and in attendance was the grandson of Jean Sibelius, Jan

Ilves (he gave us 12 wine glasses). Jan Ilves was a friend of Elina's mother, Sanna Mattinen-Snellman. Sanna was a life-long piano professor at the Sibelius Academy in Helsinki and her father, Olavi Snellman, was a well-known editorialist and industry representative. Deep connections with Finland and Finnish culture were starting to form. Soon after our wedding, an idea was hatched in the family sauna and we were given an island in a lake far north of Helsinki. We spend our summers in this idyllic setting and experience first-hand the natural beauty of the lakes and forests that Sibelius so vividly depicts in his music.



*The lake island that Elina's family gave to Jeff and Elina*

When you are a young musician, you have no idea what path your chosen instrument will take you. For a kid from New Jersey, the horn took me to Israel, Finland, New York, the Philadelphia Orchestra, and pretty much every place in between. My story is just a glimpse into how music constantly redirected my life. One hundred years of Finland and Bernstein came together in an interesting and fun way for me and also paired nicely for our orchestra's recent program.

Jeffrey Lang is Associate Principal Horn of the Philadelphia Orchestra and teaches at the Curtis Institute, Temple University, and Bard College. [jeffrey-lang.com](http://jeffrey-lang.com). This article first appeared in the Philadelphia Orchestra Members Newsletter.



*Jeffrey Lang and Sally Meth Ben Moshe, an American member of the IPO, with Leonard Bernstein*

# Technique Tips

## Drew Phillips and James Naigus, Column Editors

### “We’re Just Warming Up”

One of the unique challenges of co-authoring columns is finding the best way to express both our voices in an organized and cogent fashion. Also, years of reading and writing academic papers lends itself to a particularly platitudinous writing style, to which we want to go screaming in the opposite direction. So we are going to try something new; articles like this will be written out dialogues, informal in nature, about certain topics. We can think of no better topic to start with than “The Warm-up,” since we ourselves are just getting warmed up.

**James:** What does warming up mean to you?

**Drew:** To me, the warm-up is a personalized session of you alone with your instrument preparing for the day’s playing requirements. Different people view the warm-up as different things: some like it to be a lengthy full-on practice routine, others like it to be short and simple, while some think that a warm-up should be different every day. What do you think?

**J:** I also think that the goal of a warm-up should be to intelligently and efficiently prepare for whatever you have to play that day. There is no singular warm-up that works for everyone, and your task (should you choose to accept it, and you do) is to devise and combine a warm-up session that is yours.

**D:** Oh, you mean like eating pizza. Some people eat pizza with a fork, others with their hands, and some people fold it. There’s nothing wrong with any of these ways to eat pizza, and it’s whatever makes you happiest and works the best without spilling sauce all over your khakis.

**J:** Exactly – we both have different warm-ups in regards to content, the amount of time it takes, and the way we structure things, but in general they follow the same basic principles. They should 1) Be efficient 2) Start in the mid/low range and gradually expand outward 3) Incorporate the overtone series.

**D:** Do you mean that every time you pick up the horn after not playing for a period you should cover all of these principles?

**J:** Yes; however, the length and scope of the warm-up will definitely change depending on the context. Warming up for the first time? This session will probably be longer and more comprehensive. Warming up later in the afternoon before a rehearsal? This warm-up will probably be much quicker and more concise.

**J:** We can talk all day about hypotheticals, but let’s actually open Pandora’s Box a little bit. What do you do to start your warm-up, and is it the same as what you advise your students to do?

**D:** My warm-up is always started with free-buzzing and mouthpiece buzzing, and I encourage my students to imple-

ment buzzing as well. As I’m unpacking my horn, I typically buzz up and down in sirens, increasing range with each siren. Sometimes I’ll buzz up and down in certain intervals, and I vary it based on how my lips are feeling that day. Unpacking takes about a minute, and that’s all the free-buzzing I do. I find that free-buzzing continuously is strenuous and tiresome, as well as unrealistic in relation to the horn, so it’s really only to get the lips vibrating and air initially moving in the beginning of the day. Once I’ve unpacked, I do spend about 2-3 minutes mouthpiece buzzing in some fashion. I think that buzzing on the mouthpiece up and down in sirens or in specific pitch patterns (like doing simple tunes like “Mary Had A Little Lamb” or “Twinkle, Twinkle Little Star”) gets my air focused into the mouthpiece and my lips buzzing at the appropriate frequency to resonate when I plug it into the horn.

**J:** I think buzzing is great! The lips are the instrument after all – the horn is just a big metal amplifier. I personally don’t free-buzz on a daily basis, but I certainly understand the reasoning behind it. I also know a lot of people that like to start with breathing exercises. I think these can be great to both focus the mind as well as remember good breathing mechanics.

**D:** What do you do next in your warm-up?

**J:** The first main component of my warm-up is descending chromatics. This starts in a nice medium range, gets the air moving, and stretches low before high. Speed is not a goal here, just a good full sound as you work into the low range. I start on middle C and go down to an octave lower. Then I transpose the whole thing down a step and progress to the lowest note



possible on that day. It looks something like this:

**D:** I do the same chromatic descending exercises when I first put the mouthpiece in the horn, but I descend and ascend

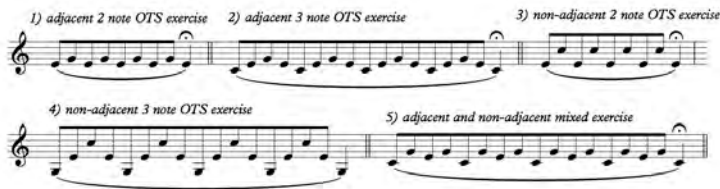


in smaller intervals, like thirds or tritones. Like this:

**D:** After I do my chromatic exercises to get the fingers and the air moving, I do overtone series exercises to both warm up and practice for the day. I do my overtone series (OTS) ex-



ercises in a series of stages: 1) adjacent two note exercise, 2) adjacent three note exercise, 3) non-adjacent two note exercise, 4) non-adjacent three note exercise, and 5) a combination exercises using adjacent and non-adjacent overtone series partials (this sounds strangely like something Jeff Agrell would advocate for...). I do one exercise under each category, and do a different one each day so that I am practicing the same skills while doing different notes in each paradigm. Also thrown into the mix (to keep it interesting and spicy fresh) is varying speed, number of oscillations between pitches, or descending or ascending within exercises. Each one I do is always transposed to every other horn, beginning with open F horn. That way, I am always continuing to better my technical skills, while also getting my lips used to the flexibility I'll probably need. A sample warm-up with these exercises might look like this (with OTS



partials added for convenience):

J: And why do overtone series patterns? Well, it's because that's how the horn works! Success on horn is dictated by how well we are able to navigate pitches just using our lips. The



way I tackle OTS in my warmup starts like this:

J: And progresses stepwise down through the horns until



C horn (1&3) that looks like this:

J: Remember, while speed is an objective, it is not the goal. The goal here is to play consistently over time and equally among all the notes, focusing on good air and good sound.

D: After I do my first OTS exercises, I do two more slurred exercises to expand range. The first is to expand the low range in a "melting" exercise down the OTS from partial 6 to 2 where I pitch bend down between each note to continue air flow and gradually open the aperture. I start in open F horn and move



down to B horn on (1-2-3). That exercise looks like this:

D: The second is a high range exercise based on the overtone series that I call power rips. Beginning on OTS partial 8 in C horn, I rip up to OTS partial 12, scraping all the partials in



between (no pretty slurs allowed here!). I work my way from C horn up to open F horn like this:

D: Then I begin back at OTS partial 8 in C horn, this time ripping up to partial 16. I do each rip up and down twice so that I have two chances at getting the higher pitches. My goal is keep the air moving and lips vibrating while moving smoothly



through all of the OTS partials. I start in C horn and do as far up as I can to B' alto horn. These exercises look like this:

J: My second set of OTS exercises only deals with OTS 8-12 (think third space C to G on the F horn). However, we start on C horn, starting with G. Lip trills have always been my kryptonite, so in order to make sure I practice them every time I pick up the horn, this exercise starts with a slow to fast lip oscillation on OTS notes 8-9. This whole pattern (seen below)



is then transposed up by half steps through the horns from C horn (1&3) to B' alto horn (TO). It looks like this:

J: Following the OTS exercises, I do a little bit with articulation, and then I feel ready to start the day.

D: It looks like our individual warm-ups are different, but contain similar elements. Do you ask your students to do daily warm-ups that look like this?

J: I introduce my warm-up to my students in one of our first lessons, explaining how this series of exercises has really helped me as a player and has helped other students as well, but tell them that the most important thing for them is to find a warm-up, or combine several elements of different warm-ups, into a routine that works for them.

D: I urge my students to do a warm-up similar to mine, even if they don't or aren't stretching to the limits that I push myself to, simply because of still improving technical development. I want them to practice the same skills that I do so that they can not only warm-up efficiently for the day, but practice imperative skills that they will need throughout their required playing that day.

J: How do you expound on these warm-up attributes with your students? Do you show them in lessons or have an actual session that you get together with warm-up as the purpose, like a studio class?

D: One of the ways that I make sure that my students are consistently performing a warm-up that will help them improve is by having a weekly warm-up class. At 7:15 AM on Monday mornings, my trumpets and horns all get together in the band room here at Liberty and we do a warm-up together. This is for a few reasons: 1) Monday morning warm-up gets the school week started off right, 2) gets brass players used to playing early in the morning (not usually our favorite time of day to play!), and 3) I get to see exactly how they warm-up one day out of the week. I usually lead these sessions, but also let my older students lead to inspire the younger students. Be-



cause I have both trumpets and horns in my warm-up classes, I have to be very creative in the ways that I come up with warming up for both groups to not put either in an undesirable range to start the day's playing. We play exercises in fourths (when everyone is playing the same notes on their instrument), OTS exercises, and unison paradigms where everyone transposes from a concert pitch. When we do OTS exercises as a group, it's very helpful for my horns to be able to use the B<sup>b</sup> trigger to put them in the same "keys" as the trumpets when their valves are pressed. Otherwise the students don't mind playing in fourths or transposing, as long as we keep the range limited for an efficient and healthy warm-up. What about you?

**J:** I just ask my students to come warmed up to lessons. And I make sure that I've had my morning coffee. Or three. (or more...)

**D:** I do that as well. The morning warm-ups that early can be exhausting, but at least I know they're starting off their weeks in a musically healthy way. Although a better way to start the week would be getting Chick-Fil-A breakfast, although it's not such a healthy alternative...

**J:** So for all of you out there who are reading this, we encourage you to think about exactly what you do for your warm-up, why you do these exercises, evaluate the functionality and effectiveness, think about how you teach warm-ups with your students, and maybe try some new things! Don't ever feel stuck in one routine. Mix it up! Tweak the recipe until you've seasoned it just right, and then keep experimenting with new ingredients.

# Third Edition

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— John Ericson,  
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You can see all 100 works and hear audio clips from  
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# Book and Music Reviews

Heidi Lucas, Editor

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## Books

***Brass Instruments: Purchasing, Maintenance, Troubleshooting, and More* by David Fedderly and Sally Wagner.** Meredith Music Publications; [meredithmusic.com](http://meredithmusic.com). HL00233563, 2017, \$14.95.

While many print and electronic resources are available on the subject, *Brass Instruments* is the first volume I've seen to present such a wide range of information so concisely (83 pages). The authors have over 70 years of experience between them; David T. Fedderly with 31 years as Principal Tuba of the Baltimore Symphony Orchestra, and Sally S. Wagner with 40 years as a public school music teacher. They bring to bear a wealth of knowledge in both pedagogical and practical matters.

The dilemma with a single-volume text dedicated to the purchasing, maintenance, and minor repair of the common brass instruments is not what information to include, but what to omit. The authors clearly lay out the scope and purpose in the introduction: "This book, while not conclusive, contains information to guide in purchasing quality brass instruments at a fair price, maintaining those instruments, and a list of typical problems with a variety of solutions."

The first chapter is devoted to general information that applies to all brass instruments. Topics include instrument selection (new and used), maintenance and storage, troubleshooting, mouthpieces, mutes, and tuning. The troubleshooting section is quite good, and touches on everything from stuck slides and mouthpieces to determining when professional chem-cleaning is necessary. Although ultrasonic cleaning is mentioned, a pros/cons list between ultrasonic and chem-cleaning would have been helpful. The section on assembling a "Basic Brass Toolbox" is a goldmine of useful information, especially for new music educators.

Following the General Information chapter, the authors deal individually with trumpet/cornet, horn, trombone, baritone/euphonium, tuba, Sousaphone, and other marching brass. As with the aforementioned chapters, the horn chapter

contains great information, although brief by design given the scope of the book, and focused on models and brands that high school band/orchestra directors and students are likely to encounter. The storage and maintenance information is especially good, and should help keep school-owned horns in working condition for extended periods between professional cleanings and adjustments. Because of their uniqueness to the instrument, a few more pictures of string linkage rotary valves might have been helpful. And though the authors direct readers to internet videos for guides on how to restring valves, it would be nice to have some of that information all in one place. Again, the information and recommendations for mutes, mouthpieces, and cases is geared towards public schools, and makes perfect sense when viewed in this light.

One minor criticism is that the section on marching brass is a little too brief for my taste. Depending on how integral marching band is to the music programs in an area, these instruments could account for a significant portion of a band's instrument budget. As a horn player, I thought more information on mellophones, B<sup>♭</sup> marching horns, and mouthpiece selections for these instruments would be helpful. However, this is a small issue with an otherwise excellent book.

I highly recommend this book for all current and future music educators, as well as college professors teaching high and/or low brass technique classes. *James Boldin, University of Louisiana-Monroe (JB)*

## Etudes

***40 Progressive Melodic Studies for Brass: Horn* by Corrado Saglietti.** Warwick Music; [warwickmusic.com](http://warwickmusic.com). TB1063, 2017, \$13.95. Range: f – g<sup>♭</sup>"

Corrado Maria Saglietti is the recently retired principal horn of the RAI National Symphony Orchestra in Turin, Italy. In addition to his extensive career as an orchestral, chamber, and solo musician, he is also an avid composer. His catalog includes multiple compositions for horn, and many other chamber and solo works for winds and brass.

Published in 2017, his *40 Progressive and Melodic Studies* are "designed for beginners, for sight-reading, transposition, or just for fun." There is a real need for high-quality studies for beginner to intermediate players by contemporary composers, and Saglietti has provided some excellent material for that purpose.

These charming etudes progress from simple rhythms and diatonic melodies to more adventurous writing, including one study composed using the 12-tone method. The brevity and simplicity of the first dozen studies make them ideal for sight-reading and/or transposition practice. The later studies are longer and more complex, and help facilitate the progression from beginner to intermediate player. The more advanced etudes also present a variety of styles and technical challenges: hunting calls for natural horn, disco, Latin dance, Italianate aria, asymmetrical meter, stopped horn, echo horn, lip trills, and various articulations. The tessitura focuses on the middle two octaves, which is ideal for developing tone and phrasing



concepts. Key signatures range from four flats to three sharps, in both major and minor keys.

These are well-crafted, musically satisfying to play, with sound pedagogy behind them. Both the layout and engraving are of excellent quality, making everything clear and easy to read. Corrado Maria Saglietti's *40 Progressive Melodic Studies for Brass* are a welcome addition to traditional etude repertoire, and I highly recommend them for both teachers and students. JB

### Horn Solo

***Dreams of the Casbah for Solo Natural Horn* by Jeffrey Snedeker.** Faust Music; [faustmusic.com](http://faustmusic.com). 000265, 2016, \$8.

*Dreams of the Casbah* is an imaginative new work for solo natural horn. The program notes describe hazy, dreamlike images of a Middle Eastern bazaar. The piece depicts a day traveling through the market from sunrise to sunset. It is written for natural horn in E, but Snedeker gives a variety of different ways to perform this piece. It can be performed on any crook of the natural, on valve horn using hand-stopping and natural horn technique, or it can be played on valve horn using valve technique and a mute, preferably a stopping mute. This flexibility in performance makes the piece accessible to all players regardless of what equipment they own.

Using hand-horn technique, whether on a natural horn or a valve horn, creates an interesting sound in the piece. In the Composer's Notes, Snedeker notes that he uses a scale made up of exclusively stopped notes (full-stops or partial-stops). This creates a unique sound characteristic for this work. When played using hand-horn technique, the variety of timbre is augmented by the variety of fully and partially stopped notes in this scale.

The piece opens with a shofar-like call written in a free tempo. The tempo gradually becomes faster and more active. The middle section is in 7/8 time and the tempo is marked at quarter-note equals 152+. After another free section, the 7/8 music returns and gradually fades away.

*Dreams of the Casbah* is a unique, flexible piece for solo horn. The variety of options makes it accessible to a wide swath of the horn-playing community. When played using natural horn technique, it is highly effective while providing an excellent opportunity to hone hand-horn technique. No matter what technique you use in performance, *Dreams of the Casbah* is a compelling work for solo horn. Martin King, Washington State University

### Horn and Piano

***Fancie for Horn and Piano* by Larry Alan Smith.** Tallow Tree Music Publishing, Theodore Presser Music; [presser.com](http://presser.com). 494-03041, 2017, \$11.99.

*Fancie* first premiered in 1982, at the New York Chamber Music debut concert of composer Larry Alan Smith. Dedicated to David Wakefield, that first performance featured Wakefield on horn and the composer at the piano. One of several premieres that evening, *Fancie* was described by *New York Times* critic Edward Rothstein as "rich and promising" for its "instrumental instincts."

The writing is indeed satisfyingly idiomatic for the horn, featuring techniques like glissandi, flutter tonguing, and stopped passages that are well-prepared and approachable for advanced players. Approximately six minutes long, *Fancie* opens with an exciting prestissimo section in mixed meter which immediately showcases the upper range of the horn by skyrocketing to a *fff* *c*" in the second phrase. Next is a contrasting and contemplative adagio which, at times, features the horn alone. The piece continues in this alternating fashion, much like a conversation, with the piano interjecting reminders of the original prestissimo while the horn seems to prefer the adagio. The two voices eventually reconcile together on the final page, where a new and driving triplet-based motive brings *Fancie* to its exciting conclusion.

This edition is excellent, with large, readable print and well-planned page turns. Every detail of Smith's writing is carefully noted, with clear performance indications that are appreciated given the wide variety of articulations required, including the previously mentioned stopped horn and flutter tonguing. Advanced hornists looking for a challenging concert piece should consider *Fancie*. Katherine Smith, University of Wyoming

***Horn Sonata for Horn in F and Piano* by Gregory Sullivan Isaacs.** Musik Fabrik (Fabrik Musical Publications – ASCAP), 18 rue Marthe Aureau, 77400 Lagny sur Marne, France; [classicalmusicinow.com](http://classicalmusicinow.com). Mfgi015, 2016, €29,95. Range: A-d"

Gregory Sullivan Isaacs has a multifaceted career: among his many activities, he is a Pulitzer Prize-nominated composer, professional opera and musical conductor, private voice teacher, and music critic for *TheaterJones* and other publications. His catalog of compositions includes an opera, a cantata, choral works, and numerous chamber and solo pieces.

Though he has written other works with horn, his Sonata is by far the most substantial. Dedicated to David Cooper, former Principal horn of the Dallas Symphony and now Principal horn of the Berlin Philharmonic, this four-movement work makes no concessions to the horn player or pianist in terms of difficulty. Isaacs explores the full range of musical and technical possibilities, within a tonal, Neo-romantic framework. According to the composer, David Cooper asked him to compose a major sonata for horn, comparable to Poulenc's Sonata for Violin and Piano. Indeed, the writing does at times resemble a string part, with long lines encompassing a wide range and rapid slurred arpeggiations. However, the work would not be unreasonably difficult for a professional or advanced student who has full control of the range and ample technical abilities.

Special mention should be made of the second movement, "The Angel's Pavane." This hauntingly beautiful movement was composed last, and can be extracted and performed as a self-contained work. At the request of Cooper, the movement is dedicated to Vadym Kholodenko, Gold Medal winner at the Fourteenth Van Cliburn International Piano Competition. In 2016, Kholodenko suffered a devastating personal tragedy with the deaths of his two daughters. In light of this event, the second movement bears two inscriptions:

"After silence, that which comes nearest to expressing the inexpressible is music." – Aldous Huxley



Written at the request of David Cooper as a gift to Vadym Kholodenko. Our hearts are with you.

Though difficult, Isaacs's Sonata would be well worth the time it takes to prepare. Hopefully David Cooper or another soloist of his caliber will record this work in the near future.  
JB

## Horn Ensembles

***Compatible Duets for Winds Vol. II, arranged or composed by Larry Clark.*** Carl Fischer Music; carlfischer.com. CF.WF97, 2017, \$12.99.

Playing duets can be a fun, interactive way to get back in shape, hone chamber music skills, practice intonation, rhythm, and sight-reading, sharpen musicality and musical creativity, and so much more. So it can be frustrating when you don't have appropriate literature to play duets with a friend, colleague, teacher, or student. I've found myself in many situations where all I want to do is play duets with a student or a friend that plays a different instrument, yet finding duets where someone doesn't have to awkwardly transpose or play outside of their abilities can be challenging.

Enter *Compatible Duets*. The idea is that any instrument can play duets with any other, granted that you have access to the books for both instruments. As a university horn instructor, these horn duets are accessible for my students to read with me or with each other. The rhythms and meters are basic and straightforward. The size and type of the font makes it easy to read off of the same page. The melodies are generally straightforward, and the styles are varied. Each player takes a turn at playing the melody in each duet, which encourages good listening and gives everyone practice at both roles. Number 28, a duet in cannon that Clark arranged from a piece by Telemann, is an excellent example of this working quite well.

Given that the horn has a tessitura that is generally "in between" that of most other wind instruments, it is easy to imagine where difficulties for the composer/arranger might lie. The most blatant one, despite it being described as appropriate for levels 2-3, is the range. Because some of the duets go down to f or, especially, up to an a" – and the high a" is not always approached easily – many of these duets would be out of range for most level 2-3 horn players. In addition, the voice leading is not always idiomatic or musically strong. But, again, this can be easily understood considering the nature of the horn and the challenges of writing for such extensive combinations. Perhaps some of these difficulties – octave displacement, in particular – could be amended with a second edition.

Despite these small critiques, the horn duets work well for many different scenarios, especially if you simply want to read duets with a friend or student. It would be easy to find multiple duets within the book that could work with whatever personal restrictions the student(s) might be experiencing. I would be curious to see these duets transposed for other instruments. As for the Horn in F edition, the pros absolutely outweigh the cons by a long shot. For \$12.99 per book, this collection is most definitely a valuable purchase. *Ericka Grodrian, Valparaiso University*

## Brass Ensembles

***Solar Fanfare by Roger Zare.*** Published by and available from the composer; rogerzare.com. 2016, Score and Parts \$40.

*Solar Fanfare*, is a short, exciting work for brass and percussion. Despite its length, the work packs a punch with brilliant splashes of trumpet flourishes, warm horn lines, coupled with driving interjections in the low brass (including euphonium!) and percussion.

Zare writes efficiently for the brass, allowing plenty of time with the horn off the face as well as taking into careful consideration balance issues of range and dynamics. Although the work requires some technical facility, it is balanced with a clear sense of direction and phrasing with opportunities to create shimmering, musical moments. The fanfare is best suited for at least collegiate level brass players (the percussion parts are light and straightforward) as an exciting programmatic work that could open any concert or ceremony with a bang.

Inspired by the brilliance of the sun, the work radiates warmth with rich and resonant harmonies as well as creating a driving force of energy with ever shifting meters. A great addition to any brass library! *Jessie Thoman, University of Tennessee-Martin*

## Mixed Chamber Ensembles

***Suite for Horn, Trombone, and Piano by Bruce Stark.*** Belle-Kane Publications; belle-kane.com. 2015, \$19.99.

Bruce Stark has an interesting background as a composer and jazz pianist, who began a degree in physics then migrated to composition, earned a Master's degree in composition at the Juilliard School, spent twenty years in Tokyo, and since 2013 has been teaching at DigiPen Institute of Technology near Seattle.

Commissioned by Megumi Kanda (trombone) and Dietrich Hemann (horn), Bruce Stark's *Suite* is a delightful and versatile multi-movement work. Composed by Stark in the spring of 2015, the piece consists of four movements: Simple Truth, Groove, Lullaby, and Rondo.

Stark mentions in his notes that the piece may be performed in its entirety, or broken into individual movements, which could be programmed on their own as short recital pieces. The movements contrast nicely with each other and each is delightfully evocative of its title. Stark does a nice job of utilizing different meter changes and styles to highlight the character contrasts between the movements. His melodic and harmonic language is straightforward and easily accessible, making the piece a balanced and enjoyable addition to virtually any occasion calling for a horn, trombone, piano trio. Movements two and four are rhythmically challenging and demand a high level of ensemble precision.

Each of the parts is well-written and idiomatic for the instruments; the piece is playable by an advanced collegiate level group. In addition to being fun to play, it is a rewarding addition to the burgeoning repertoire of works for this instrumentation. Thanks you Professor Stark for this contribution! *HL*

# 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 ([tapmusic.com](http://tapmusic.com)), MusicSource ([themusicsource.org](http://themusicsource.org)), [amazon.com](http://amazon.com), or distributors or artists listed in the reviews.

**Twelve Etudes for Second Horn, op. 57 (1847) by Jacques François Gallay. Jeffrey Snedeker, natural and valve horn.** Self-published through Central Washington University, JS-5

Gallay: Twelve Etudes performed sequentially on natural horn, then valve horn.

Jeffrey Snedeker has accomplished a wonderful service to hornists with this impressive disc. The playing is impressive and illustrates his complete artistry on the natural horn and how this can transfer to valve horn.

These etudes have traditionally been a favorite of horn teachers for studying musical style and phrasing. Snedeker's first example of a natural horn performance is resplendent with the timbre of hand stopping, which suggests possibilities for effective performance on the valve horn.

Snedeker's natural horn playing is absolutely flawless. It is so much so, that when listening to the modern horn version, one misses the timbre changes. However, his modern horn approach is spot on and virtuosic.

Every horn teacher and university should have this disc in its collection. To those delving into historical performance this disc is likewise a must. *Eldon Matlick, University of Oklahoma. (EM)*

**Beethoven, Brahms, & Rossini. Stefan Blonk, natural horn; Franc Polman, violin; Riko Fukuda, fortepiano.** Centaur CRC 3558.

Beethoven: Sonata for Horn and Piano, Op. 17; Brahms: Trio for Horn, Violin, and Piano, Op. 40; Rossini: Prelude, Theme, and Variations for Horn and Piano.

Stefan Blonk has released a polished disc of well-known horn literature performed on historical instruments. This recording is engineered with the aesthetic of the listener being in a concert hall.

For those wishing to follow historical performance, this is a disc that you should have in your collection. The delicate sound of the pianoforte and the sensitive performance by Blonk on the Beethoven may change the way the average hornist approaches this work – Blonk and Fukuda play elegantly. The spacious approach to timing and use of small units of silence separating various sections are effective and possibly period practice.

It was a surprise to hear the Brahms with a violinist using gut strings. Too often, versions with natural horn and pianoforte still use a modern violin with steel strings and the result is two subtle instruments pitted against a cannon-like

tone from the violin. This combination is warm and subdued, allowing much more transparency in the texture. With the more delicate sound, the hornist does not have to overblow the stopped notes. The warmth of the first movement is wonderful.

In the Adagio, Blonk gives a suave approach to the chromatic lines, and the more delicate sonority of the gut strings produces an extremely somber tapestry when woven into the pianoforte dialogue. The ensemble's artistry keeps the listener focused throughout the movement. The rollicking finale is buoyant without being frantic. This tempo is just a few clicks slower than most recorded versions; the result is excellent.

The Rossini is a guilty pleasure for hornists – Blonk and Fukuda have a good time with it. The Prelude has a nice ebb and flow that sets a relaxed feel. The theme is set forth with good humor and a cheeky attitude. Some of the variations are slower than many modern horn recordings, but Blonk's timing, flexibility, and control make it work.

This thoroughly enjoyable recording is highly recommended! *EM*

**Audrey Flores, horn.** Manon Hutton-DeWys, piano. Available through [audreyfloreshorn.com](http://audreyfloreshorn.com).

Gliere: *Four Pieces for Horn and Piano*, Op. 35; Krol: *Laudatio*; Barbara York: *Sonata for Horn*; Otto Ketting: *Intrada for Solo Horn*; Trygve Madsen: *Sonata for Horn and Piano*, Op. 24.

New York freelance hornist Audrey Flores can be heard in both the concert hall and Broadway pit. As an active arranger for the Patriot Brass Ensemble, her arrangements can also be heard in a variety of venues.

In her first solo recording, Flores has compiled classic and new favorites that demonstrate her lush, even tone, and strong musicianship – she commands each phrase throughout. Her CD has a thoughtful musical arc. Through this recording, Flores has breathed new life and fresh interpretation into old favorites.

Although this CD is strong throughout, there are a few works that deserve highlighting: Krol's *Laudatio* and Otto Ketting's *Intrada*. Both pieces are often heard on horn recitals; however, they historically have not received as much attention on recordings. Flores's performance shows a deep understanding and thorough interpretation of the music and provides a great resource for those studying this music first time.

According to the album details found on Flores's website, the three movements of Barbara York's *Sonata* portray the three children of Chief Musician Heather Doughty of the US Coast Guard Band, for whom the work was written. The soloist shows her depth of musicality by painting a vivid picture of the personality of each child. The York Sonata is a welcome addition to this collection of classic works for the horn and one hopes that this recording will encourage others to perform this exciting work. *Katie Johnson-Webb, University of Tennessee*



**Augmented. Westwood Wind Quintet.** John Cox, horn; John Barcellona, flute; Peter Christ, oboe; William Helmers, clarinet; Patricia Nelson, bassoon; Doug Reneau, trumpet; Carol Robe, bass clarinet; Lisa Bergman, piano. Crystal Records, CD791.

Hindemith: *Septett für Blasinstrumente*; William Mathias: *Concertino*; Bruce Stark: *Americana Wind Quintet*; Janáček: *Mládí*.

The Westwood Wind Quintet was founded in 1959 and has recorded 23 CDs, 12 of which contain the complete 24 Quintets of Anton Reicha.

This disc presents interesting repertoire by highly regarded 20th-century composers. Only the piece by Bruce Stark is scored for traditional woodwind quintet, and this is the premiere recording of that piece. The Hindemith is for woodwind quintet with trumpet and bass clarinet; the Mathias Concertino is for flute, oboe, bassoon, and piano; and the Janáček is for woodwind quintet and bass clarinet.

The *Americana Wind Quintet* by Bruce Stark was written in 2009 and is a nice addition to the wind quintet repertoire. According to the liner notes, it was originally named "Suite for Woodwind Quintet," but was renamed at the suggestion of the members of the Westwood Wind Quintet, who recognized its American character. The piece is in four movements and runs a little over seventeen minutes. It has a Coplandesque quality to it, with pleasing, open harmonies, and sweeping lines.

The horn playing by John Cox is the most wonderful feature of this album. Principal horn of the Oregon Symphony since 1982, he plays with a dark, rich sound without dominating the woodwinds. Throughout the disc, his playing is sensitive and well balanced. His beautiful solo lines, agile technique, and liquid slurs are a treat. Travis Bennett, *Western Carolina University*

**A Brass Menagerie: The Music of John Cheetham.** The Enchantment Brass. The Enchantment Brass Quintet: **Michael Walker, horn**; John Marchiando and Brynn Marchiando, trumpet; Chris Buckholz, trombone; Richard White, tuba. The Enchantment Brass Choir: **Michael Walker, Nichole Sanchez, Janice Baugh, Maggie Demel, horn**; John Marchiando, Brynn Marchiando, Heather House, Jonathan Lightcap, trumpet; Chris Buckholz, Elijah Sullivan, trombone; Carter Jackson, bass trombone; Richard Dickinson, euphonium; Richard White, tuba; Darin Hunsinger, Jonathan Rodriguez, percussion; Eric Rombach-Kendall, conductor. Self-Published Label: The Enchantment Brass.

John Cheetham: *Commemorative Fanfare* for brass choir; *Partita Antico*; *Gaelic Variations*; *Brass Menagerie*; *Allusions*; *Eclectix* for brass choir.

For their debut album, the Enchantment Brass Quintet has chosen a worthy subject: the music of John Cheetham. Two of the pieces selected are premiere recordings. This is a fun brass album, which boasts great variety despite all of the compositions coming from one musical mind. The Enchantment Brass Quintet and Choir lead us through quintet and choir fanfares, one commissioned by the Atlanta Committee for Olympic games. The selections reach into the past toward Bach and Gaelic traditional hymn. The album's title piece, *Brass Menagerie*, is one of the pieces through which

many of us already know Cheetham's music. A rollicking brass-choir-as-big-band work is included for a toe-tapping sign-off. The members of The Enchantment Brass Quintet are the University of New Mexico's faculty brass quintet.

*Commemorative Fanfare* for brass choir is performed well with clean playing and a brilliant choir sound, particularly in the robust ending.

Inspired by Bach's keyboard suites, each movement in *Partita Antico* has the title of a Baroque dance. In this work for quintet, Cheetham uses harmony and forms that are mostly idiomatic to the Baroque era, but he reaches forward into the modern era by featuring asymmetrical rhythms and meters. The quintet plays stylistically despite this, so dancing to these uneven meters still seems possible.

*Gaelic Variations* features an Irish hymn tune, "St. Columba," which is also known as the hymn "The King of Love my Shepherd Is." Cheetham composes a set of variations on this tune, a favorite being Variation 4, which is both intense and virtuosic.

*Brass Menagerie* is a staple of the brass quintet repertoire, and was a favorite on the album. The Enchantment Brass Quintet presents Cheetham's ideas enthusiastically and confidently molds music that is full of thoughtful expression.

*Allusions* was commissioned by the Atlanta Committee for Olympic Games and was premiered in Norway. The beginning of this piece is beautiful: fanfares arriving at gem-like chords, with tuba commentary interspersed. The ending of this work is fantastic.

*Eclectix* for brass choir and also a favorite, starts with a 1920's rag feel, then morphs into a huge big band sound, with a drum set adding to the flavor. Keyboard percussion is notable in the eerie contemplative section. The last few bars will make you smile, if you haven't already been smiling from the rest of this enjoyable work.

This is a fun album, full of interesting works that are ably performed. It's no wonder that Cheetham writes such great music for brass – he played euphonium. Listen to this album both to enjoy performances by the Enchantment Brass Quintet and Choir, and to become more familiar with John Cheetham's wonderful catalogue for brass. DeAunn Davis, *University of Nevada, Reno*

**Russian Revolutionaries, Vol. 1: Ewald and Böhme.** The Prince Regent's Band. **Anneke Scott, rotary valve althorn in E<sup>b</sup> and rotary valve horn in E<sup>b</sup>**; Richard Fomison, soprano cornet-à-piston in E<sup>b</sup>, cornet-à-piston in B<sup>b</sup>, and rotary valve trumpet in B<sup>b</sup>; Richard Thomas, cornet-à-piston in B<sup>b</sup> and rotary valve trumpet in B<sup>b</sup>; Fraser Tannock, cornet-à-piston in B<sup>b</sup> and rotary valve trumpet in B<sup>b</sup>; Phil Dale, rotary valve tenor horn in B<sup>b</sup>, baritone in B<sup>b</sup> rotary valve tenor trombone and slide trombone; Emily White, tenor slide trombone; Jeff Miller, bass slide trombone in B<sup>b</sup> F and rotary valve bass tuba in F. Label: Resonus Limited RES 10201.

Oskar Böhme: *Trompeten Sextet in Es-Moll*, Op. 30; *Rokoko Suite*, Op. 46; *Nachtmusik*, Op. 44; *Zwei Dreistimmige Fugen*, Op. 28, No. 1 and No. 2; *Fantasie über russische Volksklänge*, Op. 45, No. 1. Victor Ewald: *Quintet in Es-Dur*, Op. 6; *Quintet in b-Moll*, Op. 5.



The Prince Regent's Band was formed to perform on period instrument music from the time roughly from the French Revolution of 1789 to the end of the First World War in 1918. Members of the group are specialists in period performance, including hornist Anneke Scott, who has produced many spectacular recordings showcasing her knowledge and versatility on many period horns.

Scott has written the liner notes to this disc and they describe in great detail the history behind these works by Ewald and Böhme, many of which are now standard chamber pieces performed on modern brass instruments. Hearing these works on original instruments is a revelation. The period instruments have a warmth, blend, and unity of sound that can be lost when the works are performed on modern instruments. In the liner notes, Scott describes the period instruments, with details about their construction.

All serious students of brass should listen to this disc, as having a historically informed understanding of our early chamber music is crucial to rendering modern performances, no matter the instrument being used. Even for those who aren't necessarily interested in period instruments, this music is delightful to hear for its beauty, liveliness, and romance.

These are scintillating works by great 19th-century composers, and while listening to this disc is certainly an education, it is also a great joy. *LVD*

**Søren Elbæk, *Concerti for Solo Winds and Strings, Vol. 1***. Aalborg Symphony Orchestra, Henrik Vagn Christensen, conductor; **Erik Sandberg, horn**; Sheila Popkin, bassoon; Judith Blauw, oboe. Label: CDKlassisk CDK 1178.

Søren Elbæk: Concerto for Bassoon and Strings; Concerto for Horn and Strings; Concerto for Oboe and Strings.

Composer and violinist Søren Elbæk has written quite a bit of music for winds, including five solo wind concerti and a concerto for wind quintet and strings. The Aalborg Symphony Orchestra, with Albæk as concertmaster, released these concerti in two volumes.

The horn concerto, performed beautifully by Erik Sandberg, principal horn of the Aalborg Symphony Orchestra, begins with a languid Andante melody from the solo horn and quickly morphs into a Shostakovichesque playful romp with lots of extraordinarily large intervallic leaps, and a sort of muscular intensity and drive that uncomfortably explores the grey area between fun and fear.

The second movement, Largo, begins solemnly, creating a desolate landscape. The horn joins in with a plaintive, sighing melody in the extreme high range that builds upon itself as the strings growl and lurk below. The overall effect is one of eerie disquiet.

The third movement is a jaunty, acrobatic Rondo – perhaps a nod to the great horn concerti by Mozart. Throughout, the tonal language is reminiscent of Shostakovich.

This is a beautifully evocative horn concerto, filled with drama and challenge, both for the player and listener. One hopes Elbæk's work finds its way into our standard concerto repertoire. *LVD*

**Jazz Horn Redux. Ken Wiley, horn**; Wally Minko, piano and electric piano; Trey Henry, acoustic and electric bass; Kendall Kay, drums; Luis Conte, percussion; Mike Miller, acoustic guitar; Dan Higgins, flute, alto flute, alto and tenor sax; Chuck Findley trumpet; Bob Sheppard, tenor and soprano sax; Cary Grant, trumpet, flugelhorn and harmon trumpet. Krug Park Music.

Freddie Hubbard: *Little Sunflower*; Milt Jackson: *Bag's Groove*; Miles Davis: *All Blues*; Charlie Parker: *Scrapple from the Apple*; Miles Davis: *Freddie Freeloader*; Sonny Rollins: *Sonnymoon for Two*; Antonio Carlos Jobim: *Corcovado*; John Coltrane: *Equinox*; Claire Fischer: *Morning*; Sonny Rollins: *Oleo*; Eddie Harris: *Freedom Jazz Dance*.

Los Angeles-based recording artist and studio musician Ken Wiley has recorded a CD of familiar jazz standards, written and made famous by 20th-century jazz legends from Charlie Parker to Eddie Harris, reimagined by Ken Wiley and his horn. With a supporting cast of veteran musicians from Los Angeles, this disc has characteristics long associated with West Coast jazz: calm clarity and simplicity. Wiley doesn't take any of these standards in wild new directions – rather he delivers familiar renditions of familiar tunes, with the one slightly unfamiliar element, that of his instrument being our beloved horn, rather than the more standard jazz instruments of the past.

The recording quality is excellent. If you listen to this disc, do so on the highest quality system you can, so you can truly relish what is outstanding about it. *LVD*

**Rheinmädchen**. Ensemble Pygmalien, Raphaël Pichon, conductor. Music for female voices with Bernarda Fink, solo mezzo-soprano; Emmanuel Ceysson, harp; **Anneke Scott, Joseph Walters, Olivier Picon, and Chris Larkin horns**; Marie-Amélie Clément and Yann Dubost contrabasses. Harmonia Mundi HMC902239. €19.99

Wagner: *Auf dem Grunde des Rheines*; Schumann: *Wiegenlied*, Op. 78; Brahms: *Ich schwing mein Horn ins Jammertal*, Op. 41; Schumann: *Romance à voix égales* Op. 69, no. 5; Schubert: *Psaume XXIII*; Schumann: *Romance à voix égales* Op. 91, no. 6; Wagner: *Siegfried's Call*; Brahms: *Wille, wille will der Mann is kommen*, Op. 113; Schubert: *Ständchen*, D. 920, *Lacrimosa son io*, D.131b; Schumann: *Die Capelle*, Op. 69, no. 6; Schubert: *Coronach* D. 836; Wagner: *Funeral March from Götterdämmerung*; Heinrich Issac: *Innsbruck, ich muss dich lassen*; Brahms: *Grausam erweist sich Amor an mir*, Op. 113, no. 2, *Einförmig ist der Liebe Gram*, Op. 113, no 13; Wagner: *Die Rheintöchter* from *Götterdämmerung*; Brahms: *Vier Gesänge*, Op 17.

The conductor of the University of North Texas's Women's Chorus, who was investigating recordings of Brahms's *Vier Gesänge* for women's chorus, two horns, and harp, found this album, which I immediately purchased. This is a unique and very interesting recording of works for female choir, some of which include horns, with horn interludes scattered throughout. Two themes can be traced through the entire recording: maidens (young ladies) and the canon (the contrapuntal form).

The recording is divided into six sections: Morpheus' Daughters, Mermaids, Serenade, The Mourning Women, Love's Grief is Monotonous, and Rhine Maidens.



The recording begins appropriately with the prelude to *Das Rheingold* performed by four horns, with the Rhine maidens joining at the appropriate moment. After a Schumann work for choir and harp, the horns return to perform a Brahms song.

The three works of the second section are for voices with one including harp. The third section begins with a rousing rendition of the "Long Call" performed, we assume, by Anneke Scott – Brava!

The horns return in the fourth section framing Schubert's beautiful Coronach with choir and harp. This section concludes with Siegfried's *Funeral March* in the James Wilcox arrangement that has been around for years – performed on the instruments listed below.

The horns return in the sixth section with wonderful arrangement of a section of *Götterdämmerung*. Siegfried's calls bring on the Rhine maidens who sing the canonic horn opening of *Das Rheingold* and the harp joins to conclude this selection. The *Four Songs* by Brahms for two horns, harp, and female choir conclude the recording.

To put the album in perspective, the historical horns that were used include a single B<sup>b</sup> rotary horn from the mid-nineteenth century (anonymous maker). Natural horns for the Brahms songs including a Raoux (1820) (used by Scott) and an Engelbert Schmid copy of a horn by Lorenz (ca. 1830) (used by Walters). Also included were a single F rotary horn by Wilhelm Finke (ca. 1900), an F rotary horn by Maria Wolf (late 19th century) used by Picon, and a crooked single F rotary horn by Eduard Kruspe (1890) used by Larkin.

The horn playing is impeccable and the sounds achieved by the performers are both "authentic" and uniquely beautiful. Then there is the choir of heavenly female voices performing some of the most expressive choral works from the nineteenth century. Even the sole Baroque work by Heinrich Issac "fits" the theme of the album. While owning this recording is probably an extravagance for a horn player, I enjoyed it very much and plan to share it with my colleagues and students. William Scharnberg, University of North Texas

### Statement of Financial Position For the Year Ended December 31, 2016\*

From Financial Statements Prepared by Carbonaro CPAs & Management Group

Assets	
Current Assets	
Cash & Cash Equivalents	\$273,678
Accounts Receivable	7,916
Inventory	8,004
Total Current Assets	289,598
<b>Total Assets:</b>	<b>\$289,598</b>
Liabilities and Net Assets	
Current Liabilities	
Accounts Payable	\$27,300
Total Current Liabilities	27,300
Net Assets	
Unrestricted	65,501

Temporarily restricted:	
Advance Memberships	77,094
Scholarship & Commission Initiative	97,737
Friendship	21,966
Total Temporarily Restricted	196,797

Total net assets 262,298

**Total liabilities and net assets: \$289,598**

### Statement of Activities

Revenue:	Total
Dues	\$93,234
Advertising	72,525
Workshop Income	21,794
Manuscript Revenue	6,743
Scholarship	4,135
General Donations & Support	3,227
Merchandise Sales	2,682
Major Commission Initiative Fund	2,650
Composition Registration	2,050
Net Investment Income (Loss)	1,012
Royalties	631
Other Income	495
Publication sales	75
<b>Total Revenue</b>	<b>\$211,253</b>

Expenses:	
Contract Labor	\$55,431
Printing	48,025
Postage Freight	21,713
Commission Assistance	9,500
Regional Workshops	6,000
Bank Fees	4,917
Professional Services	4,650
Travel	4,015
Merchandise Expense	3,779
Scholarships	3,750
International Workshop	2,536
Archive Expenses	1,800
Composition Contest	1,500
Web Site Expenses	1,086
Miscellaneous	999
Office Expenses	456
Manuscript Expenses and Royalties	265
Copyright Fees	255
Thesis Lending	101
<b>Total Expenses:</b>	<b>\$170,778</b>

**Excess Revenue Over (Under) Expenses \$40,475**

The complete audited financial statements are available on the IHS website or by request from the IHS Executive Director.

\*IHS Financial statements were published in the October issue of *The Horn Call* until the close of the auditing period moved to December 31. The 2016 report was not ready for the February 2016 journal and we neglected to place it in the May 2016 and October issues.

# The Alloy Horn Quartet

by Liz Deitemyer, Anna Jacobson,  
Kelly Langenberg, and Dana Sherman

The Alloy Horn Quartet has created a Commissioning Consortium for a quartet to be a highlight of their recital as Featured Artist Ensemble at the 50th IHS Symposium at Ball State University in Muncie, Indiana in 2018. The composer is Thomas Bough, a faculty member at Northern Illinois University.

The commission is for an 8-10 minute, multi-movement work. Tom is a tubist, conductor, teacher, and arranger in addition to being a composer. He has composed a number of works for brass instruments, including concertos for tuba, euphonium, and horn with wind band. "As a composer, I am deeply honored by the invitation to create a piece to be performed at IHS 50 by this remarkable chamber group," writes Tom. The Commission Consortium needs additional funding to complete its mission and invites readers to contribute.

The Alloy Horn Quartet's members are Liz Deitemyer, Anna Jacobson, Kelly Langenberg, and Dana Sherman, all living in the Chicago area. The quartet began as freelance musicians reading quartets for fun, but was quickly attracted to the challenges and rewards of being a serious professional horn quartet. The group previously used the name "Über Horn Quartet" but officially changed to the current name in January 2017.

The name Alloy fits this group, literally and figuratively. What is an alloy? It is a blend of metals combined to make a new material with more desirable qualities. The members are unique players and teachers and each brings a unique collaborative perspective to the group. Each member is encouraged to flex her individual strengths, which positively contributes to projects, problem-solving, and performance experiences. Similarly, each member plays a different model of horn, yet the sound is blended, saturated, and agile. The members of Alloy do not try to sound the same, as they appreciate the individual beauty of each other's sounds and realize this contributes to the group's overall cohesion.

"A few years ago, I was involved in the retirement concert for [former Principal horn] Dale Clevenger at Orchestra Hall," says Kelly. "[Associate Principal, now acting Principal horn] Daniel Gingrich had arranged a Mozart concerto in which each member of the section played a different phrase, with the melody jumping around between the section. I sat in the choir loft behind the horns and was completely dumbfounded to hear how different (and beautiful) they sounded from each other. I had always sat in the audience and could not perceive these nuances from the other side of the bell and fifty feet out! It was at this point that I realized we don't have to play on the same equipment to all sound beautiful together, and that the combined characteristics of our individual timbres is what



crafts our group sound." They all play different instruments: Lewis (Anna), Hoyer (Kelly), Geyer (Liz), Hill (Dana).

The members of Alloy are Chicago freelancers with eclectic resumes of performing and teaching. One thing they agree on is that preparing for a career in music requires a diverse skill set. Alloy doesn't have representation or a manager, so the members do all the booking, the calling, the planning, as well as the playing! A rehearsal with Alloy includes all the musical fixings you might normally expect in a rehearsal, and more. Preparing the music is only one part of a show. Logistics, programming, planned talking, and choreography are all a part of the rehearsal process. Another neat thing about this group is that they rotate parts throughout a performance. Each player has her turn on all the four parts, which is a strategic decision to make the workload equitable. And to push their own limits as classically-trained horn players, Alloy has added repertoire which requires jazz improvisation and auxiliary instruments. Overall, the individual talents of the women of Alloy contribute to the greater good of the group both on and off the stage.

Alloy is rooted in the Midwest. Anna was raised on a hobby farm in rural Wisconsin, attended Lawrence University in Appleton (studying with James DeCorsey) and DePaul University in Chicago (Jon Boen). Liz grew up in a suburb of Chicago, went to Indiana University (Jeffrey Nelson), and is currently pursuing a Master's in Social Work at the University of Illinois at Chicago (UIC). Dana attended the University of Wisconsin Madison (Douglas Hill) and Northwestern University (Gail Williams). Kelly is from southeastern Ohio, attended Baldwin Wallace University (Hans Clebsch) and DePaul University (Jon Boen), and is currently pursuing a Certificate in Non-Profit Management at UIC. Between the four members, the group has attended twelve summer festivals!

Alloy realizes that an important part of live performance is an exchange of energy with the audience. Whether that's an emotional response, nostalgia, or just a little foot-tapping, they make audience connection a goal with every program. Maybe it means an audience member goes home and digs out an old instrument, a student is motivated to practice harder, or an emotion awakens a desire to express more creativity – these are the reactions that mean something to Alloy. As a performer, one has a chance to feel music kinesthetically every time air is blown into the horn, through the lip vibration or through the vibration of the horn in your hand; but for an audience member to say they felt something, too, means so much more. Appreciative audience smiles (or tears) warm hearts and remind all of us of the importance of what we do.



When working in an educational setting, Alloy makes it a point to highlight that playing an instrument is a joyful and satisfying pursuit. Master classes are a balance of cultivating enthusiasm and exercising pragmatism. Anna, Dana, Kelly, and Liz are encouraging but honest in stating that the thrill of being a musician is best realized when you have a sound understanding of the current professional scene. They believe that it is important as teachers to bring insight to the ups and downs of life as a musician: auditioning, winning/losing, resilience after a disappointment, and motivation. The quartet's concept of straight talk with students is to stress the importance of skills that are above and well beyond horn playing and to think realistically about how you can sustain life as a musician. Encouraging students to be more open-minded about what being a professional musician might look like is sometimes a difficult topic, but Alloy offers personal experiences as freelance musicians to give students an honest look at the path that lies ahead.

One of Anna's favorite things to say to students is, "Being a full-time orchestral musician is not the only way to live a fulfilling life as a full-time musician! I couldn't have predicted that I would be teaching fiddle and playing in folk bands in addition to my horn-playing habit, but that's how I make a living and I wouldn't have it any other way!" Students are encouraged to take advantage of their unique talents and networks so that they can open doors to unexpected opportunities. "As a student, it is hard to predict where life may take you and what opportunities may arise along the way," says Dana. "I am so grateful for the network that I have made through various festivals and schools that has helped me come across such wonderful opportunities to perform and teach."

There are many hurdles in music and the arts. Liz goes on to say, "Alloy wants to give young hornists any boost we can. We have given master classes focused on how to be a horn player without the coveted orchestral job. We talk about the skills and strategies that help you build a career but are often overlooked in music school curricula."

For the youngest students they work with, Alloy hopes to inspire by showing them that playing an instrument can be insanely fun and a cool way to get involved at school. Many of the younger students they play for have never had the opportunity to hear a professional horn player, let alone a quartet of horn players, perform live. Their eyes light up when they hear what a horn can do (far beyond the um-pas of a middle school band march). The quartet tries to show young students how they can make practicing fun. Alloy recently spent a day with middle school kids teaching them how to make games out of warm-ups and practice long tones with a buddy. Keeping the focus on enjoyment of music reminds students not to get too frustrated with the instrument or themselves. All four Alloy members went through the frustrations of learning the horn themselves and are more than happy to bring encouragement to aspiring musicians.

The current artistic buzzword is engagement! As performers, we all have a tremendous opportunity to invite people into our musical experience and show them how to love it as much as we do. Alloy is certainly not re-inventing the wheel here, but the members are creatively thinking about how to engage with audiences. They carefully plan repertoire tailored to the

particular audience, which can be based on location, concert venue, time/date of performance, and arts presenter. Alloy may provide notes from the stage or a visualization to help a piece tell its story, especially if it is a contemporary piece. As performers, the members of Alloy are humorous, engaging, and fun while maintaining the integrity of the art form.

Alloy has begun soliciting question cards at concerts, which are answered from the stage in the second half. While this provides much needed resting time, it also allows the musicians to connect with the audience, most of whom have never heard a horn quartet before! It also creates an opportunity for personal stories or to answer questions about the intriguing aspects of the horn.

Alloy has been sharing their love of the horn for nearly ten years through concerts, master classes, and festivals in the Midwest. Whether performing classical or contemporary genres, the quartet is at ease sharing its passion for music. It has recently appeared as guest soloists with the Dubuque Symphony and Kenosha Symphony in Schumann's *Konzertstück* and featured performers and clinicians at the Chicago Brass Festival, the Illinois Wesleyan University Winter Horn Fest, the Midwest Regional Horn Workshop, and others. When not performing as a quartet, the hornists of Alloy can be found in Chicago's freelance orchestral scene, having played with ensembles such as the Chicago Symphony Orchestra, Lyric Opera of Chicago, Cleveland Orchestra, Omaha Symphony, and New Mexico Philharmonic. Other appearances include Peter Gabriel, Josh Groban, Video Games Live!, Mannheim Steamroller, and Boston Brass.

Looking ahead, Alloy is honored to be a part of IHS 50. While in residence at the symposium, Alloy's mission will be two-fold: Supporting Progression and Advancement of Horn-Playing and Diversifying Skills for a Modern Career in Music. Alloy will present clinics aimed toward



college students and young professionals on the importance of a diversity of skills for a modern career in classical music. Secondly, the quartet will perform a recital including the premiere of the work commissioned from Thomas Bough. They are also looking forward to attending and presenting clinics, meeting new friends and colleagues, and hearing wonderful performances.

Alloy looks forward to meeting many of you next summer!

See [alloyhornquartet.com](http://alloyhornquartet.com) for more about the quartet and the Commission Consortium and to contribute to the commission.

# SUMMIT RECORDS WITH STEVEN GROSS & DALE CLEVINGER



MASTERPIECES FOR HORN & STRINGS [SMT 490]

- Britten** • Serenade for Horn,  
Tenor and Strings (1943)  
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# The Nicolai Duets

by Chris Larkin

That we possess, and know of, the fine Nicolai Duets at all is due in no small part to Farquharson Cousins. It was because of Farkie's friendship with Handel Knott, who had copies from his father, Edwin, who made them in the German city of Stettin (now Szczecin in Poland) before WW2, that Farkie knew of their existence and regularly played them with Knott junior.

The editions that have been made, primarily by Musica Rara and Kunzelmann, baldly state that they are by Otto Nicolai – they are not – and this is why I read and researched.

## The Knotts

Though I cannot find any entry for either Handel Knott or his father, Edwin, in the 1901 census, I have been able to trace their family from all the other censuses between 1861 and 1911. Edwin Knott (senior) was born around 1833 and was a Nottinghamshire lace-making machine fitter. His son, Edwin John, was born in 1859 in Calais to which, in 1816, three Nottingham lace workers had smuggled one of the new lace-making machines and which, by mid-century, had a thriving machine-made lace industry. Edwin junior also became a lace-making machine fitter (1881 census). However, he also joined a workers band as a cornet player then later transferred to the French horn. The 1891 census sees him living in Islington, earning a living as a musician, with three children the last of whom was given as Handle [sic!], aged two. In 1911 Edwin and Handel (now aged 22) were living in Battersea with Edwin listed as "Musician, French Horn player, Concerts and Theatre." Handel was listed as "Clerk, Pearl Life Assurance Co."

Handel, despite encouragement from his father to become professional, and playing second horn in the orchestra of The People's Palace in the East End of London, had already decided to earn a living outside of music, although he had served as an army bandsman throughout the First World War. He owned a Brown piston horn and an 1812 Raoux

Sir:

Thank you for the Directory. It is a most impressive list.

I have not heard from Mr. Pettit since I sent him my last items concerning the Brain family in October 1971 and presume his book has not yet appeared. I have a copy of the information I sent him, but I can hardly send you this until I know his book will not appear. But I suppose I am perhaps the only person who can say that he has played with three generations of the Brain horn players. I started playing the horn in 1905 and played in various Amateur Choral Societies to gain experience. At the People Palace Choral Society I was 2nd horn, Aubrey Brain 1st horn, and his father 3rd horn, and we did many concerts together. Then I played at Blackheath Choral Society with Alfred Brain as 1st horn. It was a wonderful experience, and I always remember the marvelous quality of tone that Alfred produced on an old Courtois French Horn. I still play my very old Mahillon French Horn; I cannot hold these modern heavy instruments. I am now in my 86th year and grateful that I can play at all. Sorry I have no programs or cuttings; I can send you only distant memories now. All best wishes to you from,

Handel Knott  
New Malden, Surrey  
England

P.S. I played with Dennis at the Slough Concert Hall when he performed two Mozart concertos both an afternoon rehearsal and concert in the evening. (Sorry I forgot to include this in my letter.)

Letter from Handel Knott to *The Horn Call* (1973)

hand horn with a *sauterelle* ("grasshopper" – a removable piston valve section), and was busy as an amateur player. Farquharson Cousins and Reginald Morley-Pegge were both great personal friends of Handel. He retired from the Pearl in 1953 but continued playing into old age. He died in November 1979, aged 91, having played his last concert, with the Epsom Symphony Orchestra, in May of the same year.

Most of the following information emanates from the work done by my friend and colleague Daniel Lienhard in Berne.

## Title Page Information

Here is the title page of a printing of the first three duets, which provides us with many clues.



Handel Knott



Figure: Title page of first three duets



First, what can we learn from that page? Well, it is written in bad French and even mixes in Italian (*Due Corni*) for good measure. French, bad or otherwise, was often used for music titles by German music publishers in the first half of the 19th century; it was thought fashionable. The composer is given as one E. Nicolai – not Otto – and he had it printed at his own expense, hence the phrase *Propriété du Compositeur*. The price of the music is given as 1 Rthl. 5 Sg (1 Reichsthaler 5 Schillings) in the currency of Prussia. In the bottom right hand corner we see Poss(essio) Laverr and then the modern dealer's price of €120 penciled in. Finally these three *Grand Duos* are dedicated to Monsieur Frederic Weller (which should have come out as Frédéric if the publisher had his wits and his diacriticals about him). Before I expand on what one can get from this page let's look at the first page of the First Horn part of duet No. 1.

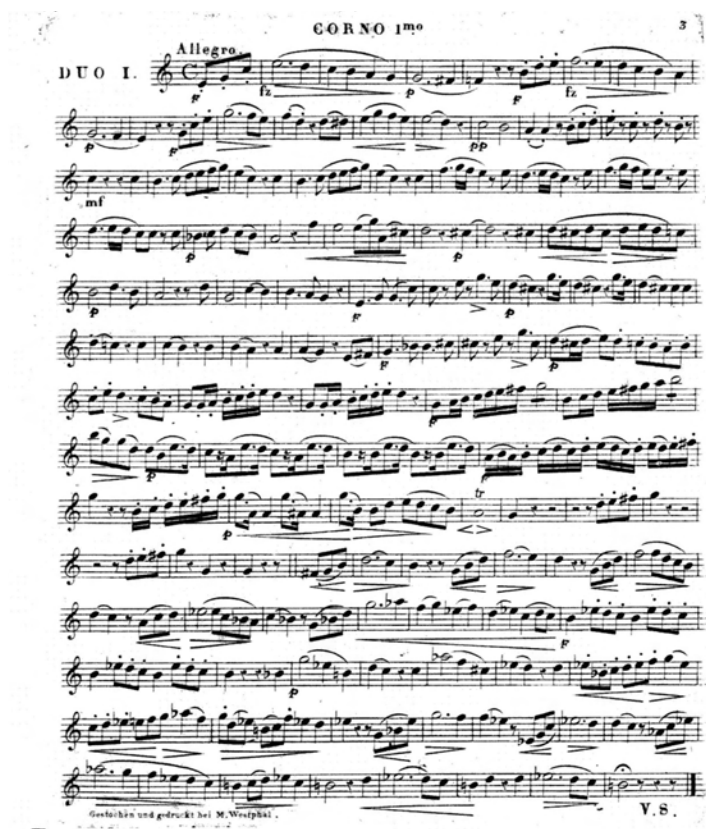


Figure: First page of Duet No. 1, first horn part

The first thing that I notice is that it was much more practical than all the modern editions – it was printed separately to the second part, and not on the double staves that give modern editions such idiotic page turns! Much more importantly, however, is the German at the bottom: *Gestochen und gedruckt bei M. Westphal* – engraved and printed by M. Westphal. The Berlin publishing house of Moritz Westphal was in operation from 1834 until it was bought out by Bote & Bock in 1859, so the music was printed between these dates. It was very probably composed between these dates as well, but we can only assume this.

Now, would Otto Nicolai, who had success with his first symphony in Berlin (three years before Westphal began his business), been attached as a musician to the Prussian Ambas-

sador in Rome, and had four operatic successes in Italy – *Rosmonda d'Inghilterra* (1839), *Il templario* (1840), *Gildippe ed Odoardo* (1840), and *Il proscritto* (1841) – have needed to pay to have his music printed privately? I think not.

Going back to the title page, who was Monsieur Frederic [sic] Weller? Friedrich Weller (ca. 1790-1870) was a Prussian army bandmaster whose marches are found in the famous *Deutsche Armeemärsche* collection, which was brought into being by royal command of Friedrich Wilhelm III of Prussia in 1817. Weller made arrangements for wind band (one notably of Weber's *Oberon*) and one of his wind band compositions, *Ein musikalische Spass* (*A Musical Joke*), calls for instruments to mimic birdsong (piccolo/nightingale; trumpets/cockerels; basset-horn and even bass trombone as cuckoos!). Johann Walch (1776-1855), a prolific composer of wind band music, mainly organised into 29 Books of *Pièces d'Harmonie*, dedicated Book 22 to Weller. Weller retired from the army in 1844. I note that *Six Contradances* on popular motives from *Don Quixote* by W. Gährich, arranged for the piano by Friedrich Weller, were published by Moritz Westphal. Wenzel Gährich was a Czech composer of (mainly) ballets: *Don Quijote* was produced in Berlin around 1839. An interesting link, therefore, between Westphal, Weller, and our E. Nicolai.

Also on the foot of the title page is the inscription Poss(essio) Laverr. More detective work by Daniel Lienhard reveals that Laverr is actually Laverrenz. This name is highly likely to be that of an English family called Lawrence who moved to Germany in the 17th century. In the 19th century a family of horn players with this name was in Berlin. Friedrich Laverrenz (1803-1867) was a Royal chamber musician who started his musical life in the Königstadt Theatre in 1824 and, by 1829, was employed in the Prussian Chapel Royal. Königstadt is an older name for Berlin. Friedrich's son, Karl (1832-1904), was also a horn player. He played a fantasy on themes from Meyerbeer's *The Prophet* to the composer in 1852, according to Meyerbeer's diary.

A further nail in the coffin of supposition that they may have been composed by Otto is the fact that Otto's work list has, since the re-unification of Germany, been rediscovered. The musicologist Ulrich Konrad, who has written on Nicolai's life and work, in correspondence with Daniel Lienhard said:

In addition, I have now been able to discover that Nicolai kept a careful list of his works, and that this has been preserved. When I researched in East Berlin during the Cold War the list was withheld from me, as I now know, so that I had to reconstruct the catalogue of his works with great difficulty. With regard to the Horn Duos, I always had doubts about Nicolai's authorship but included them in my list when the first edition was published [Otto Nicolai (1810-1849): *Studien zu Leben und Werk*: 1986] though, for stylistic reasons, I dated them as being early (1830-33 maybe?). A glance at Nicolai's own catalogue reveals the lack of these works – he did not list horn duos. As I see it, this is the strongest indication that Otto Nicolai is not the author of these works.



## E. Nicolai

The internet reveals nothing on E. Nicolai; neither, as far as I can see, do German music dictionaries of either the 19th or the 20th centuries. There are a lot of Nicolais in this area of Prussia, so it was not an uncommon surname. My instinct, given the link to Westphal and “light” composers such as Weller, is that he had a strong link to the Army, might even have been a horn player himself, but had compositional skills well above average. Each of the Duos is in three contrasted large-scale movements, the whole lasting about fifteen minutes. The contrapuntal skill and melodic invention is high and they are of a style similar to the Wilhelm Koprassch duets or the Bedrich Dionys Weber quartets – that is, 1830ish, playable by skilled hand horn players but, especially in the slow movements, with passages employing pedal notes, and the a, f, and e below middle c', that would be uncomfortable and better with valves.

Initially, in the absence of any other theories, I wondered whether our E. Nicolai might just have been Otto's father, Carl Ernst Daniel Nicolai. Carl Nicolai was born in Königsberg, East Prussia (now Kaliningrad and part of Russia) in 1785. He studied law and philosophy as a young man (1801) and by 1808 was Director of the Lauber'schen Erziehungsinstitut (Lauber Institute of Education – he had married a Lauber) in Warsaw. Otto was born in Königsberg in 1810 but by 1811 we find his father in Smolensk and from 1819-20 he was a tenor in the opera house at Riga, Latvia. By 1824 he had returned to Königsberg as a choral director and had some success in places such as Posen (modern Poznań) with his operas (*Dina*, a reworking of Kotzebue's text *Die Prinzessin von Cacombo*, *Artaxerxes*, *Arbaces* and *Der Kafir* are listed in Georg Kraus's *Otto Nicolai, Ein Künstlerleben*).

Many tantalizing trails were still to be explored and questions answered.

## Questions

Why did an old gentleman (Edwin Knott would have been between 61 and 80 years old if he journeyed to Stettin at any time between 1920 and 1939) go to a specific city in Germany? How did he know that a copy of these wonderful duets resided in the Stadtbibliothek of that city which opened in 1905, with the Musikalienbücherei part begun in 1913?

The great horn scholar Kurt Janetzky was a member of the Stettin State Theatre Orchestra from 1935 until the theatre closed when the war started. He would have been a young man of 29 in 1935. Was there any possible contact between the English horn enthusiast Edwin Knott and Janetzky?

In what form did the Duos (to give them their correct title) exist in the Stettin Stadtbibliothek – as manuscript or in the limited print editions seen above? (I make the assumption that a set of three further Duos, Nos. 4-6, were also printed at the composer's expense by Westphal.)

## The Question of Duos Nos. 4, 5, and 6

Farkie's book *On Playing the Horn* tells us that he was mystified as to where the Musica Rara Duos 4, 5 and 6 came from. They are given as being “edited” by Mikhail Buyanovsky. Farkie states that he gave his precious copies to Buyanovsky's son, Vitali (1928-1993), when Vitali was in Edinburgh with the Len-

ingrad Philharmonic in the “mid-fifties after Vitali promised to get them published in the USSR.” I should say here that I can find no trace, online, of the Leningrad Philharmonic visiting Edinburgh until 1960, when it appeared in the guise of its alter ego, the Leningrad Symphony Orchestra. Farkie retained copies made by his pupil Crisetta MacLeod. Be that as it may, Vitali's father, Mikhail, principal horn of the Kirov Opera, produced three duets that copied the style of the originals but were entirely different. This is yet another of the enduring mysteries surrounding these pieces.

Kurt Janetzky, who edited Musica Rara's edition of Duos 1, 2, and 3, gave Daniel Lienhard copies of his editing notes, which Daniel shared with me. There is no doubt whatsoever that Janetzky had copies of the “original” six duets, not the Buyanovsky ones. Moreover, as can be seen previously, copies that look as if they might well be those that Farkie passed to Vitali Buyanovsky – note the well-known R.C.1 “Printed in England” brand of MS paper (Curwen?) at the bottom of the first page of Duet IV. My theory on this is that Vitali passed the copies to his father. Mikhail passed these to Janetzky, who lived in Leipzig (don't forget the USSR/East German/Iron Curtain tie-in) but was then perhaps induced to compose three more duets in similar style so that any “editing” royalties (in pounds sterling) would head back to the USSR. Why the Musica Rara proprietor might have colluded with this is a further mystery.

Summarizing my knowledge of “The Nicolai Duos” for this article has been a useful process and has stimulated me to push further than I had before in my questioning.

## Stop the Press!

I thought an enquiry at the Music Research department of the Staatsbibliothek in Berlin might be worth a shot and it certainly was. A wonderful lady, Marina Gordienko, began a fruitful exchange of correspondence, one which eventually identified a bandmaster for the *Großherzoglich Mecklenburgisch-Strelitzschen Infanterie Bataillon* (Grand-ducal Mecklenburg-Strelitz Infantry Battalion) from a letter, offering two of his compositions, that he wrote to the publisher Bote & Bock in 1843. His name was Christoph Ernst Nicolai.

She passed me on to the Mecklenburg military historian, Dr. Klaus-Ulrich Keubke, and Dr. Andreas Roloff of the *Landesbibliothek Mecklenburg-Vorpommern in Schwerin* and, through their kindness, we have a little further biographical detail. Christoph Ernst Nicolai was born in the village of Gross Neuhausen, north of Erfurt, in the province of Sachsen-Weimar on the 24th October 1796. He was employed as director of the *Hoboistenkorps* (military band) from April 1830, pensioned off in 1866, and died in the ducal seat of Mecklenburg, Neustrelitz, on the 29th June 1874. Amongst his compositions are at least five overtures for orchestra which, judging from the incipits [first few measures] of the first violin parts, show quite a talent for melodic invention, an arrangement of the *Russian National Anthem* for orchestra and, more interestingly, a *Concertino* for clarinet and military band composed in 1846.

As I see it, the dedication of the Horn Duos to a fellow Prussian bandmaster, Friedrich Weller, is the clincher. It makes



me as sure as anyone can be at this stage of research that Christoph Ernst Nicolai is the true author of this great horn music.

## Postscript

Following the appearance of my article [above] in the Summer 2017 issue of *The Horn Player*, more information has surfaced. It would seem that Farquharson Cousins's memory of events (page 93 of *On Playing the Horn*) was playing him false. He wrote "We played from manuscript copied by Handel Knott's father in Stettin from the original dated 1848."

Photocopies of these have been given to me and they are not by Knott's father at all. They are signed by Handel Knott himself, dated February 1940, and the inscription on them is: "Copied from originals dated 1848 in Stettin and brought over from Germany by Adolf Borsdorf." They are done in a beautiful musical hand and comprise Duets [sic] 2-6. Furthermore they are in separate books (Horn 1 and Horn 2) just as, we now know, the printed originals were. Knott has used the German word "Duett," which is presumably how they were styled on the material that Borsdorf possessed. We can perhaps hazard a guess that these were handwritten copies of the composer's originals since the printed material of 1-3 style them "Duos."

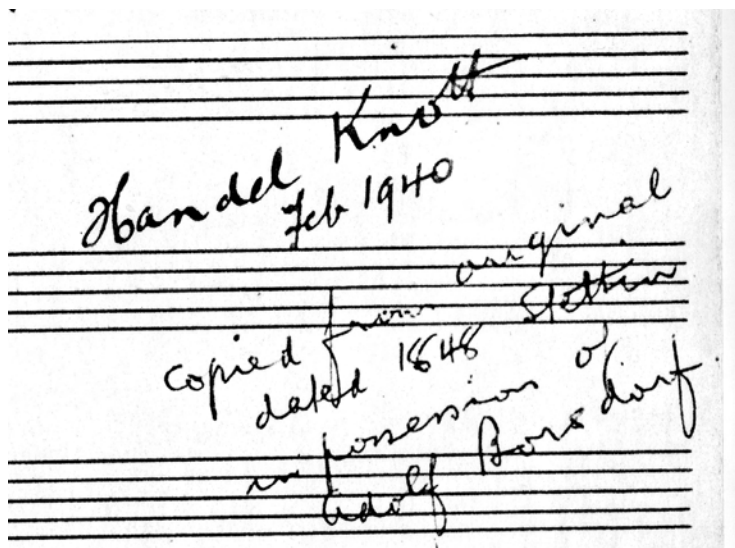


Figure 3: Handel Knott's signature on his manuscript copy

Another intriguing piece of this whole jigsaw has also fallen into place. In the article I speculated as to whether the material that Janetzky used in his Musica Rara editions of Duos 1-3 might have come to him via the Buyanovskys, father and son. Not so – I have also seen copies of all six Duos made by Arthur Campbell from Knott's own copies, dated December 1947. This is definitely the material that Janetzky worked from. Arthur Campbell (1920-1996) was Physics master at City of London School but also a keen amateur musician, author of horn studies and solos (for ABRSM, the Associated Board of the Royal Schools of Music, a British music education organization), and a talented arranger for wind ensemble. It would seem fair to assume that he had contact with both Musica Rara and Janetzky, though whose was the impetus to get the first three Duos published I can't tell.

A resumé of what we know.

- They are not by Otto Nicolai ("Otto" was a publisher's ruse to sell copies).
- They are by Carl ERNST Nicolai (1796-1874) bandmaster Großherzoglich Mecklenburgisch-Strelitzen Infanterie Bataillon 1830-1866.
- He had the first three, and probably all six duos, privately published by Westphal in Berlin, probably in the 1840s.
- (Probably handwritten) copies were made in Stettin in 1848 and these were later acquired by Adolf Borsdorf and brought with him to Britain in 1879.
- Borsdorf died in 1923 and his music library passed to his three horn-playing sons Oskar, Franz, and Emil.
- Handel Knott (1888-1979) knew all the Borsdorfs well and made his own manuscript copies of the Duos in February 1940.
- Arthur Campbell (1920-1996) made copies of Handel Knott's copies in December 1947.
- Farquharson Cousins, friend to both Knott and Campbell, asserts in *On Playing the Horn* that "Before the 1939-1945 war" he "frequently played through all six duets with the late Handel Knott." If this is so, then they must have been using Borsdorf's copies as photocopies were not then available and Knott is quite clear that he made his handwritten copies in 1940.
- Campbell's handwritten copies of Knott's material found its way to Kurt Janetzky in the GDR. Janetzky edited Nos 1 and 2 in 1961 and No. 3 in 1966 for Musica Rara.
- Cousins also said that he passed copies of all six duets to Vitali Buyanovsky "in the mid-1950s" (actually probably 1960) for publication in the USSR. Cousins retained handwritten copies made by his pupil, Crisetta MacLeod, and these formed the basis of Oliver Brockway's edition for Kunzelmann.
- Buyanovsky's father, Mikhail, produced pastiche versions of Duos 4-6 and these were published by Musica Rara in 1966.

I now have copies of (1) the original print of the first three Duos, (2) Campbell's copy of all six duos, and (3) Knott's copies of Duos 2-6. I found 140 major discrepancies between the Westphal print and the Musica Rara version of the first movement of Duo No. 1 alone. These included four wrong notes, palpable phrasing differences, incorrect rhythms, and many missing articulations and dynamics.

It seems to me that, with all of this new information, a critical edition of this wonderful horn music is absolutely necessary. Therefore, I intend to produce one in the near future for London Gabrieli Brass Edition ([lgbe.co.uk](http://lgbe.co.uk)).

© Chris Larkin May 2017. Chris Larkin was a member of the BBC Symphony Orchestra for 35 years and leader of the London Gabrieli Brass. Note: Roger Montgomery and Chris recorded Nicolai's First Duo in 2000 using Vienna horns on Hyperion CDA67119 Antique Brasses. This article appeared first in *The Horn Player*, the journal of the British Horn Society.

# Horn Players *Can* Swing!

by Shelagh Abate

**W**e've all heard that horn players can't, and shouldn't play jazz. False! The horn was introduced into jazz and commercial music years ago, and for good reason. Versatility has always been one of the best things about our instrument, and the quality of sound that we offer only increases the depth of any ensemble's sound.

One tiny shard of truth that poses a challenge to the horn from being a participant in an entire idiom of music: our relationship to time and rhythm. It's easy to recognize the difference between a symphony orchestra's and a jazz group's time, but in the context of playing, it's another story.

To be clear: the way we have been taught is not wrong. But it has limitations. When you're part of a commercial group with a drum kit and a commercial rhythm section, playing a show or a church gig involving Gospel or R&B style music, it does not work. Understanding why will give you some tools to add to your toolbox.

**Your drummer is the real conductor.** The End. While a conductor in a jazz ensemble leads in a general sense, the time-keeper is the drummer. Your notes and beats should line up with them.

**Focus on the front.** Keep your focus on the front of each note, keeping your notes crisp, clean, and light. Keep your tongue from retracting too far with each articulation. Keep the tip of the tongue forward as much as possible. Slurring and an overall legato approach tends to solve many of our time problems. With up-tempo tunes and "notey" passages, taking the tongue out of it might be the quickest fix of all.

**Handling swing 8ths.** Refer to the previous tip. If we get too "notey" and heavy, it sounds un-swing. Instead it sounds labored and awkward. Too much emphasis on the second of each 8th note grouping negates the swing feel. If you're doing it right, it can feel a little like riding a bicycle downhill – take your feet off the pedals and glide!

**Phrase marks versus slurs.** One of the roadblocks that horn players encounter lies within how we interpret the "ink." Don't take things too literally with regard to slurs and phrase marks. Notes and note values, yes; but not phrasing. Listen to your colleagues. Chances are, your part has something to do with someone else's.

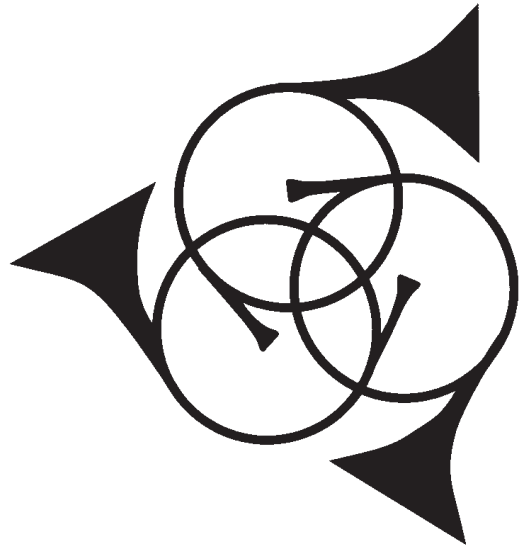
**Shedding.** I practice a lot of scales, Forrest Standley, Kopprasch, etc., to feel strong. Legato studies all over the horn, Rochut and Caruso, help too.

**Listening.** Recordings are a great way to get perspective and context: e.g., Miles Davis/Gil Evans, Nelson Riddle, hornists Julius Watkins and Gunther Schuller.

To recapitulate: Listen to your drummer, the front of the note is your friend; lighten up; keep your tongue forward;

when in doubt, slur it; practice scales and legato studies; and listen to the jazz greats.

*Shelagh Abate is a freelancer in New York City, principal horn of the Vermont Symphony, and a founding member of Triton Brass. [shelaghabate@gmail.com](mailto:shelaghabate@gmail.com).*



*This horn was carved in 2015 by artists Jamie Wardley and Claire Jamieson of Sand in Your Eye for the 11th East Neuk Festival (Scotland), a theartsdesk retreat for the Scottish Chamber Orchestra.*

*The yearly sculpture on Crail's High Street of a life-size person playing a horn collapsed just before the show and was replaced in three hours by this sculpture.*

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A remarkably versatile stopping mute that plays well in tune with a great sound, the Tri-Stop comes with three interchangeable bell flares, each uniquely sized to accommodate tone color, register and volume needs.



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