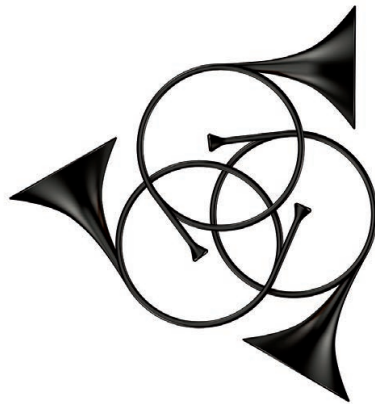


# *The Horn Call*

Journal of the International Horn Society

Volume XLIX, No. 2, February 2019



William Scharnberg, Editor

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**On the Cover: Ghent, Belgium – the site of the 2019 IHS Symposium. Photo by host Jeroen Billiet (who reported that the lady and children in the front of the photo are his wife and children!)**

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February 2019

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# From the Editor

## Bill Scharnberg

Dear IHS Members and Friends,

On January 1, 2019 Julia Burtscher will be the Executive Director for the IHS, taking on the responsibilities passed to her from Heidi Vogel. Julia earned a BA in music, concentrating in the horn, from the University of Cincinnati College-Conservatory of Music in 1995. She earned an MBA from the same institution in 2017. In the 22-year gap between those two degrees, she spent most of her career in the corporate world in the railroad and transportation logistics software industry. She has been playing the horn since she was 13 years old and claims that the horn is her first love and still brings her joy. She has been a member of the IHS for many years and "knows it to be a supportive, positive, productive family of diverse, talented, creative people." Julia said, "This family has a wealth of resources to share to enrich horn players and musicians at any level, and I am so proud to be trusted with this role." We welcome her and look forward to working with her!

For the editors of any publication, our greatest fear is the typo! The first thing I did when I became the editor of *The Horn Call* in 2003 was to "hire" a proofreader – Marilyn Bone Kloss. Marilyn has since become the Assistant Editor of *The Horn Call*, IHS Website Editor, and publisher of what began as a regional publication, *Cornucopia*. A couple of years later I brought on another proofreader, Ed Glick, a retired mass communications professor and amateur hornist. It continues to amaze me that we each catch errors that the other two have missed. However, there are times when our three pairs of eyes all miss a typo. This time it appeared in Michelle Stebleton's interview with Denise Tryon. We spelled it, as many of you may have noted, as Tyron. Our apologies to Denise; we hope she forgives us.

Finally, I will likely retire as editor sometime in the near future (years, not weeks), and am currently scouting for someone to take over this position. When, years ago, I heard that Jeff Snedeker was stepping down as *The Horn Call* editor, I saw the position as a long-term opportunity to give time and energy back to the IHS for all the help it had given me as a player and teacher. My knowledge of the publishing business when I volunteered for the job was zero. However, I knew I could learn quickly.

It would be helpful for the next editor to have worked with the publishing program Adobe InDesign. When I accepted the position as editor, one of my goals was to create the layout and not have it done by a printer. This has saved the IHS a minimum of \$5000 an issue (15 years x 3 journals). If you, or someone you know, is interested in continuing what we believe is an important publication, and are dedicated to the horn, its history, players and teachers, the continued growth and success of the IHS, and the industry surrounding the horn, (and are not afraid to accept responsibility for typos), please contact me at the email address to the left.

Of course, the IHS Advisory Council will likely be announcing and vetting the position, but if you are interested in taking on the responsibility of creating three journals a year, please let me know and I will provide you with more information.

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):





# President's Message

## Andrew Pelletier



### Herb and Andre: A Reflection

At Bowling Green State University, in northwest Ohio, I try to create a culture of respecting the past, while striving to progress the art of horn playing. To that end, I've hung photos and album covers of prominent horn players and teachers of past generations to bring home the sense of how we all stand on the shoulders of those who came before us. Among these images are several photos of my predecessor at BGSU, Herb Spencer. A man of large presence and personality, Herb taught at BGSU from 1971 to 2000, and his legacy is still felt and respected to this day. Of all of the photos of Herb, my favorite is from a concert in Brussels of horn duos with Belgian horn legend Andre van Driessche. Recently, while I was warming up in the studio, my thoughts wandered to how remarkable and improbable this photo is. Herb, who was a player born and trained in the US, who lived his entire professional career in the US, sharing a recital with Andre, a prominent European player and professor? And the concert is at a venue in Brussels? How did this remarkable photo come to be? What would bring together these two very different musicians and people? The simple answer: the IHS!!

Herb and Andre met at the 1981 IHS Symposium in Potsdam, New York, and immediately became friends. They had common interests and passions and wicked senses of humor, even though they shared no common past or tutelage, and they were practically inseparable that week. From then until Herb's untimely death from ALS (Lou Gehrig's disease) in 2000, he and Andre maintained close musical and personal ties. They had established annual exchanges between their teaching posts (BGSU and the Brussels Conservatory) to give them a logical excuse to see each other and perform together. Their love of simply hanging out and playing duets led to several horn duo recitals in both the US and Belgium, live radio broadcasts, and the commission of new works for two horns. In my studio, along with the photo from Brussels, is also a series of candid photos from Herb's house in Portage, Ohio, of Andre and himself, along with a shockingly youthful Frank Lloyd, "tuning" beer bottles after a concert together at BGSU. Who knew that all three gentlemen had shared hobbies of acoustics and fluid mechanics?!

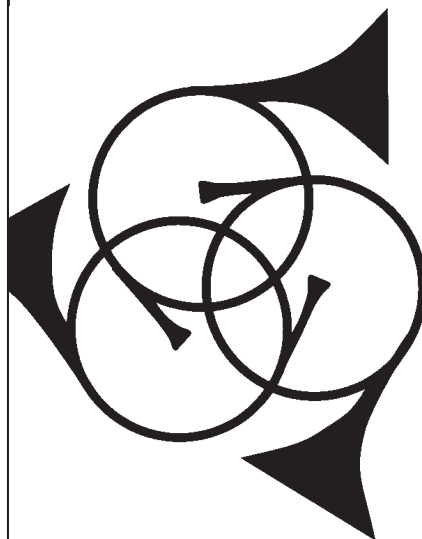
To me, this camaraderie is what the IHS is all about and what makes our community special in the musical world. Our shared experiences as horn players bind us together in special ways, and can create lasting friendships across continents and age groups.

These reflections on Herb and Andre, naturally, led me to thinking about IHS 51 in Ghent! I am so excited to have the IHS visit Belgium for the first time, and, as the person carrying on Herb's legacy at BGSU, I feel honored that I will get the chance to visit Andre's home country. How many of us might be blessed with the chance to make a lifelong friend from a chance introduction at IHS 51? How might our lives be changed, and made fuller and better, from spending time with fellow horn players from around the globe, whom we never

knew before? How might our musical horizons be expanded, attending a concert of a respected artist that we've never heard, or of having exposure to unknown repertoire from all over the globe? Of course, these experiences happen only if we attend, so I encourage you to come and be a part of this extraordinary week. Come and experience the incredible Belgian horn playing tradition and lineage! Come and be a part of the largest horn ensemble in recorded history and "Wake the Dragon"! Come to Ghent and have the chance to make new friends who just might bring you a lifetime of fun and jokes, music making, and a shared love of the horn, just like Herb and Andre.

See you in Ghent!

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Thank you and your team for the IHS Journal, it is great.

Regarding the recording review on page 97 and the comment about the repertoire for horn and strings with a similar combination to Mozart's KV407, may I put a word in for Arnold Cooke's *Arioso and Scherzo* for horn, violin, 2 violas and cello, and was written for and performed by Dennis Brain. Although I have a copy of the manuscript, provided by the composer, I am not sure if it has yet been published. I feel it is a worthy piece, and have performed it as an amateur in a concert with the Mozart KV407.

Just as Dennis Brain played a trio version of KV407, I believe that a version of the *Arioso and Scherzo* with this combination was being prepared at the time of Dennis Brain's demise in the road accident.

Kind regards,

Derek Hayes - IHS life member.

# Chuck Ward

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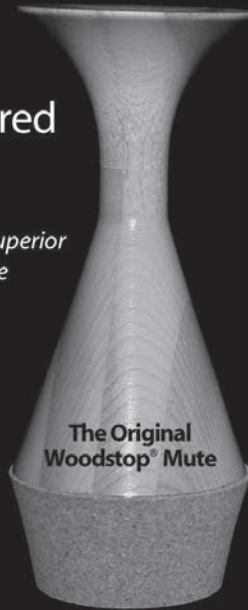
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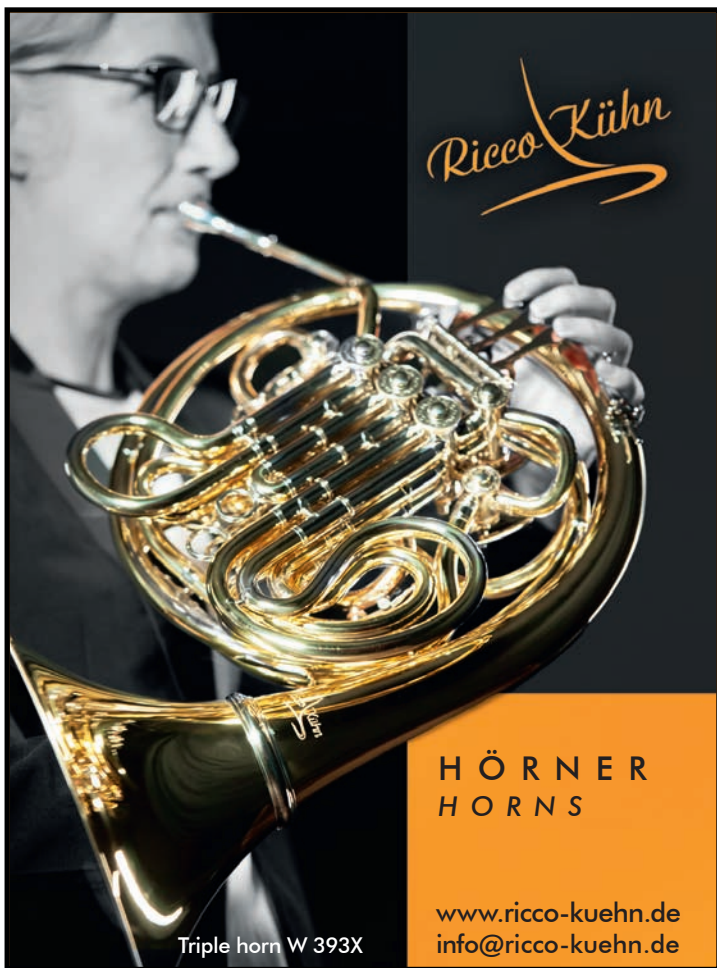


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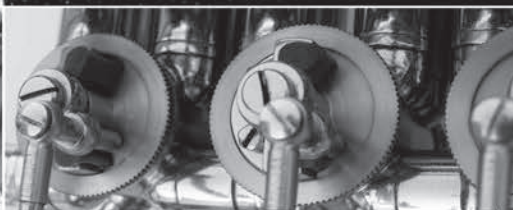
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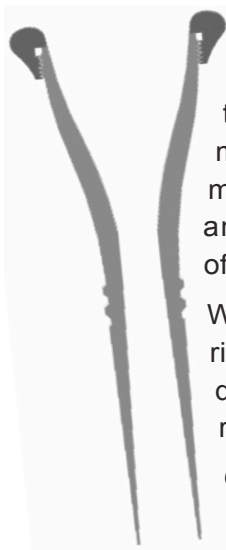
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# IHS News and Reports

Jennifer Brummett, Editor

## From the Office

**G**reetings from your new executive director! My name is Julia Burtscher and I'm delighted to serve the International Horn Society in this capacity. Feel free to reach out to me via email – [exec-director@hornsociety.org](mailto:exec-director@hornsociety.org), or find me on Facebook – Julia Ihs. I'd love to hear from you!

I would like to invite our readers to our 51st Annual International Horn Symposium at The Ghent Royal Conservatoire in Ghent, Belgium from July 1–6, 2019. Early bird pricing ends on April 14, 2019, so start planning your trip now! Student rates, student group rates, and group rates are available, and if you are not currently an IHS member, sign up now and you will qualify for the member discount rates as well. Register online: [ihs51.schoolofarts.be/registration](http://ihs51.schoolofarts.be/registration).

Check out [www.hornsociety.org/about-the-ihs/scholarships](http://www.hornsociety.org/about-the-ihs/scholarships) to find all the IHS scholarship programs which aid participation at the annual Symposium. These include the Jon Hawkins Memorial Award (up to \$1500 in expenses and the opportunity to perform), the IHS Premier Soloist Competition (with over \$2000 in awards), the Frizelle Orchestral Audition Contest (with coaching sessions for both high and low horn winners), and the Mansur Scholarship (a free lesson at the Symposium!).

Also, be sure to check into the competitions organized by the Symposium Host! ([ihs51.schoolofarts.be/about/competitions/](http://ihs51.schoolofarts.be/about/competitions/)) Jazz Horn Competition and Natural Horn Competition winners receive a full refund of their IHS51 registration fee. The Horn Ensemble Competition winner will have a performance opportunity. Finally, would you like to play for a Featured Artist in a masterclass at the Symposium? The deadline for applying is May 1st, 2019. ([ihs51.schoolofarts.be/home/program/masterclasses/](http://ihs51.schoolofarts.be/home/program/masterclasses/))

We can't wait to see you in Ghent! – **Julia Burtscher**

## IHS Membership

As Membership Coordinator I keep track of every person who joins, and all who need to renew. Reminding members about renewal is done by sending an email at the beginning of each month to all those who have listed email addresses with us, reminding them that it is time to renew their memberships. For those who do not wish to list email addresses, we send a card in the mail – yep, the old fashioned way. This can actually be very instructive. The card may come back with a new address, or with a message saying it was “undeliverable.” It is important for us to have that information if the person is a member who receives a printed copy of *The Horn Call*! Postage for the journal is hefty, especially to Europe, Asia, South America, Africa, Australia, even Canada! So please take a moment to verify if the address we have for you is current. You can always change your contact information by going to the website; under the Join tab, click on Address/Profile Updates. Thanks!  
–**Elaine Braun, Membership Coordinator**

## 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 2019 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 at [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, 2019.

**Andrew Bain**, a proud Australian, was appointed to the chair of principal horn of the Los Angeles Philharmonic by Gustavo Dudamel in May 2011. Andrew previously held the positions of principal horn with the Melbourne Symphony, Queensland Symphony, Münchner Symphoniker, and the Australian Opera & Ballet Orchestra. He has also appeared as guest principal horn with the Chicago Symphony and Berlin Philharmonic. Andrew is privileged to be the horn professor at the Colburn School Conservatory where, with Annie Bosler, was grateful to co-host the wonderful 2015 International Horn Symposium. In Australia, Andrew has served on the faculty of the Australian National Academy of Music, University of Melbourne, Tasmanian Conservatorium, and Sydney Conservatorium. As a solo artist, he has appeared with the Los Angeles Philharmonic and throughout Australia, the US, and Europe. Andrew is thrilled to be heard on the soundtracks of several Hollywood movies, including the latest Star Wars Trilogy. Andrews has not previously served on the Advisory Council.

**Gene Berger** is the Associate Professor of Horn at Ball State University and member of the Musical Arts Woodwind Quintet and DaCamera Brass Quintet. In addition to his teaching position, Gene is the principal horn with Muncie Symphony Orchestra, Southwest Florida Symphony, where he has been a featured soloist, and a member of Traverse Symphony. Prior to his appointment at Ball State University in 2010, Gene was a member of the Cincinnati Symphony Orchestra and The Florida Orchestra. He can be heard on numerous recordings with the Cincinnati Pops Orchestra conducted by Erich Kunzel and Grammy-winning recordings of the Cincinnati Symphony Orchestra under conductor Paavo Järvi. Gene has been an IHS Area Representative, has hosted regional horn workshops, and was the host of IHS 50. Gene has not previously served on the Advisory Council.

**Bruce Bonnell** was born and raised in Newfoundland. Dr. Bonnell has been professor of horn at Central Michigan University since 2000. His orchestral experiences include second horn in the Hong Kong Philharmonic from 1991-1994 and prin-





principal horn in the Malaysian Philharmonic from 1998-2000. He has performed with the Newfoundland Symphony Orchestra, Ottawa Symphony, Hull Chamber Orchestra, and Bloomington Camerata, and is presently principal horn with the Saginaw Bay Symphony Orchestra. He has appeared as a soloist, particularly in premiere performances, at the IHS Symposia in 2001, 2009, 2013, and 2017. His teachers include William Costin, Kjellrun Hestekin, Michael Hatfield, Paul Tervelt, Richard Seraphinoff, and Richard Bissill. Bruce has not previously served on the Advisory Council.

**Steven Cohen** has been heard internationally as an orchestral, Broadway, and chamber musician. A freelance horn player based in New York, he has soloed in recital through the United States, at numerous regional workshops, and four International Horn Symposia, as well as performed with orchestras throughout the United States. Dedicated to the creation of new music for the horn, Cohen's debut album, *Cruise Control*, features the world premieres of five major works for horn, and has been heralded as "a musical and technical tour de force." His collaborative endeavors with composers have led to recitals at the 2015, 2016, and 2018 International Horn Symposia of world premieres of new works for horn ensemble. Cohen has presented lectures at numerous International Horn Symposia and various national workshops, and in addition to his scholarship, is sought after as a clinician, presenting masterclasses and recitals at universities across the country. Steven has not previously served on the Advisory Council.

**Steve Flower** studied the horn with Tony Halstead and at Trinity College of Music with Gordon Carr. After leaving Trinity in 1990 he worked as a freelance musician based in London, but working throughout the UK and abroad, including a period with the Israel Symphony Orchestra in Tel Aviv. He continues to freelance whilst becoming more involved with Paxman where he was appointed Sales Manager in December 2007. Steve has not previously served on the Advisory Council.

**Randy Gardner** is Professor Emeritus of the University of Cincinnati College-Conservatory of Music (CCM). Prior to joining the CCM faculty, he was Second Horn of The Philadelphia Orchestra for 22 years. An enthusiastic member of the IHS since he was a college student, Randy served on the Advisory Council from 1996-2005 and he would like another opportunity to serve our special society in this capacity. Randy Gardner has been a Featured Artist at numerous IHS Symposia and Regional Workshops and he feels deeply honored to have been awarded a 2018 Punto Award. Gardner is the author of two books – *Good Vibrations: Masterclasses for Brass Players* and *Mastering the Horn's Low Register*. He presents innovative and popular "Modular Music Masterclasses." See [randygardnerhorn.com](http://randygardnerhorn.com). Randy has served two previous terms – 1999-2004.

**Leighton Jones** was born and raised in Wales, and began his horn playing career in the Carmarthenshire County Youth Orchestra, and within a year of horn study as the solo horn of the National Youth Orchestra of Wales. At nineteen, he began to play and broadcast with the BBC Orchestra of Wales. He studied with Keith Whitmore (principal horn of the LPO) and Alan Civil. Due to family commitments, he returned to West Wales and is a freelance hornist with chamber and orchestral groups, including The Royal Liverpool Philharmonic, City of Birmingham, The National Symphony Orchestra, BBC Na-

tional Orchestra of Wales, and The Orchestra of Welsh National Opera. Leighton has served two previous terms – 2010-2015.

**Leslie Norton** enjoys a diverse musical life as principal horn of the Nashville Symphony, Associate Professor of Horn at Vanderbilt University's Blair School of Music, and frequent chamber music and solo recitalist. A graduate of the Eastman School of Music, Norton has held the position of principal horn in the New Orleans Symphony, Grant Park Orchestra, and served on the faculty for the Eastern Music Festival for twenty years. She is featured on newly released Naxos project, *American Wind Concertos*, performing Brad Warnaar's Concerto for horn. Norton has released two chamber music CDs: *This Road We're On*, a collection of commissioned works for her and husband percussionist Chris Norton, and *Horn Trios*, for Horn, Violin, and Piano, featuring works by Lowell Liebermann, Gerard Schwarz, and Paul Lansky. Leslie has not previously served on the Advisory Council.

**J. Bernardo Silva**, was born in Oporto, Portugal, studied with J. Luxton and Ab Koster in Lisbon and Hamburg and attended classes with R. Vlatkovic and H. Baumann. He is a member of the Oporto Symphony Orchestra. He has performed as a soloist, in recital, chamber music, and with all major Portuguese orchestras as well as orchestras in many countries in Europe, Brazil, and Mexico. He teaches at Aveiro University and at Espinho's Professional Music School, in Portugal and frequently guides masterclasses in Portugal and abroad. He is regularly invited to serve on juries of national and international competitions, and has participated in competitions in Portugal, Spain, and Finland. He was awarded First Prize in the Farkas Competition organized by the IHS, Finland in 2002. His discography includes several solo works, chamber music, and as a member of Oporto Symphony Orchestra. He is a founding member of the quartet Trompas Lusas. J. Bernardo has not previously served on the Advisory Council.

**Amy Thakurdas**, N.D. is the musical director of Oxford Horn choir, which she created for local players to have ensemble playing opportunities for work and pleasure. Amy has played horn for decades in London and Oxford orchestras, as well as in Los Angeles. In 2019 she will complete her series of solo concerts titled *Romance your Soul*. After retiring as a corporate lawyer, Amy qualified as a Naturopathic doctor in 1999, specializing in pain and stress management using mind/body techniques. For the past three years she has been giving embouchure Dystonia workshops and clinics providing rehabilitation strategies. She is looking forward to heading up the editorial section of the Music, Health, and Science in *The Horn Call*. Amy has served one previous term – 2017-2019.

### 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 "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings) for the February *Horn Call* will be found scattered throughout the journal – like "lost sheep."



### 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 [news@hornsociety.org](mailto:news@hornsociety.org).

### IHS Major Commission Initiative

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

### Composition Commissioning Opportunities

The Meir Rimón Commissioning Assistance Fund was established in 1989 and renamed in 1992 in memory of Meir Rimón (1946-91) who was principal horn of the Israel Philharmonic Orchestra and served three terms as IHS Vice-President. The 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. Rimón 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)

*The fund is on hiatus from January 2019 through December 2019. No funds will be awarded during this period.*

### IHS Website

Articles on Henri Kling and the Raoux Family of horn makers have been added to the Past Horn Greats page. Ask a Pro has been reprised for members only: Network -> Ask a Pro." –**Dan Phillips**, Webmaster

### Information Site: Jobs & Assistantships

Send information about professional jobs to **Jeffrey Agrell** at [jeffrey-agrell@uiowa.edu](mailto:jeffrey-agrell@uiowa.edu). View the listings at Networking -> Performance Jobs.

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

### Area Representative News

After many years serving as both International Symposium Coordinator and Area Representative for New Mexico, **Nancy Joy** has decided to devote her IHS energy to making sure we all have a place to meet once a year! We thank Nancy for her service to the New Mexico members and welcome **Michelle Garasi** as the new Area Representative for New Mexico. We also have a new Area Representative for Rhode Island: **Cathryn Cummings**. She is enthusiastic about increasing membership in our smallest state and we welcome her to the task.

We still need someone to step forward for Maine, New Hampshire, and Vermont in the northeast, North Dakota and Wyoming the mid-north, and Alaska. Will you be that person? Contact me at [elainebraun9@gmail.com](mailto:elainebraun9@gmail.com).

–**Elaine Braun**, Coordinator

### Coming Events

The 2019 Northeast Horn Workshop will be hosted by **Eric C. Davis** at Hofstra University in Hempstead, New York on February 8-10, 2019. Featured artists: **Vincent Chancey**, **Eric Reed**, **Douglas Lundeen**, **Julie Landsman**, **Michelle Baker**, **Erik Ralske** and members of the current **Met Opera Orchestra Horn Section**, the **Milton Phipps Ensemble**, and freelance and Broadway horn players. See [2019northeasthornwkshp.org](http://2019northeasthornwkshp.org).

### Member News

University of North Carolina School of the Arts professors **Maria Serkin** and **John Beck** are soliciting female composers to create new music for horn and percussion for a premiere at the International Women's Brass Conference, May 21-25, 2019 at Arizona State University. All submitted compositions will be included in a survey of literature at the IWBC, and the winning composition will receive a performance and recording. Submissions are welcome through March 1, and the winner will be announced March 15, 2019. For details, see [mariaserkin.com](http://mariaserkin.com).

**Hornswoggle** 2019 Workshop invites hornists, teachers, and enthusiasts for a Memorial Day weekend (May 24-26) in the New Mexico Jemez Mountains. Our 3-day, 2-night event features recitals and masterclasses. Participants will be grouped into ensembles by ability level. For info or registration call **Karl Kemm** at 940-300-3131 or see [hornswoggle.org](http://hornswoggle.org).

The 2019 Mid-South Horn Workshop will be held at Wichita State University in October, hosted by **Jeb Wallace**.

**Eldon Matlick** of Oklahoma University and private teachers **Josh Davis** and **Karen Houghton** led a series of JumpStart Horn Clinics for Dallas Metro high school horn players. Eldon gave a series of master classes and clinics in September. At Murray State University in Kentucky, he was among four former teachers brought in by Professor **Ashley Cumming** to celebrate 50 years of horn teaching at MSU. In October, Eldon met hornist **Peter Dorfmayr** and horn maker **Andreas Jungwirth** in Vienna, gave masterclasses, and attended musical events. Upon leaving, he was a proud owner of a Jungwirth Vienna





Horn. In September **Kerry Turner** and **Kristina Mascher-Turner** visited OU for a two-day residency. November included a Studio Horn Recital and a concert by the OU Hornsemble. The program Pops Go the Horns! featured music from musical theater, pop, rock, and big band music.



Turner and Mascher with the OU studio

**Randall Faust** reports, "At IHS 50 at Muncie, I was thrilled to perform, conduct, and listen to much horn music. The biggest regret: **Phil Hooks** was not able to attend. During the next three months, I did clinics and/or recitals with **Lisa Bontrager** of Penn State, **Corbin Wagner** and **Douglas Campbell** at Michigan State, **Pete Nowlen** of the University of California, Davis, **Jebb Wallace** at the Mid-South Horn Workshop at Wichita State University, **Brent Shires** at the University of Central Arkansas, **Andy Harris** at Wartburg College, and **Michelle Stebleton** at Florida State University. At FSU I heard the World Premiere of my new composition *Golden Fantasy for Wagner Tuba and Piano* performed by **Robert Palmer**. Great fun!"

*l-r Michelle Stebleton,  
Robert Palmer, Randall  
Faust*



**David Amram** conducted his *Elegy* for violin and orchestra on January 28th at Carnegie Hall with soloist Elmira Darvarova in a benefit for Doctors without Borders. The orchestra comprised members of the New York Philharmonic, Metropolitan Opera Orchestra, Philadelphia Orchestra, St. Luke's Orchestra, and others, assembled by George Matthew, the founder and Artistic Director of Music for Life International. He conducted Beethoven's 9th for the second half of the program so David could sit in the audience and hear Elmira's husband, New York Philharmonic's fourth horn **Howard Wall**, play the famous solo.

**Jeff Agrell** (University of Iowa) has released the next volume in his *Millennium Kopprasch Series* of etude books. The first in the series, *Preparatory Kopprasch*, takes the essence of each of the original etudes and makes them shorter, in a limited range, and easier so that young players can experience the technical material of the original. The newest volume is *Duet Kopprasch*, in which the original line is woven back and forth between the two voices so that there is a pleasing (and challenging) counterpoint between the lines and makes Kopprasch.... fun! Available in paperback or Kindle eBook at Amazon.com.

In his "retirement" **Bill Scharnberg** performed principal horn in Verdi's *Falstaff* with the Montana Intermountain Opera in early May, followed by the Fredericksburg Music Festival (VA) performing Madsen's Trio. Then performances on natural horn with the Austin Baroque Orchestra in Austin and San Antonio. In Montana there was the Red Lodge Music Festival in

early June, then the Montana Chamber Music Society concerts in and around Bozeman in July, when he was also appointed Executive Director of the series. After the International Horn Symposium, he was principal horn in the Big Sky (MT) Orchestra, then flew to Vietnam to perform the Brahms Trio in Ho Chi Minh City and Mozart's *Sinfonia Concertante* with orchestra in both Ho Chi Minh City and Hanoi.

**Don Krause** led Hornsapiently Christmas at the De Pere Wisconsin Community Center; The Fox Valley horns on stage ranged from 7th grade to age 78.

*Fox Valley  
Hornsapiently*



**Richard Sebring**, associate principal horn of the Boston Symphony Orchestra, performed Haydn's Horn Concerto No. 1 and the Dukas *Villanelle* with the Concord (MA) Orchestra. The Dukas was orchestrated by Russian horn player and teacher Vitali Bujanowski and obtained from Compozitor Publishers in St. Petersburg, Russia.

**Ed Deskur** (Warsaw, Poland) reports that he is "strategically retired" from the Zurich Opera and "I haven't put myself out to pasture. I am still active on both historical and modern horns. In the first year of my 'retirement,' I was 105 days professionally on the road, mostly playing but also teaching, mostly in Europe. I plan to get a doctorate, which will allow me to also teach in music conservatories. Before my expiry date as a musician comes up I plan to make good use of the 'coda' of my career for all sorts of special projects. I consider myself fortunate to be in a position to decide for myself when that expiry date will be."

**Marlene Ford** (Virginia Wind Symphony) and the Old Dominion University Wind Ensemble enjoyed a visit from composer and horn player **Julie Giroux** for two concerts this fall. The horn sections appreciated her humor and her use of horns in her band music.



*Virginia Wind Symphony Horns (l-r): Donny Allen, David Enloe, Dennis DiMaggio, Marlene Ford, Julie Giroux (composer), Jeffrey Warren, Jonathon Twitero and Rob Carroll*





*Old Dominion University Horns (l-r): Elizabeth Tait, Nicholas Craig, Julie Giroux (composer), Justin Durham, and Andersen Broom*

**Steven Gross**, University of California, Santa Barbara, commissioned a Trio for Horn, Violin, and Piano by Pulitzer-winning composer William Bolcom. The work was given Preview Performances in 2018 at the IHS Symposium, Prague Classics International Music Festival (Hornclass), Crescendo Musical Institute in Hungary, and the University of Colorado Boulder. The formal premiere was given in September at Metro State Denver, with a follow-up at the Sally Fleming series at the University of Michigan, with the composer present. Performing with Steve were American Double: Philip Ficsor, violin, and Constantine Finehouse, piano. The Trio was recorded in Prague in August, with a release expected in 2019. An announcement will be made when the published work is available to the public. Bolcom writes that the Trio was written in response to “desperation from the constant, gratuitous endangerment

of our country and the world; I wrote the Trio to express this, hoping listeners might possibly feel less alone.”



*(l-r) Ficsor, Gross, and Finehouse*

## Obituaries

**John Boden** (Liberty ME) reports that **Paul Avril** passed away in October. “Paul was one of the finest natural horn players in the US. He played in military bands early in his career. As a performer on the baroque, classical, and early valve horn, he was a member of the Philharmonia Baroque (San Francisco) and Mercury Orchestra (Houston). He also performed with Colorado Baroque Orchestra, Portland Baroque Orchestra,

Apollo’s Fire, Santa Fe Pro Musica, and Universal Piston (horn quartet), and more. These amazing orchestras are where I worked with Paul. Paul was a brilliant musician, gentle caring person and, for me, a valued friend and colleague.”

*Paul Avril*



**Mark Watson** (Tulsa) died unexpectedly in January 2018 at age 65. Mark worked in IT, but music was his main passion. He played in the Tulsa Philharmonic, Signature Symphony, and Starlight Band.

## Reports

### 2018 Mid-South Horn Workshop reported by Brent Shires

The 2018 Mid-South Horn Workshop was held in Conway, Arkansas. **Brent Shires** and the University of Central Arkansas Horn Studio hosted the event. Featured artists included **Randy Gardner, Tom Varner, Annie Bosler, and Adam Wolf**. Lectures were given by **Lauren Hunt, Maddy Tarantelli, Jeb Wallace, Laura Chicarello, Nicole Deuvall, Jena Gardner, Jen Presar, Patrick Hughes**, and the **US Army Horn Quartet** of Fort Sill, Oklahoma. **Lanette Compton** and **Amy Laursen** led warm-up classes. Adam Wolf played a set of classical and art pieces. Annie Bosler presented her film M101. Randy Gardner played some of his favorite works for horn and piano. Tom Varner and a jazz combo performed a variety of jazz styles.

*(l-r) Randy Gardner and Adam Wolf*



Competition winners were: Solos: **Elisha Johnson**, Germantown TN (high school); **Ashlyn Phillips** and **Leah Jones**, Oklahoma State University (undergraduate, first & second place); **Lauren Harris**, University of Missouri - Kansas City (graduate). Mock auditions: **Jacob White**, Oklahoma State University (high); **Nicole Deuvall** and **Curtis Simmons**, University of Missouri - Kansas City (low, first place tie), and **Xavier Munoz**, University of Missouri - Kansas City (low, second place).

A Regional Artist Ensemble gave a special performance of the first movement of Shostakovich’s Fifth Symphony, specially arranged by **Armin Terzer** for the occasion of honoring



**Randy Gardner** for his final year of teaching at University of Cincinnati College-Conservatory of Music. **James Naigus** and **Tom Varner** shared the podium in conducting the Participant Horn Ensemble at the conclusion of the workshop.



*James Naigus conducting the Participant Horn Ensemble*

## Hornapalooza

Hornapalooza was held at Whitworth University in Spokane, Washington in November. Masterclass participants hailed from Eastern Washington University, Gonzaga, and the University of Idaho. **John Cox** of the Oregon Symphony was featured on a recital, along with **Jennifer Brummett** and **Jason Johnston**. The mass choir performed music by Elgar, Spike Shaw, Handel, and Sousa.



*Hornapalooza*

## ESMAE Horn Seminar reported by Bodan Sebestik

ESMAE (University of Music and Theatre Arts) in Porto, Portugal held a Horn Seminar in November with **Thomas Hauschild**, professor of Horn at the Hochschule für Musik und Theater of Felix Mendelssohn Bartholdy in Leipzig (Germany) and his students under the European exchange program Erasmus. **Hans Herrmann**, a manager of Alexander Musik GmbH in Mainz am Rhein (Germany), also participated. In addition to the active students of ESMAE, students from secondary schools in Porto audited the seminar. I gave lessons to the students from Leipzig as exchange.

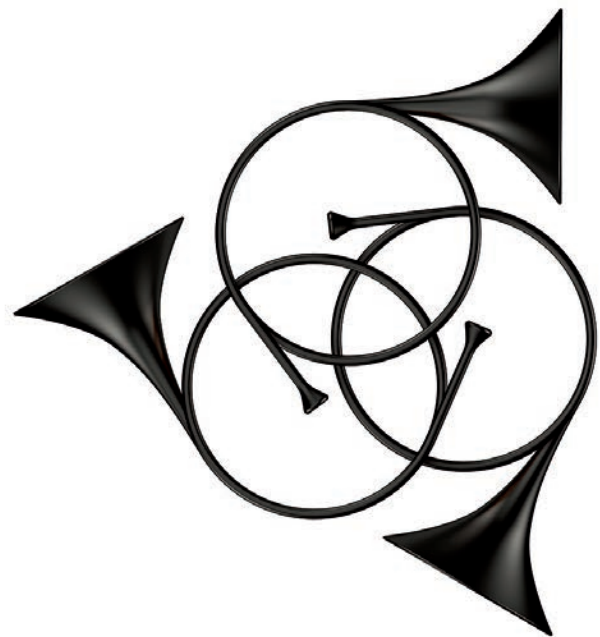
Thomas taught lessons, performed on horn, and accompanied on piano. Hans introduced basic maintenance techniques and procedures, doing small repairs on students' instruments. The final concert featured various groups from each school and horn ensembles with students from both schools at a historic church Clérigos in Oporto with spectacular ambiance and acoustics. The finale was all the students playing the Brahms Symphony no. 1, 4th movement, under Thomas conducting a spectacular arrangement for horns, with outstanding acoustic effect in the church. After the concert we had a dinner together, which was also important part of this international exchange.

The students from Leipzig also did some sightseeing in Oporto.

Thanks to Thomas and Hans for their effort and dedication to help to make horn playing better, especially for a young generation of students, and to the students from Leipzig who came to Oporto to share their horn experience.



*Leipzig-Oporto*





# Three Hundred Years of Horn Playing in Russia

## by Vitali Buyanovsky

*This article is a transcription of Vitali Buyanovsky's lecture at the 1989 International Horn Symposium in Munich. Many of the topics he discusses can also be found in "The Leningrad School of Horn Playing" by Frøydis Ree Wekre, published in The Horn Call, Volume X, No.1, October 1979.*

Through decades and centuries, the horn grew from its roots in nature to the highly developed instrument it is today in the civilized world. Now, because of their love for the instrument, horn players from all over the world are coming together – Czechoslovakians, Germans, French, Italians, English, Americans, poets of the Scandinavian lur!... – the Serbians are also here – and the Russians have something to say!

I titled my little essay: 300 Years of the Horn in Russia. Yes, we want to celebrate this date and prepare ourselves for it. It is really nice for me to be able to write our story in the golden book of our trusted instrument.

Having become a common instrument in world culture, the horn has won sympathy everywhere – European music has included it for centuries. In Russia music became valuable socially at the time of Peter I ("the Great"). His legacy was to transport the culture of western Europe to the great Slavic region of the world. The main theme of life at this time was to strive to be at Europe's level of culture. The climax of this process was the formation of the new metropolis of St. Petersburg in 1703, which was considered to be Russia's open window to Europe.

During this time, a stream of Western skilled workers arrived in Russia: shipbuilders, architects, and scholars, mostly from Germany. The German conductors came and Peter I built an army by the Western model, so there was a need for bands. The conductors themselves asked many musicians to come. Unfortunately, there are no records or documents from that era, therefore we know nothing about the first horn players who came to Russia. However, there were many regiments so many bands were established and there was a huge need for musicians.

At that time, the instruments were traditional to those in Europe including woodwinds and natural brass instruments, similar to the regimental music of Beethoven. According to the Russian scholar Juri Ussov, hunting horn ensembles grew to 20-25 members. Through these hunting ensembles, the horn became familiar to the Russian population and the number of military musicians in Russia increased. In addition to military ensembles, dance and concert orchestras were founded. Russia musical life at that time was mostly a reflection of what was happening in Europe.

Of course, there was an interest in Russian music at the time but concerning horn playing, things became more complicated and it is now time to mention the Russian horn band.

At the time of the Russian empress Elizabeth, traveling by barge on bodies of water, accompanied by hunting horn music

was very popular. The ensembles included different length hunting horns. In the beginning of this era, these ensembles were quite dated. Count Naryshkin, an eager friend of music, had an ensemble of 16 horns. To get them in tune, he hired a Bohemian hornist, Jan Anton Maresch (1719-94). Maresch began work in the St. Petersburg chamber orchestra in 1748. A student of Joseph Hampel, in 1751 he established, through talent and work, a Russian horn band. This was an ensemble of players who, like members of a bell choir, only played one pitch on their instrument. He expanded the group first to 24 members, including two posthorns and two drums of his own construction that had ringing bells inside. The horns were made of copper, were conical with a wide bore, and the mouthpiece was simply the small end of the cone widened and bent back on itself. Maresch continued to perfect his "instrument" by expanding the ensemble to 36 members (three full octaves) and composing and transcribing for the ensemble.

In 1755 [Semyon] Naryshkin [son of the Governor of Moscow, former Russian ambassador to England, and wealthy land owner] arranged a big parforce hunting horn festival near Moscow and invited the Empress Elizabeth (the Great), her court, and diplomats. The parade and festival was a climax for Maresch's Russian horn band. The audiences were boundlessly delighted and the Empress immediately wanted a similar band. Other aristocrats began to procure such an ensemble.

Although the Russian horn band was very popular, by the beginning of the 19th century, Russian horns such as this were found only in museums. The reason was that playing in such an ensemble (and hiring players) was enormously difficult because each musician had only one note to play. Only a few people were suited to spending their entire life playing one note. However, outside the Russian horn band, horn playing continued, always in the expressive tradition of Russian music.

Real understanding of the style of composition and art of instrumentation in Russian music – opera, symphony, and chamber music scores – was established from the time of Mikhail Glinka (1804-1857). In Russian music the national spirit has always been reflected: the men, their love of their country, their home, their history, and man facing his destiny. To this end Mussorgsky, Tchaikovsky, Rimski-Korsakov, Rachmaninov, and others dedicated their music.

When discussing Russian music, the name Pyotr Ilyich Tchaikovsky always comes forward. His Fifth Symphony is very popular and the famous horn solo is well known. But I think only a few listeners are able to relate the beginning of this theme with Russian holy music. The first triplet of the theme refers exactly to the prayer with the words, "we pray to the Lord." Another sacred choral work with the same melodic element is Schischkin's *With Christ Forever*.

I consider this relationship as not accidental, similar to Tchaikovsky's *Liturgia* and later the *Vesper*; and *Liturgia* of



*Johann Slatonst* of Rachmaninov. The composition of sacred music was begun in Glinka's era but its roots are historically much earlier.

I believe the works of Tchaikovsky to be at the top of Russia music. His music brings out emotions, human experiences – luck and tragedy are present and human. The horn parts in Tchaikovsky's operas, ballets, and symphonies are beautiful and charming in their expression. In the larger and smaller soli, in themes and their imitations and variation, the horn always plays a dramatic role. The hornist who has to play *Eugene Onegin*, *Dame Pique* (*Queen of Spades*), or *Die Zauberin* (*The Enchantress*), symphonies, and suites by Tchaikovsky should be able to portray a perfect human. This means tone color, phrasing, dynamics, and attacks. If we include *Prince Igor* and the symphonies of Borodin, or all the works of Rimski-Korsakov and Rachmaninov, all this music understands the Russian soul, the history of its people, and its moral and human values. All this is part of the Russian style of horn playing. Of course, this history also depends on a number of famous Russian musicians.

The oldest musical institution in Russia is the orchestra at the St. Petersburg court. Although it was officially founded in 1703, its history is much older, since the Czar in Moscow always had a choir. The St. Petersburg orchestra is sort of a continuation of that choir.

The systematic instruction of young musicians began in Moscow in 1839. Within the next 150 years a great number of good musicians developed from its orchestra. From 1886 to 1919, the famous horn soloist Franz Schollar (1859-1937) was the horn instructor there. The academic education began in 1862 when the first Russian Conservatory in St. Petersburg was founded. The first professor at the new conservatory was Friedrich Homilius (1813-1902). Born in Saxony, he found his new home in Russia and was very active in several fields of music. Together with his student and successor Jan Tamm (1875-1933) and after that Michail Nikolayevitsch Buyanovsky (1891-1966), the methodic and aesthetic principals were confirmed. Buyanovsky was the best student of Tamm, graduated from the St. Petersburg Conservatory in 1911, and was solo horn in the Mary-Theater in St. Petersburg (Leningrad) for more than 40 years.

Obviously, the growth of the Russian musical culture depended on the various activities in the country: opera houses, orchestras, composers, teachers, and musicians. In 1916 Russian musical culture reached its highest level, which we could almost consider as "classical." The Russian horn school is part of the cultural life of this time. The influence of such great musicians as Feodor Chaliapin, Sergei Rachmaninov, and Jascha Heifetz was very important.

There are two schools of Russian horn playing: the Petersburg school, influenced by European culture, and the old Moscow school. The schools were not antagonistic but different. The Petersburg style is more exact with rhythm and so a bit more "academic" than the Moscow style, which is freer in phrasing and improvisation.

The first great Russian horn soloist was Josef Shanilec from Bohemia (1860-1905). He played in the Bolshoi Theater and was the horn professor at the Moscow Conservatory. His

playing amazed audiences – Tchaikovsky reportedly liked his playing. A critic wrote, "For him the horn isn't just a brass instrument, but a medium in which he is able to express all tender ideas and emotions. He plays everything expressively, almost always in tempo rubato." Another horn player was Ivan Krugologolovov. His horn playing was compared to the violin playing of Sarasate.

The best student of Shanilec was Vassili Soloduyev, who graduated from the Moscow Conservatory with a gold medal, and later on became a professor there. In 1905, Ferdinand Eckert, a famous hand horn soloist, teacher, composer, and conductor, followed Shanilec.

Particularly those three masters – Shanilec, Eckert, and Soloduyev – established the "Moscow horn school." Besides them, one must mention Arseni, Sergei Jankelevitschs, Anto Ussov, and Valeriy Polekh.

At the beginning of the 20th century musical life was pretty intensive. The cities of Saratov, Kiev, Charkov, Rostov, Tiflis, and Baku had symphony and opera seasons. Jacov Schapiro came from Baku to Moscow. He played principal horn in the Radio Orchestra there for several years, so all the world had the opportunity to hear the Russian horn school. He had a nice sound but played a bit carelessly and with a small vibrato, which was criticized by the West, where musicians like a more "direct" style of playing, without vibrato. Westerners accepted the Leningrad style of horn playing.

Here is a list of brief basics of the Leningrad school of horn playing:

1. The horn is the instrument with a very wide range of expression.
  2. Horn music has been accepted by all European nations.
  3. Russian hornists respect all traditions of horn playing in Europe and the stylistic characteristics of different composers.
  4. A beautiful rich sound, close to the sound of the human voice, is basic to horn playing.
  5. A clear attack with no crescendo or diminuendo immediately after the attack.
  6. Permanent effort toward perfection.
  7. Knowledge of the classical rules and exact reading of the musical text.
  8. Esthetic control and knowledge of the repertoire.
- (It is understood that lively playing goes far beyond these rules.)

The two Russian hornists who wrote methods were Franz Schollar and Jan Tamm. Michail Buyanovsky [*Vitali's father*] followed those principals. His beautiful *espressivo* playing excited audiences. I myself heard him playing in the orchestra and in chamber concerts as well. He did not write a "method" but did transcribe a lot of music. From 1920-1966 he was the horn professor at the Leningrad Conservatory.





## Continuing the Leningrad Horn School

Pavel Orechov (born 1916) was a student of M. Buyanovsky. He played many years in the Leningrad orchestra, philharmonic, opera, and radio orchestra.

Vitali Buyanovsky (1928-1993) was a student of his father, graduated from the Leningrad Conservatory in 1950 and in 1955 received the Doctorate in Science of the Arts ("The Horn in the Opera and Symphony Orchestra of Tchaikovsky"). Principal horn in the Mariinsky Theater then Leningrad Philharmonic. First prize Prague Competition 1953, First prize Vienna Competition 1959. Member of the Woodwind Quintet of the Leningrad Philharmonic for 28 years. From 1955 he was a teacher and from 1961 the horn professor at the Leningrad Conservatory. Later he became the chair of the brass, wind, and percussion area at the Conservatory and head of the horn section of the Soviet Union.

## Next Generation in Leningrad

Anatoli Tschepkov: soloist of the Opera Theater (student of Orechov)

Sergei Dovgalyuk: soloist of the Leningrad Philharmonic (student of V. Buyanovsky)

## Continuing the Moscow Horn School

Valeriy Polekh: soloist and teacher at the Guessin-Institute, Moscow

Alexander Rayev

There was no pedagogical follower of the excellent horn player Boris Afanasyev found at the horn school of Moscow.

Also Alexander Ryabinin (born 1916) teaches at the Moscow Conservatory. A student of V. Buyanovsky and Igor Lifanovsky (born 1938) – student of P. Orechov

**Riga** (Latvia): Arvids Klisans (soloist and pedagogue)

**Tallinn** (Estonia) Uve Uusalu: (soloist, former member of The Tallinn Philharmonic, the horn instructor at the Tallinn Conservatory and member of the woodwind quintet

**Taschkent** (Uzbekistan): Radik Safarov (teacher)

**Alma-Ata** (Kazakhstan): A. Dimont (teacher)

**Kischinev** (Moldova): Grigori Ikim (teacher)

**Novosibirsk** (Siberia): Michail Kossitzyn (Philharmonic and Conservatory)

Well-known section players:

**Moscow:** A. Demin, S. Leonov

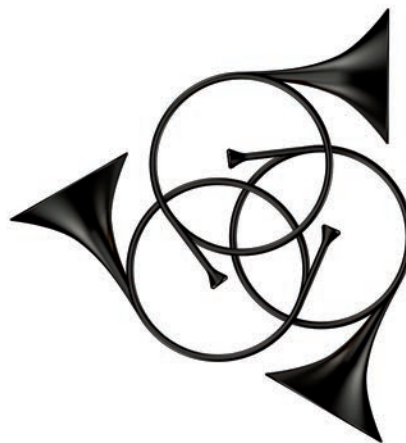
**Leningrad:** A. Gluchov, A. Suchorukov

*Editor's note: Vitali Buyanovsky's lecture ended with this list of players. Russia is considered a country of Eurasia and is vast in both size and complexity – over 100 languages are spoken within its borders. While Russian culture and music have been largely separated from "the West" for centuries, there have been Russian hornists who have influenced horn playing throughout the world, especially Valeriy Polekh and Vitali Buyanovsky. Other wonderful Russian horn players, such as Yakov Shapiro, Arvids Klisans, Boris Afanasyev, and Arkady Schilkopfer, can be heard on recordings.*

*Clearly, there is a "Russian horn sound" – a resonant relatively "dark" sound, with vibrato, connected by a beautiful legato.*

## Note:

<sup>1</sup>In Scandinavia, the lur was an early bronze instrument and one of the ancestors of the modern horn. Because many lurs have been found in peat bogs in throughout Scandinavia their shape is well-known: they were made in pairs, each curved in the opposite direction, like Woolly Mammoth tusks, their obvious predecessor. The mouthpiece was roughly the size of a trombone mouthpiece, the instruments were held aloft, and a plate was added at the "bell" probably to help project the sound. It is believed that the Vikings used these instruments like the Romans used their bronze instruments – to frighten the enemy and any animals accompanying the enemy from a distance.



Lost Sheep: John Guthans, John Putnam, Everett Burns, Johann Pereira

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# Thoughts to Prepare You for an Orchestral Audition

by Nury Guarnaschelli

Si eres joven y estas pensando en que te gustaría tener un trabajo como cornista (Hornplayer) en una orquesta profesional, debes pensar ya en orientar tu modo y ritmo de formación en esta dirección y con este objetivo.

Muchas veces lamentablemente el estudio que haces durante años y años está muy lejos de prepararte para este fin, para ser un buen músico de orquesta o para demostrarlo que eres en una prueba ( Probenspiel ) profesional.

En la orquesta no se buscan en primera línea solistas, se buscan instrumentistas que sepan del trabajo en grupo, en fila, que sean sensibles a lo que pasa a su alrededor. Y dos aspectos fundamentales son ritmo y afinación en primera línea, al que se suman tantos otros por supuesto, pero sin estos dos no puedes tocar en una orquesta ni con otros músicos. Si quieres ganar una audición deberás básicamente ser una persona que escuche muchísima música, muy diversas versiones y conozcas las obras profundamente, pues en una audición, un buen jurado, escucha este aspecto en tu modo de presentar los solos.

El prepararse para una audición tiene varios aspectos a tener en cuenta: el técnico, el artístico y el corporal. El técnico incluye tu perfeccionamiento al punto de tener un modo de tocar limpio, afinado y una articulación precisa y adecuada al estilo que estés presentando en cada obra o los solos. El aspecto artístico incluye el conocimiento de los estilos con la articulación, el sonido, el fraseo y el carácter que sean acordes al compositor y obra. Y por último el tema físico es algo que deberías tener en cuenta y considerar en hacer alguna actividad que colabore a que te sientas tonificado y mentalmente fuerte, recuerda el famoso "mens sana in corpore sano"! . Puede ser yoga ( a mi ésta práctica personalmente siempre me ha ayudado mucho a estar equilibrada en todos los sentidos, mental y corporal ) o algún deporte de tu agrado. El estado mental y que tengas confianza en ti mismo es fundamental al momento de audicionar. Algo muy importante que quiero recalcar es que todos estos aspectos los debes tener en cuenta para tu estudio diario y durante todos los años de estudio y mas tarde profesión. No te servirá mucho el prepararse de un modo especial para una prueba 1 mes o dos meses antes de la misma, eso no te llevara a tener éxito, solo cambiar tu modo de tocar será lo que te llevará a que un jurado se decida por ti o por otro en el cual escuchen mejor técnica y personalidad musical.

Recuerda que en 5 minutos máximos de una primera ronda deberás convencer al jurado que vale la pena seguir escuchándote y en las próximas rondas lo mismo. Debes vencer con tu técnica impecable y tus calidades musicales y de sonido. Lo que mas valorará el jurado en la primera ronda será: ritmo, afinación, articulación y sonido. Ya en las próximas ron-



If you are young and you are thinking that you would like to have a job as a horn player in a professional orchestra, you should already be thinking about the direction in which you are taking and the frequency of your training with this objective in mind.

Unfortunately, practicing for years may be far from preparing you for this purpose. To be a good orchestral musician you must prove that you are able to withstand a trial year once you win an audition.

The orchestra does not look mainly for soloists; rather they look for instrumentalists who know how to perform with their group, work as a team, and someone who is sensitive to what is happening around them.

First at all, there are two fundamental technical aspects, rhythm and intonation. We have to consider many others too, but without these two you cannot play in an orchestra or with other musicians.

If you want to win an audition you should basically be a person who listens to a lot of many different versions of music and knows these works very well, because in an audition, a good jury will be aware of this aspect by the way you perform every solo.

Training for an audition has several aspects to consider: the technical, the artistic and the physical.

The technical aspect includes your development to the point of having a clean technique, and good intonation with the appropriate articulation in the style of each piece you are performing. The artistic aspect includes understanding of styles, articulation, sound, phrasing and character that is appropriate with each composition.

Secondly, the physical aspect is something to consider. Doing some activity that helps you feel physically and mentally fit. Remember the famous "mens sana in corpore sano"! ("healthy mind in a healthy body"! ). It can be yoga (for me personally, this practice has always helped me to feel balanced in all senses, mental and bodily) or your favorite sport.

The mental state and confidence in yourself is very important when you are auditioning.

Something very significant that I want to emphasize is that all these aspects must be added to your daily practice, even if you are already a professional.

If you practice only one or two months before an audition, you will not succeed. Only a definitive change of your playing habits will define whether a jury will decide in your favor or whomever else they listen to that demonstrates better technique and musicianship.

Remember, you will have a maximum of 5 minutes in the first round in which you must demonstrate to the jury that it is worth their while to consider you in the next rounds. You





das , cuando estos aspectos antes mencionados ya estén claros , comenzarán a evaluar mas tus conocimientos de estilo y tu calidad artística. Piensa que ellos están buscando al “ colega “ ideal que mejore la calidad de su fila y de su orquesta y no están buscando un estudiante adelantado, buscan un profesional que conozca el trabajo para el cual te estas ofreciendo! Otro consejo es que todos los días escuches obras importantes de nuestro repertorio sinfónico , pero también mucha música de cámara , música para cuerdas y opera, ésto cultivará tu sentido musical y te desarrollará como músico.

Si no te emociona escuchar música y no estás ahora mismo dispuesto a hacer música en tus tiempos libres con amigos o colegas , te recomiendo darle un vuelco a tu vida y pensar en estudiar otra cosa... nuestra profesión es muy dura y sin pasión , aunque logres entrar a una orquesta, te Estos pensamientos que estoy escribiendo aquí son el producto de mis propia preparación para pruebas ( Probespiel) en Alemania , Francia y Austria. Y también mi experiencia en las orquestas donde fui corno solista y participé como jurado : Filarmónica de Stuttgart durante 4 años y Radio y TV de Viena ( RSO) durante 16 años. Pero también de mi experiencia como docente desde hacer 10 años en la Brass Academy Alicante en donde intento ayudar a mis alumnos.

La formación que damos todos los profesores en esta Academia internacional está básicamente orientada a formar músicos profesionales ( orquesta , música de cámara o solistas) y a preparar a nuestros estudiantes técnica y estilísticamente para que en un largo o corto plazo sean capaces de hacer una buena audición y poder contribuir como buenos músicos a la orquesta que lograrán entrar.

Para eso no solo hacemos clases individuales sino mucha música de cámara y repertorio orquestal en grupos , no es lo mismo conocer los solos y partes que escucharlos y tocarlos en el contexto armónico y musical como son en la orquesta. Las clases en grupo además entrenan el aspecto escénico , desarrollando experiencia de atril y firmeza emocional.

Lograrás solo presentar bien tus solos en una audición si conoces el contexto en el cual están escritos. Quiero compartir con vosotros algunos ejemplos auditivos de nuestras clases de repertorio orquestal en la Brass Academy Alicante (pinchar los links).

[Fidelio , Nury Guarnaschelli y sus estudiantes BAA](#)

[3ª Sinfonía de Mahler](#)

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Por ultimo quiero dejaros un pequeño plan diario de puntos a tener en cuenta en vuestro estudio diario.

La idea es que SIEMPRE estés preparados y listo para hacer una buena audición y que no te debas preparar especialmente. Tu estudio diario debería entrenarte automáticamente para este fin.

Técnica ( Flexibilidad , respiración, ataques, etc.)

Estudios técnicos ( ritmo , afinación , articulación, fraseo )

Conciertos

Solos de orquesta , solo y tocando junto a una buena grabación.

must convince them with of your impeccable technique, musicianship, and tone qualities.

What the jury values most in the first round is rhythm, intonation, articulation, and tone.

For the next rounds, in addition to the qualities already stated, they will evaluate more closely your knowledge of style and your artistic quality.

Remember that they are looking for the ideal “colleague” who will improve the quality of their team and their orchestra, and they are not looking for an advanced student, but look for a solid professional, capable of performing the job being offered.

Another tip is that you should listen to important works of our symphonic repertoire every day, which also includes chamber music, string music, and opera. This will cultivate your musical sense and development as a well rounded musician.

If you are not excited listening to music or you don't want to play music in your free time with friends or colleagues, I recommend you seriously consider studying something else ... the music profession is very competitive. Without a fanatical passion you will not achieve more than that of being a hobby musician.

These thoughts that I have shared are results of my own personal experience in preparing for auditions in Germany, France, and Austria, and also my experience in orchestras where I was a soloist and also participated as a member of a jury including the Stuttgart Philharmonic for four years and Radio and TV in Vienna (RSO) for 16 years. I have experience as a teacher for over 10 years at the Brass Academy Alicante where I helped my students achieve their professional goals as musicians.

All professors in this International Academy train students to prepare themselves technically and stylistically as professional musicians, so that in the long or short term they are able to perform good auditions and be able to make positive contributions in the orchestra once they win a job.

For this purpose, we not only do individual classes, but we also include chamber music and orchestral repertoire in groups. That way you not only get to know the solos and individual parts, but get experience them in the context as they are in the orchestra.

Group classes also train in live performing, developing emotional stability under real life situations

You will only succeed with your solos in an audition if you know the context in which they were written.

I want to share with you some audio examples of our orchestral repertoire classes at the Brass Academy Alicante:

[Fidelio- Beethoven, Nury Guarnaschelli and her BAA students](#)

[Mahler's 3th Symphony](#)

[Lohengrin-Wagner](#)

[Bruckner's 8th Symphony](#)

Finally, I want to share with you some points for your daily practice.

You should ALWAYS be prepared and ready to take an audition, not just prepare for a specific moment.



Escuchar a diario buenas orquestas con mucha concentración y quizás con una partitura en la mano si fuese posible.

Ir a escuchar conciertos y funciones de opera regularmente.

Tocar lo mas posible música de cámara o en orquestas (jóvenes o profesionales)

A diario yoga o deporte.

EXITOS !!!

Nació el 15 de Noviembre de 1966 e inició a temprana edad los estudios musicales, comenzando a los 8 años el estudio de la trompa con su abuelo Francisco Di Biasio y obteniendo su titulo de Profesora en el Liceo Municipal de Santa Fe ( Argentina).

De 1979 hasta 1984 continúa el estudio en Buenos Aires con y becada por el Maestro Güelfo Nalli. En 1981 estudia en calidad de becaria con el Prof. Antonio Iervolino en New York. Y desde 1984 hasta 1986 estudia , asimismo becada , en la "Academia Karajan de la Filarmónica de Berlín", bajo la guía del Maestro Gerd Seifert , integrando en reiteradas oportunidades esa famosa orquesta. Con el mismo Prof. continúa los estudios en la "Hochschule der Künste" de Berlín graduandose en 1988 con la calificación mas alta.

Su primer concierto como solista lo realizó a los 12 años junto a la "Sinfónica de Santa Fe" bajo la dirección de Guillermo Bonet Müller. A partir de ese entonces continuó ininterrumpidamente su carrera solística actuando con las Nacional de Camara de Montevideo, Juvenil de RIAS de Berlín, Sinfónica de Berlín , Filarmónica de Stuttgart , „Orquesta de cámara de la Radio y televisión eslovena" y "Mozart Orchester" de Viena entre otras.

Nury Guarnaschelli fue ya merecedora de diferentes premios: 1981 "Premio Mozarteum Argentino" en la "VII Selección de jóvenes Instrumentistas Ciudad de Mar del Plata.

1982 Primer Premio en el IX Concurso para jóvenes Solistas argentinos" (Santa Fé)

1989 Premio Konex a las 100 mejores figuras de la Musica clasica argentina ( seccion metales )

1991 "Primer premio en el " II Concurso Internacional para jóvenes cornistas, Citta de Porcia e Alpe Adria" en Italia.

A lo largo de su carrera desarrolló también una intensa actividad camarística integrando diversos grupos de cámara ya sea con cuerdas , maderas y metales , tanto en Argentina como en Europa .

Actuó en reiteradas oportunidades junto al Maestro Alberto Lysy y su Camerata en el Teatro Colón de Buenos Aires, Festival Menuhin de Gstaad como asi en Berna, Ginebra (Victoria Hall), España , Londres (Queen Elisabeth Hall) , entre otras ciudades.

De 1987 hasta 1990 fue Primer Corno de la "Orquesta Juvenil Gustav Mahler" bajo la dirección de Claudio Abbado con la cual realizo 6 giras europeas. Desde 1988 hasta 1992 fue primera trompa solista de la "Filarmónica de Stuttgart" .

A partir de 1993 es Primera trompa de la "Orquesta de la Radio y televisión Austríaca"(ORF) y miembro del quinteto de metales Vienna Brass y del conjunto de cornos Austrian Horns.

Desde 1993 lleva a cabo una intensa actividad pedagógica dictando cursos en Austria, España , Argentina e Italia .

De Septiembre del año 2000 hasta el 2003 tuvo a su cargo la catedra de corno en el " Conservatorio de musica de Wiener Neustadt " ( Austria) .

Actualmente es profesora de trompa/ corno de la " Brass Academy Alicante ".

Your daily practice should develop:

Technique (Flexibility, breathing, attacks)

Technical studies (rhythm, tuning, articulation, and phrasing)

Concertos

Orchestral solos, solo and playing along with a good recording.

Concentrated listening to good orchestras every day, preferably with a score in hand.

Listening to concerts and opera regularly.

Play chamber music or in orchestras (young or professional) as much as possible.

Daily yoga or sport.

SUCCESS !!!

English translation by Gabriella Ibarra

Born in Santa Fe, Argentina in 1966, Nury Guarnichelli began studying the horn at age eight with her grandfather, Guelfo Nalli in Buenos Aires. In 1981 she received a scholarship to study with Antonio Iervolino in New York City. From 1984 to 1986 she continued her studies in Berlin with a scholarship to the Karajan Akademie under Gerd Seifert, and finished her studies at the Hochschule der Künste Berlin, also under Professor Seifert.

She made her solo debut at age 12 and has continued her solo and chamber music career in Argentina and Europe. She performs regularly at many festivals and has appeared as a soloist with the Stuttgarter Philharmoniker, RIAS Berlin, SOB Berlin, Kammerorchester des slovenischen Rundfunks, Radio Symphony Orchestra Vienna, Mozartorchester Vienna, Orquesta Estable del Teatro Colon, Orquesta Nacional de Camara de Montevideo, among others.

In 1981 she won the first prize in "Mozarteum Argentino" at the VII Competition for Young Soloists of the City of Mar de Plata and in 1982 received the first prize at the IX Competition for Young Soloists in Santa Fe. From 1984 to 1988 she often played as a substitute in the Berliner Philharmonischen Orchester, the Orchester der Deutschen Oper Berlin, and in the Symphonie Orchester Berlin.

From 1987 to 1990 she was the first horn of the Gustav Mahler Jugendorchester under the direction of Claudio Abbado and in 1991 she was first horn of the Festspielorchester des Gustav Mahler Festes in Kassel. From 1988 to 1992 she was principal horn of the Stuttgarter Philharmoniker. In 1989 she received the "Konex Prize for Classical Music" in Buenos Aires (a prize for the 100 most important artists in the history of Argentine classical music).

In 1991 she won the first prize at the international competition for French Horn "Città di Porcia e Alpe Adria" in Italy. In 2008 she became horn teacher in the Brass Academy Alicante ( www.brassacademy.com )

Since 1993 she has played in the Radiosinfonieorchester Wien (since 1996 solo horn) and is a member of the Vienna Brass (Brass Quintet) and Austrian Horns.

This is a reprint of an article from the August IHS E-Newsletter



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# Music, Health, and Science

## Hearing Conservation and Noise-Induced Hearing Loss

by Amy Thakurdas, Column Editor

**E**xcessive noise is a global occupational health hazard with considerable social and physiological impacts, including noise-induced hearing loss (NIHL). I would like to see an increase in hearing health education at high school and college levels. As modern lifestyle habits are risk factors for hearing loss, I hope it will be part of the curriculum for teachers, professors, band directors, and orchestra conductors to educate their students on hearing conservation.

This article offers practical suggestions for finding and implementing preventative measures for NIHL. The subject is relevant for younger musicians to prevent hearing loss and older musicians who already have hearing loss, tinnitus and/or hyperacusis.

### NIHL, the Silent Epidemic

Noise and not age is the leading cause of hearing loss now. A wave of hearing loss in young people is predicted because of the widespread use of personal audio technology and other smart devices. When not used safely, these devices – ear buds or headphones – cause significant damage to hearing. Leisure time and technology noise has not been adequately brought to the awareness of the public. Adding all the extra environmental noise loads to our regular practice and orchestral rehearsals and concerts, it is time to develop a hearing care regime.

**Talk to my right ear.** Ever noticed how horn players of a certain age turn their head to their left to listen to you talk? Our left ear takes a noise assault regularly, except when playing first horn. This left ear hearing loss is not being diagnosed and/or managed properly. Musicians working in orchestras, clubs, and pit bands are exposed daily to injurious sound levels.

**Wait and see?** Landmark court cases about musicians claiming for hearing loss have highlighted this occupational hazard. Playing Russian roulette with your hearing is costly, especially if you are or wish to become a professional musician. Many existing laws and research studies on the effects of noise pollution and preventative care recommend hearing conservation.

**What is sensorineural hearing loss?** Aging and exposure to loud noise may cause wear and tear on the hairs or nerve cells in the cochlea that send sound signals to the brain. Exposure to hazardous sound causes metabolic and physical change leading to permanent cell damage. When these hairs or nerve cells are damaged or missing, electrical signals aren't transmitted as efficiently and hearing loss occurs. Initially the higher pitched tones sound muffled and it's hard to pick out words against background noise. This type of hearing loss is permanent.

**Other causes of hearing loss.** These include a build-up of earwax (which can easily be removed), ear infections, abnormal

bone growths in the outer or middle ear, a ruptured eardrum caused by loud blasts of noise, changes in blood flow to the ear, impairment in the nerves responsible for hearing, changes in the way that the brain processes speech and sound, infections, smoking, poking the eardrum with an object, and medications that damage the inner ear. Added to this list is the increase of recreational and technological noises.

### Practical Suggestions

- Use a smartphone app or sound equipment to monitor the level and duration of your exposure to loud sounds.
  - Play music at lower levels while practising or rehearsing.
  - For rehearsal and practice, use appropriate size rooms for the number of musicians. The horn sound is painfully loud in a small practice room.
  - Placement, spacing, and use of enclosures can help reduce overall sound levels from certain instruments.
  - For reverberant practice rooms or venues, install sound-absorbent material on sections of walls and ceilings to reduce reverberation time.
  - In concert settings use acoustic baffles, stage positioning, and seating arrangement.
  - **Take a noise break.** Enjoy calm and quiet in your busy schedule. The ears typically need about eighteen hours of quiet after exposures to loud sounds to return to normal hearing.
- If we view noise as we do unhealthy junk food or alcohol, then our addiction to noise keeps us wanting more even if it has adverse effects on our physical and mental stress levels. Plan a noise diet a few days a week, especially if you spend hours a day listening through your earbuds or playing music. We experience background noise every day, including loud restaurants, sports events, and parties. If we turn up the volume on our earbuds to drown out the background, we risk permanent hearing loss.

• **Enjoy the sounds of silence.** If too much exposure to loud sounds is bad for us, the absence of that sound means a lack of that physical harm caused by noise pollution. Silence is neutral. Prolonged and repeated exposure to silence may result in improved health, just like prolonged and repeated exposure to noisiness can result in poorer health. I cannot find studies to prove this but suggest it to my clients when they are in a state of exhaustion. I also understand that quiet time or silence can be scary and alien to us in the 21st century.

Exposure to audio played straight into our ears could be creating a prematurely deaf generation. What is important is the volume and duration of your listening session. The irony is that our ears provide the mechanism for us to enjoy and





play music and yet we abuse them daily. We can choose to accumulate stretches of restorative quiet time versus the possibility of severely reduced hearing or permanent silence.

- **Invest in custom moulded ear plugs.** Historically, hearing protection solutions have not been well received by musicians. Common complaints are of feeling uncomfortable and sound being muffled. Today's solutions are comfortable, lightweight, and, most important, effective. Low bass, mid-range, and higher treble notes are attenuated equally. They turn down the volume without sacrificing definition.

- **Foam Plugs.** One size fits all. They are comfortable and cheap; however, while reducing external noise, they also reduce frequencies important for playing music, and everything sounds muffled.

- **Generic Fit Plugs (ER20).** One size fits all. These provide filtered sound designed to reduce noise without muffling voices, environmental sounds, or music. They provide an inexpensive and effective option, provide an attenuation of 20 decibels, and are ideal for children.

- **Custom Plugs** require an impression of the ear canal to be taken by an audiologist. These ear plugs are not only about reducing sound. Level attenuating hearing protectors allow you to hear all of the nuanced detail, character, and atmosphere of the music in a safer, quieter way. A 15 decibel reduction is the average. Buy soft silicone construction ear plugs since they move as you do when playing; the other option, plastic ear plugs, are uncomfortable and unyielding when playing in the lower range of the horn.

### Age-Related Hearing Loss

**Tinnitus.** Exposure to loud music is a common factor that exacerbates tinnitus, which is a perception of sounds generated by the nervous system of the ear and brain. The descriptions vary and include ringing, humming, whistling, or buzzing noises. These can be intermittent or constant and vary in intensity and loudness.

For many musicians, tinnitus is just an irritant and can be ignored but remains lurking in the background, while others react negatively, and the condition can be distressing, affecting thoughts, emotions, sleep, hearing, and concentration. Tinnitus has been linked to stress and is often related to hearing loss. It can develop while experiencing a distressing life event, emotional crisis, or life-style change. Treatments are influenced by whether you also experience hearing loss and/or hyperacusis.

Fully integrated tinnitus hearing devices are available for those with severe tinnitus and hearing loss. They allow one to benefit from amplification and experience relief from tinnitus simultaneously. Nowadays emphasis is placed on the contextual and emotional aspects of tinnitus as they are an important aspect of tinnitus management.

**Hyperacusis** relates to a person's intolerance of everyday sounds that to most people sound non-intrusive and normally loud. These sounds can be traffic noise, cutlery and crockery, clapping, doors closing, or even loud speech. Sufferers of hyperacusis can find this intolerance extremely painful and frustrating. A person may experience hyperacusis by itself or together with tinnitus.

**Assessment by a specialist audiologist.** Prevention measures also include regular hearing evaluation once a year by a qualified audiologist; prevention is better than cure.

**Sensitivity Tests.** This is different than the usual, mid, high audiometry tests. Knowing how you apply meaning to sound is key for accuracy with custom plugs.

**Functional Tests.** These test hearing as it happens in the brain and not the ears. They assess your ability to listen in quiet, noisy, and complex environments with many different sound sources and spatial cues and provide an acoustic picture of how your brain processes sound.

**Is partial hearing loss the end of a musician's career?** With the appropriate hearing aid technology, settings, and programs, there is no reason why you cannot play until you choose to retire. Many digital hearing aid programs include a noise reduction setting and three musical programs that can be altered by your audiologist, depending on your needs. The music programs provide a broader range of frequencies, and regular adjustments may be necessary. The correct hearing aid will give your brain the best chance to adapt and adjust to what it can hear.

With hearing damage comes fear, stress, and anxiety, especially when a career is threatened or compromised. Musicians are different with their abilities and exposure to a variety of environments. Treatment plans can be designed around individual needs in addition to analysing and treating measureable properties of your hearing.

**Concentration fatigue and hearing loss.** The ears hear but we listen with our brain. An aural rehabilitation may be necessary, depending on the extent of hearing loss. This not only lets the brain "hear" but it also helps reawaken the muscle memory of listening. Straining to hear speech or music can be exhausting. A "brain friendly" hearing aid will deliver clear speech understanding and sounds that are natural to you and will ensure that you do not feel tired by the evening. Save your "listening energy" and brain power for other more enjoyable things.

The new audiology technologies are designed to deliver the right sounds to the brain so that four natural functions are combined and you can make sense of sound with ease. These include:

- Orienting the different sounds using both ears
- Separating sounds in order to focus on a specific source
- Focusing on what is important while using both ears
- Recognising what each sound is and make sense of it

We take all of these functions for granted and generally adapt these functions as we lose hearing in one or both ears.

**Accumulative and detectable.** Noise pollution imposes an unwanted and unnecessary narrative which over a period of time damages hearing and for some people adds layers of extra stress to their lives. We have all learned to tune out certain noises and voices that are constant and interfere with concentration. Brains are self-taught not to hear certain frequencies and sounds and to focus on what is more important. However, concentration fatigue happens faster as the accumulative and detectable noises become more prevalent and enduring.



## Summary

Safe-guard your hearing. Musicians are at risk of developing permanent hearing loss, tinnitus, and other hearing disorders from exposure to loud sounds. Wear hearing protection targeted specifically for musicians. NIHL is permanent.

More quiet please. To the brain, quiet is much more than what it is not. There is a difference between mere noise control and genuine silence. Absolute silence does not exist, but quiet spaces are important to absorb and integrate everyday experiences. This quiet time helps to balance stress levels; the break, or rest, allows for renewal and recharging that is different from what we gain from sleep.

Musicians and audiences rely on their hearing to enjoy music. Despite dangerously high sound levels, we are taught little about hearing protection. As musicians our overexposure to sound, both in terms of intensity and duration, is irregular and unpredictable. Therefore, it is our own responsibility to increase our awareness, knowledge, and accountability when playing music. Musicians, music educators, conductors, sound engineers – all need to take responsibility and set an example for younger musicians.

Closing with a chilling quote from the most famous composer who lost his hearing. This loss was probably due to labyrinthitis (inflammation of the inner ear) and not noise induced.

... For two years I have avoided almost all social gatherings because it is impossible for me to say to people "I am deaf." If I belonged to any other profession it would be easier, but in my profession it is a frightful state... [Extract from a letter dated 29 June 1801 from Beethoven to Franz Gerhard Wegeler]

The Health and Harmony editorial team would like to know what horn playing related health topics you would like covered in future editions. Email [ihh.health.harmony@gmail.com](mailto:ihh.health.harmony@gmail.com)

You are encouraged to confirm any information in this article with other sources and review all information regarding any medical condition or treatment with your physician.

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Amy Thakurdas, N.D., LL.M., is a member of the IHS Advisory Council.

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# Play it Forward!

by Rachel Spidell

As a horn player who is always curious about the world outside of my home in Southern California, I have been fortunate to have several opportunities to work with musicians in other countries over the last several years. Along the way I have gotten to experience different cultures and meet some wonderful people, but I have also learned that many people in the areas where I have visited live under a constant threat of exploitation. In an effort to minimize these threats, I have recently begun working with a non-profit called Creative Hope International. Founded by a cellist friend of mine and her mother, the organization began in order to host creative arts camps for at-risk individuals in Asia. The focus of these camps is to provide music education and foster safe communities with the hope that stronger communities will provide valuable resources. Beyond that, we also believe that when someone creates, it enables them access to freedom, beauty, and even hope.

My journey began years before I became involved with Creative Hope, back when I had the chance to visit Cambodia with a church group in 2009. While there, I experienced a rich musical culture very different than the one I knew. I also witnessed a darker side and learned about the scope and impact of human trafficking on the people of the country. Human trafficking is when someone is forced to provide services for little or no pay through the use of force, fraud, or coercion, and today millions of people are currently being exploited in these ways all over the world.

When I returned to Cambodia a few years later, I met my friend Pastor Vichet, who also plays horn and is the horn professor at the Royal University of Fine Arts (RUFA) in Phnom Penh. When I visited again on another trip I had the opportunity to see firsthand the schools where he teaches. I learned that some of the only places in the country where students receive any training in the arts are the Secondary School of Fine Arts and RUFA in the capital city. While these schools receive some government assistance, it is still difficult to find instruments and other basic materials for student use. At the time of my most recent visit, Vichet's four students shared two or three horns, and if instruments needed maintenance, or even small repairs, he had to travel to a neighboring country. Upon returning to the States, I was able to raise enough money to purchase and donate a horn to his program, and I hope to find more ways to strengthen music programs in Cambodia in the future.

In 2016 I had the opportunity to visit a small youth orchestra in the Dominican Republic with a chamber ensemble based in Los Angeles. For one week we played music and provided coaching for the small youth orchestra that is housed at Youth With, a Mission center near Santo Domingo. While there, we played a couple of concerts, taught daily master classes, and facilitated rehearsals for the youth orchestra. I also had the opportunity to teach two brothers who play the trumpet for a couple of hours each day. While my Spanish is far from fluent, with the help of Google translate and the good spirits of my students, we made good progress during the week. They even managed to teach me a few meringue licks as well. At the end of the trip, the orchestra played a concert as the culmination of their summer training, and it was impressive to hear how much they had progressed in just a few short weeks.

During our stay in the Dominican Republic, we learned that human trafficking also poses a great threat to many of the people in the surrounding villages. In search of job opportunities, many local villagers fall victim to scams where they are promised work overseas. Once they leave home, their "employer" steals their legal identification documents and forces them to work to pay back a debt they claim to be owed. Stripped of their identity and with minimal power to resist, these people are forced to continue to work for their captors indefinitely. Besides providing musical training for youth in nearby villages, the orchestra strives to create a community that provides support and education that prevents potential victims of similar schemes.

My most recent endeavor to fight trafficking through music officially began in January in 2018 when I joined the board of Creative Hope International, which works to provide musical training and fosters safe communities, much like the program in the Dominican Republic. For the past four years, Creative Hope hosted yearly creative arts camps in three different countries. Now the expanding scope of our work is centered around creating long-term sustainable music programs in those same communities. Last November we launched a music program at a village school in south Asia. In January, I returned to Cambodia with Creative Hope in order to develop partnerships with schools and shelters that have expressed passion for restoration through music. In the pursuit of sustainability, we also visited other local non-profit anti-trafficking and arts organizations alike to collaborate with them about long term logistics, and we reconnected with my friend and fellow horn player Vichet and discussed how we might involve his students at RUFA in our programs.

Moving forward, our goal at Creative Hope International is to help establish programs like these, and continue to provide the support, resources and education that they need for positive impact and creative success. We passionately believe that these endeavors will bolster strong communities and help individuals to engage their creative spirit and awaken healing and hope. You can learn more about us at [creativehopeinternational.org](http://creativehopeinternational.org). If you would like to join us by donating financially or giving instruments and teaching supplies, please connect through our contacts page on the website.

*Rachel Spidell is a freelance musician and teacher in Southern California and serves as the interim CEO for Creative Hope International.*



*Vichet and his horn students from 2014*



*Rachel with Eileen O'Neill, founder of Creative Hope International*



*Rachel with students Samuel and Isaias in the Dominican Republic*

# Obituary

## Norman Schweikert (1937-2018)

Norman Schweikert, a member of the Chicago Symphony Orchestra's horn section from 1971 until 1997, passed away at his home in Washington Island, Wisconsin on December 31, 2018, after a brief illness. He was 81 and is survived by Sally, his beloved wife of fifty-seven years, and their son Eric, principal timpanist of the Fort Wayne Philharmonic.

Norman Schweikert was one of the founding members of the IHS and its first Secretary-Treasurer. "Without Norman Schweikert," stated first IHS President Barry Tuckwell, "there would be no International Horn Society." Norm was a member of the Chicago Symphony for 26 years and on the faculty of Northwestern University for 25 years.

Norm was born in 1937 in Los Angeles. His parents were both amateur musicians (mother a pianist and father a violinist). He started on piano at age six, then gravitated to the violin in order to play in orchestras. He studied first with his father, then with Joseph Kessler, whom he credits with giving him a good musical foundation.

Norm played violin in the Pioneer Orchestra under Joseph Oroop (working his way up to concertmaster) and the California Junior Symphony under Peter Meremblum. He switched to horn and played with the California Junior Symphony until he got his first job at age 18. He credits his experience playing the standard symphonic literature in the youth orchestra with preparing him for his first audition. He studied with Odolino Perissi (father of Richard) and Sinclair Lott in Los Angeles and with Joseph Eger on scholarship at Aspen. While studying with Lott and still in high school, he played eighth horn in Rite of Spring and Wagner tuba in Bruckner 7th with the Los Angeles Philharmonic. He was also a member of the Horn Club of Los Angeles in its first years.

In 1955 Norm auditioned for the Rochester Philharmonic at Music Director Erich Leinsdorf's hotel room in Los Angeles and won the fourth horn position. He remained with the orchestra until 1966, playing fourth horn (1955-59), second horn (1959-61 and December 1964-65), and third horn (1961-January 1962 and 1965-66), with three years out for military service with the US Military Academy Band at West Point (1962-64). He earned a bachelor's degree and Performer's Certificate in 1961 at the Eastman School of Music while playing in the Philharmonic, studying with Morris Secon and Verne Reynolds. Reynolds wrote his *Partita* for Norm's senior recital, and the two had been close friends until Reynolds's death in 2011. Norm played second horn to Reynolds for two years. Norm also enjoyed playing in the Eastman Wind Ensemble with Frederick Fennell (1957-61), including taking part in more than a dozen recordings.

Norm then spent five years as Instructor of Horn at the Interlochen Arts Academy and a member of the Interlochen



Arts Quintet (woodwind). During that time, he also played in the Moravian Music Festival (1966), the Chicago Little Symphony (tours of 1967 and 1968), and the Peninsula Music Festival (1968-70), and was soloist with the last two. He has been curator of the Leland B. Greenleaf Collection of Musical Instruments housed at Interlochen (1970-71).

In June 1971 he joined the Chicago Symphony Orchestra as assistant principal horn, taking part in the orchestra's first European tour at the end of the summer. He moved to second horn in 1975, where he remained until retiring in 1997. He continued

to play as a substitute or extra until June of 2006. In 1977 he and Dale Clevenger, Richard Oldberg, and Tom Howell performed and recorded the Schumann *Konzertstück* in Chicago, then, while on an orchestra tour in June, played the first professional performance of it in Japan with Seiji Ozawa and the New Japan Philharmonic. He taught horn at Northwestern University from 1973 to 1998.

In his retirement, Norm continued research into the lives of US orchestra hornists, a project which he started when he was studying at Eastman. His private collection of material on this subject was probably the largest anywhere. His research led to the 2012 publication of *The Horns of Valhalla - Saga of the Reiter Brothers*. He answered letters and emails from all over the world.

Norm's contributions to the IHS were considerable. He chaired the IHS organizing committee in 1970 and was the first Secretary-Treasurer, handling most of the organizing work. He wrote the first several newsletters on a typewriter, folding, stuffing, and stamping them. He continued on the Advisory Council for six years (1970-76), and contributed many articles to *The Horn Call*, notably ten articles in the first two years of publication. He was elected an IHS Honorary Member in 1996.

Norman Schweikert  
(horn 1971-1997)  
and Adolph Herseth  
(principal trumpet 1948-  
2001, principal trumpet  
emeritus 2001-2004) on  
April 11, 2008, at the Cliff  
Dwellers (Dan Rest photo)





# The Creative Hornist: A New Generation of Hornist-Composers

by Kim Rooney Hagelstein

For years I have been convinced that great horn players make great horn composers. An instrument with a reputation for being complex and difficult, the horn has intimidated many mainstream composers. However, horn players have often been willing to embrace the challenge of writing for our somewhat unpredictable instrument. From Giovanni Ponto to Paul Basler, horn players have recognized and exploited the remarkable capabilities of the horn, spanning from rapid arpeggios to extended techniques to beautiful singing melodies. A close look at current hornist-composers and their music can tell us much about the directions contemporary horn players wish to take our repertoire.

Ten years ago, I surveyed the contributions that horn performers had made to the horn solo repertoire. In a Creative Hornist column in *The Horn Call* from February 2008, I summarized the compositional output of horn players between 1970 and 2005. I outlined how their efforts had resulted in new trends in the horn solo repertoire, including the use of jazz elements, contemporary use of the natural horn, and the use of electronic and other nontraditional accompaniments. Impressed by the sheer number of horn works that horn players had added to our repertoire during this period (my research uncovered around 250), I hoped to draw attention to their contributions. My aim at the time was to recognize and celebrate what horn players had added to the body of solo horn literature and to encourage horn players to consider composition as a creative outlet and to continue to build our repertoire. In my DMA document from the University of Cincinnati, I explored these ideas in depth and compiled a catalog of solo horn works composed by horn performers between 1970 and 2005. My efforts built upon the research of hornist-composers including Douglas Hill and Jeffrey Agrell.

Many of the hornist-composers who were active between 1970 and 2005 have continued to write new works for horn since that time. Randall Faust, Paul Basler, Kerry Turner, Verne Reynolds, and Richard Bissill have all contributed worthwhile new works since my earlier research was completed a decade ago. However, in recent years I have observed that several new names have been appearing on recital programs and in conversation: Gina Gillie, Wayne Lu, Brett Miller, Gregory Miller, James Naigus, Drew Phillips, and others. This is a whole new generation of horn players who are composing vigorously for our instrument and receiving the enthusiastic patronage of the horn community. A systematic exploration of their contributions was in order to find out more about this new generation and what they were bringing to our recital repertoire. Once again, I compiled a list of works composed by horn performers, this time between 2005 and the present, to

determine what new works had been composed and what these works revealed about newer trends in the horn solo repertoire. This column explores the contributions of a selection of these composers and considers in what directions today's hornist-composers are leading our solo literature.

While there are many new composers worthy of consideration, I've selected just a few to briefly discuss in this column. The first is Gina Gillie, the horn professor at Pacific Lutheran University. A former student of hornist-composer Douglas Hill, Gillie has composed several works for horn, including her recent Sonata for Horn and Piano, commissioned by Steven Cohen for his *Cruise Control* recording project. In addition to her solo works, Gillie's *To the Seasons* for Soprano, Horn, and Piano reflects the various moods of the four seasons, set to the poetry of William Blake. She has also composed works for horn quartet and brass trio, as well as *The Great Migration*, an energetic duet for two horns and piano.

In addition to playing and composing music for horn, another prolific hornist-composer, Wayne Lu, is the founder and president of Veritas Music Publishing and serves on the faculty of Waldorf University. His recent unaccompanied work *Pranayama* employs extended techniques and uses the natural horn as an effect. His output includes a number of works for horn and piano as well as a few unaccompanied works. His *Legacy* features the unusual medium of a horn soloist with piano accompaniment, with the additional accompaniment of four offstage horns.

James Naigus, current editor of this Creative Hornist column, teaches horn at the University of Georgia. A former student of hornist-composers Jeffrey Agrell, Paul Basler, and Adam Unsworth, Naigus has contributed a wealth of new works to the horn repertoire in the past decade. Among his solo works for horn are several unaccompanied pieces, including *Primary Ignition*, *Glide*, *Mirage*, and *Specific Impulse* as well as works for horn and fixed media or tape, *Soundings* and *Saga*. He has also composed a number of works for horn and piano and *Radiant Dances* for solo horn and orchestra. Naigus has also contributed mightily to the horn choir repertoire as well, composing works like *Aileron*, *Jubilee*, *Bells!* and others for ensembles ranging from two to twelve horns.

Another former student of Jeffrey Agrell, Drew Phillips is Assistant Professor of High Brass at Liberty University and performs with the Lynchburg Symphony Orchestra. He has composed a variety of works for horn and horn ensemble, as well as brass ensemble, woodwind quintet, and concert band. Several of his horn solo works include *A River's Lullaby*, *A Western Fantasy*, *Jest for Solo Horn*, *Peregrination*, and his recent horn solo work, *Constellation*.



Brett Miller is principal hornist of the Concert Band of the United States Air Force Band in Washington DC. A graduate of Youngstown State University and the University of Maryland, Miller was also a student of another hornist-composer Gregory Miller. His *Hunting Songs* for Low Horn and Piano, commissioned by Denise Tryon, has been frequently performed in recent years. Other compositions for horn include a patriotic work entitled *America!* as well as a Sonata. He has also composed for other instruments and genres, including horn quartet and brass quintet.

Many other hornist-composers are currently writing works for our instrument. In addition to those above, Sean Bresemann, Nicholas Fife, Matthew Haislip, Adrian Hallam, Eric Hessel, Patrick Hughes, Ricardo Matosinhos, Michael Mikulka, Adam Wolf, Dante Yenque, and Scott Young are among those whose experience on the horn enriches the works they are adding to our solo repertoire.

The compositional trends that I explored in 2008 included contemporary composition for the natural horn, pairing the horn with electronic media or other recorded or unusual accompaniments, and the use of jazz elements in horn composition. These trends have not expired. New works have been composed in each of these categories. New compositions for the natural horn include Jeffrey Snedeker's *Dreams of Casbah* for Solo Natural Horn and Douglas Hill's *Three Solo Pieces* for natural horn or alphorn. As already mentioned, Wayne Lu's *Pranayama* also uses the natural horn.

New works for horn and electronic or recorded accompaniment include *Saga* and *Soundings* by James Naigus, *Forces of Nature* and *Universe Sketches* by Nicholas Fife, and a series of four compositions by Richard Burdick for horn and videotape. Other solos with unusual accompaniments include Richard Bissill's *Gabriel's Vision* for solo horn and six harps, Gina Gillie's *Dragons* for solo horn and brass choir, several works by Eric Hessel for horn and marimba, Wayne Lu's *Legacy* for horn and piano plus four offstage horns, Brett Miller's *Next Door to Purple* for solo horn and string quartet, and Adam Wolf's *Cruise Control* for solo horn with piano and percussion.

The use of jazz elements in much horn solo music continues to flourish and blends with other contemporary influences from rock, film, and popular music. Douglas Hill's *Three (Jazz) Fantasies* for Horn Alone and *Jazz Sonata* for Horn and Piano continue his tradition of integrating jazz styles into horn composition.

It is difficult to make generalizations about such a long list of widely-varied works. Nonetheless, I noticed several interesting features of this new repertoire. Unlike the hornist-composers I had studied earlier, this newer generation seems less interested in taking the repertoire in experimental new directions and is more focused on writing music that fills practical needs and is pleasing to performers and audiences. Soaring lyrical lines and energetic rhythms are prevalent overall in this body of literature, with extended techniques, minimalist elements, and qualities borrowed from rock and popular music all playing an important role as well.

One interesting note is the composition of several worthwhile new works for low horn. These include Brett Miller's *Hunting Songs* for Low Horn, two low horn suites by

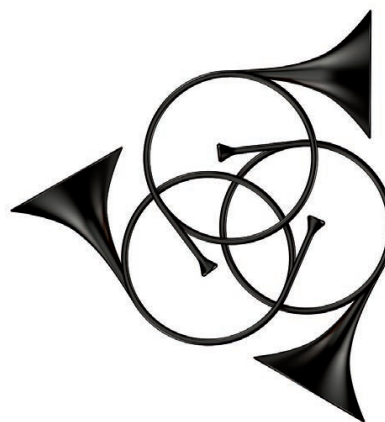
Ricardo Matosinhos, and Dante Yenque's *Tanguito*. Several of these works are owed to commissions by Denise Tryon for her *So Low* album. Considering the number of low horn specialists in the horn community and the dearth of earlier solo works that prominently feature the low register, these new recital choices are welcome options for those who prefer to showcase their lower range.

Another welcome change is the addition of several female hornist-composers in this generation. My catalog of horn solo works by horn performers from 1970-2005 includes only three women: Pamela Marshall, Allison Davies, and Jacqueline Sellers. Since 2005, Gina Gillie, Danielle Fisher, Lydia Busler-Blais (now Lydia Lowrey Busler), Lizzie Davis, and Adrienne Fox have contributed new solo works to our repertoire. Australian hornist and composer Emma Gregan has not written solo works, but has written several appealing works for horn choirs. For those who aim to represent female composers in their programming, these women have offered a variety of worthwhile new choices.

Also noticeable is the number of educational works included on this list. Richard Bissill and Adrian Hallam have both composed many etudes and solos at different levels for their students, including Hallam's *Ulysses*, which was composed specifically for students with braces. Matthew Haislip, James Naigus, Ricardo Matosinhos, Verne Reynolds, Wayne Lu, and Richard Burdick have also all composed etudes or studies since 2005.

A decade ago I was impressed by what horn players had added to our repertoire, and I (among others) encouraged horn players to compose, to program music by their fellow hornists, and to continue enriching the horn repertoire with their musicianship and knowledge of horn technique. The exciting results of this community-wide call to creativity include around two hundred new solo horn works composed by horn players since 2005. Horn players are continually responding to that call, and the horn repertoire is richer and more playable for their valiant efforts.

Dr. Kim Rooney Hagelstein teaches horn at Tarleton State University and McLennan Community College and performs in the Waco and Temple Symphony Orchestras. To obtain her list of solo horn works composed by horn performers since 2005, email the author at [rooneytunes@rocketmail.com](mailto:rooneytunes@rocketmail.com).





# Kerry Turner's Abide with Me

## by Ricardo Matosinhos

The premiere of a new piece for horn is always an exciting occasion, especially when it is composed by Kerry Turner. I am currently doing research for my PhD degree aimed at identifying the idiomatic elements present in music for horn composed by horn players. One of my selected composers is Kerry Turner, from whom I commissioned a composition for horn and piano: an eight-and-a-half-minute piece entitled *Abide with Me*.

The title clearly establishes a relationship with a hymn written by Henry Francis Lyte (1793-1847), a British priest with a life of suffering, who became immortalized in his hymn. Lyte was born in Scotland, soon become an orphan, and lived in relative poverty. He wanted to become a doctor but instead became a priest. The hymn *Abide with Me* was written in 1847 just a few weeks before Lyte passed away due to tuberculosis. In this hymn, Lyte asks for the divine guidance to help him overcome the disease, ending each stanza of the hymn with "abide with me." The title of this hymn comes from "Abide with us" (Luke 24:29) but Lyte replaced *us* with *me* (Romain 2018), giving the hymn a more intimate character. The year of Lyte's death, 1847, is frequently listed as the year the hymn was composed; however, there are earlier versions. Apparently Lyte wrote the final version for this hymn and gave it to one of his relatives before traveling to the north of Italy, where he expected that the sun and a warmer weather might help him recover. Lyte didn't arrive at his destination, passing away in Nice, France, on November 20, 1847.

This soon become Lyte's most famous hymn, and at least seven melodies have been written by other composers for it (Bradley 1997, 194). From all those melodies, *Eventide*, composed by the organist William Henry Monk (1823-1889), eventually became associated with the hymn. The tragic story of how Monk wrote the melody is told by his one of his daughters. According to Florence Monk (Garland 1950, 85-86), just after Monk's three-year-old daughter died, he was gazing at the sunset when the words from Lyte's hymn came to his mind: "Heaven's morning breaks and earth's vain shadows flee." In those ten minutes the *Eventide* melody was conceived without the aid of a piano and was imprinted in this mind.



Figure 1. *Eventide*, composed by W. H. Monk for the hymn *Abide with Me* by H. F. Lyte (Hall and Lasar 1883)

Since then, this version of the hymn has been played on several important occasions such as the 1927 FA Cup Final – the oldest Football

(Soccer) Association competition. It was one of the favorite hymns of King George V and his wife, Queen Mary, and it was performed at the funeral of the American President Richard Nixon (1913-1994). According to one of Titanic's survivors (Garland 1950, 83), this hymn was played continuously in 1911 as the ship was sinking, until the musicians were forever silenced by the water.

Turner mentioned in a personal interview that he was raised as a Christian and that he has sung *Abide with Me*, an old Protestant hymn, since his early years. It seems that all the composers involved with this hymn had a similar inspiration to create their version of the hymn. Lyte composed it just before heading to his final destination. Monk wrote the *Eventide* melody after losing his young daughter. As a performer, I feel that this piece presents a more introspective and intimate mood than most of Turner's works. Kerry revealed to me that he also was going through a very difficult period:

I was experiencing major upheaval in my life at the time of the creation of this piece. There was very little "spiritual support" or "divine interaction" taking place at a time when I desperately needed it. In fact, I very nearly lost all faith and belief in God or a god. There seemed to be no justice, no fairness, no guidance of any sort. Everything in my life was very dark. Yet that hymn *Abide with Me* kept going through my head, very very softly.

The piece that erupted out of this phase of my life is a personal, spiritual, and violent battle in my mind and soul. It explores the very depths of my faith and existence. When I sat down to compose this piece, this music represents what was going on in my head. (Matosinhos 2018)

Lyte was traveling to Italy, passed away in Nice, France, on November 20, 1847, just one day from his destination in Italy. Coincidentally, Kerry, perhaps unknowingly, continued Lyte's journey, composing his piece in Chieri, near Turin in northern Italy, between November 21-25, 2017.

Kerry Turner quotes the *Eventide* melody several times in the composition. The piece begins with a slow theme composed mostly of descending motifs. This theme is abruptly interrupted by a vivace agitato including imitations between the horn and the piano, representing a battle of emotions. After a repeat, the *Eventide* tune appears for the first time in the piano (mm. 70-85), like a pacifying element, while the horn continues with its "inner battle." The initial theme appears again in a higher range, then the horn and piano reverse roles with the agitato theme in the piano (mm. 99-106), with the horn calmly playing the *Eventide* melody. Then, in measure 131, an Andante Misterioso launches the "mystery" with elements from the themes presented in a fragmented manner in the piano while the horn plays ascending glissandi open, stopped, and muted. The *Eventide* tune appears again (mm. 161-164) in the piano, with the stopped horn playing in a soft unison.



Each eruption becomes more intense with the last one appeased by the Eventide melody presented as a majestic choral in the piano (mm. 192-215), interrupted by the horn in each section of the phrase. Finally, in the same manner that Lyte did not arrive at his Italian destination, the piano presents only half of the melody (mm. 218-223), finishing with a musical *morendo* of the hymn.

Concerning the interpretation of this work, Turner repeated once more what I had heard him say a long time ago about his Sonata for horn and piano: "One of the most important things to remember when playing my music is that there is no need to do much personal interpretation. Everything the piece needs to come to life is composed on the paper." (Matosinhos 2018)

The horn part is written mainly in the middle and high range between f and b". It calls for mute, stopped horn, glissandi (both overtone and half-valve), flutter tongue, lip trills, and double-tonguing. I feel that each of these techniques appears naturally, as part of the musical expression, not to show off the horn's resource palette. As Turner mentions: "They were employed because I was pushing the very limits of what a horn could do based on the storm and battle that was, that had been for a long time, raging in my head." (Matosinhos 2018)

As a performer I feel that this piece is idiomatically written for the horn and is really a joy to play: the difficulty of the music versus the final musical result are well balanced. When asked if he considered that being a horn player somehow influenced the way he composes for horn, Turner replied: "Believe it or not, I don't." He continued, saying that he keeps an eye on the horn parts to be sure they get enough rest, but then the musical inspiration plays a role on the final result and he does not pay so much attention to the keys, ranges, and technical limitations of the horn parts. He said that several examples can be found in all of his pieces where suddenly the horn is in a very awkward key, or has a finger-twisting passage to play. He just tells musicians: "I am sorry, but that is how the music unfolded." (Matosinhos 2018) Turner confesses that, when playing his own music, he is sometimes shocked by how difficult it is. He mentions, however, that he does account for some rest for the performers and he knows the danger of jumping from low to high notes so tries to give horn players a good approach in these passages. (Reel 2010)

As a performer of the première, I confess that, as I was reading the manuscript, my first thought was that there were some tricky passages. But as I rehearsed it, I began to understand that the fast passages with jumps fit well on the double horn. Even some passages that, when played with standard fingerings, would be tricky can be grouped in pairs or groups

of three, four, or even more notes that can be played using the same fingering.



Figure 2. Turner, K. Abide with Me (mm. 69-75) fast passage quarter note=144 where several notes can be grouped within the same overtone series. (Turner 2017)

These type of passages can be found in other works composed by horn players. My hypothesis is that composers who are horn players, because they are the native speakers of the horn idiom, write idiomatically for the horn as part of an innate talent and are not necessarily conscious of that fact. My research will continue and hopefully reveal some light on this subject in the coming months. Regardless of the results of my study, a group of fine new works for horn, composed by horn players, has emerged, for which we should be excited and grateful.

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

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# Comparing Horn Designs

by Corbin Wagner

The horn has always needed improvement. We players are relentless in our pursuit of something that makes it easier to perform our best, from lead pipes to mouthpieces to bell sizes to slide grease. Thankfully, we have horn manufacturers, technicians, and innovators who are happy to meet our demands. But I find one of the most interesting times of innovation to be the turn of the 20th century, when famous horn makers were prominent and double horns were invented and developed.

During the industrial age, the extravagant writing of Mahler, Schumann, Strauss, and other composers drove the need for better horns. The three primary competitors, who designed the most enduring horn wraps, are August Knopf/Carl Geyer, CF Schmidt, and Edward Kruspe. These innovators championed three of the major designs of the horn that we use today. While I am not a musicologist or even a horn technician, I notice the differences between these instruments by the way they play, sound, and blow. I will compare the horns' strengths and weaknesses so they can be used to their full potential.

My first horn was a Conn 6D, an open-blowing, warm-sounding, beginner horn. From there I went to the Holton H180, the instrument with which I won my first and only full-time professional job, third horn in the Detroit Symphony Orchestra. In Detroit I was blessed to be part of a close-knit horn family with collegiality and congeniality mixed with a strong work ethic and a benevolent leader, Eugene Wade.

The DSO section, trying to improve our section sound, would confer about the next horn we might want to try as a section. Through the next several decades we learned to play, or at least try, Holton H180, Yamaha 668, Conn 8D. These horns are designed with a more open wrap, the Kruspe wrap. As we aged together, we had a collective desire to make the work easier, so we shifted, as my colleagues would say, to "the little brown horns." We went to Karl Hill and ordered either the Geyer wrap or the Schmidt wrap Kortesmaki horn. This Schmidt that I ordered is still my go-to horn.

## Early Experiments

Leading up to the development of the most famous horn wraps was an experimental time for horns. The purist horn player wanted to keep the hand horn approach while simplifying the key change issue. One interesting answer to this was the omnitonic, all-of-the-keys horn. This style had a moveable mouthpiece that was placed into various leadpipes. Each leadpipe led to a different length of tubing through the horn. This created essentially an eight-keyed hand horn in one tiny bundle, as shown here.



Figure 1. Omnitonic Horn

On and on the experimentation went. One early approach was the compensating horn where the valve slides either work just the B<sup>b</sup> horn, or, when you play on the F side, the valve slides have an extension. The air first goes through the B<sup>b</sup> slides and then through the extension slides. Because of the extra twists to the airstream, the player feels greater back-pressure. This design also tends to be stuffy on the F side. It does work and you can find many available today. If you consider the horn as a single B<sup>b</sup> with F horn extenders for occasional notes, it might be what you need.

Another early design was the descant horn created by Kruspe, which actually predates his famous double horn. But this short horn could not achieve the warm tone color needed for the large orchestra. The low range was also hard to tune. Modern horn makers have solved some of these issues. Some descant horns are large orchestral horns on the B<sup>b</sup> side and the high F side feels like an extension for occasional high notes. Other styles start with a smaller horn that naturally embraces the lighter and brighter horn sounds, focusing on the high F side.

It became clear that the F/B<sup>b</sup> double horn would be the best design for both sound and accuracy. We are fortunate that three great German horn makers all vied for the top design. Little did they realize that all three would become champion designers. Knopf, Schmidt, and Kruspe used horn players to help scrutinized their designs. Players like Friedrich Gumbert, Anton Horner, and Willem Valkenier regularly tried the newest prototypes and recommended changes. Edward Kruspe even named two of his designs after his mentors. He first made the Gumbert Kruspe followed by the Horner Kruspe (which led to the Conn 8D).

## Schmidt (1852-1924)

All three makers attempted to use a piston for the thumb valve. The piston allowed for the optimum lead pipe length and fewer tubing bends and curls. Schmidt appears to be the most talented in this design, and he was the first to create the piston valve double horn. Carl Geyer stated later that this was the most perfect double horn design. It combines free blowing, full tone, and good balance of high overtone penetration in the sound. Schmidt used yellow brass and a medium bell. It retains the clarity and response of a small horn with some of the airflow of a big horn. This horn wrap was made famous in the Boston area by BSO principal horn Willem Valkenier and later Richard Mackey. It is said that Schmidt was such a great technical master that Kruspe and Knopf would use Schmidt's valve casings and even his bells!

However, there is one performance challenge with this wrap: the left-hand position. The piston requires the thumb to be free from grasping the horn so that it can properly push the piston. The horn literally balances on a duck's foot resting on the index finger. This setup is disconcerting and quite awkward. The piston must be depressed at a 90 degree angle, or it drags and does not function well; however, this Schmidt design is my favorite horn.



Schmidt was clever and quickly patented his design. So Knopf and Kruspe had to come up with different designs, which they did! Knopf created a thumb valve located below the three valves. The Knopf horn wrap requires a long rod to connect the thumb lever to the valve. The thumb valve, though quite long, does work smoothly and easily if it is balanced well, but not all makers balance it properly. When the grandson of Knopf was asked if his grandfather was the designer of this wrap, he said he was unsure because there were no notes and no drawings. Fortunately, we do have the horns he built. A young fellow craftsman from Germany, Carl Geyer, brought his knowledge of this horn to Chicago and this began his legacy. Geyer was also a master tinkerer who could adjust most any aspect of the horn to improve the design. And, he came up with a wonderful, enduring design.



Figure 2.  
Copy of a  
Schmidt  
design

## Geyer (1880-1973)

The Geyer design has an oddity: the air goes down through the valves on the F side and up through the valves on the B $\flat$  side. Most players find this helps with smooth slurs. When paired with the yellow brass and the smaller bell, this horn has a lighter tone color and quick response. It works marvelously and has a clear penetrating sound through an ensemble.

My impressions of playing a Geyer is that the airflow is more restrictive, with slightly more back pressure. At one point, I had been playing professionally for 20 years and wanted something that was easier to play. I acquired three high quality Geyers. I figured it was time to make the switch. The large bell 1930s Geyer was my favorite, but after a month of trying, I gave up on all of them. I just had too many years on big horns; I could never relax my need to push big air through the horn. I eventually found the Schmidt to be a better compromise and have used it for the last 20 years. (I have a triple on order for my next 20 years!)

But still, for most players, the Geyer wrap is the best design for all types of horn performance. This wrap is produced by every horn maker imaginable. It is a classic and works as well as any horn made today. This design is more economical for support, taking less energy to produce a ringing sound than a larger horn. Care needs to be taken by the player to control the edge. This smaller design gets brassy at lower dynamics and can get more coarse sounding if pushed too hard. As a section player, I find the sound harder to blend because there

are fewer deep tones natural in the color. I find that the deeper the sound and the core, the easier the blend.



Figure 3. Knopf and Geyer designs

## Kruspe (1831-1918)

The third wrap is the Kruspe. Kruspe's first attempt was a double-valve double horn. So the thumb lever moves two valves simultaneously, similar to the Engelbert Schmid triple or perhaps the Alexander 107 descant. This design by Kruspe was temperamental and was not well received, so he changed course to the design we know today. This switch valve is in the standard position with a rather long throw to the thumb valve, like the Conn 8D.

The Kruspe wrap was brought over to the United States and altered by Charles Gerard Conn of the CF Conn Company. Both makers made horns with nickel silver as well as yellow brass. Conn stopped producing the yellow brass 28D in 1955 because of the great success of the nickel silver 8D. Both Conn and Kruspe horns have mammoth bell throats. But Conn reworked Kruspe's design and made small improvements, alterations around the valves and other bends. Also, Conn moved the balance slightly higher up the horn. The Kruspe feels bell-heavy while the Conn is more balanced. Conn succeeded in improving the design; compared to the Kruspe, the Conn has a more consistent sound and intonation, and a more even response. It is a comfortable design and is famously successful. This horn was the professional's choice early in the first half of the 20th century, and there are still bastions of Conn support through Ohio, Texas, New York, and Los Angeles.

The Kruspe or Conn wrap is the most open and free-blowing design, creating little back pressure. These horns are slow to edge out and work beautifully with a wide air stream. This horn can create the largest or weightiest sound of the three. I liken the color to the traditional 1950s horn sound heard in the great orchestras around the US. The low range, because of the large bell, has a deep core color. It is a spectacular horn.





### 4. Kruspe and Conn designs

### Conclusion

Here is how I use my horns. For light high works, or delicate higher playing, I use my descant for easy accuracy and less physical exertion. If I am playing in a wind quintet or chamber group or even as a soloist, I would opt for a Geyer wrap, or in my case the Schmidt for a more robust color and easier mid-range intonation. For orchestral work, I would play the principal part on the Schmidt for an easier penetration through the ensemble. For section parts, the textured sound of the Conn is my choice. When I play brass quintet I prefer the sound of the Conn for the tone, though if the brass music is physically demanding I might opt for the Schmidt, which helps me work less with my support. If I am playing a recital, I play a small horn.

The Kruspe that I own just doesn't play consistently enough for me to perform on it, but I use it for teaching my private students. Students are likely to come to the university with a bright, uncontrolled sound. I contrast that with the fuller deeper sound of the Kruspe, or maybe the Conn, to pull them towards a balanced spectrum of tone. Students should generally avoid being the player with either the brightest or the darkest tone.

Before you change horns, remember this reality: if you do not change your ear, the horn will not be of much help. Within a month of practicing with your old sound concepts, you will sound much the same as you did on your old horn. It is better to open your ears and your mind to the variety of styles and colors that are possible on the horn. Listen to many horn players and appreciate the beauty and fullness of all the different sounds.

Consider the environment in which you're going to play your instrument. Pick the horn that is most appropriate for your career. Then you can find the horn of your dreams ... or two horns!



Corbin Wagner has been a member of the faculty of Michigan State University since 2012. He received his BM and MM degrees from the University of Michigan, where he studied horn with Louis Stout. He won the Heldenleben International Horn Competition in hand horn, valve horn, and horn quartet. This article is based on his presentation at the 50th International Horn Symposium in Muncie, Indiana. [wagne198@msu.edu](mailto:wagne198@msu.edu)

Lost Sheep: Julie Rochus, Emma Johnson, Leivyson Ferreira



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# Etudes from the Repertoire: An Interview with Steven Becknell

by Annie Bosler

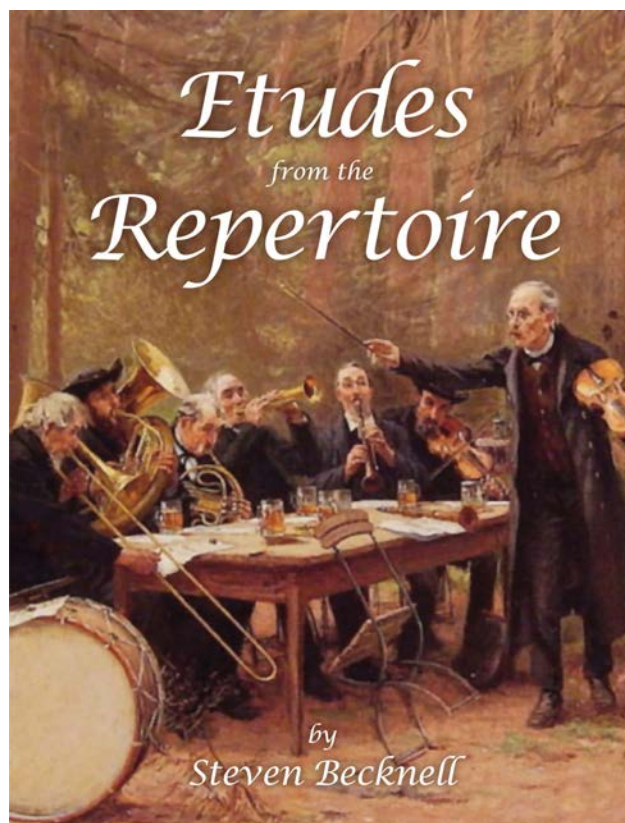
I have had the privilege to know of knowing Steven Becknell for nearly fifteen years. In addition to being the principal horn of the Los Angeles Opera for over twenty years, Steve is one of the most active studio players in Hollywood. You have definitely heard him play since he has performed on over 1,000 major motion pictures! He has recently written a new étude book entitled *Etudes from the Repertoire*. These études have been designed with a dual purpose in mind: to focus on specific technical issues of the horn and to acquaint the player with the themes and motifs from the standard orchestral and operatic literature. I had the pleasure of sitting I sat down with Steve to ask him a few questions about his career and his newly published book.

**Annie Bosler (AB):** Tell us about your playing in both the Los Angeles Opera and in the Hollywood film studios. Approximately on how many films have you played and how many operas have you performed?

**Steven Becknell (SB):** It is hard to say how many different operas I have played in my life, but I do know that I have played over 1000 opera performances in the pit at the Dorothy Chandler Pavilion with the LA Opera. These have included pretty much every Puccini opera, most of the Strauss and Wagner operas except *Die Meistersinger* (still hoping to tackle that one), and virtually all of the Mozart and Verdi operas. I have also played on over 1000 major motion pictures including *Jurassic Park*, the most recent *Star Wars* releases (*Episodes VII* and *VIII*), and all of the *Pirates of the Caribbean* movies. I've been fortunate to record with the great composers: John Williams, Jerry Goldsmith, Elmer Bernstein, John Barry, and with iconic singers such as Frank Sinatra, Barbra Streisand, and Barry Manilow.

**AB:** Can you describe one of your favorite operas to play or a favorite "opera moment" that sticks out in your career and why?

**SB:** I think the highlight of my opera career was getting to do Wagner's Ring Cycle with James Conlon in 2010. It's such a monumental work and so physically and mentally demanding that it really leaves a mark on you. But having said that, it's something I'm glad I did, but I don't really want to do again [Laughing]! It's too exhausting!



Probably my favorite opera to play would be Strauss' *Der Rosenkavalier*. The three acts last about four hours, and each act has probably ten to fifteen horn solos. It's tremendously challenging, but rewarding. This opera has it all: loud tuttis, soft/exposed solos, fast technical passages, lyrical melodies, and the utilization of the entire range of the horn.

**AB:** What unique skill set do you find that you use in opera versus in studio playing?

**SB:** Transposition of course is a big thing in opera horn parts. After all these years, it's almost second nature for me now. But there are some nasty ones, especially in Verdi: D<sup>b</sup>, A<sup>b</sup> basso, and B<sup>b</sup>. Those will get your head spinning! Another skill needed in the opera pit is the ability to play softly. When the singers are singing, the orchestra is really just accompaniment. You have to be able to stay under the singers or you will get

"the hand" from the podium.

Studio playing is really the ability to sight-read under pressure. And since you don't know what the music will be, you need to prepare for all contingencies: it could be loud blasting, it could be soft exposed solos, it might be fast tonguing or whole notes in the extreme low range. You need to be ready for anything. Also, the trend these days in the studios is stripping the different instrument families. So after a read-through of a cue, they will record the strings and then the woodwinds while you sit there in your seat. Then, after not playing for sometimes almost an hour, they will call out, "brass, you're up." Within about ten seconds, you are playing on cold chops, which is its own skill set.

**AB:** What was your inspiration behind writing *Etudes from the Repertoire*?

**SB:** Obviously, I just had too much time on my hands last year [Laughing]! Actually, Franz Strauss's *Concert Studies for Valve Horn* were kind of my template since F. Strauss based his études on the Beethoven's symphonies. These always intrigued me. I designed *Etudes from the Repertoire* with the ultimate in practicality: if someone can play my études well, I guarantee they'll be able to play the corresponding excerpts better.





## Etudes from the Repertoire

**AB:** What was your process in writing these études?

**SB:** First of all, I tried to pick orchestral/opera works that had a specific, unique technical difficulty in the horn parts. But I also wanted to cover the whole work, which is why I avoided Mahler or Richard Strauss. There's just too much material in their works! You could probably write an étude just on the opening of Strauss's *Ein Heldenleben*, or perhaps even just the first phrase!

So, after I chose a work and had in mind the horn licks on which I wanted to focus, I started trying to weave them together and actually compose a piece, with the intent of focusing in on the challenges of a particular passage. Keep in mind that these études aren't just repetitive exercises. They're really closer to Chopin *Fantasies* or *Impromptus*.

**AB:** How do you incorporate these études into lessons with your students?

**SB:** With my students at the University of Southern California, I either have them work on the étude one week and then the corresponding excerpt the following week or sometimes both in the same week. The tempos are clearly marked, and I wrote a paragraph for each étude which I call the "Keys to Performance" where I specify what to strive for within the étude. There are nineteen études in all, but I only assign the very last one in the book to students who come unprepared or are sassy in their lessons [Laughing]. You'll have to buy the book to see what I mean!

**AB:** What is a list of some of the repertoire that you cover in this book?

**SB:** Dvorak's Symphony No. 9, Rossini's *Barber of Seville*, Brahms's Serenade in D, Beethoven's *Fidelio*, Mozart's *Così fan tutte*, Schumann's Symphony No. 3, and Puccini's *Tosca* are some of the rep, to name a few.

**AB:** Where can someone buy the book?

**SB:** *Etudes from the Repertoire* is available online: [etudesfromtherepertoire.com](http://etudesfromtherepertoire.com).

**AB:** Any plans for a second volume or a sequel book?

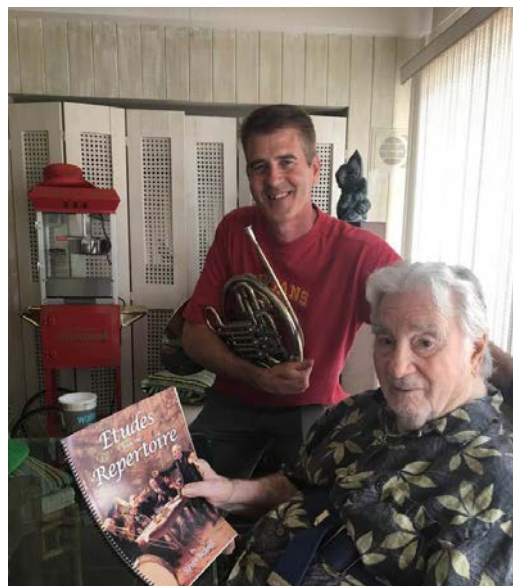
**SB:** Not in the immediate future but I'm always open to possibilities.

Annie Bosler, DMA, is a horn player and teacher in Los Angeles. She is currently the Secretary/Treasurer of the IHS. She directed and produced the film documentary 1M1: Hollywood Horns of the Golden Years. For more info, visit: [anniebosler.com](http://anniebosler.com)

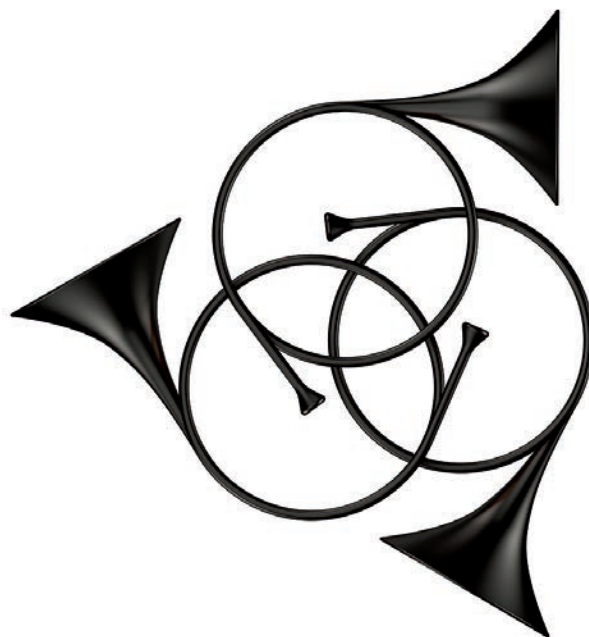


Recording Pixar's  
Finding Dory  
(2016)

Sharing Etudes  
from the  
Repertoire with  
Los Angeles horn  
legend Vince  
DeRosa



Outside of Dor-  
othy Chandler  
Pavilion, home  
of the  
Los Angeles  
Opera



Lost Sheep: Sada Harris, Jake Markisohn, Annette Fuerhoff

# A Libyan in Egypt

## by Amr Selim

A Libyan arrived in Egypt in the 1980s and influenced musicians in Egypt. Classical music is under-represented in the country, so any musical influence – popular as well as classical – influences everyone. As a classical musician in Cairo, the popular music scene, including Hamid Al Shaeiry, influenced me and changed the language in which I improvise and compose on the horn.

### Background

At the start of the 20th century, popular entertainment in Egypt took the form of travelling theater troupes performing plays around the country. Often these would be Syrian companies using *Fusha* (Classical Arabic), not colloquial Egyptian Arabic. Initial attempts to perform in colloquial Arabic often angered the conservative elite; nevertheless, more and more plays were performed in colloquial language and attracted a wider audience to a more accessible format. The most popular celebrities of the day were these sketch artists (*zajjalun*), who often performing in local coffee shops when not on tour.

When gramophone technology was introduced in Egypt, the first use of it was not with music but with recordings of sketch comedies. The recording companies published dozens of monologues, dialogues, farcical songs, and *'afiyas* (linguistic duels) by *zajjalun*, complete with canned laughter. Preserving the human voice on record in this manner and bringing colloquial Arabic to thousands of listeners was a powerful expression of identity.

Whilst these sketches were popular, it was the ability to record colloquial Egyptian songs that drove the commercial success of the gramophone and forever changed Egyptian mass culture. The most popular and revolutionary of these songs was the *taqtuqa*, a two-to-five-minute lighthearted colloquial Egyptian pop song, primarily sung by women. After World War I the demand for *taqtuqa* soared, and a mature music industry of writers, musicians, and singers developed.

Seventy years later, in the aftermath of the Israeli-Egyptian war and subsequent peace treaties in 1978, Egypt witnessed another simultaneous technological and cultural shift. Within a few years of their introduction, cassette tapes rapidly became the dominant form of media. The Egyptian cassette industry is legendary, having created an entire generation of music retailers and spawning pirated copying. Cassette-tape stores acted like a stock market; they predicted which song would be number 1, and they produced hundreds of illegal copies to sell once it reached the top of the charts.

Cheaper forms of recording and distribution meant Egyptians could listen to more foreign styles and influences; music shifted from being used as a tool for propaganda, satire, or comedy towards self-expression and creating or promoting a new identity. At the turn of the 20th century, identities had been broadly marked by linguistic divisions (colloquial versus *Fusha* Arabic), but by the latter half of the 20th century, identities were much more complex. Some of the most popular forms of modern Egyptian music reflect that complexity

through their combinations of traditional and global styles. Whilst it could be argued that cultural and technological shifts alone might have contributed to the positioning of Egypt as the center of music for the Arabic region, this article suggests that the real catalyst for explosive growth during the last two decades was those factors in combination with the arrival of a young musical innovator who took the right risks at the right time.

In Egypt during the early 1980s, there was almost something for every musical taste imaginable. If you were still in love with the traditional style of music, you had Abdel Wahab, Sunabti, Baligh, and Tawil's music. If you were bored with that old classic style and wanted something more upbeat, you could listen to the "*Sha'bi*" (folk) style, which covered the problems of a typical man such as betrayal; *Sha'bi* was not supported by the official media and was often attacked by the religious and intellectual elites as being "low class colloquial discourse" – just as the colloquial plays had been looked down on decades earlier.

Another genre was political song writing led by El-Sheikh Imam and Ahmad Fouad Nejm in Egypt, and Marcel Khalif and Ziad Rahbani in Lebanon. Religious music was exported from Saudi Arabia to most regional Arab countries, including Egypt, and contained recordings of Quran reciting and religious lectures. Finally there were the homegrown western style rock or pop bands, composed of lead and bass guitar, keyboard, drums, and lead singer. Groups such as Four M, Yehia Khalil Band and Al Asdeqa' (friends) performed in hotels, nightclubs, and community centers, and they even produced a few albums. The official media gave some support for this style of music, and stations produced video clips and included them on their regular broadcasts.

### Hamid Al Shaeiry

In the midst of this renaissance, a 19-year-old from Bani Ghazi, Libya named Hamid Al Shaeiry (born Abdel-Hamid Ali Ahmed in 1961 to a Libyan father and Egyptian mother), arrived in Cairo seeking a career in music. He had enjoyed recognition as a singer-songwriter in his home country as Libya itself was going through its own "music revolution." New bands mashed up traditional folklore-based songs with western style arrangements and instruments. If it hadn't been for Gaddafi's process of "Arabisation" and the subsequent banning of western musical instruments, Libya might have been the music capital of the region. As it was, Egypt had overtaken Libya and proved attractive for Al Shaeiry. By 1983 he was signed to a professional label, Sonar, and had released his first album.

Al Shaeiry's influence on the Egyptian music scene wasn't due just to his talent as a singer and songwriter, but also to his collaborations with almost every young singer over the course of that decade. He created a new style of songwriting and performance that perfectly captured the postwar mood and was unlike the other styles previously heard.





Prior to 1980, the music style Tarab (or the art of ecstasy) dominated the scene, characterized by icons such as Umm-Kalthoum, Abdo Al-Hamuli and Abdel Wahab. Only the singers with the best natural talent could make it as stars. Their concerts were a formal event; people dressed up in their best outfits, and the performers wore opulent dresses and custom tuxedos. When Al Shaeiry arrived on the scene, he changed everything. He described himself as an interpreter, not a singer. He used the new recording technologies to fix the flaws in his voice. He performed in athletic wear and sports shoes, and the audiences were loving it.

Al Shaeiry rejected the traditional “one-star” concept that required an entire album to feature the work of just one singer and the album artwork to show only that singer. He began producing albums for new artists, sometimes putting the work of up to six artists together on the same album. He made a point to feature all their photos on the album covers. He also popularized the concept of music duos. Hicham Abbas, who currently enjoys ongoing success at the top of the charts, was debuted as part of a duo with Al Shaeiry. Other collaborations in those early days included Moustafa Amar, Simon, and Amin Sami.

Although he was on his way to becoming a breakout success, it was Al Shaeiry’s work with Amr Diab that propelled him to full celebrity status. Their first collaboration was in 1989, and since then Diab has become a household name, setting the stage for many further partnerships and development of new talent including Hanan, Alaa Abdel Khaleq, Mona Abdel Ghani, Simon, Ihab Tawfiq, Moustapha Amar, and Ali Hemeda.

Al Shaeiry had not only created a winning formula to make a chart-topping album but had successfully changed the entire music industry model in Egypt. Many peers tried to replicate his style but few succeeded because he didn’t raise the competitive stakes, he re-engineered everything from the ground up.

Instead of moving away from traditional music, he retained elements of Southern Egyptian and Libyan folkloric music in his compositions. His breadth of music knowledge allowed him to create unique but commercially successful mixes of traditional and global styles, such as the rhythmic patterns of *Maqsoum* (a derivative form of *baladi*, an urban folk rhythmic style common in Middle Eastern music) blended with Latin, jazz and blues, expanding the range of sounds. He included clapping, humming, and even coughing on his records.

### Continuing Influence

Al Shaeiry has changed the way people collaborate, demonstrating that the market share could be increased by working together instead of in competition. He also focused on investing in upcoming talent, using his success to drive others forward.

As a musician walking the streets in Cairo I had no choice but to immerse into its pop music. My tone, style, phrasing, and improvisation was and still is influenced directly by the style of which Al Shaeiry introduced to the pop music scene in the 80s. Many western-trained composers have followed his footsteps, finding ways not only to combine pop and classical worlds but also to use this merge as a tool to reach to differ-

ent audiences. Some of these composers may have started this even before Al Shaeiry moved to Cairo, but none of them was able to prepare the audience to be open-minded as he did.

As musicians, we save sounds, colors, memories in our subconscious and, want to or not, we bring them back in our compositions and performances. This era, its style is engraved in me, and no doubt it has and will always influence what I do in one way or another. To deeply understand the classical music scene in Egypt, we have to look at the pop culture; from the days of Qasabji and Um-Kalthoum to Mohammad Fawzi to Hamid Al Shaeiry and now to the underground scene of Mah-raganat. This may seem unrelatable to other cultures, but it is an undeniable part of the musical identity in Egypt.

The external effects of time and place played a role in this change brought about by Al Shaeiry. If the use of colloquial Arabic hadn’t become so widespread by the time he arrived in Egypt, his style and compositions may have never been accepted by listeners. Had Gaddafi not banned the use of Western instruments, Al Shaeiry might have remained in Libya and never collaborated with other artists. If technology advancement hadn’t paved the way new sounds to reach people en masse, there would have been no possibility of turning cultural success into commercial success.

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# Around the World in 80 Years

by Daniel Bourgue

## Chapter XVII - The Comic Opera

translated by Steven Salemsen

*Editor's Note: This is Chapter 17 of Daniel Bourgue's autobiography, published in French with some chapters translated by Steven Salemsen.*

At the conclusion of the auditions in April 1964 for the position at the Comic Opera that had recently come open with the retirement of Jean Devémy, I was chosen as second horn and that very evening made my first appearance with the orchestra for a performance of Puccini's *Madame Butterfly*. Many of my new colleagues congratulated me, such as principal trumpet Raymond Sabarich, who said, "Congratulations on having made it in through the front door!" That made me feel good, knowing that the position had actually been intended for someone else.

The principal horn, Georges Barboteu, pointed out that when one was playing a piece as a soloist, it was preferable to be standing, and that I was the only candidate who had played while sitting – and, in addition, with the bell resting on my leg. I simply replied, "That's true, but I won the audition!" Apparently, a standing position is more elegant and allows the sound to better fill the hall, but in the orchestra, musicians are always seated.

Many professors and horn players recommend not placing the bell on one's leg, but keeping it elevated with the right arm slightly raised, claiming that, as with a standing position, it helps to project the sound. They forget that when you do this, the sound is muffled by the player sitting next to you. On the other hand, resting the bell on your leg directs the sound toward the floor, off of which it then reverberates. Contrary to the accepted wisdom, passed along by the English school of playing and followed by many, I always played this way – and no conductor ever objected to it.

While I invariably stood and played from memory when appearing as a soloist, I always played seated and with the music for an audition; the stakes there are much higher, since multiple candidates are competing for the position and you have to be the very best. This can cause additional anxiety and stress, which can manifest itself in shaking muscles, more easily overcome in a sitting position, which gives more stability to both your body and your instrument. It also reduces the effort needed to maintain a stable standing position.

I was delighted to join this distinguished ensemble. In fact, the Comic Opera is one of the oldest theatrical organizations in France. Founded during the reign of Louis XIV in 1714, the theater was designed by Jean-François Heurtier, architect to the King and president of the French Institute. He also designed the Montansier Theater at Versailles. In 1783, the theater was named for a famous librettist, Charles Simon Favart.

In 1939, the Comic Opera and the Opera combined their administrations under the title United National Lyric Theaters.

The theater was built on a parcel of land belonging to the Duke of Choiseul, who gave it to the City of Paris on condition that the building would forever remain a theater. About twenty years ago, this clause prevented the Crédit Lyonnais bank from taking it over to build a parking lot!

The term "comic opera" does not mean a humorous work, but rather one which includes spoken passages, as opposed to grand opera, in which everything is sung. The cradle of French lyric art, the Comic Opera has witnessed many premières, including those of Bizet's *Carmen*, Claude Debussy's *Pelléas et Mélisande*, Jacques Offenbach's *Tales of Hoffmann*, Léo Delibes' *Lakmé*, etc. And, as is the case with New York's City Opera, this theater traditionally performs everything in the local language: French in Paris, English in New York. Conversely, the Paris Opera, like the Metropolitan Opera in New York, performs all works in their original language.

In 1964, the Comic Opera had the following fixed personnel: an orchestra, a *corps de ballet*, a chorus, and two conductors, one of whom was Jésus Etcheverry, whose conducting was precise but lacking in expression. He would describe with his arms big right-angle quadrilaterals and when, in his opinion, a singer held a high note for too long, he would point to his watch with his right hand.

For gala performances, the conductor was Richard Blareau, recipient of the French Legion of Honor medal, apparently a requirement for conducting on these special occasions! It's interesting to remember that, in the name of equality, the French Revolution had abolished all medals. Some years later, however, the dictator Napoléon Bonaparte, rejecting the advances of the Revolution, restored the aristocracy and reinstated all the faults of the monarchy. Out of arrogance he created the Order of the Legion of Honor, which was adopted only by a narrow margin.

Initially, this decoration was supposed to recognize meritorious service to the nation, but in reality it is generally given to the well-off, the privileged, the new aristocrats who infect our society . . . While the Legion of Honor is considered very prestigious, many eminent French artists and intellectuals have refused it: Hector Berlioz, Maurice Ravel, Marcel Aymé, George Sand, Pierre and Marie Curie, Bourvil, Georges Brassens, Léo Ferré, Albert Camus, Guy de Maupassant, and many others.

Richard Blareau, our decorated conductor, always moved his arms straight up and down, which earned him the nickname of "poster paster." He was a very pleasant person and always smiled. Whenever we played Berlioz's *Hungarian March*, we would speed up the tempo little by little until it became a frenzied Galop, and once he was docilely following us, we then progressively slowed it down.





For a given season, the personnel of the Comic Opera included a body of contracted singers: sopranos, mezzos, tenors, baritones, and basses – who performed all the works in the current repertoire. We rarely rehearsed and, after the summer break, always started the fall season with Rossini's *Barber of Seville*, without having any rehearsals.

We were thus generally free during the day, and many musicians took advantage of that to supplement their income by playing other gigs, such as recordings of popular music or film scores, or temporary jobs as replacements in other Paris orchestras. No sooner had I started at the Comic Opera than I got caught up in this whirlwind. I took part in many recordings with popular singers such as Charles Aznavour, Claude François, Serge Gainsbourg, Juliette Gréco, and Mireille Mathieu, as well as other musicians such as Michel Legrand and Franck Pourcel. The latter's orchestra never appeared in public, as it was in fact a "virtual" orchestra, composed of experienced musicians who could sight-read the music at a recording session ("Time is money!").

It was during this period that I recorded the sound track for the film *L'Homme au Cerveau Greffé*, which included excerpts from the Brahms Trio, op. 40, and I also recorded the horn calls for the 1962 movie *The Gentleman from Epson*, starring Jean Gabin.

Georges Barboteu was the main organizer of these recording sessions. He himself sometimes did two or three during the day, before playing a performance at the Comic Opera in the evening. He was therefore often a little tired and would briefly nod off, with his head against the railing of the orchestra pit. Since I sat next to him, and our sheet music included both parts, I would often play his short solos. I noticed that as a solo approached (he knew all the works in the repertoire by heart), he would open one eye and, if he saw me ready to play, would then close it again. Once, as a joke, I pretended to be looking at the stage at that moment. He then opened both eyes, played the solo, and promptly closed them again! I smiled to myself but never did that again, out of both respect and friendship for him.

Along with their employment in the orchestras of the Opera or the Comic Opera, many musicians played in the orchestras of the "symphonic associations," of which there were four in Paris: the Paris Conservatory Orchestra (l'Orchestre de la Société des Concerts du Conservatoire), the Colonne Orchestra, the Lamoureux Orchestra, and the Padeloup Orchestra.

These orchestras performed simultaneously every Sunday at 5:30 p.m. in the halls of the Champs-Élysées Theater (Paris Conservatory Orchestra), Châtelet Theater (Colonne Orchestra), Salle Pleyel (Lamoureux Orchestra), and the Chaillot Palace (Padeloup Orchestra). If their performances have since become progressively less frequent, they are still active [translator's note: In 1967, the Paris Conservatory Orchestra was disbanded and replaced by the Orchestre de Paris]. Since the orchestras themselves organized the concerts, rented the halls, and paid the soloists, they were able to offer only a very modest honorarium to their members, so the musicians who played in them did so mainly out of love for the music.

These associations premiered and championed the works of numerous composers. The Lamoureux Orchestra played a major role in popularizing the music of Richard Wagner in

France. The Paris Conservatory Orchestra, founded in 1827, was an early proponent of Beethoven's music, and also gave many premières of music by French composers, including Henri Tomasi's Horn Concerto, with Lucien Thévet as soloist. [translator's note: Thévet was also the soloist when the Paris Conservatory Orchestra gave the French première of Benjamin Britten's *Serenade for Tenor, Horn, and Strings* in 1945 and Richard Strauss's *Second Horn Concerto* in 1951.]

The Colonne Orchestra can claim credit for the first performances of Camille Saint-Saëns Fourth Piano Concerto, as well as his *Danse Macabre* and *Algerian Suite*. And the Padeloup Orchestra pioneered Maurice Ravel's *Mother Goose Suite*, *Alborada del Gracioso*, and *le Tombeau de Couperin*.

Founded in 1861 by Jules Padeloup, under the name Popular Concerts, this ensemble is one of the oldest. Before moving to the main hall of the Chaillot Palace, they played at the Bouglione Winter Circus theater, helping popularize classical music. In 1963, I was offered the position of principal horn by its orchestra committee, and was not even required to pass an audition. Happy at the opportunity to take on the orchestral repertoire – very different from that of opera – I was delighted to accept. I stayed there for over a dozen years, playing all the symphonies of Beethoven, Brahms, Tchaikowsky, and the tone poems of Richard Strauss.

Morale at the Comic Opera was very good. The horn section consisted of five players: Georges Barboteu was principal, I played second horn, Gilbert Coursier was associate principal, Daniel Dubar third horn, and Georges Vandenbrouck fourth. The latter, who was close to retirement, must have been over sixty-five. Like Jean Devémy, he played a single horn in F with ascending third valve, but sometimes used a crook with a descending valve, which was very practical for certain low notes.

The orchestra included in its ranks several celebrities, such as the violinists Gérard Jarry and Patrice Fontanarosa. Maurice André played fourth trumpet and the principal oboe was Pierre Pierlot. When I said to him, "Hello, Mr. Pierlot," he replied sharply, "Do I look like an old guy? Just call me Pierre!"

The principal flute, Fernand Caratgé, was a great artist. Born at the beginning of the twentieth century, he had started his career in Romania, playing in the Bucharest Symphony, where he became friends with the great violinist Georges Enesco, who had taught him how to play chess. We often played before a concert or during the intermissions. At first, he always beat me, but with the passage of time I gained experience and eventually won a few games.

As soon as I had started at the Comic Opera, I had resigned from the orchestra of the Garde Républicaine. Many of my colleagues suggested that I continue with both for a year, which was permitted under the law. This would have been better financially, but getting rich was not my main goal. I was more interested in enriching my mind and broadening my horizons via the arts and chamber music. As Socrates said, "He is rich who is content with the least; for contentment is the wealth of nature."

Later, when I was principal horn with the Paris Opera, I was once confined to bed with a high fever and decided that I'd better find a replacement for that evening's performance. I telephoned a friend, solo horn with one of the French Radio



orchestras. His wife answered and I told her what I was calling about. A minute later she came back and said, "He's in the shower; he wants to know how much it pays."

I was incredulous, as, had I been in his position, I would have been more concerned to know what the opera was so that I could prepare for it conscientiously. It was true that at that time, both at the Opera and at the Comic Opera, many of the musicians were "businessmen." It was less a love of opera that brought them to these ensembles but the possibility to earn extra money or, as in my case, to also have a career as a soloist and chamber musician.

While I obviously liked this system very much and sometimes took on these gigs for the income (I had just bought a small apartment), I always turned them down in nice weather so that I could go walking with my daughter Véronique in a public park or in the Bois de Vincennes.

I also continued participating with the Musica wind ensemble in tours organized by the JMF (Jeunesses Musicales de France), which toured musicians to give concerts for young people. Often, the honoraria for these did not even cover the salary lost due to taking time off from the orchestra. Such was the case with our Greek tour, which was not at all lucrative since it took place at the Club Méditerranée, where we got little more than room and board. Nonetheless, it was entirely worthwhile, both for the people we met and for the opportunity to visit magnificent archeological sites and learn about Greek civilization, culture, and architecture.

Starting in 1964, I was often called for other playing jobs. A colleague who was principal horn of the French Radio's Philharmonic Orchestra regularly engaged me as his assistant. Since he always arrived late at rehearsals, I found myself regularly playing the first horn part. This gave me the opportunity to play Paul Dukas's *The Sorcerer's Apprentice* under the direction of Paul Paray.<sup>1</sup> He had a very restrained conducting style, preferring to adopt moderate tempos which let the orchestra express itself to best advantage. A tireless proponent of French music throughout the world, he premiered many works by Albert Roussel, Henri Tomasi, and Jacques Ibert.

Once, when I was invited to Nantes to fill in for the principal horn, I was asked by the orchestra's manager whether I had a descant instrument for playing the obbligato horn part in Bach's B-minor Mass. I did not actually own one, but said that I did, figuring that I could play the part on my regular horn, with its ascending third valve. *[translator's note: which gave more security in the high register, as you would be playing lower notes in the harmonic series.]*

In May 1968, Paris was the scene of numerous student demonstrations protesting the existing educational system and the lack of jobs. These protests grew in size. After some incidents at the Sorbonne, an open-ended strike was called, which rapidly spread to the provinces. The French Radio would broadcast, day and night, live reports from the scenes of the demonstrations: in the area around the Sorbonne, barricades went up and demonstrators scuffled with the security forces. Every evening after our performance, several colleagues and I would go there to see what was happening. We observed, transfixed, these scenes of revolt, which reminded me of similar events described in Victor Hugo's *Les Misérables*. One

night, having gotten too close to the demonstrators, we were caught in a counterattack by the security forces, and I received several blows from a nightstick across my back. We fled the scene and, arriving at the end of the street, I joined with the crowd by picking up a paving stone and throwing it in the direction of our attackers.

On May 13th, a general strike was called and many venues, such as factories, high schools, and theaters, were taken over by the protesters. Paris was subject to complete anarchy. General de Gaulle was silent, and for good reason: having misjudged the severity of the situation, he had gone to Romania for four days to meet with the dictator Nicolae Ceaușescu. Heated meetings called by opportunistic revolutionary leaders took place one after the other. I attended a few, in particular at the Sorbonne, where I saw Daniel Cohn-Bendit haranguing the crowd. I was quite familiar with the main amphitheater of the Sorbonne, having played concerts there with the orchestra of the Garde Républicaine.

Other important gatherings took place at the Palais de la Mutualité,<sup>2</sup> with speeches by François Mitterand and other opportunists who were hoping to take power. However, I was not convinced and remained skeptical, as I did at the demonstrations at the Paris Conservatory, at which the students basically proposed throwing Mozart and Beethoven onto the trash heap!

On May 29th, panic spread at the announcement of the departure of the head of State. De Gaulle had, once again, stepped down, just as conductor Roberto Benzi would angrily leave the podium during a performance some years later. *[translator's note: After announcing that he was going to his country home, de Gaulle and his wife secretly flew to a French military base in Germany, although he returned to France the following day.]*

In light of the uncertain turn of events, I decided to go to the countryside for a while. Even though gas stations had not been resupplied for several weeks, a friend of mine who ran a garage was able to fill up my car and give me two full jerrycans of gas, so my wife, two daughters, and I headed south . . .

In Paris, after General de Gaulle's May 30th speech on the radio, things started to return to normal. Service stations were resupplied and theaters reopened. Since summer vacation was rapidly approaching, the Comic Opera remained closed until August. My family and I were able to enjoy some long, sunny days given over to outings and picnics in grassy fields covered with blossoms.

*Daniel Bourgue, one of the most reknown hornists and teachers of his generation, is President of the Association Nationale des Cornistes Français. He served two terms on the IHS Advisory Council (1980-86), was host of the 1982 International Horn Symposium in Avignon, France, and was elected an IHS Honorary Member in 2008.*

## Notes

<sup>1</sup>Paul Paray (1886-1979), French conductor and composer, recipient of the Grand Prix de Rome, was president and conductor of the Colonne Concerts Orchestra and conductor at the Paris Opera, following which he became music director of the Detroit Symphony.

<sup>2</sup>Palais de la Mutualité. The Mutualité Building was inaugurated by President Paul Doumer in 1931. Its main hall was built symbolically to a capacity of 1789 seats, in order to link it more firmly to the French Revolution, and it was a political and cultural landmark in Paris. All the main labor unions held meetings there, and major French singers such as Jacques Brel and Leo Ferré triumphed on its stage.



# Technique Tips:

## Using Technology to Enhance Your Online Musical Portfolio

### Part 1: Your Online Footprint and Facebook

by James Naigus and Drew Phillips, Column Editors

**D**o us a favor: Google yourself. If you're on your web browser or playing on your phone, just search your name. If you want to narrow results significantly, include your instrument. What comes up? Is it your professional website? Is it your membership in a performing ensemble? Is it a Youtube video you uploaded eight years ago of you falling off of a skateboard in your driveway? Is it someone with the same name as you who owns a cherry orchard and is advertising a "buy one bushel, get one free" offer?

These search results are exactly what any other person would get if they searched for you on the internet; good, bad, and ugly. Have you given much thought to your web presence? We refer to this as our online portfolio, because it isn't just your website or Youtube channel that is popping up; people can find your social media sites, your blog about chili recipes, and your LinkedIn profile (but who actually uses that?).

We presented a lecture at the Mid-South Horn Workshop at Wichita State University in Wichita, Kansas a few months ago and gave our advice on how to control what pops up on the internet if the random person searches you. Today's article is a general transcript of first part of the lecture (focusing mostly on Facebook) and key points to how to promote your best self on the web.

**James:** We like to use this technology because it is awesome and makes life easier. Your online portfolio is your use of this technology.

**Drew:** And your online portfolio is not just your Youtube links, but it's your website, your social media accounts – it's all those things that people can look up about you on the internet. So to start, we want you to grab your phone and Google yourself. What comes up?

**Audience 1:** I'm the creator of Reverspective, an optical illusion on a three-dimensional surface!

**Audience 2:** I found my undergrad job at a bug lab!

**Audience 3:** My drugstore was raided by the DEA!

**Audience 4:** I'm a famous Nascar driver!

**Audience 5:** I've been arrested multiple times!

UH OH!

**D:** The point is that if you Google yourself, you want the best parts of yourself to come up (and not how many times that you've been incarcerated). You want to showcase yourself as a professional, especially in this industry, because often your

online presence is your presence to people who haven't ever met you in person.

**J:** And the best way to control that is to put it out there yourself. The various elements that we will talk about are things like Facebook (how would you cultivate that), Youtube (and in general the process of recording), websites, podcasts, etc. So let's start with Facebook.

**D:** Facebook is a social media platform that all our generations have and use. It is a real-life background check. Be honest – if you meet someone or hear about someone you don't know, you go to Facebook and look them up. Everyone does it! What you have on there is indicative of who you are as a person. Your public pictures are there, but so are your crazy rants about the tofu place where the waiter was really rude to you. So, how are you coming across to the people who are searching for you?

**J:** People who are searching can be potential employers, principals for your student teaching, orchestra personnel managers. Pretty much everyone is connected by one or two degrees of separation now, so it's easy to find information about pretty much anyone. If you have negative things on Facebook, or things that can be construed as negative, you may want to consider changing some of those.

**D:** I think we both know people who have lost jobs or gotten into trouble because of what they have posted on the internet. It can also be something that someone else posts, like a picture you are tagged in (audience member face-palmed). So our next thing is about sharing and what to share on the internet. Sharing is caring... unless it's something bad. Don't rant about your employer, or your boss, or your students, or other people in general. In the music world, our main rule is, "Don't be a jerk." As soon as you upset someone in the music world, they know someone else, and your name will get around as someone who isn't a team player and someone who isn't nice to work with.

**J:** Let's be real: Facebook is adult show and tell. And that's okay, to an extent. So I'll post about my compositions, bad puns, and pictures of puppies or things that really won't offend anyone... unless they are cat people.

**D:** We talked about what are the bad things to post, but it can of course be positive. Facebook can really help with networking, so we need to think about who we friend and how we go about promoting ourselves. Friending people you are



going to meet at events or people that you have a professional relationship with – nothing wrong with that!

**J:** Question! As a teacher in a public school (or similar setting), should you be Facebook friends with your students? Why / why not?

**Audience 1:** I never initiate friend requests with them, but I don't turn them down if they initiate.

**Audience 2:** You should check your school's policy first! I also keep an Instagram that is strictly horn related that they can follow.

**Audience 3:** I'm waiting until students graduate before they can friend me to keep the line of professionalism, since we are relatively close in age.

**D:** Those are all fantastic points. Personally I don't initiate friend requests with my students; I put it out there that they can be friends with me. The Facebook connection is valuable however because I like to tag them on the internet when they do things I'm really proud of, like concerts, recitals, and in general hard work. Students get validation and satisfaction because they know that I care about them. I want them to know that I'm proud of them. Also, a lot of my students are out of state and parents can't always travel to see them, so to have them tagged online allows for their parents (assuming they are

also connected on Facebook – not to me, but to their children) to see them.

**J:** That is one of the main positive uses of Facebook and social media in general – to foster a supportive and positive community. You can shape that community! Being a positive force, both for your students and for your peers, is contagious and makes the horn community a better place.

And that concludes Part 1 – Part 2 will cover topics such as recordings and Youtube. And remember, as Michael Jackson famously said: "If you want to make the world a better place, take a look at your Facebook, and then make a change!" (at least I think that's how it goes...)

*James Naigus is the Lecturer of Horn at the University of Georgia. He is also the co-founder of the Cor Moto Horn Duo and co-host of the podcast "The Complete Musician." His favorite mode is Lydian and his current favorite soft drink is Cranberry Sprite Zero. [jamesn-aiguscomposer@gmail.com](mailto:jamesn-aiguscomposer@gmail.com).*

*Drew Phillips is the High Brass Instructor at Liberty University, co-founder of the Cor Moto Horn Duo, and co-host of the podcast "The Complete Musician." He likes writing in flat keys and enjoys eating Chipotle burritos. [aphillips527@gmail.com](mailto:aphillips527@gmail.com).*

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# IHS Financial Status

## Prepared by Carbonaro CPAs & Management Group

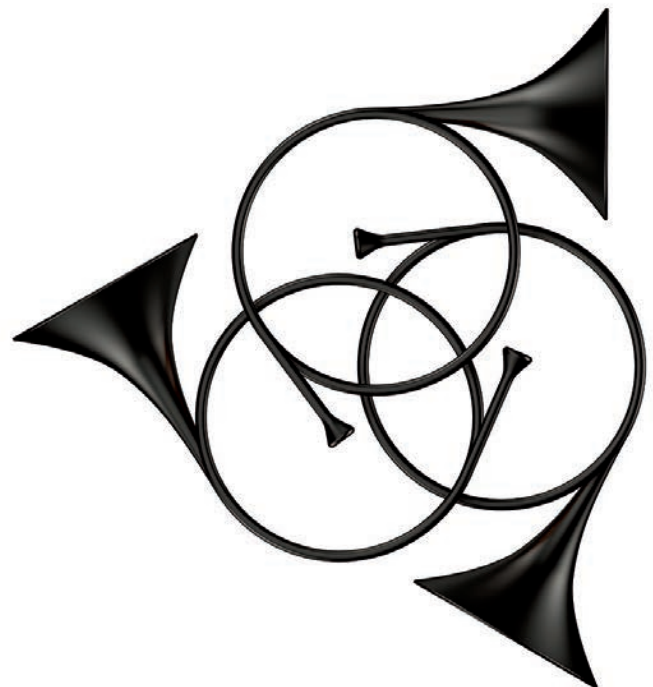
### Statement of Financial Position

#### For the Year Ended December 31, 2017

<b>Assets</b>		<b>Expenses:</b>	
<b>Current Assets</b>		Contract Labor	\$54,807
Cash & Cash Equivalents	\$267,908	Printing	47,264
Accounts Receivable	525	International Workshop	26,462
Prepaid Expenses	25	Postage Freight	21,729
Inventory	6990	Travel	11,530
Total Current Assets	275,448	Commission Assistance	8,350
<b>Total Assets:</b>	<b>\$275,448</b>	Bank Fees	5,553
<b>Liabilities and Net Assets</b>		Regional Workshops	4,800
<b>Current Liabilities</b>		Scholarships	3,950
Accounts Payable	\$701	Professional Services	3,023
Related Party Loan	2,200	Merchandise Expense	2,556
Total Current Liabilities	2,901	Composition Contest	2,504
<b>Net Assets</b>		Archive Expenses	1,851
Unrestricted	48,267	Web Site Expenses	1,360
Temporarily restricted:		Miscellaneous	958
Scholarship & Commission Initiative	96,440	Manuscript Expenses and Royalties	405
		Office Expenses	371
Friendship	21,966	Copyright Fees	255
Advance Memberships	105,874	Thesis Lending	-
Total Temporarily Restricted	224,280	<b>Total Expenses:</b>	<b>\$197,728</b>
		<b>Excess Revenue Over (Under) Expenses</b>	<b>\$10,249</b>
Total net assets	272,547	The complete audited financial statements are available on the IHS web site or by request from the IHS Executive Director.	
<b>Total liabilities and net assets:</b>	<b>\$275,448</b>		

#### Statement of Activities

<b>Revenue:</b>	<b>Total</b>
Dues	\$112,858
Advertising	65,613
Workshop Income	17,315
Manuscript Revenue	7,153
Major Commission Initiative Fund	1,475
General Donations & Support	1,050
Net Investment Income (Loss)	1,047
Scholarship	803
Royalties	341
Merchandise Sales	252
Other Income	70
Composition Registration	-
Publication sales	-
<b>Total Revenue</b>	<b>\$207,977</b>



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# Song, Sound, and Study with Frøydis Ree Wekre – Advocating Study Outside Your Musical Tradition

by Katie Johnson-Webb and Maddy Tarantelli

Continued learning, openness to new ideas, and intense focus on music were all aspects of our winter in Oslo last January. Like many professional musicians, we had both come to a place in our musical lives where we were ready for the next step, a more complete polishing of our technique and fresh concepts to enhance our knowledge. What we found in the icy streets of Oslo, Norway and the warm music room at Frøydis's home surpassed those expectations. We both grew exponentially as musicians and teachers. The positive experience of studying with a master teacher, following the university settings, has made us strong advocates for this unique experience. Whether you are a younger player or have already studied with incredible teachers, intensive study allows for true focus on personal growth. This was a wonderful "connecting-the-dots" experience in areas of our playing that had started to plateau after our formal educations concluded.

This journey began when we both independently connected with Frøydis and planned trips to Norway to work with her. Due to the overlap in our travel dates, Frøydis aligned our lessons and taught us in a masterclass style. A major benefit of this style was being able to listen to one another's lessons and experience twice the teaching. The friendship gained was an added benefit. Frøydis arranged for us to attend several other student lessons and masterclasses, which were taught mainly in Norwegian. Frøydis was kind enough to translate major points into English for us during those lessons, but some nuance was lost; it was easier for us to glean pedagogical details from one another's work in the lessons in English.

We think it is particularly helpful to work with a teacher whose first language is not English. We both were struck by the linguistic variation in teaching between Frøydis and our American teachers. Frøydis has a strong grasp of the English language, but in working with her, we found that pedagogical points were distilled in some ways when not being delivered by a native English-speaker. Study with Frøydis also provided a learning environment outside of the American musical tradition in which we were trained. Experiencing pedagogical linguistics that are different from that to which you are accustomed can be remarkably eye-opening for both playing and teaching. We came home with a fresh way to explain issues as well as encourage students and ourselves.

Maddy and Frøydis



We spent many lessons discussing pedagogical issues that we faced as teachers, which resulted in thoughtful discourse on how to proceed. Some of these topics included: student preparedness, systemic barriers in education, emphasis on expression versus technique, freeing the upper lip to provide ideal sound, use of the aperture, and approaching technique by breaking phrases down but always at tempo. We were both particularly interested in Burton Kaplan's incremental, non-emotional practice that Frøydis advocated. In his book, *Practicing for Artistic Success: The Musician's Guide to Self-Empowerment*, Kaplan details specific methods of practice to develop efficiency. This approach allows for heightened emotions to take a back seat rather than control our response when we do not get the result we intend. When working technical passages, many have been taught the slow-to-fast method. "Gymnasts aren't asked to slow it down. Why do we?" Rather, Frøydis advocated for breaking down a passage, adding notes either forward or backwards, and doing all of this at performance tempo. In conjunction with Kaplan's approach, this requires a new kind



of patience, but gets results more efficiently. A vital component to this approach is rest. Placing the horn down between repetitions, even for just a few seconds, allows for healthy playing and time for the material to sink in.

Frøydis and Katie

A major focus of work with Frøydis was flexibility in making decisions about how to play the horn. Part of this was knowing all the options available. Once you have options for phrasing, fingerings, tone, breathing, etc., you can make informed decisions that serve the music, as opposed to trying to approach all music the same way. Since our travels to Norway, we have both experienced a vast and positive difference in approaching music this way. We are able to share this concept of flexibility with our students, which has added a new component to our teaching.

The differing pedagogy between Nordic countries and the United States revealed to us different points of emphasis, and the translation of pedagogical issues from another language boils it down to its clearest form. The nuance and metaphor used in American brass pedagogy that is so familiar to those of us who have only studied with American teachers is filtered out when translated from another language. Addressing fa-



miliar topics in different ways was deeply important to our learning experience and our future pedagogical approach. Our experience with Frøydis led us to be strong advocates for continued study with a master teacher, and particularly one who is not from the region or country where we were trained. Every country has its musical focus and it is eye-opening to experience the pedagogy of someone who learned and plays differently than you do. Frøydis regularly credited her teachers and colleagues, which gave us insight to her pedagogical lineage.

Frøydis's specific pedagogical approach centered around setting a particularly high standard and then figuring out a way to meet it. Her pedagogy is driven by the music being produced. She emphasized the obligation that we all have to the music to produce the best possible sounds in a way that is true to what the composer intended. She is direct, but kind and supportive, and she is remarkably quick to define a problem. If one of us didn't understand or grasp a concept, she didn't accept what was being produced. We continued working on the issue until it was resolved. For professionals seeking fine polishing of technique, this was efficient, memorable, and clear, whereas with younger students, this may not have been the appropriate method. Frøydis was clear about how she would address these topics with younger students. This pedagogical discussion was another added benefit of the group lesson.

We realize taking the time and acquiring the funding for such an opportunity is a privilege. In addition to grants through schools and professional organizations, another avenue for this type of study would be to take a lesson with a teacher at a conference or during a tour. While they cannot replace in-person teaching, lessons via video chat are offered by many teachers. Additionally, specialized teaching has become more accessible with the live streaming of lectures and performances.

The central themes of Frøydis' teaching were interpretation of line and characteristics of sound. While we each had specific issues to overcome, storytelling with a beautiful sound was integral to every lesson. The impact of Frøydis' teaching has shifted our priorities as teachers and performers. In the time since, we have explored the new ideas and concepts we gleaned from Frøydis. Armed with so much information and new ways of interpreting horn playing, we will certainly grow as musicians and pedagogues for years to come. Many thanks to Frøydis' hospitality and willingness to dedicate so much of her time to our learning.

*Katie Johnson-Webb is Assistant Professor of Horn and Brass Area Coordinator at the University of Tennessee-Knoxville. She is a founding member of the Cobalt Horn Quartet and has performed at International Horn Symposia and live on Wisconsin Public Radio's Midday Show. Katie frequently gives clinics, recitals, and masterclasses. She completed DMA and MM degrees at the University of Wisconsin-Madison under Douglas Hill and Daniel Grabois.*

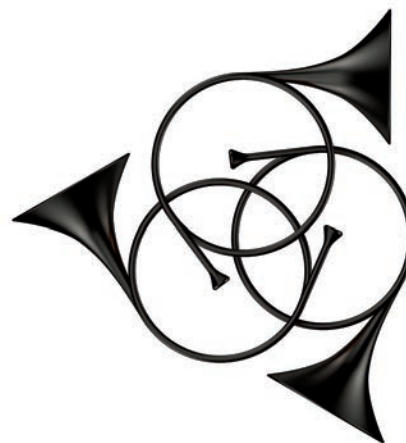
*Maddy Tarantelli is a freelance musician in Kansas City, Missouri. She serves on the Board of Directors for Audition Mode Horn Seminar and is a member of the Trilogry Brass Trio. She has been awarded grants from the UMKC Women's Council and the American Scandinavian Foundation. She earned a DMA from the University*

*of Missouri-Kansas City, an MM from the University of Miami, and a BA in Music Education from Florida Gulf Coast University.*

*Her primary teachers are Martin Hackleman, Denise Tryon, Sam Pilafian, and Kirsten Bendixen-Mahoney.*



*Maddy and Katie in front of world renowned coffee roaster Tim Wendelboe's shop.*



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# Hermann Dutschke: the First Principal Horn Player of the Concertgebouw Orchestra

by Jack Munnecom

One hundred thirty years ago, a new concert hall arose among the polderland (land reclaimed from the sea) on the outskirts of Amsterdam, the capital of the Netherlands. The artistic standard of musical life in Amsterdam was not high at that time. Johannes Brahms, who was conducting the Amsterdam Palace Orchestra in 1884, said: "You are nice people, but poor musicians. I will only return to Amsterdam because of the nice food and drink." A new concert hall was needed, because both halls in Amsterdam, the Parkzaal and the Palace of Arts, were acoustically inadequate.

A group of Amsterdam citizens donated funds to build a new concert hall, named "The Concertgebouw" (concert building). The founders had also turned their minds to the forming of an new orchestra, perhaps triggered by Johannes Brahms's remarks. And so, on the 3rd of November 1888, the Concertgebouw Orchestra (CO) gave its first concert, directed by Willem Kes, who very soon shaped the orchestra to one of great promise.

Over the years, the horn section of the CO developed a unique sound which is often described as a "velvet horn sound." The first principal horn player of the Concertgebouw Orchestra, who laid the foundation for this characteristic sound, although he was only there for one season, was Hermann Dutschke, trained in the late 19th-century Leipzig tradition of horn playing.

Thursday 22nd November 1888. Visitors and performers arrived at the newly built Concertgebouw. It was certainly not easy to reach: there was no decent paving and the visitors had to cover the last part on foot or by carriage. A few months earlier, at the inaugural concert, there was a "traffic jam" of 400 carriages.<sup>1</sup>

The programme for the evening listed the Concert Nr. 1 in Es-Dur for horn and orchestra (op. 11) by Richard Strauss. The soloist was Hermann Dutschke: the first principal horn of the Concertgebouw Orchestra Amsterdam.

Although most musicians of the orchestra were Dutch, a few foreign musicians were hired, as mentioned in the music magazine *Caecilia* of November 1888:

geworven, bij de houten blaasinstrumenten zag ik, zoo ik mij niet bedrieg, op eene enkele uitzondering na slechts oude bekenden, terwijl er bij het koper een buitenlandsche hoornist werkzaam en een dito trompettist in aantocht is.

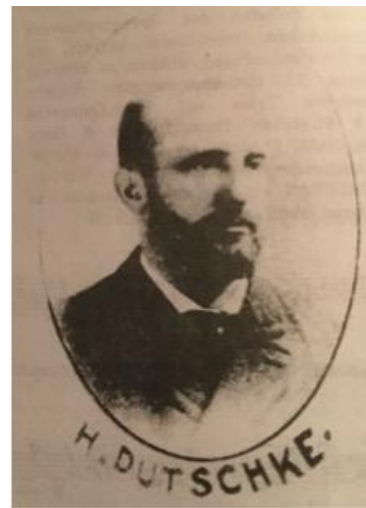
[...] with the wind instruments I saw, if I am not deceived, with a few exceptions acquaintances, while in the brass section a foreign horn player is working and a ditto trumpet player is on the way.

The "foreign horn player" referred to was Julius Hermann Dutschke. He was born on July 17, 1855 in Obercunners-

dorf (Saxony), east of Dresden. His father, August Gotthold Dutschke, was a weaver. Hermann Dutschke was apprenticed in the Gewandhaus Orchestra Leipzig, which makes it plausible that he had his musical education in Leipzig. Around 1881 he was a horn player at the Cur-Kapelle Bad Ems.<sup>2</sup>

In 1883 he was appointed tutti-hornist in the Gewandhaus Orchestra. He played here with principal horn Friedrich Gumpert. A year later, Dutschke left the Gewandhaus Orchestra. He played in the Theater of Basel (in 1884-1885 season), the next year in Glasgow (1885-1886), and then in the Hoftheater Karlsruhe.<sup>3</sup>

Dutschke was appointed as the first principal horn player of the newly founded Concertgebouw Orchestra Amsterdam in October 1888. The horn section consisted of H. Dutschke, W.C. Breethoff, L. La Rondelle, J.H. Koch, and D. Hapée.<sup>4</sup> Dutschke held the principal position as shown by his salary, which was f1200,- per year. His colleague, first horn player Breethoff, earned f 1100,- per year.<sup>5</sup> Dutschke played as a soloist with the orchestra seven times. These were the aforementioned horn concerto by Richard Strauss (November 22, 1888), the Septet op. 20 by Ludwig van Beethoven (December 17, 1888), Adagio and Allegro from the Sextet op. 81b, also by Beethoven (April 4 and April 22, 1889) and *L'Oiseau des bois* op. 21 by Albert Franz Doppler (April 7 1889, June 29, 1890 and July 3, 1890).<sup>6</sup>



Hermann Dutschke (Collection Norman Schweikert)

Dutschke left the Concertgebouw Orchestra on June 1st 1889. He was appointed to the Bavarian State Hofkapelle in Munich, where he remained until 1891. Then he emigrated to the US, where he became principal horn player of the Chicago Orchestra (later: Chicago Symphony Orchestra) conducted by Theodore Thomas. In his first season he

was soloist in a performance of Strauss's Horn Concerto (op. 11). He appears in one of the oldest known pictures of the Chicago Orchestra, dated 14 March 1892.<sup>7</sup>

In 1895 he was appointed principal horn player of the New York Philharmonic.<sup>8</sup> In addition to his work in the orchestra, he was a chamber musician, playing with the Mole Quintet and the Mozart Club of New York. He was also a member of the Aschenbroedelverein in New York, a private club of professional musicians of German descent.



Dutschke was known as a gifted hornplayer, possessed wonderful sixteenths, and had a "woolly tone."<sup>9</sup> On 21 March 1904 he played the world premiere of *Sinfonia Domestica* with the Wetzler Symphony Orchestra conducted by the composer, Richard Strauss.<sup>10</sup> After a rehearsal, Strauss wrote: "The first hornist is Dutschke; good, but insecure at counting."<sup>11</sup>

Dutschke remained principal horn player with the New York Philharmonic until 1909 (with the exception of the 1902-1903 season, in which he was replaced by Xaver Reiter).<sup>12</sup> He became a tutti horn player in 1909 and remained in the orchestra until 1913, when he ended his career. Xaver Reiter took over the position as principal horn player in the New York Philharmonic in 1909. On his estate in Valhalla, north of New York, Reiter regularly invited friends and acquaintances, including Dutschke and his son, Hermann Dutschke, Jr. In a photo, taken between 1912 and 1917 during a May Festival on Reiter's estate, Dutschke is standing on the far right. He died on September 7, 1918 in New York.<sup>13</sup>

Jack Munnecom (b. 1976) earned degrees in music performance and teaching at the Conservatory Maastricht in 2004 and holds a PhD in Musicology from Utrecht University. He has been principal horn with TransAtlantic Brass since 2011 and was a contributing artist at the IHS Symposiums in Los Angeles (2015) and Ithaca (2016). This article is based on his dissertation "The Principal Hornplayers of the Royal Concertgebouw Orchestra, 1888-2017" (PhD dissertation, Utrecht University 2017).



Hermann Dutschke (far right) and his son (kneeling) with the Reiter family (Collection Norman Schweikert).

## Notes

<sup>1</sup>Giskes, Johan: 'Opbouw (1881-1888)', *Historie en Kroniek van het Concertgebouw en het Concertgebouworkest*, ed. H.J. van Royen et al. (Zutphen 1989), p. 24.

<sup>2</sup>Jung, Hans-Rainer: *Das Gewandhausorchester. Seine Mitglieder und seine Geschichte seit 1743* (Leipzig 2006), p. 161.

<sup>3</sup>Ibid.

<sup>4</sup>Royen, Hein J. van et al., ed., *Historie en kroniek van het Concertgebouw en het Concertgebouworkest* (Zutphen 1989).

<sup>5</sup>Stadsarchief Amsterdam: Archief Concertgebouworkest N.V. (1089, inv. 1892).

<sup>6</sup>archief.concertgebouworkest.nl/nl/archief/

<sup>7</sup>soarchives.files.wordpress.com/2017/03/saint-louis-3-14-1892.jpg

<sup>8</sup>Larry Huffman: [www.stokowski.org/Chicago\\_Symphony\\_Musicians\\_List.htm](http://www.stokowski.org/Chicago_Symphony_Musicians_List.htm).

<sup>9</sup>Richard Martz: [www.rjmartz.com/hornplayers/Reiter-X/](http://www.rjmartz.com/hornplayers/Reiter-X/)

<sup>10</sup>Richard Martz: [www.rjmartz.com/HornPlayers/deMare/](http://www.rjmartz.com/HornPlayers/deMare/)

<sup>11</sup>Ibid.

<sup>12</sup>Richard Martz: [www.rjmartz.com/HornPlayers/deMare/](http://www.rjmartz.com/HornPlayers/deMare/)

<sup>13</sup>Jung 2006, p. 161-162

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# Brave Belgians!

## IHS51.Ghent: Return to an Iconic Place in the History of the Horn

by Jeroen Billiet

The 51st International Horn Symposium “Moving Horns” will be hosted from 1 to 6 July 2019 at the Royal Conservatory of the School of the Arts Ghent, Belgium. There are countless reasons to attend IHS51 and, even if you’re not a fan of Belgian craft beer or world-famous chocolate, you will certainly find your pick in the incredibly varied symposium program.



fig. 1: surroundings of Ghent Royal Conservatory: the medieval belfry with its famous dragon on the spire, the gothic city hall and city event hall.

Not only you will be amazed by all things horn at the heart of one of Europe’s most unique tourist destinations, you will also visit one of the most storied places in horn history. As mentioned in my article in the May 2015 issue of *The Horn Call* on Louis Dufrasne, the Ghent-trained teacher of (amongst others) Philip Farkas,<sup>1</sup> Ghent conservatory was the place some of the finest horn players of the Belle Epoque era started their careers.<sup>2</sup>

### My Student Days in Ghent – 1995-2001: Birth of a Research Project

My interest for this particular subject started when I was a horn student at Ghent conservatory in the middle of the 1990s. The majestic, partly medieval, premises of Ghent conservatory had remained mostly unchanged since the school was settled there in 1897, and the ambience was that of a haunted beehive.



fig 2: A. Heins; View on the Achtersikkel (Ghent Royal Conservatory), Ghent, 1901; (author’s collection)

Between lessons, we got lost in the vaulted basements, went for a (slightly illegal) smoke in the medieval

tower or practiced in one of the dusty tattered rooms, playing music from music stands right out of Mahler’s time. Often one would experience the trombone player in the room next to you to be louder than your own concerto, something we considered to be a good exercise in concentration.

During summertime, one could hear the conservatoire’s practicing students as far as the Cathedral square, serenading the café terraces from their open studio windows or practicing orchestral excerpts as if they were to wake our belfry’s dragon statue. On a typical sweltering summer evening, groups of tourists would applaud the concertos floating between the ancient city walls.

My favorite spot of the old Ghent conservatory was the old library. Getting there was as much of an odyssey as actually obtaining the music you were looking for, and the visiting experience was as nineteenth century as the actual setting. The library was a place no film maker could have invented.

You would first mount the old granite inner staircase of the school up to the top level and then make your way through two styled ceiling-high doors, into the reading room. Then you would enter a room with a giant leather-covered central reading table. A serpent, a basson russe, a few violins and an old piston horn by Van Cauwelaert served in an awkward way as decoration objects on the stained reading room walls.



fig 3: Horn by F. Van Cauwelaert (Breveté) in Brussels (1923), collection Ghent Royal Conservatory CG10 (Photo: Bieke De Meyer)

This was as far as you would normally get into the sanctuary. You would consult the library collection through a catalogue kept in solid metal and wooden drawers, and once you managed to fill out the order form, the man behind the desk would sigh deeply, stand up and walk prominently through a door in the corner of the room. You never knew what he would turn up with, but I remember the thrill of excitement it gave me any time he returned with a stack of brownish paper picked from the trove.

My first attempt to order a copy of the Beethoven Horn Sonata delivered an early 19th-century first print. Later, asking for the Dauprat natural horn method resulted in a fist-thick leather-bound historical edition, signed by conservatory founder and famous 19th-century natural horn virtuoso Martin-Joseph Mengal. And yet, there were more discoveries to be made.

After several attempts, I managed to convince the librarian to let me through the mysterious corner door. The actual



library, inaccessible for the public, was a large depot under the roof of the concert hall, the old bindings stacked up five meters high on century-old wooden shelves. It turned out to be a hidden world of ancient and unknown horn repertoire.

One day, I visited the library along with my horn teacher Luc Bergé<sup>3</sup> and pointed at the wall-mounted horn. He enthusiastically told me that this type of horn had been used intensively by the generation of his teacher André Van Driessche<sup>4</sup> and earlier. During these eras, Ghent had been home to a horn tradition of high esteem. I became intrigued, and soon I was digging into the abundant collection of curious horn music that was present in the Ghent conservatory library. It appeared that although there were a lot of anecdotes and stories around, nobody had ever done any fundamental research on the subject of horn playing from our part of Europe. In most literature the role of Belgian players, composers, or instrument builders is not even mentioned in the context of horn history, and I wanted to find out who had played all these obsolete pieces on those primitive, yet elegant old horns.

This was the start of my further research on the history, repertoire and people behind the development of the horn in Ghent and in Belgium, revealing more of its secrets every day.

Julius Caesar's reluctant quote from *De Bello Gallico* ("of all these inhabitants of Gaul, the Belgians are the bravest/strongest") might never have sounded as ironic as in a letter written in 1924 by British musicologist W.F.H. Blandford<sup>5</sup> (1864-1952), commenting on the capacities of Raymond Meert, the Belgian principal horn of the Hallé Orchestra in Manchester (UK) at the time.

Soon the term "Brave Belgians" became a nickname for the well-trained musicians that graduated from the Royal Conservatories of Brussels, Liège, and Ghent in the *Belle Époque* [beautiful era] (1870-1914) who spread to the musical scenes of France, England, and the United States during the late romantic era.<sup>6</sup> Many Belgian-trained players seem to have assimilated local fashions very rapidly.<sup>7</sup> However, their playing skills made them stand out from their contemporaries. These musicians undoubtedly influenced the generations that followed them through both their performing and teaching.

## The Foundation of the Ghent Conservatory Horn Tradition

After the Belgian independence of 1830, a dense network of music schools and conservatories was created, aiming to train musicians for the army bands and local orchestras. In 1835 Martin-Joseph Mengal<sup>8</sup> was appointed as director, teacher of horn, and teacher of composition of the new city conservatoire in Ghent. Mengal trained at the Paris conservatoire with Frédéric Duvernoy (horn) and Antonin Reicha (composition).



fig 4: Martin-Joseph Mengal, horn player and founding director of the Ghent Conservatory 1835-1851 (Portrait copyright: School of Arts Ghent)

He had had a considerable career as a horn player and composer and would establish a strong horn class in the French tradition in Ghent. However, Mengal's biggest influence on Belgian horn playing would not be accomplished through his horn studio, but through his most talented pupil of composition, François-Auguste Gevaert<sup>9</sup>

The urban, economic, and social changes instigated by the Industrial revolution hit the young Belgian state with full force around the middle of the century. This set in motion many changes to the social and cultural tissue of society. Between 1850 and 1870, roughly the twenty years after Mengal's death, also mark a transition time for both the city and its conservatory.

During the late 1860s Gevaert assisted Ghent's city council in developing the school as a formal higher education institute and therefore knew both the inherent structural problems facing the conservatoire as well as its opportunities.<sup>10</sup> It seemed inevitable that Gevaert would ultimately become director of the Ghent conservatory, however, somewhat unexpectedly, he accepted the directorship of the Royal Brussels Conservatory in March 1871, succeeding the deceased François-Joseph Fétis. The position in Ghent was then taken by Adolphe Samuel, a composer from Liège and close friend to Gevaert who had been conductor of the Concerts Populaires in Brussels.<sup>11</sup>

By coincidence, all three main Belgian musical training institutions appointed new directors around the same time: Gevaert (Brussels) and Samuel (Ghent) in 1871, and one year later Jean-Théodore Radoux<sup>12</sup> was appointed as director of the Liège conservatory. This triumvirate would lead the Belgian musical training with an iron hand and remained in charge for several decades, influencing musical life of their time in every conceivable way. Their views helped make the entire *Belle Époque*<sup>13</sup> a time of great prosperity for musical life in Belgium.

Both Gevaert and Radoux had very specific ideas on the horn, the instrument's development, and its repertoire. Gevaert was a loyal disciple of Martin-Joseph Mengal, and Théodore Radoux was the younger brother of one of the most important Belgian horn pedagogues of the 19th century. They also shared more or less the same artistic ideas and pedagogical opinions that would shape the Belgian musical world of their time. In their respective institutions they thus needed a professorial staff that thought in the same way as they did in order to create impact for their ideas.

## New Ideas on Musical Training

The new Ghentian director, Samuel, forced several important changes in the Ghent conservatory teaching staff in his first years of directorship. The horn class was one of the first to encounter this new approach in human resources. Upon Samuel's appointment in 1871, the horn class was still led by Mengal's pupil Norbert Herteleer.<sup>14</sup> The class had declined rapidly since the death of Mengal, partly because of Herteleer's difficult relationship with the conservatory's direction committee. By the summer of 1872, Herteleer was incarcerated in the Gueslain Hospital for the mental ill, mostly on Samuel's recommendation. After an exam consisting of a program that was fully constructed by Gevaert, Samuel appointed the candidate approved by Théodore Radoux as new teacher of horn of the





Ghent Conservatory, breaking entirely with the tradition set by Mengal and imposing a radical change in style.<sup>15</sup>

Jean Deprez<sup>16</sup> was the third Liégeois in a row to take one of the most important horn positions in the country: Jean-Toussaint Radoux<sup>17</sup> had become teacher in Liège in 1856 and the Liège-trained Louis-Henri Merck<sup>18</sup> had taken over the Brussels conservatory class from Jean-Désirée Artot in 1864. In the next few years Samuel would appoint several other Liégeois-trained teachers in Ghent.<sup>19</sup>



fig. 5: Two-valve horn by F. Van Cauwelaert père in Brussels, ca 1860, owned by Jean Deprez at the time of his appointment in Ghent Conservatory, 1872. (photo: Bieke de Meyer)

### Souvenir de Liège: Development of the Lyrical Horn-Playing Syle

Deprez was a trailblazer for the further development of the lyrical Romantic horn tradition in Belgium. In the classes of Deprez, Radoux, and Merck, the horn became a truly lyrical and refined chamber music instrument, as represented in horn repertoire by composers as Auguste Dupont, Henri Waelpuut, and Joseph Ryelandt.

This fascination for the lyrical style was with no doubt a result of Gevaert's musical education model, as formulated in Brussels during his directorship from 1871 onwards. Central to this this Conservatoire philosophy was the "conservation" of the artistic tradition, in their purest shape represented by the (vocal) works of old masters as Corelli, Palestrina, Händel, Bach, and Mozart. From this historical perspective Gevaert had established a model for arts education that was based on three principles:

1. the traditional teaching of the musical art (class)
2. research in the arts (research library / instrument museum)<sup>20</sup>
3. musical performance (*Société des Concerts du Conservatoire*)<sup>21</sup>

A clear example on how this system was translated to the instrumental classes are a series of exam pieces written by Gevaert for use at the Brussels and Ghent conservatories in the period between 1872 and 1893 in which themes by masters such as Gretry, Gluck, Händel and Rossini are arranged for the horn. The central piece of Jean Deprez's exam to become a teacher in Ghent is a striking example of this integrated philosophy. Gevaert arranged a very simple melody for the two-valve horn<sup>22</sup> of the aria *Verdi Prati, Salve Amene* from G.F. Händel's opera *Alcina*. Gevaert noted the use of valves as a complex exercise in transposition, combined with stopping technique, resulting in a stunningly beautiful exposition of sound colors through the most melancholic baroque melody.<sup>23</sup>



fig. 5: F.A. Gevaert, *Air de l'opéra Alcina de Handel*, transcription pour cor. (Concours pour la place de professeur de cor, Ghent: 1872. Manuscript copy by A. Samuel in library Royal Ghent Conservatory (BGc) nr. 1335. "The player should play the music with the valve combination indicated, combined with hand technique, resulting in a splendor of different sound colours."

The influence of Gevaert on the Belgian horn repertoire was one that favored simple melody above virtuosity, natural harmonics above "valved" tones, and color above technical complexity. In his instrumentation method of 1885, Gevaert describes the horn as "*un instrument essentiellement poétique*."<sup>24</sup> In the same work he describes the affects of the horn in orchestral and scenic works:<sup>25</sup>

A voice, alternately energetic and soft, rough and mellow, connecting in the symphonic ensemble the opposing sonorities of woodwinds and brass (...). In dramatic music, persisting to translate not only vague aspirations but determined states of mind, the horn symbolizes feelings and situations where imagination intervenes in an active way: hope for the future (...), reminder of the past (...), reminiscence of lyrics (...), moving words spoken on a solemn moment (...), memory of a loved object (...), call to an unknown and mysterious being (...), worried waiting for a loved one (...).

In all of these occasions the horn is seen as the perfect voice in all time and space.

A large number of horn works written for Ghentian players between 1870 up to as late as 1960 follow the associations lined out by Gevaert. Some of these works – as for example Robert Herberigs's monumental symphonic poem *Cyrano de Bergerac* (1912) – can even be regarded as being stage works themselves, including all of the approaches described!

Although many of the typical style aspects are common to all Belgian horn repertoire, the Ghentian musical taste tends to be particularly melodious and tender, even sugar-coated, privileging the "soft and mellow" poetic side of the instrument.

Yet another symbol of this poetic approach to horn playing in the Ghentian school was the continuous and universal use of the Van Cauwelaert piston horn by three generations of Ghentian players, mainly because of its compatibility with



the traditional “lyrical” repertoire. This instrument’s darkish, solid yet vibrant colors, lush vibrato, and an amazing softness of tone perfectly fit the repertoire written for the Ghentian generations.

The Van Cauwelaert “Gantois” model was a print piston horn model with crooks that looked very similar to French valve horns of the first half of the 19th century. The model originated from a Charles Sax<sup>26</sup> design produced of the 1830’s and was outdated by 1850, but would continue to be used in the classes of the Ghent Conservatory up to 1970, exactly because of its particular characteristics and despite its many imperfections.



*fig. 7: Maurice Van Bocxstaele playing his Van Cauwelaert three-valve horn, around 1960 (photo: collection Jean Debuissson)*

Upon my first attempts to tame a Van Cauwelaert valve horn, I could simply not believe that anyone ever had been able to play decently on one. It was different from everything I had played before. De-

spite the enormous efforts it took to overcome the instrument’s faults and master its technical challenges, it turned out to be a thrilling experience to play this music on the instrument it was written for, rediscovering its true voice step by step and gaining credibility in performances. Applied to the newly discovered Belgian canon of romantic horn works, the instrument truly came to life, revealing the original poetry of the music.

## Heylbroeck and the Flourishing Era of the Ghentian Horn School

The glory days of the Ghentian horn school would be established by Jean Deprez’s pupil Charles Heylbroeck,<sup>27</sup> who took over the class in 1898. Heylbroeck was by far the most important Belgian horn soloist of the early twentieth century and was a personal friend of Eugène Ysaÿe.<sup>28</sup> His pedagogic ideas were very conservative and followed closely the model of previous generation as typified by Gevaert. Heylbroeck even insisted on the purchase of a natural horn for the Ghent horn class in...1903! On a 78 rpm recording,<sup>29</sup> probably made by him around the time of the 1913 Ghent World Exhibition, one can hear a different musical world. Heylbroeck’s playing is a synthesis of Gevaert’s ideas, singing softly through the sweet melody, recalling a sense of free artistry that is unthinkable today.

Three players from Heylbroeck’s class became particularly important for the international horn playing world and for the development of 20th century horn playing:

Louis-Victor Dufrasne (Quévrain 1878 to Evanston (IL) 1941), had both Deprez and Heylbroeck as teachers and graduated in 1901. He served as principal horn in the orchestra of Pau (France) up to 1905, as third horn in the Scottish Orchestra in Glasgow, and migrated to the US in 1907. He became one of the most respected principal horns of the US (New York/

Chicago/Cleveland) during the interwar period. He would become the teacher of some of the most important horn pedagogues of the 20th century: Helen Kotas, Frank Brouk, Clyde Miller, and Philip Farkas.

Raymond Meert (Ghent 1882-Pwhele to Gwynedd (UK) 1967), graduated from the Ghent conservatory in 1903 migrated to the UK in 1907 and became principal horn of the Hallé Orchestra under Sir Hamilton Harty and Sir John Barbirolli. He was very present as a soloist on the British scene, was one of the first players to be broadcast live by the BBC in 1927, and was famous for many performances of the *Quoniam* from Bach’s B-minor Mass in Northern England during the 1920’s and 1930s, some of which he performed on the natural horn.

Jean Baptiste “Maurice” Van Bocxstaele (Ghent 1897-Brussels 1974) and graduated with honours in 1912. Many Belgian composers wrote works for him, amongst others Jane Vignery, Prosper Van Eechaute, and Arthur Meulemans. Van Bocxstaele had a career as player abroad, most importantly as principal horn of the Ensemble Orchestral de Paris under Cortot, Ansermet, and Stravinsky, from 1932 onwards in the radio orchestra of Monte Carlo and from 1938 onwards in the Belgian radio orchestra.



*fig. 8: One of the founding fathers of the American school of playing, Louis-Victor Dufrasne. Note the remarkable similarity in embouchure with fellow “brave Belgian” Van Bocxstaele (photo William Klang ca 1940-1941, courtesy of Norman Schweikert)*



*fig 9: (l-r) Camille Sinnaeve, André Van Driessche, Roger Boone, Maurice Van Bocxstaele in a performance of the Schumann Konzertstück in 1954, Ghent Royal Conservatory.*

Maurice Van Bocxstaele succeeded his own teacher, Heylbroeck, in 1938. Until his retirement in 1962 he would guide his students towards the Van Cauwelaert horn and strictly impose





the use of the F-horn during their studies. Although some technical aspects in the traditional Ghentian training system were maintained, the way of playing in the next decade changed drastically because of international influences. However, the focus on musical ideas, and the poetic approach of the lyrical style stayed very present. This is clearly shown in the hauntingly beautiful Sonata opus 7 by Jane Vignery – written for Van Bocxstaele in 1942 – that integrates a more modernist harmonic setting with the colorful poetry of the traditional Ghentian repertoire.

The way we play the horn today differs in many aspects from the one heard on early recordings; there are considerable differences in tone, style, and articulation. Interpretation of classical music changed drastically in the modernist era and made certain long-standing traditions obsolete within one generation of players, around 1930.

When Van Bocxstaele was succeeded by his pupil Roger Boone in 1962, the influence of recordings and the modernist style had wiped away much of the initial particularities of the Brave Belgians. To what extent the Belgian horn player diaspora influenced the development of musical performances is difficult to define, although many of the traditional values of this school, and certainly some of the repertoire written for them, should be in the repertoire list of any horn player around the world.

As such, it would be far-fetched to link the old Ghentian horn tradition directly to the way the horn is played today in important parts of the world merely because of the Dufrasne-Farkas relationship. The true teacher-to-student heritage originating at the Ghent Conservatoire handed over important transferable skills that could be flexibly applied in new contexts to the next generation. Among those are an amazing workforce, an overall lyrical approach, the typical “in-lip” embouchure setting, with an overall conservative attitude to the instrument represented in the persistent use of natural horn and F-horn for training purposes.

Every generation should ask itself how much past it needs in order to prepare for the future. The Ghentian approach to horn playing was adapted to the musical world of the Belle Époque. Listening to the advanced technicity and enormous variety of the modern-day horn scene, I feel as if many of these values are worth considering nowadays. I do hope that the true musical spirit in which Farkas was trained can survive in the next generation.

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## Notes

<sup>1</sup>Billiet, J., 2015. “Louis-Victor Dufrasne and the Belgian Influence on American Horn Playing.” *The Horn Call* XLV, 92–99.

<sup>2</sup>The Belle Époque (“Beautiful Era”) is a period of optimism between 1870 and 1914 in which scientific and cultural development flourished and a relative prosperity for many people was achieved.

<sup>3</sup>Luc Bergé (Izegem, West-Flanders 1956). Pupil of Ernest Maes and André Van Driessche at the Antwerp and Brussels Royal conservatories. Former principal horn of the Royal Opera house of Wallonia, the Belgian National Orchestra, I Fiamminghi, Beethoven Academy and l’Orchestre des Champs Élysées. Currently professor of horn at the Royal Brussels Conservatory.

<sup>4</sup>André Van Driessche (Gent 1936–Hever 2014). Pupil of Maurice Van Bocxstaele at the Ghent conservatory, graduated in 1956 and obtaining the position of principal horn of the Antwerp Symphony Orchestra in the same year. When he was 24 years old he became principal horn of the Belgian Radio Orchestra, a position he would keep until his retirement. He was a very successful teacher of horn in Antwerp and from 1980 to 2000 also in Brussels.

<sup>5</sup>Blandford, W.H.F., letter to R. Morley Pegge of 29/11/1924: “...the first horn is one Meert, a Belgian – quite good and with a fine command of the high register, though like other braves Belges he is overfond of the B-flat alto crook”

<sup>6</sup>The large output of highly skilled workers from the Belgian musical education system, combined with poor domestic working conditions, triggered a considerable migration movement from the poorer regions in Belgium in the period between 1850 and 1930.

<sup>7</sup>Both Louis Dufrasne and Raymond Meert would change the horn they played in the years after they arrived in their new homelands.

<sup>8</sup>Martin-Joseph Mengal, (Ghent 1784–1851). Natural Horn virtuoso, composer, and conductor trained by Frédéric Duvernoy for the horn and Charles-Simon Catel and Antonin Reicha for composition at the Paris conservatoire. Mengal served as horn player under Napoléon Bonaparte and as principal horn of the Paris opera to 1824. His compositions include operas and a large number of pieces for the horn, including his spectacular Grand Octuor pour 6 Cors et 2 Trombones (1817).

<sup>9</sup>François-Auguste Gevaert, (Huise (near Oudenaarde) 1828–Brussels 1908) was a Belgian composer and became director of the Brussels conservatory upon François-Joseph Fétis’ death in 1871. He was important for the revival of historical music performance in Brussels in the last decades of the 19th century.

<sup>10</sup>Until 1871 only the Brussels and Liège conservatoire were state-funded (“Royal”) institutes for professional musical training. Ghent officially became the third “Royal” conservatoire in 1878, while the transformation period had started off in 1871.

<sup>11</sup>Adolphe Samuel (Liège 1824–Gent 1898), composer and conductor trained at the Liège conservatoire. In 1860 Samuel was appointed as a harmony teacher at the Brussels conservatoire and would found the Concerts Populaires in the Belgian capital. He became director of the Ghent conservatoire in 1871.

<sup>12</sup>Jean-Théodore Radoux (1835–1911), bassoon player, composer, and director of the Liège conservatory from 1871. He was the younger brother of Jean-Toussaint Radoux (1828–1887), one of the founding fathers of the Liège horn tradition.

<sup>13</sup>The Belle Époque was a time of general upheaval on cultural, social, and scientific field between 1870 and 1914.

<sup>14</sup>Norbert Herteleer (Ghent, 1829–1874), a pupil of Mengal at the Ghent conservatoire obtaining a premier prix in 1843, then principal horn of Ghent Opera until his incarceration in the Guislain Institute for the mental ill in 1872.

<sup>15</sup>See Billiet, *Horn School*, pp 42–46

<sup>16</sup>Jean Deprez (Liège 1844–Gent 1902) studied both natural and valve horn with Jean-Toussaint Radoux at the Liège conservatoire and became teacher of horn in the Ghent Royal Conservatory in 1872.

<sup>17</sup>Jean-Toussaint Radoux (Liège 1825–1889), brother of the later Liège conservatory director Jean-Théodore Radoux studied the horn with Hubert Massart in Liège, obtaining a premier prix in 1840 and succeeding his teacher in 1856. He would have one of the most successful horn classes in the country.

<sup>18</sup>Louis-Henri Merck (Landau, Bavaria 1831–Brussels 1900) was the most eminent Belgian horn player in the second half of the nineteenth century. He studied with Massart in Liège, graduating in 1851, and succeeded Artot as both principal horn in the Brussels La Monnaie Theatre and as teacher of the Brussels conservatory. He was one of the few people to master Adolphe Sax’s six-valve horn, an instrument for which he wrote a method.

<sup>19</sup>Jules Lebert for oboe, Toussaint Sauveur for trumpet, Adolphe-Jean Leonard for the flute, etc.

<sup>20</sup>A musical instrument museum in the conservatory was founded by Gevaert with instrument builder and acoustician Victor Mahillon as director. The collection of the Musical Instrument Museum of Brussels served as a base of the current state museum MIM.

<sup>21</sup>The Brussels Société des Concerts du Conservatoire was founded by Gevaert in 1871. The orchestra consisted of teachers and graduated students of (mainly) the Brussels conservatoire and was intended to perform music written by the old masters, often with use of period instruments and editions newly elaborated by Gevaert. See: Vanhulst, Henri. “Gevaert, directeur du Conservatoire royal de Bruxelles et de sa Société de concerts.” in: François-Auguste Gevaert (1828–1908). Bruxelles: *Revue Belge de Musicologie/Belgisch Muziekwetenschappelijk Tijdschrift* vol.65, 2011, pp. 9–19.

<sup>22</sup>Two-valve horns were common in Belgium to the end of the 19th century and popular with soloists because of their lighter weight and less playing resistance.

<sup>23</sup>F.A. Gevaert, *Air de l’opéra Alcina de Handel*, transcription pour cor. Ghent?: 1872 Manuscript in library Royal Ghent Conservatory (BGc) nr. 1335

<sup>24</sup>“a quintessentially poetic instrument”: F.A. Gevaert, *Nouvelle Méthode d’Instrumentation*. Bruxelles: Lemoine et Fils, 1885 p210–211

<sup>25</sup>ibid. “Voix tour à tour énergique et douce, rude et moëlleuse, elle relie dans l’ensemble symphonique les sonorités opposées des bois et des cuivres (...).

Dans l’orchestre dramatique, qui s’attache à traduire non seulement de vagues aspirations, mais des états déterminés de l’âme, le cor (...) a pour domaine les sentiments et les situations où l’imagination intervient d’une manière active: espoir en l’avenir (...); rappel du passé (...), reminiscence de paroles (...), émouvantes prononcées dans un moment solennel (...), souvenir de l’objet aimé (...), appel à un être inconnu et mystérieux (...), attente inquiète du bien-aimé (...).

Partout ici le cor est conçu comme une voix tout idéale, qui se fait entendre à travers le temps et l’espace.”

<sup>26</sup>Charles Sax (Dinant 1791–Paris 1865) was one of the most important Belgian instrument builders of the first half of the 19th century.

<sup>27</sup>Charles Heylbroeck (Ghent 1872–1945). Graduated in Deprez’s class in 1890 and became principal horn of the Ghent opera and the Ostend Kursaal in 1896.

<sup>28</sup>Eugène Ysaye (Liège 1858–Brussels 1931) – international violin virtuoso. Heylbroeck was principal horn of the Concerts Ysaye, a successful concert series organized by Ysaye in the Brussels capital between 1894 and 1914.

<sup>29</sup>Heylbroeck, Charles. Disque Chantal 1632 : *Le Passant-Serenade Nocturne pour le cor/Berceuse pour le Cor*. 78 rpm Schellak Disk. Ghent: Disque Chantal, 1913?.





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# Cor Values

## A Profile of Engelbert Schmid

by Ellie Jenkins, Column Editor

Most of our readers will have met Engelbert Schmid. An enthusiastic supporter of the International Horn Society, he can be found at nearly every conference demonstrating his own horns and explaining the intricacies of horn design and manufacture to gatherings of intrigued students and professionals. Some may not know so much about Engelbert Schmid himself, or the path that led him to his innovative approaches.

Born in 1954 in the village of Mindelzell in Bavaria (southern Germany), Engelbert Schmid was the third son born to his family on their small farm. He describes it:

It was too small to make a living from, but just big enough for our family to live off. My father was a war invalid; he had severe rheumatism. A malaria infection was not completely cured, making him too weak to walk. The following severe winter in Russia he was chilled so much on the baggage train that he got rheumatism and began smoking. So we three sons had to do all the work, together with our mother. We all had to toil hard to make ends meet. You should imagine a small village of 60 farmers, one store, one baker, and one cattle dealer, no paved roads, no tractors, only horses or oxen pulling the wagons. It was a hard but happy childhood, full of lessons for life!



*Engelbert at the age of six in the center*

He came to the horn circuitously, as his father had planned for him to play the trumpet. "He told me, 'My boy, when you get bigger, I'll buy you a

trumpet!'" Unfortunately his father died of lung cancer when Engelbert was only eleven years old. "The plan for me to play the trumpet died with him. I don't know why."

When my older brothers were big enough to work alone, our village teacher insisted on sending me to High School [Gymnasium] to a boarding school in the nearest city of Augsburg, 50 km away. I was the first in the history of the village going to High School. Our monthly family income was around DM 100, so my father was not able to pay the DM 150 per month for the boarding school. The director agreed to half of the fee for six months, until the first examination paper. "We'll see how good he is in school! Eventually a bursary [scholarship] will be possible," he said. I knew that I eventually would have to go home because of my poor parents, but I got the best examination paper of my class and was awarded the bursary up to the age of 16. I left the boarding school at age sixteen, but continued

high school until Abitur [graduation] at the age of 19. From the age of 16, I made my living playing the horn.

That school, the St. Stephan School in Augsburg, required every student to learn an instrument. Schmid chose horn initially based on a classmate's description and his fascination with the name "Waldhorn."

Every four weeks we could go home for a weekend. When I was twelve, after such a weekend a classmate of mine told me that he had been at a hunting event, and "Waldhörner" were playing there, and that it sounded wonderful. Certainly these were hunting horns, Parforcehörner. I had no idea how these looked or how they would sound, but the following day I went to the conductor of the boarding school brass band and told him, that I want to learn Waldhorn. He was not excited. He told me that he did not need a Waldhorn player, but a Tenorhorn player, and anyway Tenorhorn would be much nicer than Waldhorn – correct in a brass band. I also had no idea what a Tenorhorn was, but I preferred the word Waldhorn (forest horn), and there was this story from my classmate, so I insisted on learning Waldhorn.

I got a right-handed E<sup>b</sup> alto horn, that model of "horn" which should be forbidden by law, because it only looks similar to a horn, but does not have a real horn sound. After three weeks I came home again and proudly showed my first notes to my mother and my brothers: "du – do – da – de – di."

My mother tried to look excited, but my brothers looked at me more and more embarrassed, until one said: "This sounds like a cow!" He was right of course, but I went on practicing, because this way (having good exam scores) I did not have to sit for five hours a day at a desk doing homework.

After nine months the brass band conductor told me, "You have to go to a more qualified teacher!" And the next one did the same "You have to go to a professional horn player!" I appreciate those decisions very much, because normally teachers want to keep good pupils for their own success. So I got a real horn, and slipped more and more into horn playing. When I was 14 I first heard a live performance of the opera *Der Freischütz*. It sent shivers down my spine and I decided to learn this instrument perfectly. Twice I won the Federal Youth Competition in Germany, and I became solo horn with the Federal Youth Orchestra and the Young German Philharmonic.

He speaks with great appreciation for the teachers who helped him along the way, both as a student and as a professional:

I had a teacher in Augsburg, who motivated me very much – incidentally with exactly the same name



as my father (Georg Schmid) and he was a kind of father figure, very nice, but not on a very high standard in teaching. So already during high school I secretly took lessons in Munich with Jack Meredith, solo horn of the Bavarian Radio Symphony Orchestra, an American. He taught me how to play correctly and securely, so only ten days after the high school diploma (Abitur) I did my first audition and got solo horn with Munich Symphony. Two years later I got third/first horn with the Radio Symphony Orchestra Berlin, six months later won solo horn in the same orchestra, then I was 2nd horn with Berlin Philharmonic. I won my final position, solo horn with the Munich Radio Orchestra, at age 23, which I held from 1978 to 1988. At all four professional orchestras I was the youngest member at entry. My ten years as solo horn of the Munich Radio Orchestra were a happy time. I completed more than thirty solo recordings, among them the Weber Concertino and Strauss Concerto No. 2. While in that orchestra, I took exciting lessons from Michael Hölzel where we only discussed music.

Some readers will also remember Schmid's solo performances at the IHS Symposiums in Tallahassee and Denton.

*Engelbert at age 28*



Given his success as a horn player at such a young age, one naturally wonders how Schmid became an internationally acclaimed horn maker. Once again, he seems to have come to it through his natural inclinations. Even as a student, math and physics were his favorite subjects (though he loved everything about playing the horn), and he discovered early on the relationship of mathematics to horn design.

After a math lesson about the hyperbola, I made drawings of the hyperbola and discovered that if I mirrored this curve, it looked like a horn bell. That same afternoon I measured my horn, calculated the measure up to 278 mm, the length of the open B<sup>b</sup> horn, and came to 4.2 mm, exactly the bore size of my mouthpiece at that time... I wrote to all the well-known horn makers of that time, asking if they used mathematical curves like hyperbolas; they all replied and confessed that they didn't. Only Richard Merewether wrote that he was using parts of a parabola for the lead pipe.

From that point on, Schmid began to experiment with designing horns, and his experimentation was encouraged by the horns he played during his early years as a professional. Over those years, though he bought seven instruments, "All famous brands, but was not lucky to find a really good one." Since none of the instrument makers he talked to were able to realize his ideas, Schmid began to think about what was really necessary for the improvements he sought in horns. As luck would have it, he met the head of the acoustical/mathematical department of the physical-technical ministry in Braunschweig, who was then studying the acoustics of brass instruments.

We worked together, and when I returned to play in Munich, I built my first horn in Adolf Dost's small repair shop. Mr. Dost enjoyed having me in his shop and discussing things such as politics and other instrument makers. Sometimes I would ask how something should be done, but the craft came naturally to me.... I combined the theoretical computer calculations of Dr. Wogram with practical trials. After two years, in 1980, I introduced my computer-calculated horns at the first European Horn Workshop in Trossingen. Soon after, I got top customers including Hermann Baumann and Peter Damm.

The prototypes of 1980s Engelbert Schmid Horns were handmade by Schmid himself during his tenure as solo horn in Munich Radio Orchestra, but he found an expert craftsman, Gunter Gahler, of the B & M Company in Geretsried, to produce the series in a larger facility. After ten years of this successful partnership, Schmid was able to establish his own workshop and gained more freedom to "produce horns without compromises."

Besides the sound as the soul of the horn, the valves are a second kind of soul of the instrument. With my own production I finally could realise a valve system with better slurs, fewer curves and turbulences, absolute acoustical precision, and with a practically unlimited life span. Also all valve horn models include the possibility to be tuned half step higher and lower.

Craftsmanship seems to have come easily to Schmid:

I did the exam for my journeyman diploma without any special preparation and the masters without having worked as an instrument maker with any company. The only problem was being admitted to the examinations, not the tests themselves. It seems that I was born with these skills, but it also has to do with my childhood, working on my family's farm.

He adds that Bill Scharnberg was the first to introduce his horns to the New World. "In 1982, five years before I first came to the States for IHS Provo, he stopped by my flat in Munich while traveling to a music festival in Austria. From the beginning he has helped me find ways to market my horns in the US."

Engelbert Schmid is a well-known proponent of different sounds for different music, and builds his own horns with the thought of retaining a wide variety of tone colors and styles. In addition to many other improvements, he was among the first to advocate changing bell flares for optimum tone color in different circumstances. Engelbert Schmid Horns are offered in four alloys: yellow brass, gold brass, nickel silver, and sterling silver; and now in four bell sizes (plus historical sizes on special order): kompakt, golden cut, wide, and his newest bell size: Hollywood Sound.

I'm totally against the present trend of having one uniform style of playing and sound all over the world. Progress in intonation, rhythm, dynamics, phrasing, technique – of course that's great and necessary, but this is all possible in different styles. It's a pity that





## Cor Values: Engelbert Schmid

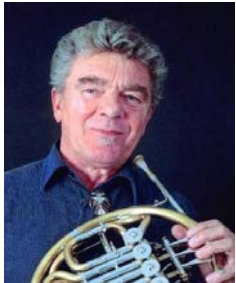
more and more regional styles are disappearing! I want every style to be achieved with Engelbert Schmid horns. Different styles make music more interesting! Would you want to eat roast pork every day?

While at the 2015 IHS in Los Angeles, Schmid became interested in the "Hollywood Sound" highlighted there, and most often produced by players of Kruspes and Kruspe copies. He views it as something of an "endangered" sound concept due to the current popularity of horns with narrower bells and more direct sounds.

*Engelbert and Hermann with the Hollywood-S*



I got the idea to develop an old Kruspe-type bell for my horns. Then when Hermann Baumann visited me in Mindelzell for the repair of his legendary Kruspe Wendler compensating double horn, I saw the chance to have an historical pattern for my intended Hollywood Sound bell. My Hollywood Sound flare is an exact copy of Hermann Baumann's Wendler flare. The bell tail is my golden cut measure, so with a detachable medium flare the player has just the normal golden cut Engelbert Schmid horn. The sound difference on the the Hollywood Sound flare is amazing, and the player still has all the advantages of a Schmid horn.



*Hermann Baumann on CD cover with the Wendler model*

Hermann Baumann loved to play on [his Wendler] especially for recordings, because it always had a nice round sound which is good for the microphones. [His] Gliere Concerto is recorded on that horn. Likewise, the Hollywood Sound size is perfect for movie studio recordings, for certain pieces, and also for fourth horn playing in general. If I were again to lead a horn section (as I did for ten years with the Munich Radio Orchestra), I would get the fourth horn normally playing on such a flare.

*Kruspe-Hollywood-S*

The Hollywood Sound flare is replacing the ES "extra wide" flare, and is now available as either a spun or hammered bell in all alloys, with or without garland. Of course we can also make a fixed bell Hollywood Sound horn, but then the



player loses the flexibility to switch flares for different situations.

Schmid is adamant about quality and the pursuit of absolute excellence in his horns. "I see no sense in making average instruments. If this were the case, then I would rather have remained a horn player. I stopped at the pinnacle of my professional career." He sees himself working for perhaps even another thirty years, honing his craft and refining his horns. Even beyond that, he is planning for Engelbert Schmid Horns to continue beyond his own working life.

I'm working more efficiently than ever, but I'm fully aware that my clock is ticking. I've built up a crew of fifteen employees, and my workshop leader, Rainer Oberhoffner, ensures that many things already run without me. The modern world means using social media, which I do as a big part of my work.... My wife, Karina, is a native Armenian who grew up in Russia and was a violist in the Mariinsky Theatre of St. Petersburg for thirteen years. She is a generation younger than me and is very engaged in managing the market in Eastern European, especially Russia, where we also have a website in Russian. The horn players there are very eager to learn and they seem to understand the special qualities of the Schmid horn better than the players in my native country. My plan is to go on working for many years, but to fade out step by step. My son, Engelbert junior, is 2½ years old now and I'll do my best to interest him in my work. Some people might think, 'That poor man! He has to work even past ninety!' But it's a boon to have interesting work.

*(l-r) Engelbert jr., Engelbert, Anastasia, Karina*



While making horns remains foremost for Schmid, he has also found a love for making wine, something he says he "slipped into" through a fondness for good wine and an opportunity in Spain. "I learned the language and put down roots in Spain." The grapes are grown in vineyards in Northern Spain, then brought to Mindelzell to be processed and bottled in the same building where Engelbert Schmid Horns are made. His motivation for recently buying new wine property in Spain is that his daughter, Susanne, is studying (with great enthusiasm) enology in France, earned her Bachelor's degree as the best of more than 50 students, and will be "Master of Wine" in 18 months. That his wines have already won International Gold Medals every year, and in 2016 the Trophy for the world's best Tempranillo, show the result of his approach to everything. "I see many parallels in making horns and my Don Angel Wines. You have to go to the foundation, to understand the subject through and through. Then you can think in new ways and eventually find never achieved qualities."

*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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# An Interview with Bill Robinson

## by Zachary Cooper

**B**ill Robinson and his family are some of the friendliest, open-hearted, and humble people I have ever had the pleasure to know. In May 2017, I sat down with Bill, Nimrie, his wife of more than 70 years, and their daughter, Charlotte Roberts, a recently retired high school English teacher. We met in the Robinson home in Florida for a conversation about the first workshops, his teaching philosophies, his career, the pursuit of a musical career, and advice to today's hornists. Bill was candid, thoughtful, humorous, and inclusive with his family. Here are excerpts from our visit.

Voices: Bill (BR), Nimrie (NR), Charlotte (CR), Zach (ZC)

**ZC:** How did you organize the first International Horn Workshop in Tallahassee?

**BR:** It was sort of off the ball...happenstance. I was teaching horn there [at Florida State University]. I had heard about the clarinet organization. They'd been holding clarinet conferences for some time, and I thought, "Why don't we do that for horn?" So I talked to the head of the department and mentioned the idea, and he said, "It's a great idea! Why don't you talk to Joe White?" Joe White had been there forever and was a common-sense, friendly fellow. I mentioned it to him, and he said, "It's a great idea, but we don't have any money." Which is a good, smart answer! After a number of conferences with various people, he told me to go see the head of the department [of continuing education], and they were interested and said, "Put in your proposal."

Though everybody thought it was a great idea, nobody was interested in doing anything, which I guess is typical. We finally got it organized and expected a small get-together and teaching horn [to participants]. It turned out that everybody was coming from all over the country. It was the first time they'd had a horn workshop anywhere, as far as I know. It turned out to be very successful. After the first one, we had two more. There were three there while I was at Florida State. I can't take any credit for organizing the whole thing; it just seemed to happen...and it went on from there.

We [my family] ended up at Baylor 15 or 18 years. During that time the workshop started moving around to different places. Various people were interested in hosting it, and it got to be quite a big thing. After a start that was so happenstance, it just kept growing and mushroomed into something big all over the country.

**ZC:** You were good friends with Phil Farkas. Did he have a helping role in getting the workshop started?

**BR:** He was very helpful. I asked him for everything I could think of for advice. He was experienced, knew

what he was talking about and was helpful with everything. He was one of the main ones in the early workshops, one of the main forces behind the whole movement. He was down-to-earth, practical. I don't even think he had a degree. He learned everything he knew the hard way through the school of hard knocks. Very smart and helpful in starting the whole workshop. I had no idea it would evolve into such an important horn movement. I guess it's still going, too, but it had meager beginnings.

**ZC:** How were you able to bring in so many artists? Were funds available?

**BR:** When I talked to the dean [Wiley Housewright], he sent me to [the Director of Continuing Education]. I went over there thinking I was going to have to convince them and try and sell it, but they said, "Sure, we'll set you up a budget of \$8,000 dollars." Just like that. That's how it got started with \$8,000, which was a lot of money in those days. I started calling people to see if they were interested. Everybody was interested. It was just right to happen. I've forgotten who all we contacted, but everybody was so helpful and so energetic and enthusiastic about the whole idea. So we had the first workshop. People started coming into the airport carrying horns. It was quite a big thing. It was surprising to see everybody coming in to the small airport there. We had some well-known people there. Everybody that I called was so enthusiastic about it. "Sure, I'll come!"

**ZC:** You said they gave you about \$8000 for the workshop. Did you think that was enough?

**BR:** I thought it was a lot for then! Yes, and everybody I called was eager to come as a guest artist. We paid a little expense money, and that's all. I don't remember how much. You know, that wouldn't go too far nowadays. They were all so helpful, and so eager to come. Glad to do a session, lecture. They were all great people, human beings.

**CR:** Didn't two of them have their 90th birthdays?

**BR:** That would have been Pottag and Horner. They were the oldest.

**CR:** You also tried to get the Russian guy. He was coming, but then right at the end he couldn't get out of Russia.

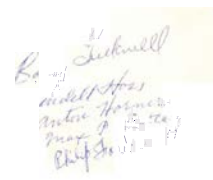
**BR:** It might have been Polekh, but he couldn't get out of Russia at the time.

(Nimrie pulls a photo album off the shelf and points at pictures of early workshops. They identify Jimmy Chambers and Anton Horner in 1969.)

**NR:** And this was '70. All of the guest artists – Anton Horner, Max Pottag, Phil Farkas, Wendell Hoss, and Barry Tuckwell – they signed the napkin when we went to the luncheon.

**ZC:** Is this in Opperman Hall? [Opperman Music Hall is a concert hall at Florida State]

**BR:** Yes, that was in Opperman, the first workshop. Phil Farkas, Barry Tuckwell, Pottag, Carl Geyer, Horner, Jimmy Chambers, Arthur Berv (there were three Berv brothers, but





he's the only one that I know), Wendell Hoss, and Joe White. They were all big names in the horn world.



*In Operman Hall during the first workshop. Nearly 200 were in attendance.*

**ZC:** Can you talk about Anton Horner and Max Pottag?

**BR:** They were legends. I didn't know either one personally, but I grew up hearing those names. If you're a horn player, you've heard of Anton Horner and Max Pottag. When we started the workshop, I just called them all and they all had to come!

**ZC:** Do you have any memorable moments from the workshop? Anything that really stands out?

**NR:** They were all so good! I went to hear all of them! They were all so friendly in their presentations.

**BR:** They were all such great people, down to earth.

**NR:** Some of the kids would have questions, and they would just sit and answer them like we are sitting here and talking.

*Anton Horner, Max Pottag, and Carl Geyer with a young workshop participant*



**BR:** They were some of the big names in the horn world, but every one of them was so eager to do anything they could to help. That's the kind of people they were. Just wonderful people.

(Nimrie turns our attention back to the photo album. They start recollecting about all of the great horn players that came to the workshops over the years: Frøydis, Wendell Hoss, Phil Farks, Gail Williams, Adriaan van Woudenberg, Alan Civil.)

**ZC:** How did you meet Alan Civil?

**NR:** That was in London. I think it was through [Dame] Eva Turner.

**ZC:** Now was he [Civil] the one that you told me a story about demonstrating stopped horn sound...and a beer can?

**BR:** It wasn't stopped, it was muted. At one of the workshops he was giving a masterclass, and he was talking about using a mute to change the sound, and everybody was so excited about the sound he got. And he showed us he was using a beer can for a mute!

**BR:** That's Tuckwell, and this is Arthur Berv. That's Jimmy Chambers and Joe Singer. That's Eva Turner; Nimrie studied voice with her [at the University of Oklahoma]. Gerd Seifert!

This is Ib Lansky-Otto. Rafael Mendez, he was a great artist, such a wonderful guy. Harold Meek, he was an old time horn player in the [Boston] Symphony. This is George Yaeger. And this is Jim Decker.



*A photo from Ib Lansky-Otto after the first workshop*

**NR:** [Yaeger's] the one that really taught you movement, phrasing. Did he play with the Oklahoma City Symphony?

**BR:** Yes, and then he moved San Antonio. He was a fine player,

played a single, B<sup>b</sup> Alexander. In those days everybody played a double horn; the Conn had become famous. The Alexander is totally the opposite of the Conn's big, dark, tubby sound; it was a beautiful, singing voice-like instrument. George was such a great player, he made it sound so great. .... Jim Decker played out on the West Coast. Ifor James – he was one of the British horn players. Very famous and very, very good. He and Alan Civil and Dennis Brain played together before Dennis was killed. I think they all knew each other. ... Thomas Bacon played in Houston when I knew him, and I don't know where he went from there, but he was a good player. That's Dale Clevenger....

This is Valery Polekh, for whom the Gliere concerto was written, and that's Gliere there, and that's Polekh. I never knew him personally, but he was quite an influence on my way of thinking. Later I became acquainted with him, not personally, but through his daughter, who was a horn player in Russia. I never met her, but we corresponded after her father passed away. This was the premiere performance of the concerto in Leningrad. ...



**ZC:** Can you tell me about your family's role in your career? No pressure...they're sitting here!

**NR:** Where did you grow up? I know you were on a farm.

**BR:** I was born in Caddo, Oklahoma, the southeastern part of the state. Then I moved to McAlester and went to high school there, and then I ended up at OU, got my Bachelor's and Master's both there. I moved to El Paso [during World War II].

**CR:** That's where they met [after the war].

**CR:** So what's the influence that Mommy, Bill [Jr.], and I had on you during your career?

**BR:** Well...it's all good!

*Bill shortly after he met Nimrie.*







*The Robinson family taken at Bill and Nimrie's 70th wedding anniversary. (l-r) Bill Jr., Bill, Nimrie, and Charlotte)*

**ZC:** What do you feel is the greatest accomplishment of your career?

**BR:** I had never thought about that. I always felt that the teaching part of it was so important because you affect so many lives. I just happened along. Went to OU, got a bachelor's of instrumental music education. Then after the war, went back and got my master's. At that time, most universities didn't have a horn teacher. I talked them into hiring George Yaeger as a part time teacher, so I would have somebody to study with while I worked on my master's. George had never taught until I came along. He was such a great teacher, didn't think of himself as a teacher at all. He was really fine fundamentally and really sound from going to Eastman, a beautiful player.

**ZC:** Are there any memorable challenges that you had in your career?

**BR:** I taught in Norman for 12 or 13 years after my master's degree. I just felt I've done all I can do here and need to make a change. Nimrie was from El Paso, so we went back to El Paso. They asked me to take the job at Coronado HS when it opened up. I said I'll take it if you will let me hire an assistant, Dick Shanley, a woodwind teacher. He was teaching at another school in town, and they said okay. We worked together from the time the kids started until they got to high school. You can imagine it wasn't any time until the band was so much better than the other schools'. We worked together, team-teaching, in the high school, middle school, and grade school. We ran ourselves ragged, but it got the job done. We just coordinated it a little bit, where each of us knew what the other was doing, and we built a program. That was unheard of then. That's when the supervisor called me in and said he was going to have to discontinue our team-teaching. The supervisor couldn't understand how that program could be so much better than anybody else's. He was the kind of guy whose deepest thinking was, "I'll tear them down and make them even with the others." I was talking to him one time, and he said, "We can't have one band so much better than all the others." And I said, "Why don't you bring the others up?" You know what he said to that? He looked at me sort of strange and said, "I'd never thought of that." This was the supervisor, head of everything. I never forgot that. That was so dumb and said so much about the mentality of the supervisor. Dick Shanley was a very funny teacher.

**CR:** His wife played the flute. I guess they went to Baylor and you went to FSU. [The Robinsons later joined the Shanleys at Baylor.]

*The Baylor University faculty woodwind quintet. (l-r) Larry Reid, bassoon, Helen Shanley, flute, Bill Robinson, horn, Dick Shanley, clarinet, Doris DeLoach, oboe*



**ZC:** Can you talk about other teachers that had influences on your teaching?

**BR:** Phil Farkas was the name that influenced me. When I first went to him, he was teaching at Northwestern, but he had students come to his house. He was such a good teacher. I studied with him and wrote a book with him.

**CR:** Who was the guy that taught you the breathing that you always talk about?

**BR:** That was Arnold Jacobs. Everybody that I knew that had studied with him, I asked [them], "What did he tell you?" and nobody could tell me. "He's just a great teacher." So, I thought, I'm going to Chicago and take some lessons and find out what it is that he says. I called him up and asked him if I could come take some lessons, and he said, "Sure, that'd be fine." Then I went to Chicago and stayed in a hotel. When I made contact with him he said, "What do you want from me?" I told him everybody talks about how great his teaching was, and nobody could tell me what he said. He said, "It's very simple, just open the mouth, take a deep breath, and blow." All these people had all these different stories about which muscle you use and all this and that, you know; he said "Forget all that. Just open your mouth, take a breath, and blow." That's the way I started teaching.

**ZC:** You told me a story one time about a pencil and Arnold Jacobs?

**BR:** He and I were sitting there in his studio, and he pitched me a pencil. I caught it and he said, "What did you think about? Did you think about what arm you use? Which hand you use? Which fingers you use? No, you just thought 'catch the pencil.' That's the way breath support is. You don't think about all the details that go on. You just catch the pencil." That made an impression on me, and that's how I taught from then on. It simplified so much of everything that I tried to do and learned how to teach. ... Eva Turner was teaching voice out at OU, and Nimrie studied with her. She was a wonderful teacher, a former great opera singer. She said to me one time, "Just breathe from your big toe." Which sounds stupid, but there's a lot to gain in there. Open your mouth, take a breath, and blow. Her students always sounded so great. I tried to figure out what it is she does that all these other teachers don't do. The other teachers, voice teachers, they would stand outside her studio and listen and try to figure out what does she do to make her students sound so good. I could always tell one of her students; her students always sounded so much better than anybody else's. I asked if I could study with her and find out what it is that she does. She said, "What do you want from me?" I said, "I just want to know how you teach." Everything I learned was just basic fundamentals, which I've used ever since. Eva Turner did so much to dispel all the extra stuff, just



get down to the basics. She was a singer! Telling a horn player to blow! But that's how I learned.

**NR:** Eva did such beautiful phrasing.

*A note to the Robinsons from Eva Turner*

**ZC:** You've had a lot of successful students, and I was wondering if you would discuss your teaching philosophy and why that is?

**BR:** It all goes back to the basics of how you sing a tone. How you create a tone. I would say that that's the most important thing. When you get a student who hasn't studied before and doesn't play very well, I always start by getting them to blow an air column. Just take a breath and blow.

(Bill takes a large, relaxed breath and breathes out as if saying "whooooo.")

Like that. That's breath support. Don't think about which muscle does what. I guess that's the main thing I've gotten from Jacobs.

**ZC:** You're still currently teaching a private studio? How many students are you still teaching?

**BR:** About 12 or so. It's enough and I don't want too many, but it's enough to keep me going. They come from the local schools here, most of them.

**ZC:** How many students do you think you've had over the years? If you had to put a number to it.

**BR:** When I came here, I wasn't going to teach. I'd retired. Then people started calling me, and I started taking students. That's how I got started.

**NR:** Only a few band directors would send them to him. It was the band directors that didn't know how to teach horn. "Oh...Bill Robinson used to play."

**CR:** You had about 40 students when you first started. You had that for years.

**BR:** I didn't realize I had that many.

**CR:** About 40 or 45. So you retired when you were 67? You had about 40 at a time until just a couple years ago, went to about 20, then to about 12. That's after he did all of his teaching at universities and high school.

**ZC:** Do you have a favorite age that you like to teach?

**BR:** Depends on the student. At any age, if they really want to learn, it's exciting. Age doesn't have too much to do with it.

**ZC:** If you had a young student come to you and say they want to be a professional musician, what advice would you give them?

**BR:** Don't do it! I would try to make them understand how difficult the field is. It is very, very difficult, and you have to be so good to get anywhere. It's just the hard truth. I don't think about the professional world at all; I [just] teach them. Teach the kids at any age who want to study. Over the years, the more I've taught, the more basic everything became.

**CR:** You do have a lot of kids that want to go professionally. Quite a few and they're still going for it.



**ZC:** Do you think there is a particular horn that helps in development? Do you think equipment matters in development?

**BR:** Yes. It's hard to advise anybody on what instrument to begin. Nowadays there are a lot of good instruments. I used to play a Conn double, that was the one I first started on in the army. I have a Geyer now. I don't know what present makes are favored anymore.

*From Bill's photo album:  
Carl Geyer in his workshop*



**ZC:** I know from studying with you that tone is important and getting a great sound is important. Are there any players that you admire their sound or any recordings that you particularly cherish?

**BR:** I studied with Phil Farkas. I guess the Chicago Symphony sound was what I was leaning towards more than anything else. That was Phil Farkas. I got to know him very well, and he was a great teacher, a really great teacher and a great player. When I first started with him, he was still in the Chicago Symphony, then he went to Indiana [University]. I wasn't enamored with the New York Philharmonic sound; it was louder and heavier and more covered with the hand, at least I think of it that way.

**ZC:** Can you tell me who your favorite composers are?

**BR:** I guess Mozart would be.

**ZC:** How about horn soloists?

**BR:** [Dennis Brain] was one of the very first, and Barry Tuckwell came along. Then, years after that, everybody was a soloist. Tuckwell was the one who first made it popular to stand and play. Before that, everybody always sat.



*Bill Robinson and  
Barry Tuckwell*

**ZC:** Are there any comments or advice you have for horn players today?

**BR:** The only thing I can think of, if you want to study the horn: just get a good foundation, basic fundamental of tone production and range and everything. Nowadays, horn playing is so much more complicated than it used to be, and there are so many opportunities, but there are more players than there are opportunities, so it is a very hard profession to make a living at. It always has been, and it's as hard as ever now. But the important thing is to learn to play well, and the first point is to get a good sound. There used to be a lot of dis-





## Interview with Bill Robinson

cussion about the different types of sound, but to my way of thinking, you just have to good, solid basic sound based on use of the air. A free, unforced sound. To me, that's what's really important. Air and ear. Then we just work on tone with every student I have, just to get a free unforced sound. If you don't do that, you get off the track and start doing funny things, and then your lip does strange things off the track. We always play a few tones every lesson that I have, no matter how long a student has played. Blow an air column, place the lips on the mouthpiece, then play a tone. That gets away from the forced, pinched sound some students get.

**ZC:** I remember you telling me early on, and it always stuck with me: "A player can have all the technical facility in the world, but if they don't have a good sound, I don't want to hear them play."

**BR:** That's true. What you sound like is what kind of a sound you have. If a kid starts out playing thousands of notes, he will probably end up not having a decent sound. Just play a tone. [Vincent] Cichowicz was fundamentally sound in everything he did. He said, "Inhale, exhale." It's relaxed, it's not tense. So that's the way we always start with all my students. They play a tone on the mouthpiece, just buzz the lips, and then play a few tones in an easy range. Always inhale, exhale. I think that's where a lot of players get trapped, they don't do fundamental tone practice enough.

**CR:** I can always tell daddy's students.

**BR:** People have asked me, "How do you get such a good sound?" I always had to stop and think, and say, "I guess we work on it." We work on playing a tone. That's the first thing you've got to do. Get the air going, get the lips vibrating, play a tone.

**ZC:** Did you ever play any other instruments besides the horn?

**BR:** I played baritone in high school. That's back when they had a district contest and then a state contest. At the state contest they had a preliminary [round], [the students would] all play, and they'd pick three or four [performers] to go to finals. By junior year in high school, [I] won first place in the state solo contest playing baritone. That was the last year they gave first, second, and third places. Then they started a more liberal way of judging: Superior, Excellent; nothing below excellent. That's what I played all through high school and college, was baritone. ... I spent 38 months in the army band; I took up the horn after I got out of the army.



*A photo of the Ralph Young dance band while Bill was stationed at Ft. Bliss in El Paso, TX. Bill played baritone in the concert band and trombone in the dance band.*

**NR:** Somebody next to you played the horn, and you liked it so well.

**BR:** I took up horn in the army, but I really studied it when I got out.

**ZC:** So you completely gave up the baritone? You fell in love with the horn instead?

**BR:** Yes! When I worked on my master's I was interested in the horn. I was playing the horn more or less...I wasn't a good horn player [back then].

**ZC:** Why the horn? Why not another instrument like the clarinet?

**BR:** I just liked the horn. When I was in the army, I was in the band with Leonard Hale. I studied with him and got going. Then after the war, I studied with George Yaeger at OU.

**ZC:** What model horn and mouthpiece do you play or have you played most recently?

**BR:** I've got a Geyer horn and a Geyer mouthpiece.

**NR:** You used to have an Alexander horn, didn't you, at one time?

**BR:** Yes, I had an Alexander. The one I have now is a Geyer; I keep it sitting there where I can look at it.

**ZC:** Which is important!  
(Bill smiles big and points towards the studio office in his home where he teaches lessons.)

**BR:** Yeah! Sitting right there.



*A photo of Bill signed by attendees at his 90th birthday party*

*Zachary Cooper is Assistant Professor of Horn and Music Theory at the University of Montana. He studied with Bill for five years before college, and he and his family have stayed in close contact with the Robinsons since he left Florida. Sadly, Nimrie passed away on June 1, 2018 at age 93. Photos were provided by the Robinson family. Audio excerpts from this interview will be available on the IHS website. Supporting funds for travel to conduct this interview were provided by the University of Montana Research Grant Program.*

For more information regarding Bill Robinson's life, career, and teaching:

Florida Music Educators Association Legacy Project. "Bill Robinson – FBA Legacy Project." Filmed [January 2015]. YouTube video, 34:22. Posted [January 2015]. Why are these dates in brackets? [www.youtube.com/watch?v=\\_\\_fscZYajiM](https://www.youtube.com/watch?v=__fscZYajiM)

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# New Connections: An Inter-Disciplinary Performance

by Emily Buehler

When students begin to venture into the professional world, it can be difficult to find a niche and get started on the way to accomplishing a goal. As a recent graduate of a master's program, I wanted to begin a project that would help exercise the concepts of visualizing, discussing, and commissioning a piece of music. Most times, we go through our college days being given pieces to play, juries to complete, and recitals that have a set repertoire. Our days are filled with practice, teaching, and sometimes office work. Because of the time demands on us as students, things like outreach and passion projects can fall by the wayside. Part of my desire to be a professional musician stems from the interaction we have with audience members, community members, and other artists within their own field. I am excited to present a piece which is very close to my heart which I worked on with incredible friends. My goal was to connect different disciplines to create a fresh, new, beautiful performance. This project connected the world of orchestral instruments to the world of visual and language arts through American Sign Language. In addition to connecting the people, the piece strives to connect the hearing and deaf communities by representing the beauty of music in an auditory and visual way. I would like to take time to share how the process began, and what it took to make this project tangible.

It began in the summer of 2017. I was a resident advisor at Bowdoin International Music Festival, and had the honor of staying in the dorm with the twenty-one and older musicians. These people were extremely inspiring, and one person in particular sparked an idea. Paul Hwang is a composer recently graduated from Cornell University. I have always wanted to collaborate on and commission a piece, and was brainstorming ideas with Paul about things I was interested in. I was talking to Paul about this, and the idea finally came for a piece including horn, marimba, and American Sign Language, entitled *Anthem*.

The ensemble may seem a little random, and I would like to go into the backstory behind the instrumentation. I have always been interested in American Sign Language. This interest stems from a condition I have called Otosclerosis. Otosclerosis is the term used when one of the bones of hearing calcifies and stops vibrating, resulting in a severe hearing impairment. I have experienced music within the deaf community, and the use of visual art to influence the feeling of music to communicate a new art to a new community. Kathleen Nash signed on to the premiere of the piece, and has been a family friend for almost as long as I can remember. I was discussing the piece with her, and she helped me discover a poem by Marianne Williamson, "Our Deepest Fear." I wanted the marimba to be the chordal instrument because it is extremely visual: the audience can see how the sound is produced, when it is produced, and how the body moves to create different sounds. I also wanted this to be a personal performance, and wanted to include one

of my best friends and favorite musicians into the premier, percussionist Stephen Fleming.

The performance preparation for the premiere wasn't the most conventional. Because of travel restrictions, the whole ensemble was unable to meet until the night before the performance. I will take you through our preparation process, and compare it to strategies I would use if there was more time. Before the signer arrived, I met multiple times with the marimbist so the music was secure and ready to collaborate. The rehearsal process was standard, and we had checkpoints where we thought the sign would begin and end. The night before the performance, we met with the signer and began to talk about the musical cues to show the signer when to begin a new phrase. The way Paul notated the piece was helpful because the sign language was written like lyrics above the score (see example 1).

The image shows a musical score for a horn (Hn.) and piano (Pno.) ensemble. Above the horn staff, the lyrics "Our DEEPEST FEAR is that we are powerful beyond measure" are written in a box. An arrow points from the box to the horn staff, which has a treble clef and a key signature of two flats. The piano part has a grand staff with treble and bass clefs and a key signature of two flats. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 1

Because Kathy (the signer) was able to follow along with the music, we stuck to the notation and also wrote in some obvious musical clues for when larger sections begin. In some cases, in performance and rehearsal, the signer will not be able to read music. When the appropriate amount of time is given for rehearsal, there are strategies that can aid in lining up the music with the sign language.

1. Create a map of musical gestures: "When the music gets faster, move onto the next verse"
2. Use time stamps for private practice. We recorded the marimba and horn parts and made sure the timing was consistent between takes. The signer can use a timer along with musical cues for certain sections.
3. Communicate with your body. Giving a nod or cue to each other helps to differentiate sections and prepare for new verses.

The goal of this piece is not to create a cookie-cutter performance. The challenge is to be different from the premiere, and different from other performances. Each process of collaboration should be unique, and the performers should work





as a group to overcome obstacles between the abilities of each musician. I want musicians to be as in touch with their body's language as the signer, and the signer to be as in touch with the music as the musicians. The goals of both the composer and me are for the performers to create new connections, new relationships, and new ideas about performing.

### The Premiere Ensemble

Composer Paul Hwang (b. 1993) is a recent graduate of Cornell University where he was awarded the Ellen Gussman Adelson Prize for musical excellence. As a composer, he has studied with Amit Gilutz, Steven Stucky, Kevin Ernste, and Roberto Sierra, and has participated in masterclasses with teachers such as Andrew Norman, Jennifer Higdon, Christopher Theofanidis, and Walter Zimmermann. He has attended the Bowdoin, Fresh Inc. and highSCORE festivals, and the composition program at the European American Musical Alliance. He has had his work performed and read internationally by artists such as the Attacca Quartet, Ne(x)tworks, guitarist Flavio Virzì, Quartetto Indaco and percussionists Michael Compitello and Eric Cha-Beach. In 2013, he was a finalist for the ASCAP Morton Gould Young Composer Awards. He is currently studying with Conrad Cummings through the Juilliard School's Evening Division, and serving as an assistant to Derek Bermel.

Signer Kathleen Nash, MFT, LMFT is a licensed family therapist who received her Master of Family Therapy degree from Drexel University. She also earned a Master of Science in Education from Bloomsburg University. While obtaining her degrees at Bloomsburg, Kathleen was a member and graduate advisor for the Sign Language performance group IMAGE. The primary goal of IMAGE is to promote American Sign Language (ASL) as a true language. The group uses ASL with music and movement to present shows that are aesthetically pleasing to audiences' eyes and ears. As a family therapist, Kathleen specializes in clinical work with children with autism spectrum disorders (ASD) and their families, teens, couples, and trauma informed therapy. Kathleen has led regional and national workshops on typical adolescent development, empowering families of children with an ASD, enhancing family communication, medical family therapy, and balancing work/life responsibilities. Kathleen has been an adjunct professor and clinical supervisor in Drexel University's Couple and Family Therapy graduate program and an adjunct psychology professor at Montgomery County Community College.

Marimbist Stephen Fleming is currently working as a drummer/actor at Lake Compounce located in Bristol, CT. He

plans to push his love for new music and the avant-garde in efforts to connect these styles with a larger audience. His other passion is to teach the world about percussion and its intricate, yet comprehensible repertoire. He holds a BME. from Rowan University and a MM degree from the Pennsylvania State University.

Hornist Emily Buehler is a horn player from North Wales, PA. She holds a bachelor degree in horn performance and music education, along with a performer's certificate, from the Eastman School of Music, where she studied with Peter Kurau. Following her undergrad, Emily continued her studies at the Pennsylvania State University as the teaching assistant to the horn studio, studying under Lisa Bontrager. This coming year, Emily will be performing with The Orchestra Now, a training orchestra centered at Bard College, performing at the Metropolitan Museum of Art, Carnegie Hall, and the Fischer Center for the Performing Arts. Emily has appeared as a chamber, orchestra, and solo musician, and loves teaching as well! Contact Emily Buehler with any questions: ebuehler@u.rochester.edu.

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# Book and Music Reviews

Heidi Lucas, Editor

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## Books

***Horn Technique: A New Approach to an Old Instrument*, by Jeffrey Agrell**, Wildwind Editions, 2017, USD: \$19.99 (Print Edition) \$9.99 (Kindle Edition).

Jeffrey Agrell is Associate Professor of Horn at the University of Iowa, and has authored dozens of publications on horn pedagogy, creativity, improvisation, and more. A brief review of this nearly 500-page tome is next to impossible, but if I could offer only two words about Professor Agrell's new book, they would be "buy it!"

You won't find a more thoughtful, comprehensive, top-to-bottom, nuts and bolts discussion of horn playing anywhere. In a holistic yet meticulously detailed manner, Agrell addresses not only horn playing, but overall musicianship as well. While many of the chapters cover traditional material – warming up, practice strategies, fingering, etc. – his approach is always fresh and full of unique ways to tackle familiar problems. Agrell loves to challenge our traditional conceptions, and brings to bear decades of teaching and performing experience.

In some ways, though, the title is misleading, as *Horn Technique* is much more ambitious in its scope. Agrell proposes a reboot of the traditional way we approach music education. He suggests – and his ideas are backed up by research – that instead of obsessing about note names and fingerings as beginners, we ought to learn music the way children learn spoken language: through imitation, improvisation, and memorization of brief patterns that can be built upon later. Only once those basics are mastered should notation be introduced.

Stepping back, here are some of the main themes from *Horn Technique*. There are certainly more, but these are the ones that stood out to this reviewer.

- **All brass players need to have a working knowledge of the overtone series.** We need to know the overtone series number and intonation tendency for every note on the horn – Agrell calls this "horn math."

- **Warm-ups and practice sessions should begin without using the valves** (i.e., the overtone series) and then progress

to using the valves. Historically, the horn developed this way, and it makes sense from a physical perspective as well. Many of the exercises in *Horn Technique* begin without valves and add valves later.

- **We need to know how to apply our knowledge of music theory to create real-world practice strategies.** Agrell walks the reader through this approach, showing us first how to identify and analyze patterns, and then to create our own custom exercises based on those patterns.

- **Fewer Notes, More Music.** One of the big principles in *Horn Technique* is that we spend entirely too much time with our heads buried in a music stand. Agrell advocates for more notation-free practice. Related to this, Agrell is also a big proponent of performing from memory.

- **Question Everything!** At the heart of this book is the idea of questioning traditional approaches to horn playing. There is of course much to be learned from the great players and teachers of the past, but Agrell asks that we be willing to consider alternative methods along with traditional ones.

Although I've read *Horn Technique* cover to cover and have begun utilizing some of the exercises and approaches with my students, I've only scratched the surface. The principles and exercises in it will keep both my students and me occupied for some time. At \$19.99 for the print edition and \$9.99 for the Kindle edition – which costs \$0.99 with purchase of the paperback – this is an incredibly affordable text. In my experience, the paperback version is too thick to stay open comfortably on a music stand, but is worth having so that copies of individual exercises can be made. For everyday use and general reading I prefer the electronic version. Perhaps a second print edition could be made available at some point with spiral binding.

Eminently practical, well-informed, and written in a clear yet engaging manner, Jeffrey Agrell's *Horn Technique* is an invaluable resource for the modern hornist. *James Boldin, University of Louisiana-Monroe (JB)*

***Etudes from the Repertoire* by Steven Becknell.** Balquhiddier Music; [etudesfromtherepertoire.com](http://etudesfromtherepertoire.com). SB 1001, 2018, \$18.95.

These nineteen inventive etudes are based on specific motifs from the horn parts of famous orchestral and operatic repertoire. Written as a sort of homage to Franz Strauss's *Concert Studies for Valve Horn* (which were based on Beethoven's Symphonies), this book covers symphonic works such as Brahms's *Academic Festival Overture*, Rimsky-Korsakov's *Scheherazade*, Beethoven's Symphony No. 6, and operatic works including Puccini's *Madame Butterfly*, Verdi's *Falstaff*, and Bizet's *Carmen*. The themes from the works have been cleverly woven into each étude so that you are practicing them without even realizing it. If you want a particular challenge, check out the one based on Mozart's *Così fan tutte*!

*Etudes from the Repertoire* is designed for the collegiate student, advanced player, and professional. They are fantastic for students just learning the corresponding opera and orchestral repertoire as well as for those preparing for an audition or a week with an orchestra playing the referenced





piece. I am excited to use these in my own teaching and practicing.

See an interview with Steven Becknell about this book and his career on page 45. *Annie Bosler, University of California Irvine, Los Angeles Freelance Musician*

### Horn and Piano

***Song for Emma* by Ricardo Matosinhos**, AvA Musical Editions, ava181766, 2018, USD \$16.99. Range: A – b<sup>♭</sup>. Approximate duration: 6:30.

Ricardo Matosinhos has quickly established himself as a first-rate composer, performer, and pedagogue, and serves on the faculty of the Academia de Música de Costa Cabral in Porto, Portugal. He has authored numerous compositions and other publications, including four etude books for intermediate to advanced players, several pedagogical works for beginning players, and dozens of solo and chamber works for horn and other instruments.

*Song for Emma* was composed for Emma Gregan, a member of the horn section in the Adelaide Symphony Orchestra in South Australia. Gregan is also a composer, and according to the Preface, it was composed in gratitude for the work *Rose-Coloured Glasses*, which she composed for Matosinhos. Though *Song for Emma* requires a range of over three octaves and substantial technique, even the thorniest passages are actually quite idiomatic. Matosinhos has a keen ear for melodies, while always taking into account what the horn does best.

The slow opening section features a series of right-hand glissandi, followed by a bluesy melody stretching from the bottom to the top of the range. A brisk 5/4 swing dance follows, with several virtuosic, jazz-inspired passages for both horn and piano. The optional improvised sections for horn and piano make the piece approachable for players without significant jazz experience.

In addition to the printed Preface, there is also excellent support available for students and teachers at the composer's website: [www.ricardomatosinhos.com](http://www.ricardomatosinhos.com). Here, one finds a complete recording of the work (performed by Emma Gregan and Andrew Georg), suggested fingerings for tricky passages, and accompaniment tracks and chord changes for practicing the improvised sections. Gregan and Georg perform masterfully, setting a high standard and excellent model for others who wish to tackle this piece.

While the improvisation might be a bit daunting at first, *Song for Emma* would be well worth the effort for the advanced student or professional. *JB*

### Horn Trio and Quartet

***Sonata* by Louis Antoine Dornel, arranged for three horns** by Ken Bell. Cimarron Music Press, TRM 37, 2015, \$17.

Louis-Antoine Dornel (c. 1680-1756) was an organist in Paris from 1706 and *maître de musique* to the Académie Française. He was also a publisher of cantatas, motets, trios and solo sonatas, harpsichord pieces, and airs. This horn trio is taken from Opus 3 (1723).

The entire four movement sonata has the range (f' to g''') and rhythmic demands playable by high school level students. Imitative polyphony is present throughout the work, giving

performers the opportunity to hone their ability to listen and match articulation and dynamics while playing independent parts, each with moments of prominence. The contrapuntal writing provides typical Baroque harmonies, requiring the performers to focus on intonation through moving lines. This sonata would work well as a performance piece or as a study or review of necessary ensemble skills.

In the first movement, Moderato, a number of trills are included. All are half-step trills with the exception of the final trill in horn 1 on c<sup>♯</sup>. In the second movement, Fugue – Allegro, the third horn part is primarily in the lower octave of the range mentioned above. A few half-step trills and a single whole-step trill, again on c<sup>♯</sup>. The third movement, Lentement, Legato, is the only movement in a minor mode. While the movement starts with four slow chords, it soon progresses to contrapuntal writing with moments of imitation. The final movement, Vivente, has two repeated strains, typical of a stylized dance. Unique to this movement is the use of hemiola and a subito tempo change to Largo in the penultimate measure.

The music engraving is well done and the score and individual parts are easy to read. The spacing within the parts is ideal, allowing ample room for personal notes and providing clarity around all accidentals. With the exception of a single missing key signature at the beginning of the Fugue movement, no errors are present. *Jonas Thoms, West Virginia University*

***Prelude and Fugue in E minor* by JS Bach arranged by Ken Bell**. Cimarron Music Press; [www.cimarronmusic.com](http://www.cimarronmusic.com). TRM022, 2015, \$17.

Ken Bell's arrangement of JS Bach's Prelude and Fugue in E Minor is an excellent gateway into Bach for horn quartet. Many of Bach's fugues contain extreme technical and ensemble demands, rendering them inaccessible to many ensembles. This arrangement, while staying true to the original style, will allow high school and young college horn quartets to approach this music to the benefit of themselves and their audiences.

The prelude is in 3/2-time marked Maestoso. As is often the case with Baroque music, the texture is imitative with quarter-note and then eighth-note figures being traded back and forth between parts. Bell does a nice job of writing so that the moving parts are easily audible within the texture. The prelude ends with a fortissimo arrival that is the culmination of the opening section. The fugue section is in 4/4 time. The subject is four bars long and is stated in each part. The players need to be attentive to balance in this section or the more melodic parts can be covered. The fugue comes to an exciting close with a Picardy third on the last chord.

Playing with good ensemble can often be an issue for young groups playing Bach. Because of the independence of each part in Bach's polyphonic texture, each player must be able to count and play their part without reliance on others. The fugue in this piece is fairly simple, so these ensemble issues are less of a concern than in other fugues by Bach. The fourth part is written in the bass clef, but the low range is not extreme and the part is well written. The piece does not go above a g<sup>♯</sup>, so range does not present a significant challenge. Large leaps in the parts present the most significant individual



challenge, but this should not be a deterrent to a motivated ensemble.

Ken Bell's arrangement is an excellent opportunity for high school and collegiate horn quartets to play some of the best of Bach's musical output. *Martin King, Washington State University*

## Brass Quintet

*In Dulci Jubilo* by Johann Sebastian Bach arranged by Ken Piotrowski for Brass Quintet. Cor Publishing Company, distributed by Wiltshire Music Company, [wiltshiremusic.com](http://wiltshiremusic.com). BE22, 2018, \$14.

From the Publisher:

Composer/pianist Kenneth Piotrowski was born in Michigan and raised in the Greater Detroit area. To date, he has written over 470 compositions. Although equally at home composing for full orchestra, the vast majority are chamber music. Piotrowski currently resides in a small, very small, town in Maine.

*In Dulci Jubilo* is a chorale tune often associated with the Christmas season. It can be translated as "in sweet rejoicing" or "in quiet joy." The tune is familiar to us in the Christmas Carol "Good Christian Men Rejoice."

Ken Piotrowski has arranged this chorale prelude for a brass quintet from one of JS Bach's chorale preludes, BWV 729. He has changed the key from A Major to a more brass-friendly key of F Major. His orchestration for this ensemble is similar to what has been done in the past with many of Bach's fugues. In terms of range, this piece would be very playable for advanced high school and college level ensembles. The range for each instrument is: trumpets (g to a"), horn (a to f"), trombone (A to f), and tuba (B<sub>1</sub> to g).

The bigger challenge is the coordination of the ornamentations among the performers. For a successful performance, each member would need to know both where their musical line is coming from and going to, and it may be recommended that the entire ensemble work from the score, because the individual printed parts do not contain cues.

This arrangement has the potential to be a rewarding performance opportunity for an ensemble looking for a Bach fugue alternative. *Benjamin Lieser, University of Central Florida*

## Mixed Chamber Ensemble

*Suite for Horn, Trombone, and Piano* by Bruce Stark. Belle-Kane Publications; [belle-kane.com](http://belle-kane.com). 2016, \$19.99.

Originally commissioned as a work for two trombones and piano, Bruce Stark was encouraged by Megumi Kanda and Dietrich Hemann to rework this piece for horn, trombone, and piano, after they heard the US premiere performance of the original instrumentation at the ITF. Don Lucas commissioned the two trombone version and gave the premiere with Joao Luis Areais and Ling Leng.

The work is presented in three movements: Overture, Adagio, and Finale. In its entirety, the duration is about 14 minutes. Each movement contrasts delightfully with the other two, and Stark shows his mastery of writing beautiful lyrical lines for the brass, with witty and pianistic interjections. Himself an accomplished jazz pianist, Stark imbues the third movement

with a spirited, funky, and rhythmically intense character, giving the pianist some solo breaks that sound derived from classic improvisers.

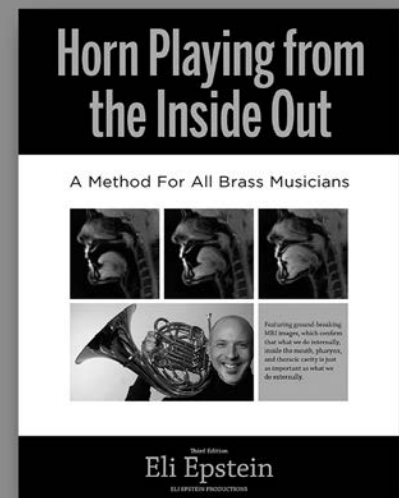
While the piano part is perhaps the most complex of the three instrumental parts, it is still approachable. Neither the horn nor the trombone part are overly taxing or complex, but they pair together nicely.

The innate lyricism with which Stark writes, along with his clear presentation of characters in each movement makes this delightful piece a fun and audience-pleasing program staple. Stark gives some program notes for the work on his website, along with links to YouTube videos from the premiere performance. *HL*

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# The Persistence of Natural Horn in 19th-Century France

by Julie Jacobson

**A**mong musicians, disagreements are a historical constant. Hornists have argued over how stopped horn works or if a horn should stand in F or B $\flat$ , should horn players really learn the entire range of the instrument or just stick to being a “high” or “low” hornist, and how many mouthpieces and horns do we really need to get through this concert? Some arguments leave us wondering, “Why would they even fight about that?” – and that was my first question when I was introduced to the French resistance to the valve horn. Why wouldn’t the French adopt the valve when the rest of the Europe had, and how could they continue to use the natural horn as chromatic music became more popular?

The French views against the valve seemed to have been based on a negative impression of the new invention around 1815 in Paris. In 1854, François-Joseph Fétis recounted the story about these new horns.

The first horns with pistons built in Paris were poorly made. Their mechanism, heavy and badly conceived, overburdened the instrument with considerable weight and functioned imperfectly.... Let us add that the first artists, who tried the new instrument, were perhaps not the most skilled, and were not distinguished for the beauty of their tone.<sup>1</sup>

These early valves, based on Stölzel and Blümel’s joint patent, were designed to eliminate the color changes of the natural horn and provide the player with a similar sound throughout several octaves, yet did not move as quickly as our modern valves. In fact, because the valves moved slowly and the heavier instrument also responded more slowly, French players found it easier to use the valves as quick crook changes on a natural horn. While this was not the intent of the valve mechanism, it left many in France clutching their natural horns and refusing to have anything to do with the clunky-sounding valves that did not reflect the colors and beauty that they had come to know from the instrument.

The valve was improved throughout the 19th century and used in the rest of Europe, but in France the natural horn remained dominant.<sup>2</sup> While the valve erased the various colors of the natural horn, which to some hornists and composers was an advantage, to the ears of especially the French, the colors of the natural horn were more interesting. They liked the “buzz” of stopped tones and the softer sound of the covered tones; they were not ready to abandon the colors and characteristics of the natural horn. Unfortunately, the music of the 19th century continued to change and the horn players of France faced an unpleasant choice: either refuse to play the modern music or adjust their horns to fit the changing musical scene. Their decision led to some inventions and techniques that were truly “French” horns.

The first French attempt to keep the natural horn alive while allowing it to change keys more quickly began around 1815 with the “omnitonic horn.” The omnitonic horn was meant to solve many of the same problems that spurred the in-

vention of the valve, but instead of valves, it eliminated crook changes by placing the eight to nine common crooks onto one horn.<sup>3</sup> The French found this design more agreeable to their stylistic choices since it retained the different colors of crooks and allowed them to continue using hand horn technique. There are multiple designs of the omnitonic horn, but most follow similar configurations with a simple crook-changing contraption, usually a slide or tube, with some even requiring the player to move the mouthpiece into a new lead-pipe. Charles Sax created the horn in Example 1 around 1835. Here the performer changes crooks by depressing the tube seen connected to the crooks and main tuning slide.



*Example 1: Charles Sax Omnitonic horn,  
(photo credited to The  
University of Edinburgh  
Musical Instrument Museum.<sup>4</sup>*

While the omnitonic horn seemed to be the perfect solution to quickly changing keys and maintaining the characteristics of the natural horn, it did not last past the 1850s. The French soon found that placing eight to nine crooks on one horn caused it to become very heavy, increasing the weight of the instrument by perhaps by four to six pounds. Holding the instrument through long works was much more tiring. On top of the added weight, the slides and levers that changed the crooks eventually became so intricate that they took nearly as much time to push and pull as changing out the crooks on a natural horn. For quick key changes, the valve was superior to the omnitonic horn’s mechanism; consequently, the design didn’t last, and the French were forced to find another solution to their problem.

The answer came from the Paris Conservatoire horn professors who worked to improve natural horn technique to a greater level than their predecessors. Dauprat and Gallay, two of the 19th century’s great horn virtuosos, whose methods are still important to us today, were also among the leading voices in the French rebellion against the valve.

Louis-François Dauprat was hired to the Paris Conservatoire in 1816, and he saw no reason throughout his career to give up the unique colors of the natural horn for the ease of the valves. Dauprat cared most of all for musicality and did not want to change what he already knew to be beautiful through the addition of the valve.

Some persons would desire one to try, by means of holes and keys to eliminate from the horn the very large series of factitious tones which confines it, and at the same time and by the same procedure to endow it with those which are totally lacking in the lower register. But this, already accomplished on the trumpet, has changed its timbre, to the point of giving to it a very peculiar character, by making it an instrument which is neither the trumpet nor any of the known instru-



ments.... It would be the same with the horn, if one caused it to undergo similar changes. It would lose its character and the true quality of its natural and factitious tones. Most of the latter have a charm which is peculiar to them and which supplies, so to speak, shades, nuances and contrasts to the natural tones. It may be presumed that far from gaining by their total suppression, the horn would lose much.<sup>5</sup>

Dauprat was also dissatisfied by the teaching methods of his predecessors. In 1824, he created his own method, the *Method for Cor Alto and Cor Basse*. In three books of approximately sixty chapters, Dauprat provided lessons, etudes, and many explanations about technique. He focused on technical and musical skill on the hand horn; for example, his twelfth etude emphasized chromatic passages.



Example 2: Louis-François Dauprat, *Method for Cor Alto and Cor Basse* (Paris: Zetter, 1824) 186.<sup>6</sup>

In Example 2, we can see that Dauprat did not rely on the open tones; he expected his students to be able to play easily through the entire range with both open and stopped tones.<sup>7</sup> Dauprat's demanding method for the natural horn and his firm belief in the natural horn's colors resulted in a generation of students highly trained in hand horn technique.

Like most teachers, Dauprat passed along his views. Most of his students, including Jacques-François Gallay, would continue his strict regime of hand horn technique. Gallay was hired after Dauprat at the Paris Conservatoire and continued to write methods and etudes solely for hand horn. As can be seen in an excerpt from the twelfth etude in his Op. 57, he calls for the same virtuosic ability that Dauprat encouraged in his method.



Example 3: Jacques-François Gallay, *Twelve Studies Op. 57* (New York: International Music Company, 1960) 14<sup>8</sup>

However, despite the great virtuosity of Dauprat and Gallay's hand horn students, the Paris Conservatoire elected to

introduce a compromise between the valve and hand horn debate in France.

Joseph Émile Meifred was another faithful student of Dauprat at the Paris Conservatoire. Around 1826, Meifred began experimenting with a horn that could be used as a replacement for the omnitonic horn. Meifred's horn, built by the French maker Labbaye, added two piston valves to the horn. The horn was presented at the Exhibition of Products and National Industry in 1827 and awarded the silver medal. It seems likely that Dauprat even approved of Meifred's new invention, since he was on the jury that awarded the medal.<sup>9</sup>



Example 4: Pierre-Joseph Meifred, *Méthode pour le Cor Chromatique ou à Pistons* (Paris: Richault, n.d. (ca. 1840) 10.<sup>10</sup>

The scale in Example 4 from Meifred's method written in 1841 shows how he kept both the interchangeable crooks and the use of the hand as part of the instrument. The "S" and "i" refer to the first and second valve respectively.<sup>11</sup> The circles beneath the notes signified a stopped note. Meifred's horn called for only five modified notes in a chromatic scale, compared to the traditional nine notes on the natural horn. It also helped open up some of the muffled tones that were more difficult to tune with hand stopping.

The Paris Conservatoire also praised Meifred's design and later awarded him the position as the first valve horn professor in 1833.

The department of music which regards M. Meifred as the founder of the school of cor à pistons in France, has nothing but praise to give him, as much for the improvement made on the invention of Stölzel as for the clarity and precision of his *Method*.<sup>12</sup>

Nonetheless, the Conservatory kept hand horn technique as the main course of study for horn players, and Meifred's valve horn class was treated as an elective, much in the same way that natural horn studies are treated in modern horn studios. Even Meifred must have seen the valve horn as an addition to the hand horn, since his method directed its students to refer to Dauprat's method for information on beginning horn techniques.

The skill of French hand horn technique and the advantages of the Meifred horn can be seen in the solos by Camille Saint-Saëns. *Romance Op. 36* was composed in 1874 and was written for the natural horn. Saint-Saëns takes advantage of its unique colors; the phrases emphasize covered and stopped tones as often as open tones.



Example 5: Saint-Saëns, *Romance Op. 36* (Werner Hoss, 1874)<sup>13</sup>

*Romance* captures the colors and beauty the French could still achieve with the natural horn. Then in 1887, Saint-Saëns took full advantage of the Meifred horn in his solo *Morceau de Concert*. The chromatic movement seen throughout the solo would have more open tones thanks to Meifred's horn. Saint-





Saëns also realized the capabilities in the low register and is able to write without calling for the use of completely factitious or covered tones outside the harmonic series.



Example 6: Camille Saint-Saëns, *Morceau de Concert* Op. 94 (Alfred Publishing, 1937)<sup>14</sup>

While Meifred's horn was popular, and the style was adopted and improved among horn players in France, by 1866 his valve horn class had disappeared from the Paris Conservatoire. The disappearance of this class had to do partly with Meifred's retirement in 1861, but also the deaths of both Dauprat and Gallay between 1864-1868. France saw two of their great hand horn virtuosos die within a four-year period, and as openly as Meifred's valve horn was welcomed into France, the methods and teachings of the great Gallay and Dauprat were not quickly forgotten. Their influence kept an interest in the natural horn throughout the end of the 19th century.

Despite the disappearance of the valve horn class in the Paris Conservatoire, Meifred's design continued to have an influence. Horn players in France were adopting Meifred's horn into the orchestras, and some were finding ways to improve his design. Henry Jean Garigue (1842-1906) wrote the *Grande Methode de cor en Fa a deux et a trois pistons* (1888) for his valve horn, which was based on Meifred's design. Garigue added a third piston valve and more options to the use of the horn in performance. The main body of the horn had three interchangeable parts that fit into the main tuning slide. The performer could choose to play with two valves or three valves or remove the valve section entirely and play natural horn. It was the perfect design for the French. They could use different crooks and hand horn methods, but if the music proved to be too chromatic for changing crooks, then they had the option to use either two or three piston valves as necessary.

While Garigue's design gained popularity throughout French orchestras, François Bremond became the natural horn professor at the Paris Conservatoire. Bremond would be the last Conservatoire horn professor to hold that title. He still taught hand horn technique to his students and performed solely on the hand horn; however, he was able to see that valves were the future for the horn. Using Garigue's two-or-three valve horn, Bremond reinstated the valve horn class at the Conservatoire in 1902. Bremond's teaching helped the French valve horn become the standard instrument of the Paris Conservatoire horn studio, overtaking the natural horn. Paul Dukas helped Bremond bridge the final gap between natural and valve horn by writing the final exam piece for the Paris Conservatoire in 1906. *Villanelle* begins on the natural horn and then switches to valve horn, showing off all the technical abilities of the Conservatoire students at that time. With both Bremond's work and Dukas's *Villanelle*, the use of valves started to finally become accepted throughout France into the 20th century.

Nearly a hundred years passed between the invention of the valve and Bremond's actions to cement the use of the valve horn in France. Clearly, the French had a bad first experience with valves, and disliked the changes to the colors

and techniques to the instrument. Dauprat's denial of the valve horn was also a strong influence on many French horn players during the 19th century. While the French wanted to retain the colors of the natural horn, Morley-Pegge mentions in his book, *The French Horn*, that hand horn players might have been hostile to the new instrument on the grounds that it appeared easier to play, thus making it easier to replace them.<sup>15</sup> This fear of losing their place as skilled hand horn players was possibly one of the many driving forces to avoid the valve horn in France, along with their use of the omnitonic horn and the push by Dauprat and Gallay to continue virtuosic level of hand horn playing.

No matter if it was fear of being replaced, or just genuine dislike for change in what they had come to love, the French had good reasons to avoid the valve. The only reason they finally adopted the invention was because the rest of the music world would have moved on without them. So, the French might have lost the overall fight against the valve but, through their avoidance of the instrument, we have helpful methods from Gallay and Dauprat that are still in use today on our modern instruments.

Julie Jacobs, from Lake Orion, Michigan, earned a BM from Central Michigan University and an MM from Western Illinois University, studying horn with Bruce Bonnell, Randall Faust, and Jena Gardner. She was part of the Horn Imperative Quartet and the Central Michigan Horn Choir at the International Horn Symposiums in 2012 and 2016, and won the award for Best Young Artist (Brass) in Illinois in the 2017 MTNA competition.

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## Notes

<sup>1</sup>See footnote for F. J. Fétis. Considerations sur la classification des instruments d'orchestre et sur leur emploi. In *Revue Musicale*. (Paris, 1834) from Birchard Coar, *A Critical Study of the Nineteenth Century Horn Virtuosi in France* (Sarasota: Birchard Coar, 1952) 112.

<sup>2</sup>It should be noted that this is a very broad statement. Composers such as Brahms did not welcome the use of the valve horn. He refused to write for the instrument and would fire musicians who thought to play his pieces with valve horns. There were also performers in other European countries that did not enjoy the valve. This is seen in the original performance of Schumann's *Konzertstücke*, written for four valve horns and performed by three valve horns and one natural horn.

<sup>3</sup>The University of Edinburgh Musical Instrument Museum: collections.ed.ac.uk/mimed/re-cord/18566?highlight=omnitonic+horn

<sup>4</sup>Common Orchestral crooks were: B<sup>♭</sup> alto, A, G, F, E, E<sup>♭</sup>, D, C, and B<sup>♭</sup> basso. Not all makers were the same in what keys they added to the horn. A soloist omnitonic horn would only include the four solo keys (F, E, E<sup>♭</sup>, and D), while some horns would leave off the B<sup>♭</sup> basso for an eight crooked omnitonic. Around 1847 omnitonic horns were being built that had all twelve crooks attached to the horn. See Morley-Pegge *The French Horn*. (London: Ernest Benn Limited, 1960) 56-63.

<sup>5</sup>Louis-François Dauprat, *Method for Cor Alto and Cor Basse*, ed. Viola Roth. (Bloomington: Birdalene Music, 1994) 13.

<sup>6</sup>Louis-François Dauprat, *Method for Cor Alto and Cor Basse* (Paris: Zetter, 1824) 186.

<sup>7</sup>The markings on the image are: Fully closed circle is stopped, Half closed circle is half-stopped, open circle is a note played with the hand out of the bell, and no marking means that the note is played open.

<sup>8</sup>Jacques-Francois Gallay, *Twelve Studies* Op. 57 (New York: International Music Company, 1960) 14.

<sup>9</sup>Birchard Coar, *A Critical Study* (Sarasota: Birchard Coard, 1952) 116.

<sup>10</sup>The written D<sup>♯</sup> and F<sup>♯</sup> would also be played covered, but it is not marked due to being common knowledge at this time. Pierre-Joseph Meifred, *Méthode pour le Cor Chromatique ou à Pistons* (Paris: Richault, n.d. (ca. 1840) 10.

<sup>11</sup>"S" and "i" stand for superior and inferior.

<sup>12</sup>Birchard Coar, *op. cit.*

<sup>13</sup>Camille Saint-Saëns, *Romance* Op. 36 (Werner Hoss, 1874).

<sup>14</sup>Camille Saint-Saëns, *Morceau de Concert* (Alfred Publishing, 1937).

<sup>15</sup>Reginald Morley-Pegge, *The French Horn* (London: Ernest Benn Limited, 1960) 57.

# 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.

**Jeffrey Kaufman: Brass Quintet on Original Sea Shanties.** Susan LaFever and Mary Gold, horns; Margaret Swinchoski, flute; Aaron Jakubiec, oboe; Donald Mokrynski, clarinet; Jill Collura, bassoon; Allen Chen, Sarah Perkins, Dominick Derasse and Hugo Moreno, trumpet; Craig Beatti, Dick Clark and Matt Melore, trombone; Patrick Wade and Dale Turk, Tuba; Carolyn Enger, piano. Phoenix USA PHCD 186

Jeffrey Kaufman: Sonata for Clarinet and Piano, *Overture for a Shakespeare Comedy* for woodwind quintet, *Brass Quintet on Original Sea Shanties*, *A Solemn Music* for brass sextet and piano, *Long and Lazy (aka Midday Dreams)*, *Fast and Furious*, *Essay for Euphonium and String Orchestra*, I.

Composer Jeffrey Kaufman has been active since the seventies, often bringing attention to other composers' work. As the owner of the record label Phoenix USA and as a concert and stage producer, he helped to commission and present works by important composers John Adams, Michael Torke, Christopher Rouse, Aaron Jay Kernis, Ned Roem, Morton Gould, George Rochberg, and William Bolcom. In this latest album, Kaufman calls attention to his own compositions, both new and old. Despite the title on the jacket, the selections are written for and performed by a wide array of ensembles, from the brass quintet, to solo piano, to euphonium and strings. The three selections including horn are the one-movement wind quintet, *Overture for a Shakespeare Comedy*, the title track *Brass Quintet on Original Sea Shanties*, as well as *A Solemn Music* for brass sextet and piano.

The *Shanties*, written in 2015, are certainly among the strongest compositions on the album, and most definitely will be enjoyed by both audiences as well as the musicians playing them. As the title suggests, Kaufman chose to compose his own melodies in the style of 18th and 19th-century shanties and construct a movement around each. The rhythms and shapes of the melodies are built around the words of the shanties, even though the words are never sung. It is particularly fun to try and sing along with the shanties as you listen! The first shanty, "Come Down To The Ships For We'll Be Sailin'," begins with a trumpet call announcing to all able body persons to join the ships and later bellows that the ships, "sail the seven seas." This movement is followed by the contemplative "Look To The Far Horizon" and then, "As We Load Silk and Fine Tobacco." The Houston Brass Quintet performs the quintet in an appropriately jaunty and optimistic manner, each player making fine contributions, especially Allen Chen on first trumpet.

The wind quintet, *Overture for a Shakespeare Comedy* (2016), is not written for any particular one of Shakespeare's plays and is not quite in the class of Shakespeare-inspired wind quintets such as Betsy Jolas's *O, Wall* or even Vincent Persichetti's *King Lear* for quintet, tympani, and piano. The *Overture* pieces together themes such as period dances and love struck characters in a manner that is somewhat more reminiscent of Darius Milhaud's *La Cheminée du Roi René* – light and quite (intentionally) silly.

*A Solemn Music* for brass sextet and piano was written in 1975 and revised in 2017 to include an ending with organ and chimes. Listening to this older work, it is quite striking to hear how consistent Kaufman's compositional language has remained in forty years. Rather than the new compositions seeming dated, it is remarkable how the older work instead seems to prefigure the modern neo-romantic brass writing style. Somber indeed, *A Solemn Music* was written to commemorate *Kristallnacht* (The Night of Broken Glass – November 9, 1939), borrows some Hebraic stylization, and ends with six tolling chimes, each representing one million Jewish lives ended in concentration camps. The piece is easily the most moving on the album and would be accessible to players of many abilities. Brass players should well consider programming this piece next November for the 80th commemoration of *Kristallnacht*. *Leander Star, University of Mississippi*

**Musica Incognita.** Ian Zook, horn; with Eric Ruple, piano. MSR Classics MS 1676.

Sixten Sylvan: Sonata for Horn and Piano; Jean-Michel Damase: Sonata for Horn and Piano; Leslie Bassett: Sonata for Horn and Piano; York Bowen: Sonata in E<sup>b</sup> for Horn and Piano.

Ian Zook is the horn professor at James Madison University and is an extremely busy solo and orchestral performer. He has just released an album for horn and piano entitled *Musica Incognita*, or unknown music. The album comprises four lesser known sonatas, by Sixten Sylvan, Jean-Michel Damase, Leslie Bassett, and York Bowen, all written in the 20th century. The question that hovers over the album is: why are these pieces not played more often? Given how exciting they all are, the only answer is the level of difficulty in the horn parts. Each piece uses the full range of the instrument, the full pallet of dynamics, and the full rainbow of colors the horn is capable of creating.

Not surprisingly, the most tonal of the lot is the oldest, York Bowen's Sonata in E<sup>b</sup>, from 1937. That said, none of the works veers into atonality – they all explore chordal writing, the dissonance added more for color and emphasis than to disrupt the notion of a home key. Bowen's work is quite romantic, with cresting waves of energy, big flourishes and gestures, and a third movement written in the 6/8 style of the hunting horn that we almost expect at the close of an older horn piece. As throughout the disc, Zook plays magnificently. It is difficult





to describe his sound, as it is ever-changing, now mellow and warm, now fierce and direct, now practically shouting with glee. In the second movement, Zook moves from velvety soft low notes into a rousingly rich and singing high register. The third movement unfolds with all the heroism of the hunt, leaping up and down the registers, and all played effortlessly.

Moving ahead chronologically, Leslie Bassett's Sonata for Horn and Piano (1954) has settled into obscurity, perhaps to be rescued by the present recording. Indeed, this is the first recording of the work ever released. As in the other works on the CD, the range here goes from the very low to the very high. Especially down low, Zook digs maximum tone and richness out of every pitch he plays. The level of dissonance in the work could be compared to that of the Hindemith sonatas, but the degree of difficulty in the horn part is much higher. Zook plays with a beautiful sense of gesture. In the third movement, he executes wide-ranging flourishes, then intimate muted playing, then explosion. The work closes with a soft, surprisingly monastic feeling.

Sixten Sylvan's Sonata for Horn and Piano was written by the Swedish amateur composer in 1963. The piece hovers around tonality, and Zook delivers dexterous playing, with clear articulation and plenty of dynamic variety. The second movement moves between heroism and tragedy, with soulful singing on the horn. As in every work on the disc, there is a lovely mixture of bright, extroverted colors and dark, introverted ones.

Probably the best known work on the album is also the most recent one, Jean-Michel Damase's Sonata for Horn and Piano from 1996. Growing out of a rumble of piano and horn low notes, the first movement evolves toward its triumphant conclusion. Damase asks for the horn to sing in its most awkward middle/low register, which Zook accomplishes with aplomb. The second movement begins like a minuet, but moves into an odd-meter dance, played open and then muted. In the lyrical passages, Zook has a way of melting the ends of his phrases into the piano sound that is extremely attractive and moving. The third movement seems to owe a stylistic debt to Poulenc, but with added muscularity. The performers let the tempo breathe, with a lovely give and take. *Daniel Grabois, University of Wisconsin-Madison*

***Le cor mélodique: Mélodies, vocalises, et chants by Gounod, Meifred, and Gallay. Anneke Scott, horn, Steven Devine, piano. Resonus Classics RES10228, 2018 Resonus Limited***

Charles Gounod, *Six Mélodies*, CG 566; *À la Nuit*, CG 321; Joseph Meifred, *Dix Vocalises*; Jacques François Gallay, *Les Chants du Cœur*, Op. 51.

You know the old saw from when your grandmother was a kid – she walked to school ten miles, uphill, both ways, in the snow? Well, put this disc on, pretend that Anneke Scott is your grandmother, and imagine that some whiner complains about how hard it is to play a modern horn: Scott grabs a Marcel August Raoux natural horn with a set of detachable Boosey pistons, says, “Hold my beer,” then proceeds to show you how horn players can, musically speaking, walk to school ten miles, uphill, both ways, in the snow, and do it handily.

In the recording *Le cor mélodique*, Scott demonstrates the historic development of the valved horn and its potential as a virtuosic melodic instrument while making a compelling argument for the strict traditionalists of the time who thought that the natural horn was just fine, thank you very much. Scott's performance on this CD is brilliant. Fair warning: without a video or a live lecture demonstration, the disc does require very active listening.

Part of an idea presented in Scott's program is true: The horn, with its innovations of pistons, was on its way to becoming a more fully realized melodic instrument. It just didn't catch on entirely until the early 20th century. Scott clearly shows how the early piston horn – with its potential for florid turns, chromatic modulation, and the expansion of step-by-step intervals in the middle-low registers – could fill in the technical gaps that were apparent on the natural horn. The repertoire is the vehicle for Scott both to exhibit the advancement of the piston horn and to knock us flat with her skills on the natural horn.

Anneke Scott is a talented artist. She has a clear, warm, lyrical sound and a facile technical ability that makes flamboyant passages smolder. What she doesn't have in this collection is enough quality repertoire to work with to command attention for 75:57. The album starts with Charles Gounod's *Six Mélodies pour cor à pistons et piano*, which illustrates the musical baby steps taken by composers of the era to create challenges for a newfangled piston instrument. Despite his simplistic, lackluster melodies, we can hear that the addition of pistons adds capability for melodic complexity. However well Gounod's melodies show the potential, his lines are more likely to etherize the listener than to inspire. It also may be that the workman-like melodies were unimpressive to the formidable hand-horn players of the day. And why would they convert easily? The piston-doubting naysayers' repertoire already included works by Haydn, Mozart, and Beethoven as well as the virtuoso studies of Duprat, Duvernoy, and Gallay. Nonetheless, any true music geek has to love a debate like this. Innovation v. tradition? Piston v. natural horn? Plain v. peanut? Disputes like this are endless. We know the eventual winner, but as Scott demonstrates, it was neither a simple nor a final debate.

The tempi of the first six tracks are indistinguishable and monotonous. We learn from listening to the entire album that Scott has remarkable musical ability that inspires the listener and more than enough technical expertise with which to demonstrate the evolution of the instrument itself. However, because the technical subtleties aren't immediately obvious in this surfeit of Gounod melodies, *Le cor mélodique* would be invaluable as a DVD or online video lecture demonstration so we could see as well as hear what Scott is doing with the combined use of pistons and hand techniques.

Another issue with the disc is that not until the track 8 Andantino do we experience either a new tempo or the obviousness of Scott's adroitness on the horn. Then, suddenly, we are in different territory. In Joseph-Émile Meifred's *Dix Vocalises* from *Méthode pour le cor chromatique ou à pistons*, the Andantino transcribed from August Mathieu Panseron captures the flexibility and sonic complexity available on the piston horn. Scott's tremendous facility and clarity of sound fully draws the listener's attention and does so from here until the disc is



over. Chromatic possibilities and melodic modulations come out with ease. Of the six tracks transcribed from Marco Bordogni, the track 12 Andante is loaded with technical passages that cover ranges low to high without flaw. Track 13, Andante maestoso (this reviewer's personal favorite track on the disc), is a clinic of virtuosity and style, making one stand in awe of Scott's abilities and more than proving the piston horn's potential.

But wait, there's more! Just when you are convinced that the piston horn is bound to revolutionize horn playing, Scott presents Galla's *Les Chants du coeur: Six Mélodies favorites de François Schubert*, Op. 51. These arrangements of well-known Schubert lieder offer a hand-horn demonstration that prompts the thought, "Pffff! Valves? Who needs them?" Scott shows an exceptional hand-horn technique and an almost unlimited ability to negotiate the instrument effortlessly and musically.

This collection does a terrific job of highlighting the potential of both the natural horn and the developing valved horn, and Scott and her delightfully agile accompanist, Steven Devine, take the listener through more than enough repertoire to see what both instruments have to offer. Horn history buffs will particularly enjoy how thoroughly curated this collection is, and the rest of the horn world can ooh and aah at Anneke Scott's brilliance. *William Barnewitz, principal horn, Milwaukee Symphony and Santa Fe Opera Orchestras; retired; Horn instructor, Northwestern University; retired*

**Brass Roots.** The Los Angeles Brass Quintet and Percussion Ensemble. The Los Angeles Brass Quintet: **Ralph Pyle, horn;** Thomas Stevens and Mario Guraneri, trumpets; Miles Anderson, trombone; Roger Bobo, tuba. The Los Angeles Percussion Ensemble: Mitchell Peters, Charles DeLancy, Karen Ervin, Walter Goodwin, conducted by William Kraft. Featuring: Stanley Chaloupka, harp; Sharon Davis, piano. Crystal Records CD 109.

William Kraft: *Nonet for Brass and Percussion*; Frank Campo: *Madrigals for Brass Quintet*; Rayner Brown: *Concertino for Harp and Brass Quintet*; William Schmidt: *Concertino for Piano and Brass Quintet*

The musical selections on this disc have been re-engineered from their original releases in 1967 (the Brown) and all the others in 1974. The musicians of the Los Angeles Brass Quintet (LABQ) and Percussion Ensemble are all (former) members of the Los Angeles Philharmonic. The LABQ, which formed in 1966, toured the US and Europe, made several recordings, and then sadly played their last concert in 1975. They were one of the premier brass quintets of the day, and, as the liner notes claim, "encouraged other groups to rise to their level." As many chamber ensembles have done over the years, the LABQ expanded their music making to collaborate with other instrumentalists. This CD is the result of that collaborative endeavor.

William Kraft's work, *Nonet for Brass and Percussion*, premiered in 1958, is a six-movement serial piece (based on a dodecaphonic tone row) for brass quintet and percussion quartet. The piece is emotionally dark and predictably dissonant. The first two movements, at least, are structured with a rather identifiable A-B-A form despite the serialism, which often has no discernible audible structure without consulting a score and,

say, graph paper. Consider the first movement. It opens with bombastic chaos, with exuberant (and very present) timpani and drums. The mix of percussion and brass is boisterous and engaging, but like a polar disorder, the attitude suddenly shifts dramatically and without preparation. A solitary horn, eventually accompanied by mysterious cymbals, marimba and silence, conjures images of a foggy graveyard. There are few patterns to ground this music, although an F# gong is left ringing at the end and becomes a drone in the second. Connections like this help the listener to navigate this complex music.

The third movement is scored for the ensemble's "heaviest instruments:" trombone, tuba, and timpani. The composer writes: "As if to find the gravity, they thrust themselves into a virtuosic display of agility." The fourth movement introduces chimes, and for a moment, we might associate with church, in the sense of being forced to attend each Sunday. The music is dark and sinister, like something from a *Lost in Space* episode. Kraft claims that a section of this movement "raises images of a beautiful fantasy merry-go-round." It is difficult to hear this; the music is arguably anything but fun-sounding. Creepy, yes. There is a very fine horn solo, however.

An interesting new percussive sound, an ostinato, permeates the fifth movement for percussion only: "a quasi-electronic sound created by playing on metal rods with a pair of triangle beaters." This feels like an incessant alarm clock, stuck in chime-mode, reminding one of a terrifying root-canal appointment. The intermittent thwacks and crashes of the deep drums are like the anxious, worrying heart shocks we all experience at moments of intense apprehension. The sixth movement has another very fine horn solo, but it must be enjoyed or experienced with the backdrop of discomfort and dissonance, something tragic. The Holst-ian octaves in the brass, reminiscent of "Uranus", bring the piece to a gloomy close. If you enjoy serial music, this will appeal.

Of *Madrigals for Brass Quintet*, commissioned by the Los Angeles Brass Quintet, Frank Campo explains in the liner notes that this piece "is based on a structured row in which six tones subjected to continuous permutation serve as the sole melodic and harmonic material." The three movements are very interesting and exquisitely executed by the musicians. The music includes extended techniques, such as slow trombone glissandos, flutter tonguing, rushing air through mouthpieces, and even errant finger-snapping. When commissioned to write this piece, Campo explained, "the concept of the 16th-century Italian madrigal struck me as a happy source of motivation." But Campo decided to pit his Madrigalian forces against each other rather than have them work as a typical part-song team.

To that end, we often hear bands of two or three talking, or more likely, arguing with the others to gain an upper hand, the only common ground coming with an occasional quasi-cadence on a dissonant tone cluster. The piece feels unsteady and manic. In the first movement, one gets the feeling that the ground on which we stand is constantly shifting, like the ocean. In the third movement, there are moments of whole-team team-work, when the feeling of a perpetual motion machine seems to be forming. However, the motion never gets going before hitting a tone cluster obstacle, like a moderate traffic jam and brake lights. This is how the piece ends, as if





the musicians are not capable of sprinting to the finish without resting every few strides because they are all heavy smokers.

*Concertino for Harp and Brass Quintet* by Rayner Brown is quite an emotional contrast to the first two works. It feels more joyful, almost childishly innocent, as only a harp can seem to render. Pay closest attention to the second movement for harp and horn only. This could be a stand-alone recital piece or a perfect special-music element in a worship service. Pyle's sound is lovely although it is not completely steady all the time, a minor detail. The third movement features a three-note motive that the brass dutifully pass around in a fugue, but when they finally pass it to the harp, the harpist tires of the game and goes off on an expansive melismatic foray, outshining the lowly brass who sadly only have to keep track of one staff at a time and don't have ten fingers to show off. A mournful movement four is reminiscent of a funeral procession for one who has passed too soon. This impression becomes more apparent with the muted trumpet, like an homage to a fallen soldier.

The work ends with perhaps the most joyful and hopeful of all the music on this CD. These days, our ears seem to perk up for anything hopeful-sounding. The rigorous and insistent rhythmic pulse feels like inspiration, an indefatigable insistence by the harp to strive to be happy.

*Concertino for Piano and Brass Quintet* by William Schmidt finishes out this fine compilation. The first movement features strong rhythmic energy and momentum, coupled with Gershwin-like jazz elements, a little on the dark side. The Largo second movement has the brass muted. This ponderous piece is dream-like, verging on the nightmarish at times. The tone and emotion seem to implore the often unanswerable question: Why? The third movement highlights an exciting finish. If it were a concert, we would all want to stand in ovation!

Though the music of this CD is modern and contemporary-sounding, it is a thoroughly worthwhile listen, especially the concertinos for harp and piano. The musicians, all, are virtuosic and amazing. They represent the very "highly-qualified" artists whom the audition ads seek to hire for their top positions. The ensemble is tight in every respect: entrances and releases, playing together, intonation, articulations. The pianist and harpist are concerto soloists of the highest caliber. You will not be disappointed with this re-release for your collection. *Nathan Pawelek, former Principal Horn, South Dakota Symphony Orchestra*

***Emociones del Alma. The Wagner Trio.*** Corbin Wagner, horn; Jacquelyn Wagner, soprano; Deborah Moriarty, piano; with Guy Yehuda, clarinet. Blue Griffin Recording. BGR 489.

Lorenzo Palomo: *Cantos del alma*; Ricardo Lorenz: *Volar en tu canto*; Marvin Camacho: *Canciones del amor ausente*; José Peris Lacasa: *Ai, noneta*; Bernardo Adam Ferrero: *L'illeta*.

*Emociones del Alma* is the second CD offering from The Wagner Trio, a horn, soprano, and piano chamber ensemble featuring Corbin Wagner, former hornist with the Detroit Symphony and current Associate Professor of Horn at Michigan State University. This exquisite collection features music from the Spanish-speaking world, from Spain through Latin America.

The disc opens with the *Cantos del alma* by contemporary Spanish composer, Lorenzo Paloma. Originally a suite-fantasy

for soprano, clarinet, and orchestra, the version on this recording was written especially for The Wagner Trio. The poems by Juan Ramón Jiménez are sultry and passionate, and the music reflects this character. Lush chromatic harmonies, long romantic melodies and Latin rhythms bathe the listener in sonic warmth and sensual beauty. Clarinetist Guy Yehuda, featured in this piece, plays with exceptional warmth and depth, as do the other musicians of The Wagner Trio.

The second work comes from Venezuelan-born composer Ricardo Lorenz. Currently Professor and Chair of composition at Michigan State University, *Volar en tu canto* was commissioned by The Wagner Trio in 2017. The liner notes describe the setting of Venezuelan poet Alfred Pérez' poem as exploring "seemingly contradictory emotions associated with loss and hope." The booklet doesn't have the poetry text printed or translated, so the non-Spanish speaker will have to do some research to fully appreciate the meaning and clever compositional commentary from the horn and piano in this complex, wonderful piece.

The third work on the disc, written by Costa Rican composer Marvin Camacho, *Canciones del amor ausente*, consists of three hauntingly sad songs about the absence of love. The text of the first and third poems is by the composer, and the second song text is by the Spanish poet Federico Garcia Lorca. Again, the disc packaging would be better if the poetry was printed in the liner notes. In spite of the lack of printed text, with some effort, the listener can find the Lorca poem online, and it is well worth the search.

The fourth composition is by Spanish composer José Peris Lacasa. Recently deceased, this piece was based on a lullaby Lacasa remembered his mother singing to him as a child and is written in the Aragones dialect of his hometown.

The last piece on the disc is by Spanish composer Bernardo Adam Ferrero. This song is part of a symphonic poem that is performed every August in Altea. This annual event also includes fireworks and has 70,000 spectators. Both this piece and the previous work are special versions written for The Wagner Trio.

This entire disc is a pleasure to listen to. The horn playing is warm and consistently beautiful, and the musicianship of every member of the group is consistently superb! The featuring of contemporary Spanish-speaking composers on this disc has thematic consistency and enough internal variety to compel the listener to want to hear more. The only thing that could make this disc better would be to have comprehensive liner notes that include the text of the songs. *Lydia Van Dree, University of Oregon (LVD)*

***In Solitude.*** Yris Moreno, horn; Lila Anderson Wilson, voice; Jorge Glem, cuatro; Willem Rodrigues, vihuela; Bladimir Guerra, guitarron; Rodner Padilla, bass; Raciél Torres, drums; Ernesto Laya, maracas. No Label- available from the artist.

Yris Moreno (text), Liber Oscher (music), *Afflatus* (for Solo Horn and Narrator); Hernan Marin, arr. Ruben Carvajal: *Canta Y Baila Joropo*; Simón Díaz, Arr. Jose Luis Comenares Ostos: *Clavelito Colorado, Tonada del Cabrestero*; Francisco de Paula Aguirre, arr. Jose Luis Comenares Ostos: *Dama Antañona*; Francisco de Paula Aguirre, Antonio Lauro, Heraclio Fernández, Pedro Elias Gutierrez, and Luis Flores, arr. Jose Luis Comenares



res Ostos: *Fantasia Venezolana*; Jose Luis Colmenares Ostos and Pedro Eliaz Gutierrez: *Pequeña Venecia*; Hugo Blanco, arr. Jose Luis Colmenares Ostos: *Moliendo Café*; Pedro Mauel Torres, arr. Orlando Cardozo: *El Gallo*; Niccolo Paganini and Genaro Prieto, arr. Jose Luis Colmenares Ostos: *Apure en un Viaje Caprichoso*; Manuel Yáñez, arr. Javier Rosa: *Viajera del Rio*; Ernesto Duarte Brito, arr. Jose Luis Colmenares Ostos: *Como Fué*; Pablo Herreros and José Colmenares Ostos, arr. Jose Luis Colmenares Ostos: *Venezuela*.

Venezuelan expatriate Yris Moreno has recorded an incredible CD, *In Solitude*, a magnum opus of deep and heartfelt expression. Opening with *Afflatus* (divine creative impulse), this personal manifesto of Moreno's own text read by a young narrator set to solo horn music by Liber Oscher sets the scene for the remainder of the CD, which is a conglomeration of Venezuelan music arranged for multiple horn tracks, often accompanied by traditional Latin instruments, such as guitarrón, maracas, cuatro, and vihuela. Moreno's playing on the CD is spectacular! Her technical ability is astounding, not only for her objective skill as a player, but for how she is unencumbered by any staid sense of what the horn "should" sound like. Endlessly creative, her performance on this disc is always in service to something higher; the clear passion she has for the music of her homeland, her dedication to creating music that speaks directly to the soul, her willingness to be vulnerable and real as an artist – it is an inspiration! Brava, Yris Moreno! (LVD)

**Scenes from the Bayou. Black Bayou Brass. James Boldin, horn;** Aaron Witek, trumpet; Jeremy Marks, trombone. Mark Records. 53133-MCD.

Jérôme Naulais: *Flash*; W.A. Mozart, arr. James Boldin: *Divertimento* N. 3, K. 439b; Arcangelo Corelli, arr. James Boldin: *Trio Sonata*, Op. 2, No. 1; Modest Mussorgsky, arr. Aaron Witek: "Hopak" from *Sorochinsky Fair*; Sy Brandon: *Inventions*; Gina Gillie: *Scenes from the Bayou*

The Black Bayou Brass, the faculty in residence at the University of Louisiana Monroe since 1971, has recorded a CD of arrangements and commissions for brass trio. With the exception of the first work on the album, all of these pieces are world premieres. Representing time periods from Corelli and Mozart to young contemporary composers, this disc has a lot of variety and is a showcase for the versatility of the brass trio.

The opening work, *Flash*, a tuneful excursion uses lots of extended brass techniques to add timbral interest to the brass trio, which can tend toward monochromaticism.

The Mozart *Divertimento* and the Corelli *Trio Sonata*, both arranged by Associate Professor of Horn James Boldin, are well-executed transcriptions of the originals, the Mozart originally being written for basset horn trio and the Corelli for two violins and basso continuo. Both works would be excellent pieces for college-age chamber groups to perform, as they would help familiarize students with these early musical forms, and would offer opportunities to work on basic chamber musicianship skills.

The Hopak, arranged by trumpeter Aaron Witek is slightly more virtuosic than the previous pieces, and is a nice showcase addition to the brass trio repertoire.

Composer Sy Brandon's *Inventions*, commissioned by a consortium of brass trios, is an intentional double entendre. Each movement is titled after a significant human invention (the wheel, the metronome, the periscope, Morse code, and the airplane), and each movement has a contrapuntal section of musical 'invention' based on the theme. Brandon cleverly captures the mechanical character of each of these inventions to the delight of the listener.

The titular work on the disc is by Associate Professor of Horn at Pacific Lutheran University, Gina Gillie. An accomplished composer, singer, hornist and a budding aerialist(!), Gillie's *Scenes from the Bayou* is five short programmatic movements that portray the images and landscape at the lush Black Bayou Lake National Wildlife Refuge in Monroe, Louisiana. This piece was written in 2016 on a commission from the Black Bayou Brass with funding assistance from the Meir Rimon Commissioning Assistance Program of the International Horn Society. Like other works by Gillie, the tonality and clear architecture of the music makes it very accessible and fun to listen to.

The Black Bayou Brass states in the liner notes that they seek "to promote brass trio music through performances, commissions, arrangements, and recordings." They have certainly succeeded with this delightful collection of brass trio music. (LVD)

**Los Angeles Brass Quintet. Ralph Pyle, horn;** Thomas Stevens and Mario Guarneri, trumpets; Miles Anderson, trombone; Roger Bobo, tuba. Crystal Records, CD102.

Johann Cristoph Pezel: *Five Dances*; Nicolo Paganini: *Three Caprices*; Béla Bartók: *Suite from "For Children"*; Alec Wilder: *Brass Quintet No. 1*; Paul Hindemith: *Morgenmusik*; J.S. Bach: *Fantasia in C Major, Air pour les Trompettes, Prelude & Fugue in E Minor*; William Schmidt: *Variations on a Negro Folk Song*; John Cheetham: *Scherzo*.

This disc combines tracks from the first and second LPs recorded by the Los Angeles Brass Quintet. The LABQ was active from 1966-75, and all the players were members of the Los Angeles Philharmonic. This is a great opportunity to hear legendary brass players many people today have not heard, especially students. Ralph Pyle played with the LA Phil for 36 years, and was also a major movie studio performer. His rich, warm tone on the horn is a pleasure to listen to.

In addition to the virtuosic playing, this disc also features some interesting repertoire – I was unfamiliar with several of the pieces. The trumpet runs by Mario Guarneri on the second of the three Paganini caprices are fantastic. The third caprice will be familiar to many horn players, because it was recorded by the Canadian Brass in a different arrangement which featured hornist Jeff Nelsen on their album *Magic Horn*. The version recorded here by the LABQ spreads the melodic material around all five parts. The Bartók suite is made up of seven very short movements ranging from 26 seconds to 1:19. The Alec Wilder quintet has a movement that features each instrument, plus a *Toccata and Finale*. The second movement is titled "Horn Elegy," and here Pyle's luxuriously rich tone is on full display in long, lyrical lines over Wilder's jazz-infused harmonies. Schmidt's *Variations on a Negro Folk Song* is a very enjoyable piece that packs a lot of stylistic variety into just 5:30. The five





distinct variations are titled Fanfare, Ostinato, Chorale, March, and Fugato.

Throughout the disc, the LABQ demonstrates superb balance and blend, and the unity of style that is indicative of a world-class chamber ensemble. I found myself wishing I could hear them play live – this is now among my favorite brass quintet albums. The recording quality is excellent; all parts are clear and present. There is nothing to suggest that this was recorded 50 years ago. *Travis Bennett, Western Carolina University*

**Constellations Ardentes. Olivier Darbellay, horn;** Noëlle-Anne Darbellay, violin; Benjamin Engeli, piano. Challenge Records, CC 72770

Jean-Luc Darbellay: *Ori*; Charles Koechlin: *Quatre Petites Pieces*; Stefan Wirth: *Lunules électriques*; Johannes Brahms: Trio for Violin, Horn, and Piano, Op. 40.

This disc offers an interesting display of new and more familiar works. The first selection, *Ori*, is a family affair, of sorts. The soloists are a brother/sister duo and the work was written for them by their father. It is an interesting work that travels from display to atmospheric moments. The horn retains the primary center while the violinist dances and weaves about. Certainly, there are interesting solo moments individually and many interesting moments of contrasting colors and sounds. The intonation of the players is impeccable. There is no mention of its publication or availability to the public. This would be an interesting work to explore.

The Koechlin *Quatre Petites Pieces* offer a pleasant, calming mood after the Darbellay selection. Here we get to hear Noëlle-Anne Darbellay's lush tone lovingly enhanced by her brother. Again, Olivier's ringing tone and perfect pitch is impressive. This is a very fine reference recording for anyone thinking of performing this work.

Stephen Wirth's *Lunules électroniques* despite the title offers no use of electronics, but certainly offers quasi-electronic sounds between the two principal instruments, horn and piano. Flutter tonguing, multiphonics, harmonics, tremelo, double stops, and other effects offer unusual and new sounds. Liner notes state that the duet is not necessarily a dialogue. Instead he combines both into a single, new sound. This is an interesting color piece and is convincingly performed by the brother/sister duo.

The disc closes with a staple in the chamber music repertoire, the Trio for Violin, Horn, and Piano of Brahms. While all players are extremely gifted, this wasn't as impressive as the other selections. This reviewer prefers a broader sound to offset the resonance of the violin. Additionally, the chordal sonority of the piano could use a bit more heft and length on concluding notes of phrases. The ending of the first movement seemed very restrained, whether that is because of the players or engineering is unknown. The second movement offered quite a bit of clarity in the dialogue between the three instruments. The third movement as the soul of the trio had a safe tempo selection, but this reviewer prefers a slow crawl to intensify the movement. The finale offers a brilliant and sparkling romp and offers impressive clarity and diction in the notoriously difficult hemiola patterns and syncopations from all players, especially from Engeli. These comments about this particular selection reside in this reviewer's own aesthetic and interpretation and

in no way infer there is anything bereft in the performance on this disc. As a performance it is very clear, transparent, and well-balanced, and the last movement offers brilliant playing by all.

This disc is highly recommended to all as a disc you should consider for your library. *Eldon Matlick, University of Oklahoma (EM)*

**A Matter of Heart-Trios for Tenor, Horn and Piano. Olivier Darbellay, horn;** Christoph Pregardien, tenor: Michael Gees, piano. Challenge Records, CC 72771

Benjamin Britten: *The Heart of the Matter*; Franz Lachner: *Die Seejungfern*; Conradin Kreutzer: *Das Muhlrad*; Franz Lachner: *Three Lieder*, Op. 30 I. Herbst; Conradin Kreutzer: *Standchen*; Carl Kosmally: *Sehnsucht*, Carl Kosmally: *Das Fischermädchen*, Henry Hugo Pierson: *Jagers Abschied*; Franz Schubert: *Auf dem Strom*, D. 943.

This lengthy disc features a variety of works, familiar and unfamiliar, for tenor, horn, and piano, including the massive *Heart of the Matter*, of which the centerpiece is Britten's *Canticle III* "Still Falls the Rain." The entire work, including Edith Sitwell's dark poetry, reflects the pain and suffering experienced by England during the Second World War.

The Britten is very well done in this presentation. Especially rewarding is the portion of "Still Falls the Rain," with pensive tempos at the opening and end and impressive Sprechstimme, performed by Christoph Pregardien.

Pregardien's dramatic and engaging presentation of Sitwell's poetry, his elocution of the spoken word and verse is outstanding here and on the rest of the disc. Michael Gees elicits a myriad of colors and tone from the piano. The power required for the Britten and the delicate filigree of accompaniment for the lieder are well-served throughout the disc. His delicate, fluid touch on the undulating accompaniment of the Schubert poses no problem for the rest of the ensemble as they create a wonderful, dark tone on the dramatic moments.

Last, but not least, is Olivier Darbellay's artistic finesse on the horn. His tone and phrasing are a perfect foil for Christoph Pregardien's vocal lines. To those who aspire to program works for horn and voice, this disc offers a one-volume primer on how hornists should effectively perform this body of literature. Even when giving his opportunity to perform solo lines, Mr. Darbellay is clearly in the vocal realm.

Other familiar works presented are the lieder offerings from Lachner and the well-known *Auf dem Strom* by Schubert. Less familiar, yet delightful, are the Kreutzer, Kosmally, and Pierson selections

This disc is highly recommended to every serious hornist. It should be an addition for any media center at collegiate institutions. *(EM)*

**The Horn Concertos. Christoph Ess, horn;** Folkwang Kammerorchester Essen; Johannes Klump, conductor; German Hornsound; Sebastian Schorr, Stephan Schottstaedt, Timo Steininger, horns. Genuin Records, GEN 18618

Wolfgang Amadeus Mozart: Horn Concerto in E<sup>b</sup> major, K. 417, Horn Concerto in E<sup>b</sup> major, K. 495, Horn Concerto in E<sup>b</sup> major, K. 447, Horn Concerto in D major, K. 412 (386b); Trygve



Madsen: *Invitation to a Journey with Mozart and Four Horn Players*.

According to Christoph Ess's preface to his liner notes, he poses is there a need for yet another recording of the Mozart Concerti? Unequivocally, yes, especially when his artistry is featured! He puts his own spin on these concerti. A tribute to hornist Michael Holtzel, Ess uses cadenzas written by Holtzel, which are very interesting and beautifully performed. He also offers some surprises in K. 417, with additions of solo material, including the insertion of a cadenza. The K. 495 concerto offers no surprises other than a very extended and complex cadenza. K. 447 is performed with rather brisk tempi in all movements; however, they are performed so effortlessly by the soloist and ensemble, it doesn't seem frenetic. Ess brings out the humor in Mozart's games of misplaced downbeats, an observation that is often missed. K. 412 is dashed off with effortless display – no small feat – when considering the third finger valve patters that abound in this movement. Ess offers two versions of the second movement, one reconstructed by Robert Levin and the other more common version scribed by Mozart's copyist, Sussmayer. Levin's reconstruction offers more rewarding additional material in the opinion of this reviewer.

An added gift to the listener is Madsen's horn quartet, paying homage to Mozart's concerti and commissioned by Ess and the German Hornsoud in 2017. In each of the four movements, a different member of the ensemble is featured. Madsen writes with good humor and offers a wonderful blend

of his compositional style and harmony while inserting a well-known melody from each concerto. The first movement includes the main theme from K. 412. The Andante theme from K. 417 is featured in the second movement, with some interesting harmonies sprinkled around. The Larghetto melody of K. 447 is the featured theme in movement three in an unusual setting. The finale features the rondo of K. 495 in a brilliant and dashing setting, with some guest appearances!

The disc was recorded live and offers a wonderful ambience of natural space and delightful transparency. The Folkwang Kammerorchester Essen provides a pristine accompaniment and graceful style. It is so refreshing to listen to this disc – it is like experiencing these well-know works with new ears. The performances might literally make the hair on the back of your neck stand on end! (EM)



## WOODWIND QUINTET CDS

*This is a small sample of woodwind quintets on Crystal. See web for complete list.*



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