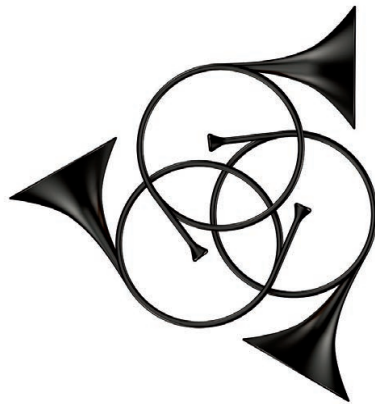


The Horn Call

Journal of the International Horn Society

Volume XLIX, No. 3, May 2019



William Scharnberg, Editor

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On the Cover: In the interview with IHS51 co-host Jeroen Billiet (page 28), you will read that a feature of the Ghent Symposium will be to “Wake the Dragon.” The dragon is Ghent’s icon – a statue atop its medieval Belfry tower. Thus the IHS (represented by our three horn logo) is calling to that dragon, in several randomly selected languages, to “Wake Up!”

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Contact Elaine Braun (Membership-Coor@hornsociety.org) if you wish to be considered for a representative position.

The Horn Call (ISSN 0046-7928) is published tri-annually in October, February, and May. Subscription to the journal is included with an IHS membership. An annual IHS individual membership is \$50 (US), student membership \$32, library membership \$80, family membership \$75, three-year membership \$141, and life membership \$1000. Horn clubs of eight or more may become "club members" at a rate of \$35 per member per year. Electronic memberships (no paper journal) are \$30 (annual), \$25 (student), and \$950 (life). Forward payment (US check, international money order in US funds, or by Visa/Mastercard) with a permanent address to the IHS Membership Coordinator (Membership-Coor@hornsociety.org): Elaine Braun, 305 Raywood Ct., Nashville, TN 37211-6000 (USA). The IHS website includes a change-of-address form or contact Elaine Braun or Julia Burtcher with the information.

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May 2019

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From the Editor

Bill Scharnberg

Dear IHS Members,

If you have reached this point and are (still) confused about the cover to this journal, refer to page one: **On the Cover**. We are always looking for excellent cover material – if you have what you believe to be a wonderful cover photo or image, please send it. The image should be at least 300 dpi and you will notice that our covers are vertical.

I apologize to all of our IHS members outside the US. You hopefully saw my message on the IHS website – you should have received your February *Horn Call* a month before you did! The process became a nightmare and I personally taped the shipping labels on each of the 420 envelopes that left the US. The IHS is no longer using the DHL company for our international mailing and we are working with the US Postal Service on a relatively inexpensive but reliable system of mailing your journal.

If you read Jeroen Billiet's article in the February *Horn Call* ("Brave Belgians") and/or heard his lecture in Muncie on the Belgian horn school, you will undoubtedly want to attend the Symposium in Ghent. Speaking as a host of two International Horn Symposia, I predict this will be among "the best" in our history – the artistry, variety of music, historical instruments and performances, myriad tone colors, and the comradery will all be first class. The city itself is an historical showcase and home to the famous culinary ABCs: asparagus, beer, and chocolate (and waffles). You need to attend this Symposium!

There were two errors in the February journal: Steve Salemsen, who translated Daniel Bourgue's memoir, is Stephen not Steven; and Julie Jacobson (not Jacobs) wrote the article on "The Horn in 19th-Century France." These errors were corrected for the online publication.

Our October 2019 *Horn Call* will be Volume 50, No. 1! The first International Horn Workshop was in 1969, the International Horn Society was founded at the second International Horn Workshop in 1970, and the first *Horn Call* was published in February 1971. The mathematics appears odd because the November 1971 *Horn Call* was labeled Volume 2, No.1.

Enjoy this journal! We plan to have it in your mail box in a timely fashion and you will know if we have succeeded.

Best,

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



Our IHS team is your IHS team!

Hello, my dear horn friends and family,

I hope this edition of *The Horn Call* finds you all in good health and spirits, eagerly looking forward to our time together at IHS 51 in beautiful Ghent! As I write this message (in March), the schedule is coming together nicely, and our excellent host Jeroen Billiet is creating quite an incredible and varied week that should be inspiring and exciting for everyone.

As my first year as your President has rolled along, I have been overwhelmed by the excellence and dedication of the people charged with looking after our Society and keeping it going from strength to strength. Our Executive Committee, which has regular monthly (and occasionally more frequently) work meetings, is packed with the most incredible, excited, positive, sensitive, and creative minds and hearts I've ever had the pleasure to work with. The trio of Kristina, Annie, and Julia (formerly a superb quartet with Heidi – you should have heard their Hindemith!!) is a true blessing to me, and to the Society, and I want to give them some much-deserved praise, and to also emphasize that *our* IHS team is *your* IHS team. We are here to help make the IHS a better organization, with more offerings and event support, for you.

To that end, I want to make sure that each and every IHS member knows how seriously we take this charge, and we encourage you to get involved by letting us know how we're doing and what things you'd like to see happen with your Society. There are no silly or dumb ideas, just untried ones, and we'd like to know your thoughts. Do you have any creative ideas for future Symposia, or where you might like to see a future one be held? Let your Executive Committee know!

Do you have any interest in creating some horn-related event for your state, or area, no matter how small or large? Contact your Area Representative, and let's see if the Society can help you make that idea come to life!

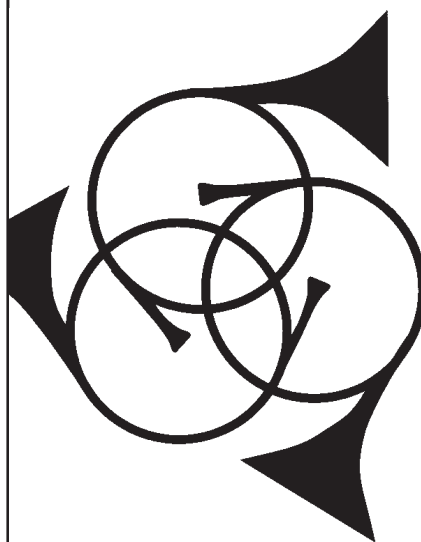
Do you have any creative ideas or wishes for future IHS offerings or benefits? Please let me know! I am constantly amazed at how creative and thoughtful our IHS team is, but we are only four people, and I like feedback from everyone.

With many minds and ideas, from as wide an array of experiences and outlooks as possible, who knows what we could accomplish? All that's missing is your active voice in the Society via your IHS team!

I'm looking forward to hearing from you all, and looking forward to seeing you in July, in Ghent!

My very best,

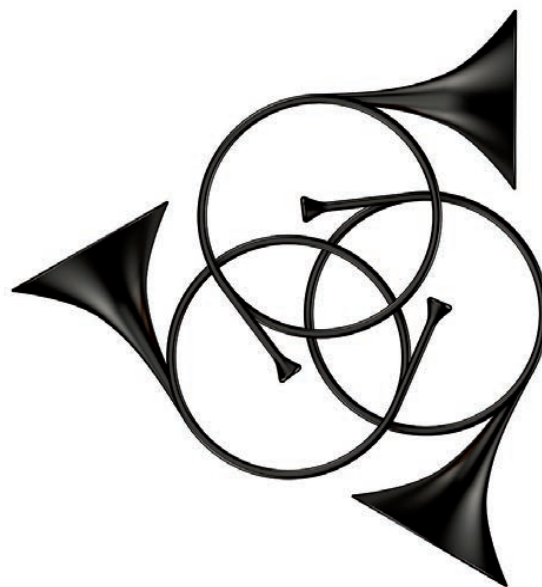
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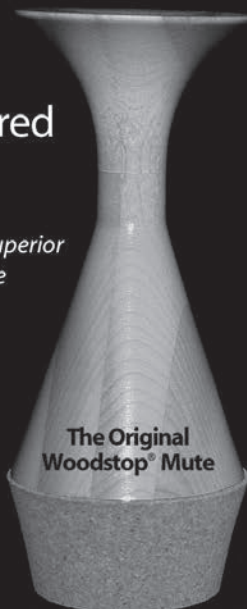
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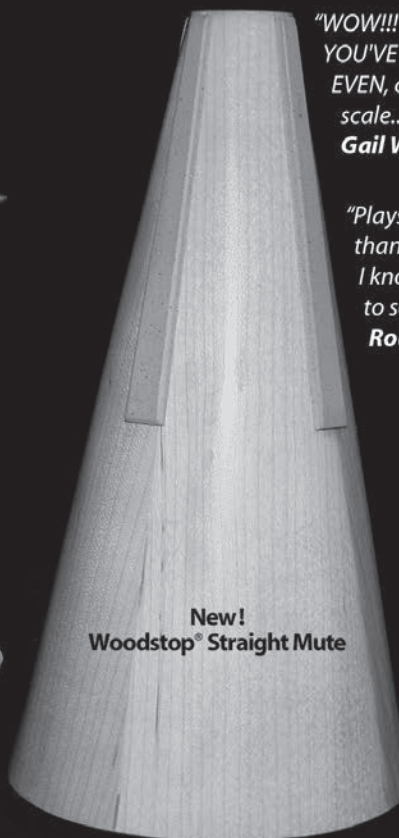
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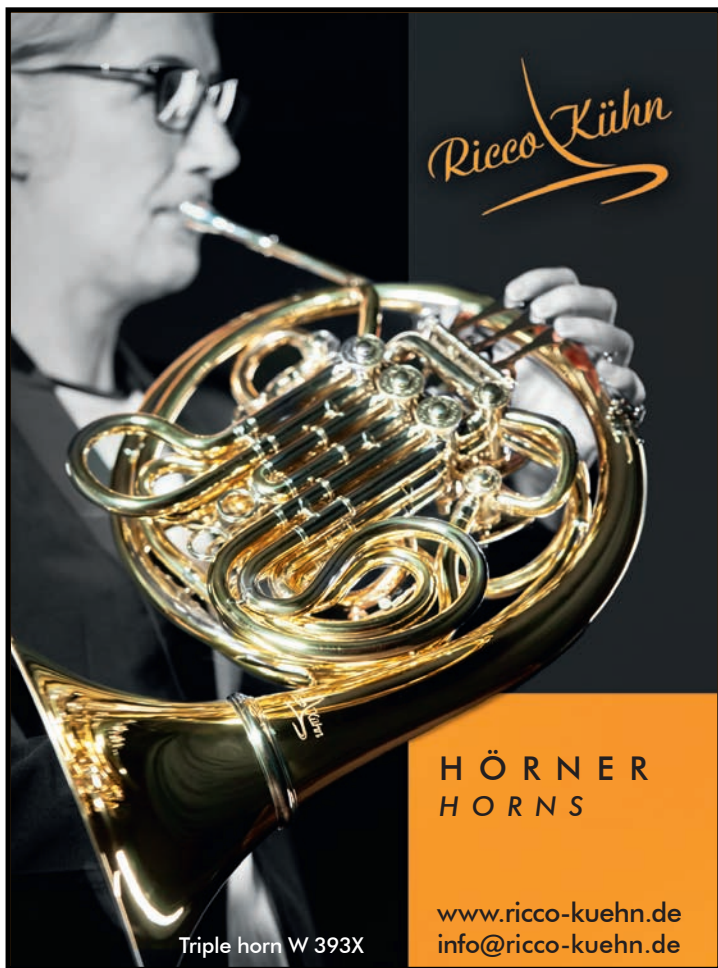
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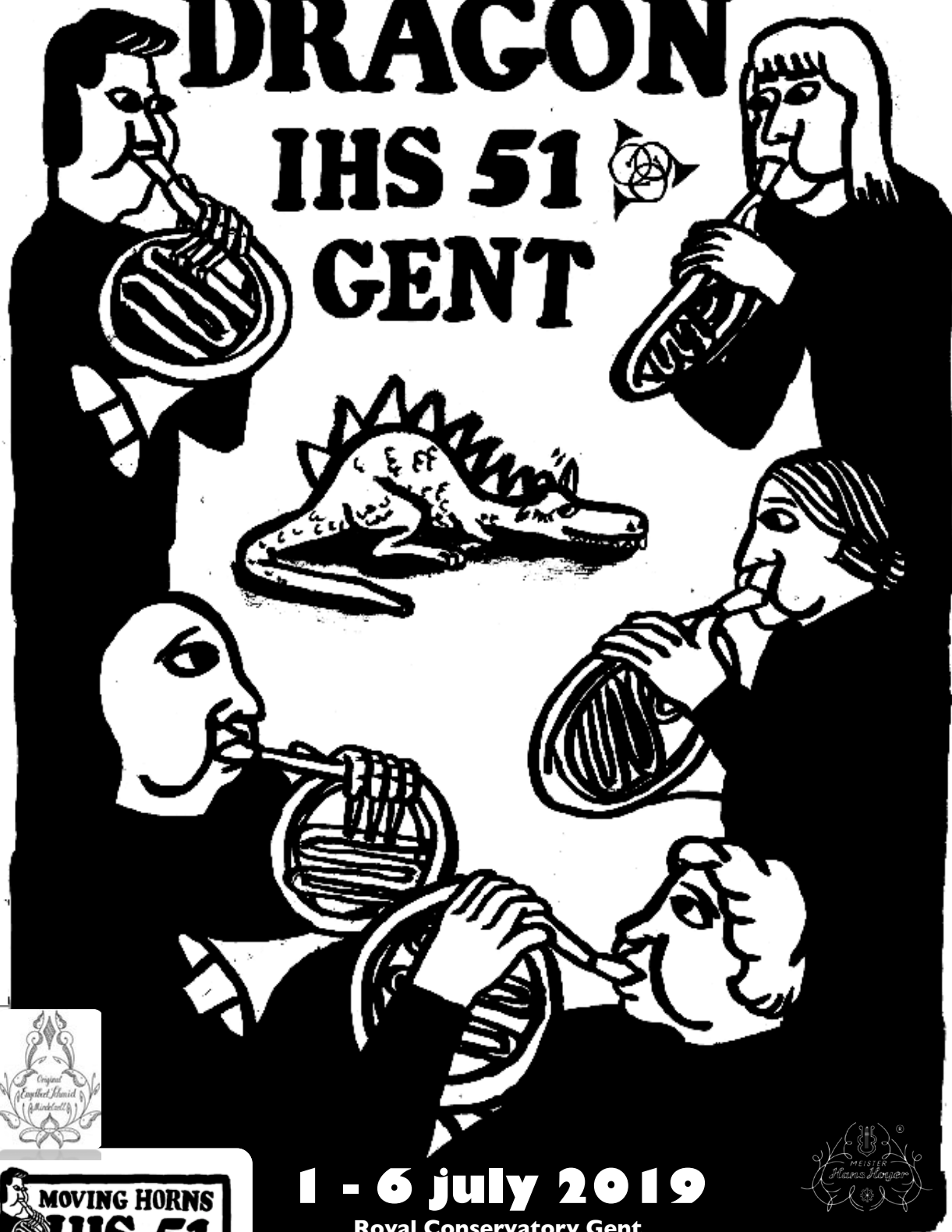
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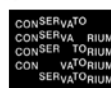
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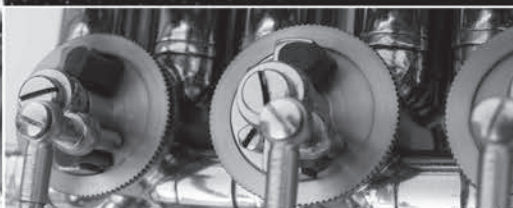
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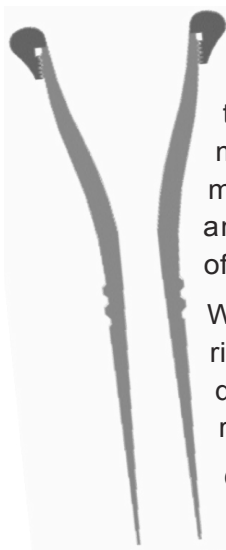
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IHS News and Reports

Jennifer Brummett, Editor

From the Office

You can still register for the Horn Society's 51st Symposium at the School of Arts in Ghent Belgium, July 1-6, 2019. I encourage you to visit the website ihs51.schoolofarts.be to see all of the amazing concerts, workshops, lectures, clinics, and masterclasses planned. This event also features an historical instrument exposition! On Saturday, July 6, the event – Wake the Dragon! – is an attempt to break the Guinness World Record for “Largest French Horn Ensemble.” We need you there!

On a more personal note, I've had a few months on the job as your executive director, and these months have been a whirlwind! I've so enjoyed meeting and talking with new people, learning the operations and mechanics of the inner-workings of this organization, and most importantly, being inspired by our membership. I invite you to reach out to me with ideas, concerns, thoughts you have on what the IHS means to you, and how we can better serve our mission to promote horn playing, fellowship, and communication between hornists worldwide. My email address is exec-director@hornsociety.org.

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

–Julia Burtcher, Executive Director

IHS Membership

You may wonder why you renewed your Membership in February but your expiry date is in December; this happens quite often. Despite the reminders we send out, people forget to renew but our database keeps track of you even after your expiry date. It automatically assumes that you have had access to all the Horn Society has to offer, and you may even receive your copy of *The Horn Call*. Therefore you are just repaying for that privilege. I think of it as catching up. So when you finally do renew, the database brings your membership forward to the next date applicable. If your membership expired in December and you renewed in February, your new expiry date will still be in December. The fact that the data base doesn't automatically cut you off immediately is a really good thing for many busy people!

–Elaine Braun, Membership Coordinator

Address Corrections and Lost Sheep

Send address corrections to Membership Coordinator Elaine Braun at membership@hornsociety.org. Mailing lists are updated approximately one month before each journal mailing.

The following people are “lost sheep” (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): Everett Burns, Leivyson Ferreira, Annette Fuerhoff, Jennifer L Goodwin, Sada Harris, Jake Markisohn, Johann Pereira, and Julie Rochus.

News Deadline

The next deadline for news submissions is August 1, 2019. 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.

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

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

The Meir Rimón Commissioning Assistance Fund has assisted in the composition of numerous new works for the horn. IHS members are invited to request funds to support collaboration with a composer in the creation of a new work featuring the horn. 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

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

IHS Website

Thanks to Mexican Area Representative Keith Eitzen, we have added several articles from *The Horn Call* in Spanish to the website. To see them, select Spanish from the language



choice dropdown on the Home page and go to Publications -> *The Horn Call* -> Archivo de "*The Horn Call*." In addition to Spanish, the member benefits page and registration form have also been translated into Dutch, with Portuguese and Chinese versions soon to follow!

—Dan Phillips, Webmaster

Information Site: Jobs & Assistantships

Hornists with information about professional jobs should send the information to **James Boldin** at boldin@ulm.edu. Professor Boldin posts the information on the IHS website. To view the listing, look under Networking -> Performance Jobs.

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

Area Representative News

Please look at page 2 of this journal. You will see the names of all the people who have offered their services to the horn society. Many of these folks are professional horn players, and many are college/university faculty, but many are just those who love the horn and want to participate in something that unites us. If you live in the United States, note the listing of Area Representatives in the lower right corner of that page. These folks are your contacts! They have information about the IHS and about the people who live in your area. Many of them run horn days or weekends in their areas that you would enjoy! Regional workshops are well organized and offer access to people in your region and featured artists often from outside your region. You can also find information on IHS Facebook pages for the Northeast, Southeast, Midnorth, Midsouth, Northwest and Southwest. I encourage you to seek out events, and attend!

—Elaine Braun, Coordinator

Coming Events

Hornswoggle 2019 Workshop invites horn players to Jemez Springs, New Mexico on May 24-26 for a 3-day, 2-night event featuring **Angela Winter**, **Sarah Schmalenburger**, and **Molly Wood**. Participants will be grouped into ensembles by ability level. Contact **Karl Kemm** at 940-300-3131 or go to hornswoggle.org.

The **Atlantic Brass Quintet** will be in residence at the Mostly Modern Festival in Saratoga Springs, New York at Skidmore College from June 9-29, 2019. They play in the modern orchestra, present their own all-contemporary recital, play with the American Modern Ensemble, and teach at the seminar. Applications for brass players are being accepted. mostly-modernfestival.org/apply

The **Atlantic Brass Quintet** presents its brass quintet seminar at Lawrence University in Appleton, Wisconsin from July 22-August 2, 2019. This is its 27th annual seminar, this year

assisted by **Ann Ellsworth**, professor of horn at Lawrence University. Applications for all brass instruments are being accepted. atlanticbrassquintet.com/summer-seminar

Green Mountain Horn Club will be performing in July at a fundraising picnic in North Hero, Vermont. The club performed in February in Lincoln, Vermont, a small village near Middlebury.

The **Eastman Horn Institute** is part of Summer@Eastman in Rochester, New York from July 28 to August 2 with **Peter Kurau**, **Elizabeth Freimuth**, and **Nikolette LaBonte** as faculty. eastman-french-horn-institute

The San Diego Symphony recently hired **Rafael Payare** as its Music Director. Maestro Payare played solo horn in the Simón Bolívar Youth Orchestra under Gustavo Dudamel. The current horn section is **Benjamin Jaber**, Principal, **Darby Hinshaw**, Assistant, **Josh Paulus**, Acting Second, **Tricia Skye**, and **Douglas Hall**. The orchestra has scheduled Mahler Symphony No. 5 to open the season. The horn section will host a **Southwest Horn Convention** in conjunction with these performances, October 4-6, 2019. The world of the horn certainly is a small one. We hope to make that world even smaller for everyone this October in San Diego...come be a part of the fun! See www.southwesthornconvention.com.



Rafael Payare



San Diego Symphony

Member News

Peter Kurau, Professor of Horn at Eastman, writes, "The 2019/20 academic year at Eastman has included four residencies by **Bill VerMeulen** (as Visiting Professor), and masterclasses by **Jeff Nelsen** (as well as a concert featuring Canadian Brass with the Eastman Wind Ensemble), **J. Greg Miller**, and **Edward Deskur**. I look forward to returning to the Kendall Betts Horn Camp in June, and to presenting a masterclass and lecture at the 51st International Horn Symposium in Ghent, Belgium in July."

Kerry Turner and **Kristina Mascher-Turner** (The Virtuoso Horn Duo) completed a 14-month sabbatical tour of the world, which began in Washington State in October 2017 and ended at Texas A&M in Kingsville, Texas in November 2018. The duo performed and gave masterclasses in 16 countries, including France, Switzerland, Portugal, Poland, much of Southeast Asia, twice in China, and three times in the US. They recorded a CD for the Naxos label in Vienna. The CD is the complete works for horn and piano by Kerry Turner, his *Chaconne* for three horns (with **Frank Lloyd**), and his Suite for solo horn. A



News and Reports

brief revival of the American Horn Quartet in Tianjin, China at the Beijing Horn Festival (with **Denise Tryon** replacing **Charles Putnam**) was one of the highlights on the year. Turner also performed his own Concerto for Horn "The Gothic" in Taiwan and Beijing.

Kerry Turner and Kirstina Mascher-Turner



Jennifer Montone (Philadelphia Orchestra) appeared with the Brentano String Quartet and performed the Gliere Horn Concerto with the Delaware County Symphony. **Jeffrey Lang** performed the Brahms Trio in Verizon Hall and the Saint-Saëns *Morceau de Concert* with Orchestra Concordia. Jennifer and Jeffrey's performances with the Chamber Music Society of Lincoln Center and the Philadelphia Chamber Ensemble included programs of Mozart and Spohr. Jennifer performed an all Hindemith program at the Curtis Institute and Jeffrey performed the Mozart Quintet at the Mutter Museum. Also at the Mutter Museum was the Philadelphia Orchestra Horn Quartet with Jen, Jeff, **Jeffrey Kirschen**, and **Ernesto Tovar**; and at La Salle University with **Shelley Showers** and **Angela Cordell-Bilger**. Ernesto performed the Strauss Concerto No. 1 with the Texas Music Festival Orchestra, and Ernesto and Jeff gave a program for Two Horns and Piano at several assisted living facilities in Philadelphia. The Temple University Horns presented a program at the IHS Northeastern Horn Workshop at Hofstra University, and the Curtis Institute Horns enjoyed visits with **Radovan Vlatković**, **Randy Gardner**, and **Sarah Willis**.



Temple University Horns (l-r): Jeffrey Lang, Augustina Au, Lucy Smith, James Ashbrook, Katie Taylor, Kasey MacAdams, and Martina Smith

Marshall Sealy (Newark NJ) jokes that he is a Brass Repairman without Borders! In addition to doing repairs in his shop, Marshall has given repair workshops in such far-flung places as South Africa, Bulgaria, Serbia, the Dominican Republic, Saint Lucia, Mexico – and at the Northeast Horn Workshop at Hofstra University in February. At the same time, he is busy performing on his vintage Conn 8D as a freelancer in Broadway shows and with many orchestras and supporting jazz and popular artists.

Edward Deskur (Warsaw, Poland) teaches both natural horn and modern horn in his "retirement" from the Zurich Opera. On his way to Colombia for concerts with the historical ensemble Dresden Festival Orchestra in April, he gave masterclasses at Juilliard, Manhattan, Eastman, and the San Francisco Conservatory.

Bernardo Silva, professor at the University of Aveiro, and his horn class welcomed guest artists **José Sogorb** and **Will Sanders** for intense days of individual work and horn ensembles.



José Sogorb, Bernardo Silva and University of Aveiro Horn Class

Duncan Shaw, **Marianne Plenert**, **Brenda Wilson**, and **Ken Petry** (the horn section of the West Coast Symphony Orchestra in Vancouver, British Columbia) were soloists in Schumann's *Konzertstück* in December. Interestingly, all played on Kruspe wrap double horns: 1942 Conn 8D, 1950 Conn 8D, Moennig, and Atkinson 102B, respectively. No descants, no triples, no missed high notes, and the soloists are all over 60, some significantly. Special kudos to Duncan Shaw, a 1982 Juilliard graduate and student of **Ranier DeIntinis**, whose high horn playing was spectacular as always. As a section whose members have

played together for almost 15 years, we were grateful to have finally performed the Schumann!



(l-r) Ken Petry, Brenda Wilson, Marianne Plenert, Duncan Shaw

Dolores Beck, founder and director of the **Top Brass** horn choir in New York State, has moved to Naples, Florida, where she is busy in a new Horizons Band, a dance band (on horn in the trombone section), and (with electric bass) in a jazz combo. She plans to start a horn choir there.

Charles Mayhood (Calais VT) writes: "Before I sold my house I had 17 horns! When the house went so did the horns. A WWII vintage Alex 103 (**Ralph Pottle's**) and a rose brass Hoyer that played like a dream were high on his list of regrets. But top of the list was a mint condition Conn 2D, F horn with piston valves. Boy did it sing! I really should have kept it."



Barbara Chinworth conducted **Horns of Tucson (HOT)** in a concert in the Clubhouse at Western Way RV Resort in Tucson in March. The program included demonstrations of the conch, the didgerdoo, the alphon, the shofar, and a rendition of the piccolo part from the *Stars and Stripes Forever* on hose pipe. Members of the ensemble include: **Mary Phillips, John McDivitt, Megan McAndrew, Andrea Zwart, James Lockwood, Steve Ralsten, Terry Pawlowski, Gail Schumacher, Nancy Johnsen, Dan Heynen, Dudley Spore, Martha Spore** (percussion), **Kathy Creath**, and **Charlotte Swank**. **Greg Helseth** performed an unaccompanied horn solo.

James Boldin and the horn studio at the University of Louisiana Monroe has hosted several guest artists who performed recitals and presented masterclasses this spring: **Centria Brown** and **Timothy Thompson**; **Gateway Brass** from the United States Air Force Band of the West (SSgt **Elizabeth Barnette**); and the Cobalt Quartet (**Katie Johnson-Webb, Jena Gardner, Caroline Steiger, and Rose Valby**). Quintasonic Brass (**Matthew Haislip**), the featured guest artists for ULM's annual Brass Day, performed a recital and joined the ULM brass faculty in a performance of Giovanni Gabrieli's *Sonata pian' e forte*.

Seth Orgel, Louisiana State University, and his horn studio hosted **Timothy Thompson**, professor of horn at the University of Arkansas, for a recital and masterclass in January.

Timothy Thompson



Donald Krause conducted **HornsaplentyChristmas** in Fox Valley, Wisconsin with guest artist **Amy Horn**, retired from the President's Own Marine Band and now Horn Professor at George Mason University. On a concert with 54 horn players, Amy performed "Some-one To Watch Over Me" with 20 high school to adult horns with one 20-minute rehearsal!



Amy Horn with Donald Krause at Hornsaplenty

Jonas Thoms, West Virginia University, and **Heidi Lucas**, Indiana University of Pennsylvania, collaborated in a one-day workshop for the studios of each institution in October. The WVU Horn Ensembles gave a concert in October celebrating St. Hubert's Day. The performance included large ensemble, small ensemble, solo performances, and lectures by students on the history of the horn. Later the studio welcomed **William Caballero** for a performance and masterclass and **Ian Zook** for a lecture and a masterclass.

Eldon Matlick (University of Oklahoma) is interested in forming an American Vienna Horn Society. He invites anyone in the US who owns a Vienna horn and is interested in such an organization to contact him. ematlick@ou.edu

Karl Kemm, with the aid of Delmar College in Corpus Christi, TX, has released a video discussing and demonstrating a fraction of his historical instrument collection. This video is available on Youtube: <https://youtu.be/0l28AsiqkFU>

The US Navy Band performed at the University of North Texas on March 5th with UNT alumnus Principal Horn **Jason Ayoub**.



(l-r) Alex Kooling, David Kolo, Farah Chisholm, Bill Scharnberg, Jason Ayoub, and Nathaniel Willson

Reports

Winter Horn Fest reported by Kelly Langenberg

Northern Illinois University and Professor **Kelly Langenberg** hosted Winter Horn Fest, a day-long clinic for high school horn students. Players from around Chicago and suburbs made their way to DeKalb, Illinois to celebrate all things horn. The theme of the day was chamber music, and the highlight of the event was a masterclass and performance by the **Alloy Horn Quartet**. This was the event's second year; about 30 horn players were involved.



Alloy Horn Quartet with members of the horn studio at Northern Illinois University

I Love My Horn Day reported by Kayla Nelson

Chris Castellanos was guest artist for a mini-residency in February at the North Dakota State University Challey School of Music hosted by horn professor **Kayla Nelson** and culminating in the 4th Annual "I Love My Horn Day." Chris worked with horn students and a variety of chamber ensembles, in addition to performing and speaking to all music students. Despite less than ideal weather, nearly 50 hornists from the region attended, including students from local middle and high schools, from the three local colleges, and several adult amateurs and teachers.



Chris led players in a group warmup and conducted a masterclass and a mass horn choir reading session. **Gwen Hoberg** led a game of horn trivia. The final concert featured Chris, the MSUM horn quartet, the Central Lakes Horn Choir, and the Horns of the North horn choir. A new work for horn quartet and piano by Luke Sollie was premiered.



2019 I Love My Horn Day participants

Central Illinois HornFest reported by Steve Schepper

The 2019 Central Illinois HornFest was held in February at Millikin University in Decatur, Illinois. The event was hosted by **Steve Schepper**, adjunct professor of horn, and sponsored in part by Millikin, the International Horn Society, and the Decatur Area Horn Club. The Alloy Horn Quartet was the featured guest ensemble. Members **Liz Deitemyer**, **Anna Jacobson**, **Kelly Langenberg**, and **Dana Sherman** led the participants in a clinic/lecture and a masterclass. A reading session for all 20 participants included music from the Hornest's Nest catalog. Thanks, **Lowell Shaw**! The final concert featured the Alloy Quartet in music of Galla, Hill, Tomasi, and Tchaikovsky, plus *Alloy 7645*, composed by Thomas Bough and commissioned by Alloy for the IHS Symposium held last summer at Ball State in Muncie, Indiana.



Central Illinois HornFest
Alcalá Horn Campus

The second edition of the Alcalá Horn Campus took place in Alcalá de Guadaira, Seville (Spain) in October 2018. The teaching team included **Paco Rodríguez**, **Luis Delgado**, **María**

Rubio, **Oscar Sala**, **José Maria Castillo**, **Manuel Fernández**, **Alejandro Lagares** (Spain) and **J. Bernardo Silva** (Portugal). More than 50 young horn players participated in these five days of masterclasses, concerts, conferences, exhibitions, jazz clinic, and other events.



Alcala Horn Campus

2019 Northeast Horn Workshop reported by Alan Orloff

Eric C. Davis, **Tom Gellert**, and **Alan Orloff** hosted the 2019 Northeast Horn Workshop in February at Hofstra University in Uniondale, New York. Recitals and concerts were by **Sarah Schouten**, **Steven Cohen**, **Julie Landsman** and **Michelle Baker**, **Vincent Chancey & Friends**, Eastern Wind Symphony (community ensemble), Eastern Standard (horn, tuba, piano), **Phibbs & Phriends** (10 horn freelancers, 3 percussion), **Douglas Lundeen** (French piston horn), and **Eric Ralske** (Metropolitan Opera principal with Juilliard students). **Heidi Lucas** was soloist with the Eastern Wind Symphony in a newly commissioned concerto by David Martynuik.

Presentations included guided warm-ups, "Mouthpieces 101" by **Bob Osmun**, Horn Repair by **Marshall Sealy**, "Freelancing 101" by **Shelagh Abate**, sessions for students, and presentations on community involvement. Vincent Chancey and Julie Landsman/Michelle Baker gave masterclasses. A horn choir with over 60 participants sight-read in an evening session. **Emma Shaw**, a student of **Peter Kurau** at Eastman, won the solo competition.



*Solo competition winner Emma Shaw
with host Eric C. Davis*



*Composer and conductor Milton Phibbs
(front row, second from left) with Phriends*

SCMEA Day of Horn reported by Alan Orloff

The Suffolk County (NY) Music Educators Association presented its 14th Annual SCMEA Day of Horn in January featuring guest artist **Amy Horn**. Over 200 horn players from ages 8 to 80 participated in a day organized by **Alan Orloff**, **Christine M. Zacher**, and **Daniel Krueger**. The Suffolk All County Horn Ensemble, the Suffolk Horn Club (a group of professional horn players who also teach in local public schools), and the Northport Horn Club (a student club) gave concerts. Amy Horn performed a recital accompanied by collaborative pianist Christine Dore.

The Day of Horn traditionally ends with our Massed Horn Ensemble playing special arrangements designed for hundreds of horns of all different playing abilities. This year we performed "Rock Around the Clock" and "Theme from New World Symphony" arranged by Adam Wilbur, Bruno Mars's "Uptown Funk" arranged by co-chair Chris Zacher, and finally, to say goodbye with hopes of being together again next year, "Auld Lang Syne."



New York Day of Horn Mass Horn Choir



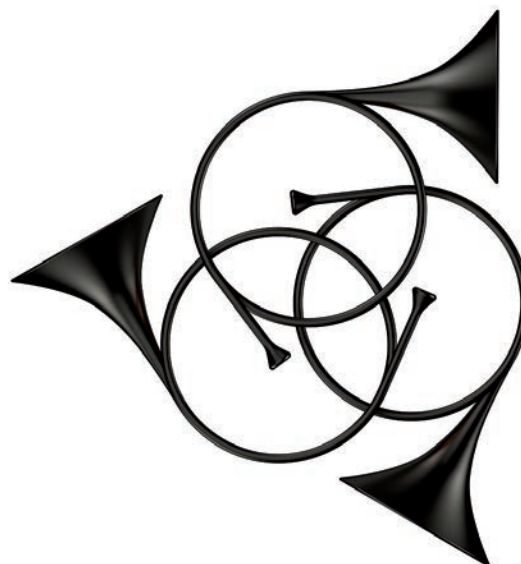
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Obituaries

In Memoriam Milton Phibbs (1949-2019)

Milton T. Phibbs, was a freelance horn player and composer. He was a longtime composer-in-residence and faculty member of the Kendall Betts Horn Camp, continuing to hold this post well past his retirement from horn playing in 2010. His compositions for horn ensemble are humorous and musical but often fiendishly difficult.



Milton was born in 1949 in Takoma Park, MD. Although his first instrument was the trumpet, he soon switched to the horn. He graduated from the Curtis Institute of Music in 1971, studying horn with Mason Jones and composition with Matthew Colucci. He became a freelance musician, performing, touring and recording frequently with the Philadelphia Orchestra as well as the Minnesota Orchestra with his longtime friend, Kendall Betts. He moved to New York in the early 1980s and became a mainstay with regional orchestras, including the Opera Orchestra of New York, Orchestra of Saint Luke's, the American Composers Orchestra, and the Orpheus Chamber Orchestra. He played for various Broadway shows such as *42nd Street*, *Cats*, *Phantom of the Opera*, *Beauty and the Beast*, and *The Lion King*. He was the longtime hornist of the Virtuosi Woodwind Quintet and performed and recorded with Peter Schickele and the New York Pick Up Orchestra in the PDQ Bach concert series.

Milton was an active and serious composer throughout his career. He had works premiered by the Philadelphia Orchestra, the Minnesota Orchestra, the Virtuosi Woodwind Quintet, and at the Grand Teton Music Festival. His commercial activities have included arrangements for National Football League Films and compositions for the interpretive films at the Mount Rushmore Visitors Center. In 2018 a group of Milton's friends and colleagues in New York City recorded a collection of his original pieces for horns and percussion, Milton's final professional endeavor.

Milton was known and loved by all for his quick wit, self-effacing manner, and unfailing kindness. He will be sorely missed.

—Shelagh Abate

Gerd Seifert (1931-2019)

Gerd Seifert passed away in Hamburg on February 28, 2019. He was Principal Horn of the Berlin Philharmonic from 1964 until his retirement in 1996. He was famous for his many years as Principal Horn with the Bayreuth Wagner Festival Orchestra (Bayreuther Festspiele), reputedly performing Wagner's "Long Call" eighty times.

He studied in his home town of Hamburg with Albert Doescher from age twelve and began playing in the Hamburg State Opera by age fifteen. At age seventeen (1948), he became Principal Horn of the Düsseldorfer Symphoniker. He won first prize at the International Music Competition in Munich (ARD) in 1956. He taught at the Robert Schumann Hochschule in Dusseldorf, Universität der Künste in Berlin and the Orchester-Academie der Berlin



Philharmoniker, where he was Director from 1970-2003. After retirement, he played Solo Horn from 2005 to 2006 at the Liceu Theatre in Barcelona. Since August 2006, Seifert was Principal Horn with the Singapore Symphony Orchestra.

The Berlin Philharmonic issued a statement: "With his technical brilliance and the unsurpassable beauty of his tone, Gerd Seifert was one of the defining musicians of the Herbert von Karajan era. His talent is demonstrated in a recording of Mozart's horn concertos in which he was accompanied by the Berliner Philharmonic under the direction of Karajan, and which sets standards to this day. In addition to his orchestral work, Gerd Seifert was a much sought-after teacher."

In Memoriam Gerd Seifert by Klaus Wallendorf

Am 28. Februar 2019 verstarb 87-jährig in Berlin einer der ganz großen Hornisten seiner Generation, der gebürtige Hamburger des Jahrgangs 1931, Gerd Seifert. Bei der Trauerfeier in der Kapelle des Waldfriedhofs Dahlem in Berlin würdigte ihn sein Schüler Bernhard Krug (heute Solohornist im Leipziger Gewandhausorchester und im Bayreuther Festspielorchester) als einen der größten Hornisten des 20. Jahrhunderts. Nach dem Andante von Anton Bruckner und – ebenfalls nach Bayreuther Tradition – dem Wach-Auf-Chor aus Wagners Meistersingern spielte ein Hornensemble aus ehemaligen Kollegen und Schülern die viersätzig Suite, die Gerds Düsseldorfer Weggefährte aus Düsseldorfer Tagen, Günter Schnock, so meisterhaft und unnachahmlich dem Barockkomponisten Michael Prätorius nachempfunden hatte.

Diese Suite spielte ich im November 1963 an meinem 15. Geburtstag – als Mitglied eines Hornquartetts der Jugendmusikschule Düsseldorf – und damit etwa zur gleichen Zeit, als Gerd Seifert sich anschickte, als Solohornist zu den Berliner Philharmonikern zu wechseln, nachdem er sechzehn Spielzeiten lang bei den Düsseldorfer Symphonikern Maßstäbe gesetzt hatte, die auch mir, dem damals jugendlichem Konzertbesucher und Hornschüler, bis heute ein gestalterisches Leitbild geblieben sind.



Mein Düsseldorfer Hornlehrer Walter Lexutt, zehn Spielzeiten hindurch Gerds koordinierter Kollege am Solohorn, hatte vom Hamburger Lehrer der beiden, Alfred Döscher, die gleichen bläserischen Vorgaben mit auf den Weg bekommen: einen obertonreichen, eher hellen, klaren, offenen Horn-ton, präzise Artikulation, schlackenlose Bindungen. Und nachdem mir die Anwendung dieser in Düsseldorf erlernten Blasart Erfolge bei Probespielen eingetragen hatte, empfand ich es fast als eine Art Heimkehr, als ich 1980 als Hoher Hornist bei den Berliner Philharmonikern Gerd Seiferts Kollege wurde und bis zu seinem Ausscheiden 1996 an der Umsetzung seiner Vorstellungen von einer funktionstüchtigen Horngruppe teilhatte.

Was ich von Gerd Seiferts Hornspielkunst gehört, gelernt und genossen habe, bleibt unvergessen und wohl auch unerreich, wobei es hier weniger um eine Rangfolge geht als um die Würdigung von Gerds unvergleichlicher Souveränität, dieser Mischung aus bläserischer Unfehlbarkeit, unmissverständlicher Führungsstärke, Stilsicherheit, Tonschönheit und geradezu heldischer Gestaltungskraft, die man ebenso bestaunen musste wie die schimmernde Ruhe seiner lyrischen Soli, unter denen ich gern das zweite der *Vier Letzten Lieder*, den ersten Satz aus Dvoraks Cellokonzert, aber auch die magischen Passagen in Mahlers Sechster als einsam leuchtende Beispiele makellosen und berührenden Hornspiels anführen möchte und doch schon weiß, dass diese Hervorhebung der Gesamtzahl seiner bläserischen Glanzleistungen nicht im entferntesten gerecht wird.

Die Hervorhebung seines Siegfriedsrufes, seines Till, sein nach Mahlers Wünschen „keck“ vorgetragenes Solo in dessen fünfter Sinfonie oder auch die elegische Gestaltungsmacht an der Spitze des Tubenquartetts mögen das unvollständige Bild abrunden, mit dem sich Gerd Seifert einen dauerhaften Ehrenplatz in der hornistischen Ruhmeshalle erblasen hat.

Auf eine Ehrentafel gehört auch die Tatsache, dass Gerd in den 31 Jahren seiner Bayreuther Festspielmitwirkung 157-mal den Siegfriedruf gespielt hat, nämlich 80-mal den „großen“ aus „Siegfried“ und 77-mal den „kleinen“ aus der „Götterdämmerung“. Gerd Seiferts Diskographie und sein erster Preis 1956 im ARD-Wettbewerb bedürfen als hornistisches Allgemeingut keiner weiteren Hervorhebung.

Bei der ausgesprochen stimmungsvollen und eindrücklichen Trauerfeier am 15. März 2019 – und beim anschließenden kollegial-familiären Beisammensein – kamen natürlich auch jene unter Gerds charakterlichen Eigenheiten zur Sprache, die mit dem bekannten Leitspruch *DE MORTUIS NIHIL NISI BENE* nicht restlos in Einklang zu bringen sind, ohne die eine abschließende Würdigung seiner Persönlichkeit aber unvollständig bliebe. Denn Gerd hat es sich, seinen Mitspielern und Mitmenschen ja nicht immer leicht gemacht. Die Musikwelt hat ihn als kämpferischen Geist erlebt, gefürchtet und bewundert, wenn er seine beneidenswerte Unerschrockenheit zur Verteidigung gegen tatsächliche oder auch nur vermutete Angriffe einsetzte. Generationen von Hornisten dürften einander noch lange Zeit vielsagende Blicke bei Hundings Worten aus dem ersten Akt der „Walküre“ zuwerfen: „Ich weiß ein wildes Geschlecht, nicht heilig ist ihm, was anderen hehr.“ Und es ist zu vermuten, dass Gerd auch auf seinem neuen Stamplatz im Musikerhimmel seinen Ruf als raubeinige Legende mit harter

Schale und einem bewundernswert geschmeidigen, weichen und anpassungsfähigen Kern im Ton verteidigen wird.

Wir verneigen uns vor einer prägenden Musikergestalt und hoffen, dass seine Kunst des Hornspiels noch lange über seinen Tod hinaus Nachfolger finden möge.

–Klaus Wallendorf

On February 28, 2019, one of the most important horn players of his generation, Gerd Seifert, born in Hamburg in the year 1931, died at the age of 87 in Berlin. At the memorial service in the chapel of the Waldfriedhof Dahlem in Berlin, his student Bernhard Krug (today Solo Horn in the Leipzig Gewandhaus Orchestra and in the Bayreuth Festival Orchestra) praised him as one of the greatest horn players of the 20th century. After the *Andante* by Anton Bruckner and – also according to Bayreuth tradition – the “Wake Up” chorus from Wagner’s *Meistersinger*, a horn ensemble of former colleagues and students played the four-movement suite by Baroque composer Michael Praetorius, so masterfully and inimitably arranged by Günter Schnock, Gerd’s friend from his Düsseldorf days.

I played this suite in November 1963 on my 15th birthday – as a member of a horn quartet at the Düsseldorf Youth Music School – around the same time that Gerd Seifert was about to move to the Berliner Philharmoniker as Solo Hornist. He had spent sixteen seasons with the Düsseldorf Symphony Orchestra, setting standards that have remained with me, the then youthful concertgoers and horn students, as a creative model to this day.

My Düsseldorf horn teacher, Walter Lexutt, Gerd’s Co-Solo Horn colleague for ten seasons, had received the same instruction from his Hamburg teacher Alfred Döscher: an overtone-rich, rather clear, open horn tone, precise articulation, and smooth legato. After the application of this model of Düsseldorf brass artistry had achieved success in auditions, I felt it almost as a kind of homecoming when, in 1980, I became a horn player with the Berlin Philharmonic, Gerd Seifert’s colleague, and, until his departure in 1996, able to implement his ideas within a functional horn section.

Gerd will not be forgotten and probably unequaled, not so much for his ranking as a horn player, but for an appreciation of his incomparable sovereignty – a mixture of brass infallibility, unmistakable leadership, style, beauty of tone, and almost a heroic creative power that you had to marvel at, as well the shimmering calm of his lyrical solos. Among the lyrical solos, I would like to mention the second of the *Four Last Songs*, the first movement of Dvorak’s Cello Concerto, and the magical passages in Mahler’s Sixth Symphony as examples of impeccable and touching horn-playing; yet I know that, in highlighting these works, this does not remotely meet the total number of examples of his unsurpassable brilliance.

The highlighting of his Siegfried’s Call, his Till, his solo in Mahler’s Fifth Symphony performed “boldly” according to the composer’s wishes, or the elegiac power at the top of the Tuben Quartet, may round off the incomplete picture with which Gerd Seifert takes a permanent place of honor in the Hornist Hall of Fame.

In the 31 years of his participation in the Bayreuth Festival, he played Siegfried’s Call 157 times – the “Long Call” from *Siegfried* 80 times, and the “Short Call” from *Götterdämmerung*



77 times. Gerd Seifert's discography and his first prize in the ARD competition in 1956 need no further emphasis.

At his extremely atmospheric and impressive funeral on March 15, 2019 – and the subsequent collegial family gathering afterward – of course, Gerd's characteristic idiosyncrasies were also raised, which cannot be completely reconciled with the well-known motto *De mortuis nil nisi bene* (Of the dead, (say) nothing but good), but without which a final appreciation of his personality would remain incomplete. For Gerd did not always make it easy for his colleagues and fellow human beings. The music world has experienced, feared, and admired him as a militant spirit, using his enviable daring as a defense against actual or even suspected attacks. Generations of horn players are likely to cast meaningful glances at Hunding's words from the first act of *Valkyrie* for a long time: "I know a riotous race; not holy, (but) it holds what men revere: 'tis hated by all and by me. For vengeance forth was I summoned.... And it is to be suspected that Gerd will also defend his reputation as a strong-willed, hard-shelled legend with an admirably supple, soft, and adaptable heart in his new place in the musician's heaven.

We bow to an influential musician and hope that his art of playing the horn will find successors a long time after his death.

–Klaus Wallendorf

Jan Schröder (1942-2019)

World-renowned natural hornist Jan Schröder passed away on February 16, 2019. He received his first horn lessons from his father, Willy Schröder, followed by lessons with Heinrich Keller at the Musikhochschule Hamburg, and studies with Domenico Ceccarossi in Rome.

From 1964 to 1967 he was Principal Horn of the Dortmund Philharmonic Orchestra, then Principal Horn of the Hamburg State Opera from 1967-1972, and finally a member of the NDR Symphony Orchestra in Hamburg (Sinfonieorchester des Norddeutschen Rundfunks) from 1972-1982. For twenty years he was the leader of the Wagner tuben in the Bayreuth Festival Orchestra.

From 1970 to 1986 he was a Lecturer for Horn and Chamber Music at the Lübeck University of Music. In 1981 he was appointed Professor and taught as such from 1982, also at the Hochschule für Musik, Theater und Medien in Hannover.

In 1971 he was a prize-winner at the International Horn Competition in Geneva. From 1971 he was a member of the Consortium Classicum and was considered one of the leading natural horn players in the world. His playing has been documented on various radio productions and over sixty record-

ings on the labels EMI, DG, Novalis, ambitus, animate, Orfeo, M-DG, and cpo.

In Memoriam Jan Schröder by Ab Koster

When I received a message in February that my dear colleague Jan Schröder had died, I was very shocked. Jan was my colleague with the NDR Symphonie Orchestra in Hamburg when I started there as Solo Horn in 1977. He had been Third and Assistant Principal Horn since 1971. He was a fantastic hornplayer and also a very sympathetic person. Before he came to the NDR he had already been Solo Horn in the Philharmonic Orchestra of Dortmund (1964-1967) and at the opera in Hamburg.

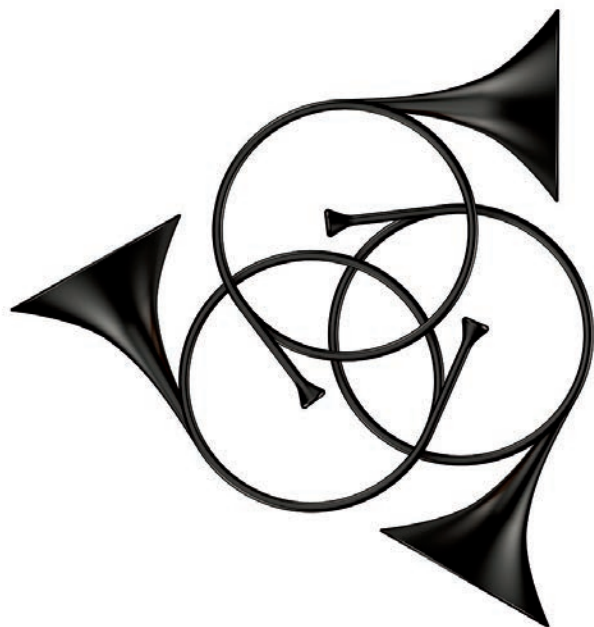
We also played together on natural horn during the first years of the Orchestra of the Eighteenth Century, starting in 1971. Jan was considered one of the leading players of the natural horn. It was a beautiful time that we spent together in the NDR Orchestra and with the Orchestra of the Eighteenth Century. I remember a beautiful evening having dinner on the roof of a house in Venice with a great view of the city.

Jan had a very fine and elegant sound. In addition to playing the horn and the natural horn, he was a specialist on the Wagner tuba, which he played during his twenty years of performing at the Bayreuther Festspiele.

He made a number of CDs as a member of the Consortium Classicum as well as a soloist, including Weber's Concertino. We both made a CD in 1980 with the German Bach Soloists on which we play the double concertos of Fiala, Witt, Feldmayer, and Telemann, where you can hear his virtuosic second horn part. This recording is still available on Spotify and Youtube.

What stays in my mind are very good memories. Dear Jan, Rest in Peace.

–Ab Koster



An Interview with Jeroen Billiet – Host, IHS51 by Kristina Mascher-Turner

Kristina Mascher-Turner: Hosting a symposium is an enormous time commitment. During this past year, how many hours a week would you say you spend working on IHS 51? How have you had to adjust your schedule to fit these demands?

Jeroen Billiet: It's difficult to say exactly as I have never counted working hours, but I would say between 5 and 7 hours a day, so at least 30 hours a week. As an artistic assistant at the Ghent School of Arts, I fortunately have a lot of freedom to organize my work. I try to make sure that the students aren't neglected by this excess of work, but my research activities are at the moment mainly focused on things that are useful for the symposium. And of course, it means that every night and weekend has long laptop sessions (not the most popular person in the house at the moment.)

I mainly cut a lot of playing hours, which is bad. However, I get a lot of support from my wife, Nina, who is charged with the coordination of the symposium, our master student Eline who helps us with communication and practical organizing, my colleague and co-host Rik Vercruysse, our dean and the entire Ghent School of Arts team, which is good. The backing of a large organization such as the Ghent School of Arts is a big relief!

KMT: It's always a bonus when the symposium comes to a spectacular city, and Ghent is amazing. What are some of the things visitors from far away can look forward to experiencing there?

JB: Ghent is a very important place for the history of the horn: our conservatory was founded by one of the most important horn players of the early 19th century (Martin-Joseph Mengal). It was also the place where Philip Farkas' teacher Louis Dufrasne studied!

It is, as you say, a spectacular scene with its canals and splendid historical buildings. Our conservatory itself is housed in premises dating back to the 14th century....Don't miss the Unesco Heritage altarpiece by Van Eyck in the Cathedral across the street from the conservatory! And of course there is good



food, chocolate, and great beer in this friendly and open-minded city. Ghent was named 'Belgium's best kept secret' by the Lonely Planet guide, with good reason. We will have plenty of outdoor activities, concerts, and flash mobs during the week. Since our venue is in the heart of the city, you won't need to make a special effort to see a lot of Ghent during the week.

KMT: Tell us about the Historical Horn Conference taking place Wednesday-Friday alongside IHS51– how did the idea to bring the IHS symposium and this event together arise?

JB: We have imagined IHS51 as a comprehensive symposium showing the current diversity in the horn world in all possible ways. To include an academic conference with IHS51 was one of the primary ideas. The Ghent School of Arts is a member of the Ghent University Association, and research is a very important and present topic in our school. The Historical Horn theme was an obvious choice, as it fitted perfectly with some other plans: to set up a temporary exhibition of unique historical horns from private Western European collections in our nearby Wijngaert campus exhibition hall. As a third feature, we are organizing a natural horn competition for the first time at an IHS symposium.

Ghent was home to an important horn playing tradition in the Romantic era, which is also the subject of my current doctorate at Ghent University. I have been active in historically informed performance practice for nearly 20 years now, and the "natural horn" scene has come to full maturity in this part of the world. We hope that regular IHS51 participants will find their way to some of the dedicated historical lectures and concerts.

Don't worry, those who are not into history will find an amazing number of other events. We have a lot of premieres of new pieces, book and product presentations, social activities, lectures and workshops, masterclasses, etc. There is also a lot of variety in the day themes: Thursday is mainly devoted to jazz and band playing for example, Monday focuses on Belgian music, Tuesday is one big playground, and Wednesday puts women composers and artists in the picture. And of course there are our five competitions (soloist, orchestral excerpts, jazz horn, natural horn, and ensemble).

KMT: Would you say that there is a distinct "Belgian horn sound?" If so, what is it and what has influenced it?

JB: No, or at least not anymore. Belgium is a small country between the French and Germanic, British and Dutch influences, and has thus always been a melting pot of artistic ideas. However, during the Romantic era, Belgian players were praised for their elegant, lyrical way of playing and impeccable technique. There are still some aspects of our playing today that refer to this (think of distinctive players like Francis Orval), but I notice with my students that this sense of tradition is fading out. The sledgehammer of globalization hits the old traditions,





but other things come in its place. I think the “Belgian” touch is mostly about style and a general approach to music that is more intimate, more lyrical and softer than in other schools. Belgians are generally reserved and humble, and patriotism is something completely unknown to us. On the other hand, Belgians adapt easily to other standards, which explains the success not only of our musicians but also of the large number of Belgian-born industry executives, opera directors, etc.



KMT: How did your own love for historical and natural horns begin?

JB: My father was a historian who was crazy about Bach and Händel. Baroque music was my first deep listening experience, and I am still profoundly moved by Händel, Rameau, and of course Bach, and the incredible horn parts these old masters have written for our instrument. One of my major artistic influences was my teacher at Ghent Conservatory, Luc Bergé, who was experimenting with natural horn around the time I started studying with him. I didn’t think twice when he suggested I participate in summer courses with natural horn legend Claude Maury. Apparently this was just the incentive I needed...only a few months later I was playing principal horn with some major European baroque ensembles, then started research in the subject.

KMT: What has surprised you the most so far about hosting a symposium?

JB: That we get the best reactions from the “original” features of our program that are less obvious: lesser known artists, special social events, our world record attempt, day themes. People talk about us, which is heartwarming because a lot of love goes into it!

Also, it surprises me how different cultures and policies are in different parts of the world. I have traveled a lot; for the past 20 years I’ve toured abroad 120 days+ yearly. Still I’m amazed to see how different the horn playing culture in Western Europe is to the one in the US or in Japan. It is inspiring to present a truly international horn symposium where more than 20 different nationalities (and counting) are presenting.

...And mostly how much work it is! You cannot imagine how many small things take a lot of time. IHS51 organization is particularly challenging as there is so much going on – we didn’t go easy on ourselves...

KMT: It seems to me that in the light of current world events, bringing people of different nationalities and cultures

together to celebrate music and friendship can be a real source of healing and light. Is your roster of guest artists and repertoire influenced by this desire? Does a modern symposium need to be different than ones that have come before?

JB: Yes, very much. Our aim was to rethink some aspects of the traditional IHS symposium without throwing away its soul. This is why we imagined IHS from the beginning as a community event, with our IHS51 event bar as a central conversation place, a schedule that offers a wide choice of parallel sessions all day presenting people from all possible backgrounds and networks.

For this reason we mostly invited people who had a particular story. Some of the heroes from my student days will be there: Marie-Louise Neunecker, William Vermeulen, Frøydis Ree Wekre, and Hervé Joulain. But also the lady who played and sang in Disney’s *Frozen*, Sissel Morken Gullord and the splendid, multi-national principal horn of the Antwerp Philharmonic, Eliz Erkalp. You’ll also experience natural horn virtuosi Anneke Scott, Teunis Van der Zwart, and Bart Aerbeydt, Canadian “enfant terrible” Marjolaine Goulet, and Ghengis Barbie (for the first time in Europe!). Tom Varner will perform with the French Mallet-Horn Jazz Band. Johannes Hinterholzer is one of the most versatile horn players around but has never been featured at an IHS symposium before. Equality and diversity are very dear to our approach, and this shows in the program.

When I was studying in the 1990’s, all that mattered in horn festivals were the “big names” on the program. They are still there, and we are very proud of our line-up of featured artists, but the sense of community, the all-inclusive approach of IHS51 was the main concern when deciding upon the program.



KMT: Can you talk about the world record “Wake the Dragon” event? How many horn players are you hoping to include?

JB: The symbol of Ghent is the dragon statue on top of the medieval Belfry tower. Horn players will be acquainted with the story of Siegfried waking the dragon Fafner with his horn call...this inspired us to organize a large event for horn players of all ages and abilities on the last two days of IHS51. There are approximately 40 full-time professional orchestras in the 300 kilometer range around Ghent, and we estimate that approximately 10,000 horn players live in the same perimeter. There is a flourishing culture of wind bands and music schools. This is an enormous potential for the IHS and for our festival.



So far, we have organized five successful “horn days” with our Mengal Ensemble, aimed at non-professional players as well as a number of other activities in Flanders in the last 15 years. On the last horn day in Roeselare (2012) we had over 200 players on stage for the final concert.

The city agreed to host a spectacular open-air concert on the cathedral square, next to the belfry, joined by the city Carillon and conducted by the famous Ghentian conductor Dirk Brossé. Breaking the Guinness world record for the largest horn ensemble is our aim. A few percent of the people living in this three-hour drive range would be enough to break it, certainly when combined with the IHS51 participants. Anyhow, our main goal is to bring people together for a giant and happy celebration of the horn in this mythical place for horn players, on 6 July at 4 pm.

KMT: How do you think holding the international symposium in Europe can enliven the IHS as a whole, especially in the European countries?

JB: It is strange that in Europe, where there are so many players, orchestras, and enthusiasts, IHS membership is so low. In Belgium alone there are estimated to be at least 3000 horn players, and we don't even have ten IHS members! One of the main problems is the visibility of the organization here. This is something we want to improve, and I think Ghent is very central and is a tourist destination appealing to many Europeans. These are the people we want to reach and make the future of the IHS! People here mostly know the organization exists but don't feel the need to be a member of the IHS. Hosting and supporting events, supporting scholarships, etc. happens mainly in North America where the overwhelming majority of IHS members live. Also, regional associations are very active here: the Dutch, French, British, Spanish...all have their own horn players' associations that are more closely connected to the local scene. I reached out to these associations by offering them the same advantages as IHS members, and we will evaluate how this works.... I hope that the event will open the hearts of many for our wonderful horn society.

KMT: Have you been able to keep up your international concert schedule this year? What and where have you performed recently that stands out for you?

JB: I have been very busy in the last years, and even quit the orchestra in Paris where I was part-time principal horn, but I am continuing with other groups. It's the advantage of being in historical music: it is very flexible, and I have a good network that understands that hosting IHS51 is more important at the moment. I even took some complete months off to concentrate on IHS51. Recent programs were mainly Baroque and classical opera and some Bach. I did a very nice tour around Europe and the US with J.E. Gardiner's orchestra and my great friend Anneke Scott in October. In March I will be playing Rameau's opera “les Boréades” in Dijon, and two months before IHS I still have some Schubert with René Jacobs and a set of Brandenburg 1's. That will be more than enough, as in the meantime university work continues. At the moment we are right on schedule with the programming of IHS51, and we intend to keep it that way!

KMT: In 10 words or less, tell us why we need to come to IHS51!

JB: Wake that Dragon! (and join us for a beer!)

Jeroen Billiet studied the horn with Luc Bergé at the Royal Conservatories of Ghent and Brussels, and obtained a Master's degree in music performance magna cum laude in 2001. He has since specialized in historical instruments and is principal horn with some of the leading European HIP ensembles including le Concert d'Astrée (Emmanuelle Haim), B'Rock (René Jacobs) and Insula Orchestra (Laurence Equilbey).

As a soloist, Jeroen focuses on the repertoire, instruments, and playing style of Belgian horn players in the Romantic era. After his post-graduate study, “200 years of Belgian Horn School” (Orpheus Institute 2008), he has continued researching the practice of horn playing in Belgium, resulting in a large number of published articles, music productions, and recordings.

Jeroen is a full-time research fellow and teacher of natural horn at the School of Arts-University College Ghent and a faculty member of the Royal Conservatory of the AP-Institute in Antwerp. His current doctoral research at Ghent University investigates the artistic heritage of the Ghent horn playing tradition that established itself in the Belle Époque period.

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The Microbiology of the Horn

by D. Ross McLean, MD

Amy Thakurdas: Music, Health, and Science Column Editor

Have you ever wondered what is the brown material on the brush when we clean out our horns? I hope to answer the following questions: What is it? How did it get there? Can it hurt us? What should we do? Discussion of this material walks a fine line between raising awareness and creating fear. Our bodies and our environment possess microbiologic flora (bacteria, fungi, viruses). Our instruments possess mostly environmental flora but more concentrated and in a location that is close to us. This article could also be titled "The Microbiology of Wind Instruments." The information presented is based on what has been found in all wind instruments, including reed and brass instruments. With reasonable diligence, we will see the risk of these microorganisms is negligible or non-existent.

What is it?

Hornists all see brown grungy material on the brush when a snake is passed through the leadpipe (Fig. A). As an anatomic pathologist who studies disease with a microscope, curiosity got the better of me and I examined this material under the microscope. I snaked the leadpipe, smeared the brown material onto a microscope slide, and stained the slide with hematoxylin and eosin. These are our standard stains which help us diagnose a wide variety of diseases. They also help us identify the little friends in our horns! My jaw dropped when I saw that the smeared material showed a huge number of bacteria and fungi (Fig. F). I was also interested to see that squamous epithelial cells which line our lips and the inside of our mouths also ended up in the leadpipe (Fig. E, G). On another occasion, I also found a piece of striated skeletal muscle which likely originated from sausage that I ate the night before! (Fig. G).

Only a few studies have cultured and identified the



Fig. A – Leadpipe cleaned 5 weeks previously (left), neglected main tuning slide (right).



Fig. B – Massive amount of material from leadpipe, unknown when last cleaned.

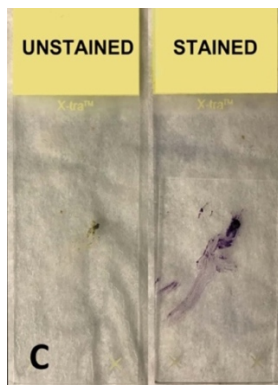


Fig. C – Slides used for microscopic examination.

microorganisms that can be found in wind instruments. Multiple different bugs can colonize the same instrument and the bugs that colonize will vary from instrument to instrument. Reported bacterial species are too numerous to mention but include *Staphylococcus epidermidis*, *hominis* and other *Staphylococcal* sp (species), *Bacillus* sp, *Micrococcus* sp, and many others. Fungal isolates include *Aspergillus* sp, *Candida* sp, *Cryptococcus* sp, and *Fusarium* sp (Glass, Metersky). The Texas Public Health Authority isolated *Alcaligines faecalis*, *Bacillus* sp, and *Staphylococcus aureus* from the water keys of horns (Mobley).

Glass determined that woodwind instruments were more heavily contaminated than brass instruments and that the heaviest contamination for all instruments was in the reed/mouthpiece end. Special culture techniques in a case report of a trombone player also isolated non-tuberculous *Mycobacteria* sp (mycobacteria that do not cause tuberculosis – Fig. H). *Mycobacteria* sp were isolated in all eleven instruments tested, trombones and trumpets, from eight musicians (Metersky). Commenting on all of the instruments he had examined, Metersky stated, "Things plopped out. It was disgusting. Imagine the worst thing you've found in your refrigerator in food that you've left for a few months, and that was coming out of these instruments" (Orson). I was not able to stain or culture for mycobacteria in my own instrument, but these bugs are almost certainly present and quite likely present in all of our horns.

How did it get there?

Our bodies normally possess microbiologic flora including bacteria and fungi which do not usually harm us. More bacterial cells are on or in our body than there are human cells with a 1.3-to-1 ratio (Sender). Bacterial cells can be found in all sorts of places, including our mouths and other places like our skin and gastrointestinal tract. Blowing into the horn could theoretically carry these microorganisms from our mouths into our instruments. Brushing our teeth will help but not entirely prevent this. While

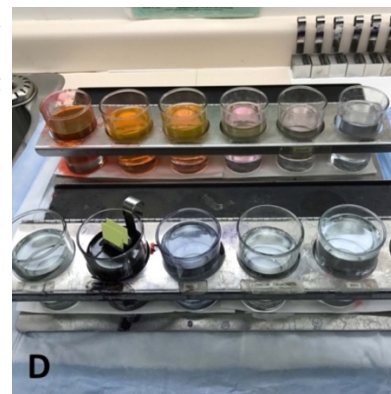


Fig. D – Sequential baths used to stain the smeared slides.

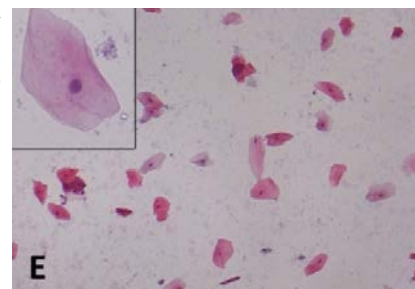


Fig. E – Normal lining cells of the mouth which can enter the instrument and become a nutrient for microorganisms.



brushing might prevent food particles from entering our instruments, it will not sterilize our mouths to prevent the passage of microorganisms into an instrument. As it turns out, there is good evidence that most of the reported microorganisms in our instruments likely originate from our environment rather than our mouths.

A recent study of reed instruments from France (Soumagne) suggests that saliva is not responsible for the introduction of fungal microorganisms: the microorganisms found in the instrument were not the same as those found in the musician's mouths. This suggests contamination from the environment. A similar study has not been done for brass instruments. Reed instruments differ in that some unique fungi can originate from the "vegetal" part of the reed. There is little doubt that bugs must also be introduced from our environment as Soumagne suggests. A study from Tufts (Marshall) showed that most microorganisms representing normal mouth flora could not be recovered from instruments that had not been played for more than 72 hours since these bugs could not survive for this length of time. These microorganisms evolved to reside inside our mouths and are not well adapted to the perils of living in our instruments or in the environment at large; thus they easily perish. Marshall found that microorganisms considered normal environmental flora common to soil, air, and water were recovered from stored instruments, particularly from mouthpieces and reeds.

I reviewed the bacteria isolated by Glass and Metersky. They are not seen in the reported normal flora of the mouth (Aas, Krishnan). This supports the idea that bacteria in our instruments are also mostly environmental. Some of these mi-

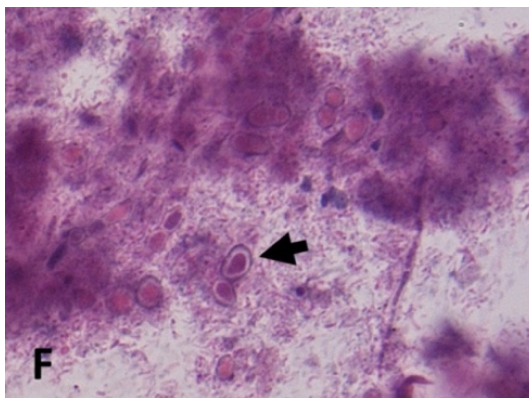


Fig. F – High power view of the brown material showing structures consistent with fungi possibly *Cryptococcus* sp. (arrow). The small dots are bacteria.

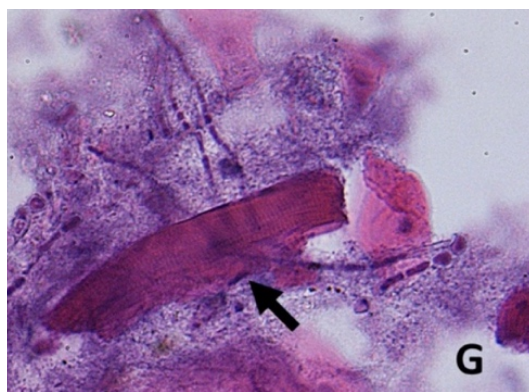


Fig. G - Striated skeletal muscle consistent with Polish kolbasa (arrow) eaten the night before and adjacent squamous cell. Needless to say, more nutrients for the bugs.

croorganisms can be found on human or animal skin or can be isolated from the gastrointestinal tract or female genital tract. The only microorganisms isolated from wind instruments by Glass and Metersky that can also be recovered from the mouth were fungal and include *Candida albicans* and *Fusarium oxysporum* (Ghannoum), but their origin could also have been environmental. Mobley identified oral flora from the water keys of trumpets and horns. This is likely because of the shorter distance from mouthpiece to water key for these instruments. It appears that for the most part the damp nooks and crannies of our instruments possess microbiology similar to the damp nooks and crannies of our environment.

Mycobacteria can be found in tap water and in wet soil. These are environmental microorganisms and not normal commensals within our mouths and thus represent another testament to environmental colonization. They are hardy bacteria with a strong will for survival. Mycobacteria were noted to persist for as long as 13 days in reed instruments without use of the instrument (Marshall). We know in pathology that *Mycobacterium tuberculosis* can still be viable in surgically removed tissue that has been fixed in formalin for lengthy periods of time (Gerston).

We have known for two centuries that microbes are present in dust and outdoor air. We inhale thousands of microbial cells every hour. Using molecular techniques, we have recently learned the enormous diversity of airborne microbes. Theoretically, we breathe the environment and its microbes into our lungs and then blow it into our horns. Our immune system looks after the bugs that linger in our lungs, but they are allowed to proliferate in our immune system deprived horns. The microbes likely also make their way into the horn without our help. The types of microorganisms found in our horns will depend on our geography, ventilation, and building design, who we live with and whether or not we have pets (Barberán). It is interesting that the Texas study (Mobley) isolated *Alcaligenes faecalis* in several brass instruments while this bacterium was not isolated in other studies. This is likely related to numerous factors contributing to the local environment and not instrument specific. Soumagne discovered that environmental fungi were different than those found in the instruments; however, his environmental samples were random and taken from a previous study. Musician homes were not tested.

Once introduced into our instruments, these bugs require nutrients and water to survive and proliferate. The water requirement is easily achieved from the moisture that accompanies our breath when it is blown into the instrument. A moist environment can persist, particularly if the instrument stays within its case. Food particles (Fig. G), epithelial debris (the lining cells of our mouths and lips – Fig. E), and saliva provide the nutrients that permit survival of these microorganisms (Marshall).

Can it hurt us?

The two significant areas of possible harm from the microbiologic flora of an instrument include infection and an allergic reaction in the form of hypersensitivity pneumonitis (HP). There are no reports of musicians directly "infected" by their instrument's environmental flora in the medical litera-



ture. Given that most of the microorganisms are acquired from the environment that surrounds us, perhaps the question should really be: can the environment infect us by using the instrument as a recruiting centre? There are reports of infection due to shared instrument use (see below). There are reports of re-infection in a musician diagnosed with *Pseudomonas* sp bacterial infection (Marshall) and also a fifteen-year-old Norwegian baritone player who developed recurrent pneumonia from *Chryseobacterium meningosepticus* (Ahlén), normally a hospital acquired infection. These musicians contaminated the horn from their own infection and then re-infected themselves.

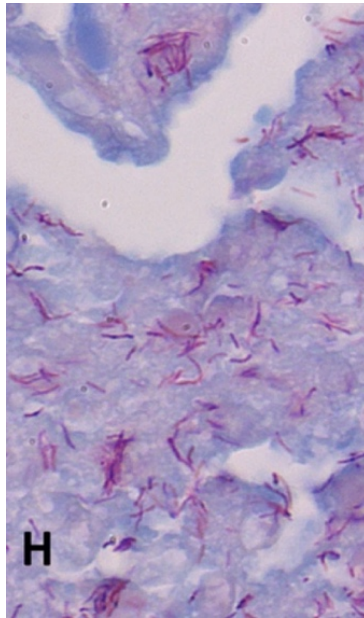


Fig. H - Ziehl Nielson stain showing acid fast bacilli (red rod-like structures) consistent with

The re-infection examples, and the shared instruments, are not examples of infection from “environmental” microorganisms attributable to the horn. The absence of reports of infection from environmental microorganisms does not mean that this cannot happen. With respect to environmental infection, I will discuss the possibilities of infection based on theoretical risk from microorganisms that have been reported to have been isolated from musical instruments. Risk assessment will be discussed with respect to four groups of people: 1. the immunocompromised 2. the immunocompetent and 3. repair technicians. I will peripherally mention another pre-disposed group: 4. those with underlying lung disease but who are not immunocompromised. Additional comments will be made for the immunocompromised and repair techs in the following section. With respect to HP, there are six reports of lung disease resulting from poorly cleaned instruments.

There are several causes for immune compromise. It can be due to an inherited condition such as common variable immunodeficiency (CVID). Another group of people can acquire immunodeficiency later in life including HIV infection or are receiving some form of immunosuppressive therapy (steroids, chemotherapy, other immunosuppressive therapies) for a variety of conditions including cancer, inflammatory bowel disease (Crohn's disease, ulcerative colitis), autoimmune disease, and many others. All of these people are at risk for opportunistic infection by “friendly” bugs. Sometimes “friendly” bugs can turn on us if our defences are down. The elderly, although not considered immunocompromised, can be at increased risk for infection owing to a “waning” immune system and also children who have a “developing” immune system. Risk is theoretically increased for all when dealing with an instrument which is carrying high numbers of microorganisms compared to the rest of our environment. There is risk of infection for immunocompetent (normal immune system), but risk is greater

for immunocompromised people. I will focus on immunocompromised individuals.

The immunocompromised can become infected by fungi (*Cryptococcus neoformans* and others), bacteria (*Staphylococcus* sp, *Streptococcus* sp, *Mycobacteria*, and others) and viruses (*Cytomegalovirus* – CMV, *Herpes simplex virus* – HSV and others) (Dropulic). *Cryptococcus neoformans* is the most common cryptococcus fungus that can cause pneumonia in the immunocompromised. It can also spread from the lung to involve other parts of the body, including the brain. It is normally found in plants and bird feces. *C. neoformans* has not been isolated from musical instruments, but other types of cryptococci have been isolated, such as *Cryptococcus laurentii* (Glass). *C. laurentii* is the most common yeast found in the tundra, Antarctica, prairie soils, and also bird feces. It can rarely cause the same spectrum of disease as *C. Neoformans* (Molina-Leyva). It has been shown to colonize the mouth of an immunocompromised patient (Bauters).

The skin can be a portal of entry for these microorganisms which are not usually associated with disease. *Staphylococcus epidermidis*, commonly found on the skin, has been cultured from wind instruments (Glass). The same bug has been reported to cause serious illness in an immunocompromised patient (Choi), in which the patient's blood became infected by an intravenous line and then subsequently caused infection of one of the hip joints. The skin has also been described as a portal of entry for non-tuberculous *Mycobacterium chelonae* in an immunocompromised patient (McCallum). This bug was isolated in a trombone by Metersky. Thus, the use of latex gloves when cleaning a horn should be given consideration especially for immunocompromised hornists and more so if they have a break in their skin. Immunocompromised people are also at risk for pneumonia and many of the cultured microorganisms are capable of causing pneumonia in the immunocompromised. It is very important for the immunocompromised musician to avoid aerosolization of the contents of their instrument to reduce the risk of a respiratory infection.

To put things in perspective, and while it is interesting to ruminate over the possible dangers of the mostly harmless environmental bugs growing in our instruments, it is important to remember that bacteria within the mouths of asymptomatic healthy carriers are capable of causing serious disease either by autoinoculation or person to person contact. Grp A *Streptococcus pyogenes* can cause rheumatic heart disease and necrotizing fasciitis (“flesh eating disease”). Mozart may have died from Grp A *Streptococcus pyogenes* associated kidney failure (Zegers). *S. pyogenes* and *Streptococcus pneumoniae* can both cause severe life threatening pneumonia in the predisposed.

These microorganisms will die quickly in the horn, but sharing a mouthpiece could pass on disease even to the immunocompetent. *S. pyogenes*, which also causes strep throat, is highly communicable. It has been known to cause outbreaks in military and naval barracks, thus promoting screening for strep throat among recruits as well as administration of prophylactic penicillin (Papadimos). *S. pyogenes* can be recovered 24 hours after inoculation on a mouthpiece (Marshall). A study in Japan reported the possibility of tuberculosis transmission from one university student to other students who had played the same trumpet in the same room of a wind ensemble club



(Nohga et al. 1989 as reviewed by Okashi). While none of the other students developed symptomatic TB, 38.7% of the club members demonstrated evidence of exposure with a positive reaction (> 30 mm in diameter) to the Mantoux tuberculin skin test. Thus, sharing of mouthpieces is to be discouraged and if absolutely necessary disinfection is recommended. Many authorities state that mouthpieces from reed instruments should not be shared under any circumstance. I am unaware of any studies that have attempted viral culture in wind instruments. Obviously, sharing a mouthpiece from someone who has a cold sore could transmit *Herpes simplex virus* (HSV).

Hypersensitivity pneumonitis (HP) is a form of an allergic reaction created by repeated inhalation of a causative agent. There are many causes, but it usually occurs following repeated exposure to microorganisms. The disease will often take its name from the occupation of those afflicted or the source of the agent. The many forms of the disease include farmer's lung (moldy hay), bird fancier's lung (bird feathers and droppings), and hot tub lung (*Mycobacterium avium* complex, due to mycobacteria growing in the hot tub water). An inflammatory reaction can occur within the lungs resulting in poor transfer of oxygen, and if present long enough, scarring of the lungs can occur (Fig. J). These patients will have a variety of symptoms including fever, chills, cough, shortness of breath, reduced exercise tolerance, and chest tightness. These symptoms can be relieved with time spent away from the instrument only to return when they resume playing. In as many as 50% of patients, the inciting agent for HP cannot be determined (Møller). Musicians and their contaminated instruments have given us the new disease entities of trombone lung: *Mycobacterium chelonae* (Metersky) and saxophone lung: fungal *Ulocladium botrytis*, *Phoma* sp, (Metzger) *Candida* sp (Lodha). A bagpipe player has died from the disease: eight different species of fungi were isolated (King). A more recent report has identified HP in a bassoon player: *Mycobacterium chelonae*, *Phoma* and *Rhodotulora*

fungi, and another trombone player: fungal *Paecilomyces ilacinus* and *Fusarium* sp. (Møller). HP is not commonly associated with musical instruments and is thus certainly under the radar as a cause of the disease for most clinicians. It is possible that some cases are being missed. Sometimes these people can be misdiagnosed as having asthma (Møller). Soumagne identified colonization in 95% of reed instruments and discovered that 80% of the musicians possessed serum antibodies directed against the growth within the instrument! If we are what we eat then perhaps we are also what we breathe. Soumagne's patients were all asymptomatic. Lung function testing was not performed to see if these musicians may have had a subtle or subclinical form of the disease.

The medical literature is not all bad news. A study in Croatia showed that while some wind instrument musicians had increased chronic cough from a smoking habit, the non-smokers did have increased lung capacity compared with non-wind instrument musicians (Zuskin) or the same capacity (Fuhrmann), which argues against Soumagne's concern of subtle disease. In the grand scheme of things, HP is uncommon and should be vanishingly rare with regular cleaning of one's instrument. Assumption that a musician has HP due to their instrument may be incorrect. A saxophone player with HP was found instead to have "dry rot lung" owing to work done on his bathroom at home to remove rotting wood (Rackley). The first reported trombonist's symptoms disappeared following cleaning and immersion of his instrument in 91% isopropyl alcohol (Metersky). The second reported saxophonist's symptoms cleared and his lung function tests improved after regular drying of the saxophone after playing and cleaning with a disinfectant (Metzger).

The reports of musicians with HP inspired the diagnosis of HP in an uncooperative patient using CPAP (Continuous Positive Airway Pressure) to relieve his sleep apnea. The patient was coughing blood and had a markedly abnormal CT

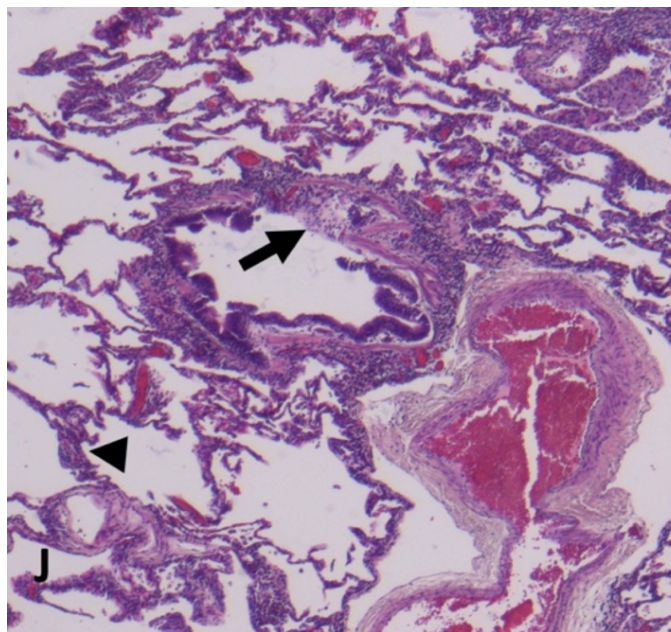
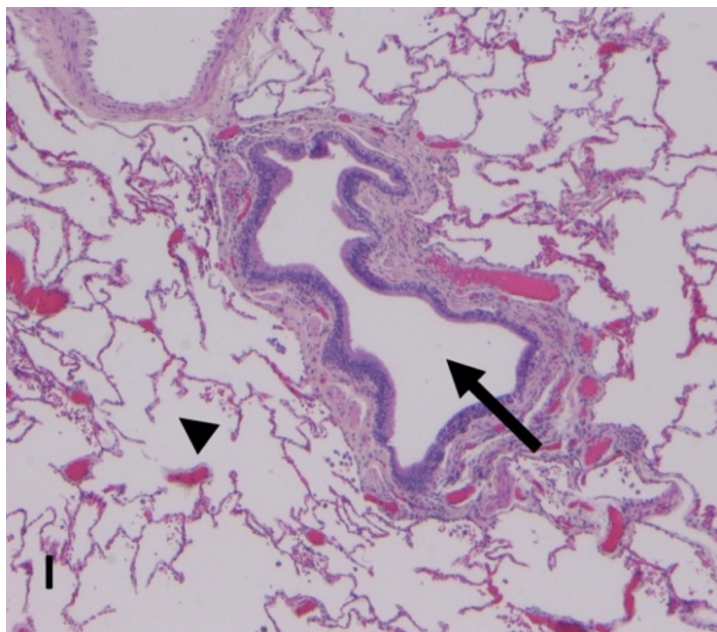


fig. I - Normal lung with bronchiole or airway (arrow) and surrounding alveoli or "air sacs" (arrowhead). Between the alveoli are the interalveolar septae (walls) where oxygen transfer takes place. Fig. J - Lung of patient with hypersensitivity pneumonitis. The bronchiolar wall is thickened (arrow) and shows numerous inflammatory cells (small blue dots). The surrounding alveoli are distorted and the interalveolar septae are thickened. There is less oxygen transfer making the patient feel unwell.



scan of his lungs. The patient declared he cleaned his CPAP mask regularly. His wife stated otherwise, noting that he only occasionally wiped it with wet napkins over the preceding five years! A new mask resulted in dramatic improvement in his symptoms and disappearance of his lung abnormalities on CT scan (Chang).

What should we do?

We should clean our instruments! Ultrasonic baths are expert at removing mineral deposits but are not considered bactericidal (Jatzwauk). Biofilm is a consortium of microorganisms which stick to each other and the surface that they colonize. While some microorganisms may be killed, ultrasonics could aid in breaking up the biofilm lining our instruments to allow easy mechanical removal by flushing this material out of our instruments. Most studies of ultrasonic removal of biofilm have been done on teeth and on prosthetic joints, and these studies do show the ability of ultrasonics to break up biofilm. (Nishikawa, Carmen). There are no studies of ultrasonic biofilm removal on brass instruments in the medical literature. Ultrasonics are also effective in removing biologic material from hard to reach crevices and joints in a medical instrument. A synergistic effect can be achieved by using both ultrasonics and detergents to remove biofilm and antiseptics to kill whatever is left. Hospitals sterilize surgical instruments using ultrasonics and then bring out the A team, which includes a variety of proteolytic enzymes, detergents, extreme heat, and toxic gases such as ethylene oxide, and antiseptics. Ultrasonic baths cannot kill the bugs, and the A team cannot penetrate biologic material if it isn't broken up by ultrasonic treatment. Without the benefit of ultrasonics, the A team cannot do their job, ethylene oxide included. When ultrasonic treatment works together with the A team, success can be achieved. Sterilization of a musical instrument is a pointless task since it will immediately become re-colonized upon next use. We essentially want to remove comparatively harmless environmental flora. Reduction of microbiologic burden to give us a "clean" or sanitized horn without complete sterilization is all that is required. The horn is not a surgical instrument to be used by a surgeon in a sterile body site. Extreme measures to sterilize a musical instrument with the use of carcinogenic agents is of dubious benefit (MMEE - Moen, NAPBIRT - Skitch). Following discussions with repair techs, it appears that most of the brown material accumulates in the leadpipe, main tuning slide and then the valves. Regular snaking of the leadpipe and main tuning slide followed by application of antiseptics such as Sterisol or isopropyl alcohol if so desired and soaking in the bathtub on occasion will keep things sufficiently clean until the next ultrasonic treatment. Given the leadpipe will immediately become re-colonized following antiseptic use, the use of soap and water may yield a similar outcome.

Immunocompromised musicians should consider latex gloves when cleaning their instrument and also consider wearing an N95 respirator if there is risk of aerosolization during the cleaning process. N95 respirators are designed to filter out and prevent inhalation of microorganisms. It is essentially a "mask" but called a respirator since it protects the individual wearing it. One of our infectious disease consultants advocates N95 respirators for the immunocompromised with repeated

non-tuberculous mycobacterial infections when gardening in view of the risk of aerosolizing microorganisms that are situated in the soil. Of interest, Johns Hopkins recommends that immunocompromised patients wear an N95 respirator if within two football fields of construction or digging (Johns Hopkins Patient Care Information). In addition, hand washing is recommended by Johns Hopkins before and after preparing or eating food and after touching surfaces in public areas (elevator buttons, hand rails). Johns Hopkins do not make recommendations about wind instruments, but one can only assume that hand washing would be a recommendation after cleaning the horn and perhaps after playing as well if immunocompromised. There is little doubt an N95 respirator would also be recommended when cleaning a horn.

It follows that repair technicians should be at significantly increased risk owing to the daily exposure to a multitude of microorganisms on a daily basis. My primary concern is the use of compressed air to evacuate debris and microorganisms that are now more easily mobilized due to ultrasonic treatment. Hospital laboratory universal precautions might be considered. The workplace should be well ventilated. Latex gloves, when possible, and frequent hand washing should be encouraged. Cleaning out instruments with compressed air should ideally be performed while wearing N95 respirators. A fume hood might also be considered. The danger of aerosolized material cannot be overstated. A report from the UK in 1957 described a military band which rehearsed in a poorly ventilated room for 6 hours a day, 5 days a week. One of the clarinetists was suffering from active tuberculosis causing him to cough up contaminated expectorate. Within 14 months an additional nine musicians were diagnosed with tuberculosis. The instruments were not the source of spread in this instance, rather it was droplets in the atmosphere created by the coughing clarinetist. Admittedly dust arising from dried up drained instrument condensate may have also contributed to the spread of TB (Protheroe). Compressed air blown through an instrument arguably mimics the coughing clarinetist. Pulmonary disease caused by environmental non-tuberculous mycobacteria can be very severe (Alvarez-Uria, Zumla). Technicians at increased risk, other than the immunocompromised, include those with underlying lung disease (lung cavities, bronchiectasis – abnormal enlargement of pulmonary airways) that can be colonized by aerosolized mycobacteria as well as other bacteria or fungi. Healthy people who suppress coughs in an aristocratic "ladylike" fashion are also felt to be at risk for non-tuberculous mycobacterial infection because they suppress the clearance of infected sputum (expectorate). This has been described as Lady Windermere syndrome after the fastidious aristocrat in Oscar Wilde's play *Lady Windermere's Fan* (Zumla).

Summary

It is unavoidable that microbiologic life will be within our horns just as microbiologic life is within ourselves and in the world around us. The microbiology of our horns is mostly a reflection of the microbiology of our environment. Risk becomes negligible with routine cleaning of our instruments. Ultrasonics working together with detergents and perhaps some form of antiseptic are the optimal combination. Special precautions when necessary will be of benefit to the immunocompromised



and repair technicians. Sharing of mouthpieces without anti-septic treatment is to be discouraged.

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Creative Applications of Sight Reading

by James Naigus, Column Editor

Target octagon blue winters above euchre: the still fib, SANDWICH? To round zesty tragedies. Yes!

What you just read (hopefully not aloud) is gibberish. But my guess is that you still read it with inflection and pacing. Why? Because you've been reading every day for a very long time. Despite the content of the sentence not making sense, you knew, due to punctuation (articulation and phrasing) and capitalization (accents), how to read this tragedy of a monologue in a non-monotone way. These same skills are naturally equated to music sight reading, yet a majority of players struggle with mastery of this. Why? Because it's often difficult to find time or justify time to sight read during an intense practice session of material that we have to perfect for our next lessons. Or maybe because it's difficult to know (without our teacher there wincing at every missed note) when we are playing things right or wrong. So then, what are some ways and strategies to incorporate sight reading into our daily routine, our lessons as teachers, or even other situations? Here are a few ideas and applications that I use and have found to be helpful.

The quick-fire challenge. You know in those cooking competition shows where they are thrown into an activity with no time to think? This is something to do in a practice situation or lesson. Quite simply, take an etude book, open it up to a random page, and play. Don't take more than the five seconds that it takes to quickly scan the key signature and time signature. Just play. I consider this true sight reading, not the "let's take 4 minutes to look through and sing through the piece because we are a large ensemble" style of sight reading. Remember: the goal here is not maximum speed, but instead more of pitch, rhythmic, and notational (articulations, dynamics, etc.) accuracy. I often will start a lesson off with a quick sight reading just to get air moving and the mind engaged.

Just duet. Who needs sight reading practice? You do! Who else does? They do! Playing/reading duets is a great way to not only sight read, but to work on blend, intonation, and style. You can either pick more technical pieces that require a more methodical approach, or you can do what I like to do, which is pick an easier duet, and read it "just that much too quickly." Think of it this way: professional runners will train top speed by running downhill. How will you train for that blistering Czardas accompaniment that the No-Rehearsal-Time Philharmonic just put in front of you? Same thing! (note: not running downhill)

Etudes galore. We are lucky as horn players to have a wealth of wonderful etude books. Pages and pages are filled with blank ink just waiting to be played. Are all of these studies useful? Are all of these studies musically enriching? You can be the judge there... but all of them are perfect for use as sight reading, especially within a daily practice session. Some books are set up perfectly for this type of use. One of my favorites is the Schantl *Grand and Theoretical and Practical Method for the Valve Horn*. Within this acutely titled book are exercises

based on intervallic content and organized by key area. They are short, technical, and perfect for reading.

Write your own! Just like writing traditional etudes to help specific problems, we can write sight reading exercises to help test certain elements of performance (see "The case for sight reading"). Below is an etude that I wrote for all auditioning horn students here at UGA. I wanted to test rhythm, bass clef reading, dynamic comprehension and ability, syncopated slurs, and attention to articulation. It was illuminating.



The case for sight reading. I'm just going to say it. I love having sight reading in audition situations. However, in these cases I'm not looking for reading perfection. This is a common misconception among students, and one that causes much angst and terror. If chosen wisely, a sight reading's purpose is that of identifying areas of a player's ability that are strengths and areas that need work. It is a great diagnostic tool. Now, I know what you're thinking: "I'm not a great sight reader but I get in the practice room and I learn the music down perfectly, so it's unfair that...." I am completely sympathetic to the fact that people learn differently. There are many instances where rote learning specifically promotes a deeper understanding. However, the most well-rounded, flexible, and hireable musicians must be able to read, and read quickly and accurately.

I'm not saying that King George VI shouldn't have made his speech, but rather I'm lauding the effortlessness that television anchors deliver their daily scrolling scripts as if they had their own Lionel Logues.

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 TV show is The Great British Bake Off. jamesnaiguscomposer@gmail.com.

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Horns for Rhinos

by Amy Sanchez

As I often tell my horn students, you never know where one gig will lead. The gig I am about to share with you started with jazz in Africa, so you can trust that it's not a common tale.

In March of 2018, I had the incredible opportunity to travel to South Africa to perform at the Cape Town International Jazz Festival. Miguel Atwood-Ferguson's Suite for Ma Dukes incorporated one horn in the jazz orchestration of legendary hip-hop producer J Dilla's music. My first visit to the African continent, this time in Cape Town, and my solo excursion afterwards ignited a spark in me.

I always wanted to go on an African safari "someday," so being a travel "opportunist," after the jazz gig I ventured out to a beautiful yet rustic safari lodge in Greater Kruger National Park. As a solo woman traveler, truth be



Safari guide Willem Pietersen trying a horn

told, I didn't quite know what I was getting myself into or who I would meet. Since I had just come from the jazz festival in Cape Town, Willem Pietersen, my guide for the safari, was understandably curious about my varied experiences in music. In between breathtaking sightings of majestic giraffes, adorable baby elephants, and an admittedly nerve-wracking encounter with a beautiful leopard (close enough to touch!), we discussed the different paths musicians often take to build a sustainable career. He was a wealth of knowledge about every plant, tree, insect, bird, and animal we came across. I assumed guiding was his main career goal, as he was highly educated and invested in our unpredictable wild surroundings, yet I learned that he too must diversify to be able to turn his passion into a profession. In music, diversification means gigging, teaching, and auditioning while working multiple other jobs. For Willem, constructing a career in conservation means juggling several major projects while also working as a full time guide.



Nkombe Africa safari

I felt my connection to the awe-inspiring animals we were observing grow. With a now personal interest and perspective, I



Amy at the Cape Town Jazz Fest, Sept. 2018

inevitably asked more questions about issues of conservation. I learned that Willem and his brother Joe had a few other irons in the fire besides guiding, namely Nkombe Rhino, a non-profit they launched to protect rhinos from poaching.¹ During my visit, they were also producing and hosting a 13-episode television documentary highlighting conservation efforts throughout South Africa. The series, released last spring, is called *Veldhelde* ("Field Heroes" in Afrikaans). Needless to say, not your average side-jobs! After making such interesting new connections in Africa, I stayed in touch after I returned home and had no idea where this association would lead.

In early summer 2018, Willem put me in touch with his brother Joe, a well-known professional rugby player in South Africa. As luck would have it, Joe had recently accepted a contract with the San Diego Legion, a Major League Rugby team – in 2018 rugby became a professional sport in the US! He had signed on as captain of the team for their 2019 season. After learning more about what Joe's nonprofit is doing to protect rhinos, and the harsh realities of poaching in South Africa,² I decided I wanted to get involved. I immediately began to raise money for Nkombe's upcoming rhino dehorning project³ and subsequently planned my next trip to Africa.

Through my fundraiser, I was able to raise almost \$3000 for Nkombe's dehorning project. The many friends who took an interest in this procedure inspired me, and when people asked questions, I had to find answers. As I'm sure many other horn players and musicians have found, one of the best ways to learn is to teach! The more I learned about the unwavering commitment and myriad efforts of the network of conservationists in Africa, the more I wanted to return to experience it in person. In addition to their ongoing dehorning project and sponsoring an Anti-Poaching Unit (APU),⁴ Nkombe Rhino is invested in fostering conservation through tourism. Guests of Nkombe Africa are treated to customized safaris with eco-conscious, conservation-minded companies and guides, in addition to unique private conservation experiences for the trip of a lifetime.

Inspired by this deeper connection, I booked my second trip to Africa within six months through Nkombe Africa (www.nkomberhino.org/travel). I was hooked! Joe planned an incredible itinerary that surpassed our expectations and embodied the spirit of traveling with purpose. Our group for this week-long South African adventure in September 2018 included LA-based horn players Emily Reppun and Victor Pesavento (Vic works primarily as a music copyist/orchestrator for JoAnn Kane Music), and San Francisco-based horn player Alicia Mastromonaco. With a silly yet ironically fitting title, "The Horns for Rhinos Safari" was born.



Nkombe Anti-Poaching Unit Base Camp





Horns for Rhinos Safari with Nkombe Africa

For the first three days of our journey, we camped in the bush and shared the immersive experience of a walking safari. We stayed in comfortable canvas tents, ate delicious traditional meals cooked over the fire, and heard lions roaring near our camp throughout the night. The ground-rumbling sound was both chilling and exhilarating, as it interrupted the otherwise steady nighttime hum of the African bush, with only distant calls of unfamiliar animals. During the day, we covered a lot of ground on foot, tracking lions, elephants, and many other animals with our armed guide. It was a truly thrilling experience to track a lion's prints through the bush for hours and then finally catch a glimpse of the big cat as it ran away when we were spotted. In addition to the hiking, we took nightly game drives, as wild animals are more accustomed to the safari vehicles than humans on foot. This allows both safe viewing at night and more animal sightings over a wider area. It was such an incredible feeling to "live in the bush"—on ground level—one-to-one with these wild animals. Elephants greeted us at our final camp on the banks of a picturesque river while hippos and crocodiles occupied a waterhole only a short distance away. The nightly symphony of insects, frogs, and calling animals was broken at dawn with a beautiful chorus of African birds, seemingly singing to wake the sun.



Walking safari with "Africa on Foot Safaris"

We awoke to spend a day at the Nkombe Rhino Base Camp where we were able to meet the head of Nkombe's Anti-Poaching Unit (APU), Tim Parker. Tim has been in conservation for 30 years and gave us a personal tour of the camp, including the simple accommodations and training facilities for their APU rangers. We talked at length about their comprehensive efforts in anti-poaching, including education and legislative initiatives, and got to spend time with a wild rhino and orphaned calf. These were not rhinos accustomed to close human contact and feeding at a sanctuary, but rather, wild rhinos on the vast reserve that Nkombe operates on and protects. To see the passion of Tim and the others at Nkombe was truly inspiring; the tears in this tough, rugged man's eyes as he explained the realities of their fight against poaching made quite an impression. Being part of an APU is not easy work, but the team members at Nkombe Rhino are dedicated tirelessly to it—not just for the future of rhinos but for the balance of the ecosystem as a whole. If I had to choose one poignant reflection from our trip, it would be the incredible interconnection and careful balance that exists among the plants, animals, climate, and people in the ecosystem, and therefore the entire world. In

the wild, this recognition is clear and direct; remove one element, and the balance is disrupted



Nkombe APU Base Camp group with rhinos

For the last three days of our visit, we stayed in a more traditional lodge with a driving safari. All meals were cooked over the fire or bbq (*proudly called a 'braai' in South Africa) by our Nkombe friends and guides. It was truly a family bonding experience as the African staff at the lodge invited us to sing and (attempt to) dance with them around the fire, which led to lots of laughter. Joe and the rest of Nkombe were excited to have four musicians as guests and had asked us to bring our instruments. In honor of our new friends, Vic arranged a horn quartet of the strikingly beautiful South African National Anthem, *Nkosi Sikelel' iAfrika*, which seemed to bring instant goosebumps, tears of pride, and boisterous singing whenever we began to play it. Instead of traveling with four horns on this short trip to Africa, we brought one horn and multi-tracked each of our parts separately. Well versed in film-work and photography, Nkombe took on the extra adventure of filming a short music video of us while on game drive in the bush. Our drive on the last night proved to create the perfect climax for our trip.

A beloved tradition on safari, as the sun begins to set, the game drive takes a brief intermission from animal viewing at a picturesque spot to enjoy a cocktail and snack, watching the dusty red-orange African skies transition to the magical blue-grey of dusk. By the time everyone has enjoyed the camaraderie of this "sundowner" stop, night sounds and stars engulf you, and the rest of the game drive continues in the dark—in heightened



Sundowner snacks with horn on game drive

anticipation and awareness. On the final night, our guide Martin Meyer aptly chose Sunset Dam as the backdrop for the sundowner. A hippo, parked obstinately in the center of the pond, kept a curious eye on us the whole time. We brought the horn with us on this last drive so each of us could film short clips for the music video. Alicia was the last to play. While she played, as if on cue, three rhinos (including a baby!) came to drink at the water's edge on the other side of the pond. It was truly an awe-inspiring moment. We had assumed any animals nearby would have long been scared off by the foreign sound of the horn—as well as our laughter signifying the good times (and gin and tonics) being had! Still, these three rhinos joined us across the water, enjoying their own sundowner drink and observing our odd musical gathering. They can be seen only briefly on the video as Alicia plays, as light was getting scarce at the time. Africa brought all of us closer together that night, and for our Horns for Rhinos team, it even inspired an engagement between Vic and Emily!

We were there filming with the three partners of Nkombe Rhino, to record music to honor both their conservation efforts and pride in South Africa. The additional presence of these endangered animals was both humbling and inspiring. The convergence of music, nature, and the wild rhinos that joined us for our final sundowner was a shared experience we will always treasure. We left Sunset Dam that evening with full hearts. And the music Alicia played that brought the rhinos to the water? Strauss and Brahms—proving rhinos are horn players after all.



Horns for Rhinos

Next Adventure for Horns for Rhinos

My connection with Nkombe Rhino has continued to grow and Joe and his family are in San Diego for the rugby season. In the spring of 2019, our horn quartet will expand to a brass ensemble to play the National Anthem for a San Diego Legion match. We will perform at half-time as well, to raise awareness about rhino poaching and benefit the non-profit organization of their team captain.

Horn players with Joe for San Diego Legion Major League Rugby



Our Horns for Rhinos movement will surely continue to evolve and expand. I received a lot of email support from brass players and composers who want to take part in benefit concerts to help raise money and awareness for Nkombe in Los Angeles, San Diego, San Francisco, Washington DC, and more. If you would like to be involved in any way (writing/arranging music, performing, planning a concert, offering a venue, or just donating), please contact me at nkombehorns@gmail.com. In addition, if you're interested in taking a conservation-minded safari through Nkombe Africa in the future, please let me help you become personally connected!

Here are video links to the projects: www.youtube.com/watch?v=Uzd9xRFoTQI (Horns for Rhinos – Nkosi Sikelel 'iAfrika); www.youtube.com/watch?v=SoigAjbDbZg (Nkombe Rhino Dehorning Project)

Women for Wildlife

Perhaps the best part of this wild story is that it is only the beginning. Upon my return from Africa, I discovered that I have a cousin (whom I had never met) who is the founder of the non-profit Women for Wildlife. She recently traveled through four countries in southern Africa on a 50-day all-female expedition titled "Rise of the Matriarch." We have now teamed up for possible future collaboration, as apparently wildlife conservation runs in the family!

Who knows where this may all lead – it's clear that one gig has led to a new passion for this horn player!

Women for Wildlife's Jennifer Palmer with Amy



Horn and poached rhino skulls



Horns for Rhinos with Nkombe Rhino team: Martin Meyer, Tim Parker, Joe Pietersen. Photo by Gemma Thomas



APU base camp – a selfie with rhinos

Amy Sanchez maintains a diverse career in Los Angeles as a freelance musician and Lecturer of Horn at UCLA, a position she acquired in 2014. In addition to frequent work with the Pacific Symphony and performances with the San Francisco Symphony, Los Angeles Philharmonic, and San Diego Symphony, Amy has performed with most of the major regional orchestras throughout California. She is Principal Horn with the International Chamber Orchestra of Puerto Rico and Second with the Fresno Philharmonic. An active studio musician, Amy can be heard on prominent films such as *Incredibles 2*, *Coco*, *Star Wars: Rogue One*, *Moana*, *Star Trek Beyond*, and *Jurassic World*, and has recorded on a diverse range of albums with Dave Matthews Band, Kendrick Lamar, Kamasi Washington, and Florence and the Machine. She performed at the Coachella Music Festival with Hans Zimmer (2017) and Kamasi Washington (2018), and at the 2018 Cape Town Jazz Festival in South Africa.

Notes

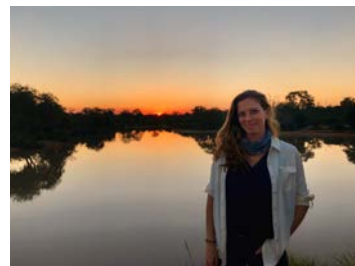
¹ If you're not familiar with the dire situation of rhino poaching, it's interesting to learn a few facts. The horn of a rhinoceros is made of keratin (the same found in our nails and hair), scientifically proven to have no medicinal value. Rhino horn is sold on the black market in China, Vietnam, and other East Asian countries. Its purported uses are everything from curing cancer to hangovers, from being an aphrodisiac to healing snakebites. Although it has long been an ingredient in traditional Chinese medicine, China has since banned its use, and traditional medicine now offers an alternative. Rhino horn has become an increasingly valuable commodity in Vietnam – worth more than gold or cocaine, it is known as a status symbol of wealth.

² Five species of rhino currently exist, yet all are endangered. 80% of the White Rhino population lives in South Africa, where Nkombe Rhino is based. Successful anti-poaching efforts have somewhat slowed the rate of poaching from its peak in 2014, but even at the current rate, rhinos may be extinct by 2025. Approximately three rhinos are killed for their horns every day. The gravity of this situation hits home when considering the fact that early, prehistoric ancestors of our rhinos were perissodactyls, roaming the planet over 50 million years ago during the Eocene period- and their rhino descendants will likely be gone in our lifetimes.

³ Dehorning is a process all conservationists hate to have to do, but has proven to be a successful poaching deterrent. In order to protect the rhino from poaching, a dehorning team tranquilizes it from a helicopter, and under a veterinarian's care, the rhino is monitored and given oxygen. The horn is then trimmed as short as is safely possible, yet still allows re-growth. The process is just like trimming your fingernails and scientists believe it to be relatively harmless. The horn grows back within about two years, then the dehorning needs to happen again. Dehorning an entire population of rhinos in an area puts them on an even playing field, as they mostly use their horns in battles for dominance. The risk of these dehorned animals being poached is greatly reduced, yet it is not foolproof. Sadly, poachers will still kill a rhino even for the small amount of horn remaining.

⁴ The best way forward in the war against poaching is a subject of much debate, but one critical element is the establishment of Anti-Poaching Units (APU). These highly trained rangers patrol game reserves on foot through the night. They often use a combination of traditional bush skills, combat training, and modern intelligence technologies to track down poachers and gather strict evidence to legally convict them. Nkombe Rhino trains and sponsors a very successful APU of their own.

Amy at Sunset Dam



Is a Beautiful Horn Sound Really of Any Importance?

Lecture for the 9th International Horn Workshop – Hartford, CT (1977)

by Ib Lanzky-Otto

The title of this little talk can perhaps be taken as a provocation – isn't a beautiful horn tone exactly what we are all striving for? Yet I ask this question because I am convinced that the tone we produce is the most unimportant aspect of getting the best result, and it must not be the focus of our problems and concentration.

How often do we say, "Oh, what an ugly sound he or she has!" Do we really mean what we say? Couldn't there be something else displeasing us? Try to analyze it – perhaps he or she has a hard or clumsy attack? Does he end a phrase heavily? Or does he push every note like a "wah-wah?" Or there could be something else I haven't mentioned here. Anyway, if it is any of these characteristics or any other kind of playing behavior, it has nothing to do with the tone – it is the treatment of the tone.

If the tone ideal as such is an important question, my highest ideal as a horn player wouldn't be Dennis Brain. To my taste, he didn't have an especially charming sound, certainly not the so-called "romantic" horn sound. A less gifted horn-player wouldn't have had such tremendous success with that particular sound. Now then, what is the difference between a master and the less brilliant star? Of course, in the case of Brain, the musicality: the "agogik" (ebb and flow of musical energy) and phrasing. That's an important part of the treatment of the tone. But even more important elements of what we are talking about here are: 1) how he starts his tone, 2) how he finishes it, 3) the flexibility, 4) the color changes (by this I mean the possibilities to vary the treatment of the tone for what is needed at the moment, 5) the dynamic ranges, 6) intensity, 7) imagination. If one, like Dennis Brain, has all of these important elements, one has reached the level of an "interpretive-capacity." I do hope this word will be understood. I cannot find a better one in English. At this level, the tone becomes most important – at least I think so! Why don't some horn-players touch me a bit when I hear them play, while others fascinate me, despite very different tone ideals? With players such as Barry Tuckwell, Vitali Bujanovskij, Peter Damm, Gerd Seifert, Ifor James, Alan Civil, and Hermann Baumann you find that all of them have very different tone ideals, but what links them together is that they all have this "interpretive-capacity." They have the ability to make the music they are working with sound interesting and alive, so to speak, to the listener. It is not necessary for them to conform to your own idea of how a composition should be played for it to be an inspiring and convincing performance.

Why do I make a distinction between tone and the treatment of the tone? For example, a clumsy attack will still sound like a clumsy attack, and contribute to a worse sound. Well, it's certainly not hair-splitting, although some of you may think so. But I think that many "horn hours," so to speak, have been wasted in attempting to recreate a certain tone idea, while those hours could have been used more effectively working from the basis of one's own "sound capacity."

Let me compare our situation with that of singers. They have a certain voice-material given by nature, which they, whether they want to or not, cannot change very much. They may not even like their own voice, but still they have to learn to accept their particular voice, and to work from the basis of it. It is true that we don't have such enormous differences of sound on the horn. But we too are given to certain physical qualifications. If we could only learn to work with these predetermined qualities, and not think so much of tone, but rather how we shall treat our given tone, much would be gained, I think.

A young horn-player with a big, dark sound who wants to play like Dennis Brain will make a big mistake if he wastes his energy trying to copy Brain's sound – he has a different chest, oral cavity, lips, and so on. What he should do, if he must sound like Brain, is to behave on the horn as Brain does! Listen to as many recordings of his as possible, and try to analyze what it is that he is making with his sound, that makes him so different from other players. Also, if there is some spot you don't like, ask yourself, "What is he doing in this instance that makes me not like this?" Make your own personal rule, that horn-playing is not a question of good or bad sound, it is a question of good or bad treatment of sound. If you do so, you are heading in a much more fruitful direction, rather than if you are looking for a certain sound, which is most unimportant in the final result.

Some of you may know that an experiment was done, recording both a clarinet tone and a violin tone. After cutting off the attack and the end of the tone from both instruments, a strange thing happened – the group of people undergoing the test couldn't tell which instrument was the violin and which was the clarinet. This test indicates that the tone is not so very important in the experience of sound. It also explains the fact that a horn group consisting of players with different sounds can still sound homogenous, if they behave in the same way, using the same attacks, for instance.

Well, some of you might say, "But this cannot be true." That means that all music is to be performed with the same



Is a Beautiful Tone Important?

kind of tone. Mozart, for instance, is to be played like Brahms, or Debussy like Beethoven. That 's ridiculous! Let me answer – yes, you are right, it would be ridiculous – if I meant it that way, but I don't! Mozart is to be played lighter and more elegantly than Brahms; Debussy must be more ethereal than Beethoven. But – and this is an important “but” – this has nothing to do with the sound. It has to do with the treatment of the sound. This brings us to one small aspect of the interpretative-capacity, namely the part called “color-changes” or the ability to vary the treatment of the tone for what is needed at the moment. That ability is most importantly a matter of psychological thinking. Depending on what pieces to be played, one should think bigger, think brighter, think more elegantly, think heavier, and so on. In changing the sound I don't believe in using another hand position or another mouthpiece. These external aids seem to me to be most artificial, and can cause one's own personality to be completely lost. I may not be right in saying this, but this is how I feel it. Certainly such things can always be discussed, and who is to decide who is right?

I myself have always tried to follow this rule – use as many color-changes as you can. Don't play everything in the same manner. Use your imagination, but don't compromise with your individuality – your own horn sound. Your horn-tone is your soul!

[Reprinted from The Horn Call, April 1980]

Ib Lanzky-Otto is known for his masterful technique, musicality, and exemplary tone, displayed during his long tenure with the Stockholm Philharmonic.

Ib was born in 1940 in Copenhagen, Denmark. His family lived in Iceland from 1946-1951 when his father, Wilhelm Lanzky-Otto (also an IHS Honorary Member), taught piano and horn at the Reykjavik Conservatory and was Principal Horn in the Iceland Symphony Orchestra. Ib began studying horn with his father at the age of 16, and continued his studies at the Stockholm Royal Academy from 1957, still studying with his father.

In 1958, Ib became a regular member of the Royal Opera Orchestra in Stockholm. In 1961, he became Co-Principal horn of the Royal Stockholm Philharmonic Orchestra, where his father was principal. He auditioned behind a screen and without his father on the jury. When his father stepped down to fourth horn in 1967, Ib took over as Principal horn. Ib considers these years together with his father to have been of invaluable experience to him in his development as a horn player. He retired from the orchestra in 2007.

Swedish composers Gunnar de Frummerie, Åke Hermansson, Yngve Skjöld, and Sixten Sylvan have written solos and concertos for Ib. Ib has made a number of recordings, some with his father at the piano.

As a soloist, Ib has played in all of the Nordic countries, Czechoslovakia, Germany, Austria, France, Switzerland, Canada, and the US. While never maintaining a regular teaching position, he has nevertheless frequently taught at summer courses and master classes throughout Europe and America, including the Paris Conservatory and the Sibelius Academy in Helsinki.

Ib has often performed at IHS symposiums. He is a member of the Royal Music Academy of Sweden, an honorary member of the Icelandic Horn Club, the Norwegian Horn Club, and in 2005 the IHS elected him an Honorary Member.

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What If You Can't Play Anymore?

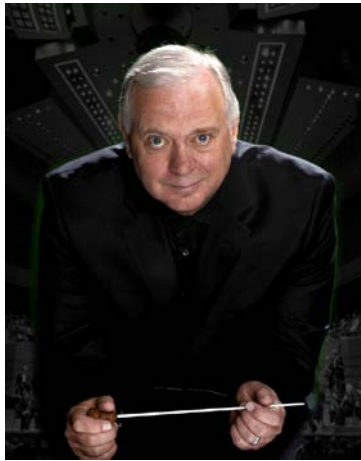
by Gregory Hustis

Medical problems can and do derail the careers of horn players. It happened to me. What to do? When first asked to write this article for *The Horn Call*, I was hesitant to do so. It's not a pleasant subject, and the best I can do is offer some personal insights that I hope will help those unlucky enough to suffer any sort of career debilitating or career ending affliction. Each of us is unique, so I am unable to offer any easily discernible universal truths that will work for everyone.

I am a lucky person. My parents were both musicians. I was sent to Interlochen (then the National Music Camp) for eight summers starting when I was nine years old. As a high school student, I had the good fortune to hear and play assistant to the great Ted Thayer. The Curtis Institute accepted me as a student, and I then was lucky enough to win a job with the Hamilton (Ontario) Philharmonic, and after that with the Dallas Symphony Orchestra, where I played for nearly forty years. Luck stayed with me as I was invited to teach at Southern Methodist University, play chamber music, play concertos, travel, play in Dallas's busy (at the time!) commercial recording industry...in other words I was playing all the time without any real physical problems.

My last day with the DSO was on July 4, 2014. That day was the final day of my final contract. I was officially retired at 3:30 that afternoon. It was a patriotic concert at Vail where the DSO was playing as part of the Bravo Festival. I was not unhappy to be leaving the DSO. I had enjoyed a long career there, but it was time for the next generation to take over. Besides, I looked forward not having to practice so much! Nevertheless, as I warmed up that morning before our rehearsal, I noticed how much I was struggling, especially in the high register. My embouchure simply would not function correctly. There was no improvement during the rehearsal, nor the afternoon concert. Was it psychosomatic? What was going on? Fortunately, the excellent John Turman was playing assistant; John saved the day and played everything I couldn't, which by then was about everything.

I said my goodbyes and the next morning headed off to my new life as an orchestra retiree. Upon arriving in Durango, Colorado a friend looked at me and said "You're going to the hospital. What's the matter with your face?" Looking in the mirror I could see the whole left side of my face had collapsed. The initial worry was that I had suffered a stroke. The doctor in the emergency room ran tests and determined it was not a stroke (thank God!) but rather Bell's palsy. Okay, I guess that's good, I was thinking, but what about my playing? Would I be okay in a week? After all, I had three weeks of playing ahead of me at Music in the Mountains, our Durango music festival. I won't bore you with the details, but suffice to say, I was not able to play at Music in the Mountains. Actually, except for a



couple of concerts at SMU, I have not played in public since that July 4 concert in Vail. On the very day I was officially retiring from the DSO, I was literally retiring from playing in public.

In reality, I was again lucky. Yes, my playing days were over, but unlike so many people who are struck with illness, my affliction ended a long, fruitful career. I was not, after all, just starting my horn playing life. The problem is – and it is indeed a big problem – so many of us judge our own personal worth by using the standard of how well we play. We are not better people if we are great players. We are not worth less if we have had a bad concert or an

unsuccessful audition. Easy to say, I know, but not always easy to accept. Intellectually I understood that despite my loss of facial muscle, I was the same person. Emotionally it was not an easy transition. For four decades, much of my personal identity and sense of self-worth were linked to my ability as a player. Now that part of my life was over. Again, let me say that contracting Bell's palsy at my age was nothing compared to those people whose careers are impacted in the prime of life.

One issue that needs mentioning is that of what to do from a medical perspective if you are ambushed by focal dystonia, Bell's palsy, or any medical condition that negatively impacts your playing. First of all, there are many well-meaning people happy to give you advice about how to handle the situation. Their motives may be all well and good, but in reality, there are no simple answers. In my case, I consulted an acknowledged, published expert on my condition. He told me I was rather old (I'm hearing that more and more!) to get Bell's palsy, but that I would probably improve over the next few months. Neurological movement disorders are not easy to diagnose or treat. He did not say I would recover completely. He was correct. There are, however, many people (usually younger than I) who do recover completely. It depends on many factors, many out of our control. I also tried acupuncture and considered other alternative therapies, many of them suggested by concerned friends. Again, my point is you must find your own way. Consult with medical experts, listen to other ideas, check with other players who have experienced the same afflictions, but understand that you may find yourself in a situation where there is no real solution to your problem. You must be willing to be patient, not an easy trait to muster in the midst of major panic.

How can you protect yourself from conditions that negatively impact your playing? There are no guarantees, but I suggest the following:

- Play in a manner that is as efficient as possible. The more pressure you put on your lip/face, the more vulnerable you are to all sorts of playing problems. Use your air and do all the things you tell your students to do!



What If You Can't Play Anymore?

• Stress is a factor in all aspects of our lives. Too much stress or not handling your stress can manifest itself in myriad negative ways, including causing physical problems with the horn.

• Warm up carefully...every day. Monitor yourself, and if you feel pain in your face or on your lip, stop playing! Something is wrong.

• Take care of yourself in terms of diet, sleep, and exercise. (Here I speak not from experience.)

• Read about physical problems you may encounter on the horn before something bad occurs. We all have a penchant for burying our heads in the sand... "It couldn't happen to me." Yes, it could. Even if you never encounter such problems, other people do, including your students, who someday may need your informed help desperately.

• Hope for the best, but be prepared for the worst. We are in a fairly unstable business. Even playing well with no medical problems does not grant you immunity from conditions that can take away your ability to play. If you have skills other than horn playing, keep them honed and ready to go. You never know when you might need them.

I miss playing great music with my colleagues and being part of something truly magical. I now enjoy practicing more than ever, but I'm careful not to play too much. I am aware of how much my face is affected by even a moderate amount of practicing. Playing the horn well is a fantastic high. On the other hand, my past horn playing and the work I put into it have afforded me opportunities to teach, serve on boards,

conduct (sorry!), and be an arts administrator. No longer do I worry about how well I play the horn. Now I am able to enjoy and truly appreciate the music itself.

Keep working, keep thinking, and keep a positive, open mind. Playing horn or not, the world can still be your oyster.

Gregory Hustis retired from the Dallas Symphony Orchestra as Principal Horn Emeritus and is now Adjunct Professor at Southern Methodist University, Artistic Director of Music in the Mountains, Director of the Wind Ensemble and University Orchestra at the University of Texas Dallas, Artistic Director of the Metropolitan Winds, and Visiting Artist at the Lamont School of Music, University of Denver.



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The Sonata for Horn and Piano

by David Maslanka

by Bill Scharnberg

While the impetus for writing this article came from stumbling onto my copy of the manuscript score to David Maslanka's *Sonata for Horn and Piano* (1996) and letters he had written to me during the composition process, the article is directed primarily at horn players interested in working with composers to enrich our horn repertoire.



David Maslanka (1943-2017)
Photo by Sue Rissberger

International Horn Society members likely agree that there are two projects which guarantee the future of the horn: our composition projects (Composition Competition, Meir Rimon Commissioning Assistance Fund, and the Major Commission Initiative) and our Scholarship/Competition programs. We need excellent new works for the horn and talented hornists to perform them!

Across the globe, many of my horn colleagues and I have commissioned and encouraged composers to write for our instrument – yes, some of those works were probably never performed again! My philosophy has been to always perform every work as well as possible – give even what you believe is a very weak composition your best performance. Let the audience judge the work on the basis of an excellent performance, not a mediocre one.

So far, I have personally commissioned eight works and have been a member of three “consortiums” which commissioned three works: Yehudi Wyner's *Horntrio* for violin, horn, and piano; David Maslanka's *Sea Dreams* for two horns and band; and Daniel Baldwin's *Landscapes* for clarinet, horn, bassoon, and piano.

Two works were written for me by a former UNT College of Music colleague, Cindy McTee: *Images* (Honorable Mention in the IHS Composition Contest) and *Circle Music IV*, both published by Bill Holab Music. Anthony Plog wrote *Sonnets* for narrator, horn, and piano – a serious work with a universal message (Editions Bim). Paul Chihara composed *Willow Wood* for horn, violin, and cello (premiered at the LA Horn Symposium). My brother Kim, a Broadway composer and arranger, has composed four works for me (none are yet published): *Somewhere* for horn and tape, *La Chaux de Fonds* for tenor, horn, and piano (for the Symposium in Switzerland), and two ensemble compositions for the two International Horn Symposia that I hosted in 1991 – *In the Alps with Aaron* (brass choir) and in 2012 – *He Plays the Radio* (horn choir). In 2012, I told Kim I wanted to (finally) pay his “normal” full price for a horn choir work and asked him what he charged. He responded, “one

thousand dollars,” to which I countered, “great, that’s very reasonable.” – he returned, “a minute.” I gulped and suggested, “How about two minutes of really great horn writing?” What he composed was dedicated to our father, who had passed away the winter before, with the title, *He Plays the Radio*. Our father had two musical sons but declared to anyone who asked, “The family won’t even let me play the radio.” The theme that runs through the augmented octet is “A Sentimental Journey” composed by Les Brown and Ben Homer, with its first verse: “Gonna take a sentimental journey, Gonna set my heart at ease. Gonna make a sentimental journey; To renew old memories.” For me it was difficult to conduct because of the recent deaths of both my father and Clyde Miller, my predecessor. Clyde had taught horn at the University of North Texas for thirty years. He and his wife Pat were staunch supporters of the horn studio, attending virtually every concert where a hornist was performing for almost another thirty years.

David Maslanka completed his *Sonata for Horn and Piano* on September 11, 1996. Although he wrote works in many genres and for many combinations of instruments, Maslanka's works for band are widely performed as are his woodwind quintets. My first impression of his music came from a performance by the University of North Texas Wind Symphony of his *A Child's Garden of Dreams*. I was overwhelmed by its sonic power and Maslanka's ability to communicate musically – I was moved by this music on many levels. Gradually, I became aware that he had written three woodwind quintets and a brass quintet (*Arise*) and that he personally sold the scores and parts (for a paltry sum). His Woodwind Quintet No. 2 is one of the most fulfilling quintets I have performed. Yes, it has a “killer” horn part but many of the colleagues with whom I have performed it have remarked, “That is one of the finest pieces of music I have performed.”

Around 1995 I decided to approach David about writing a Horn Sonata. He agreed to write the Sonata for what I thought was a bargain: \$3000. The IHS had its Commissioning Assistance Fund in place by then and I applied for and was awarded half the cost of the commission. Of course, there was more to the commission price when the composer traveled from Missoula, Montana for the premiere and spent four days in Denton, Texas – but it was well worth it. The model for the Meir Rimon Commissioning Assistance Fund was the relationship between Mozart and Leitgeb: many of the great works for horn have been composed by important composers for a hornist friend or acquaintance. The IHS has wisely chosen to support this relationship and many excellent works have been composed as a result. Unfortunately, for budgetary reasons, that project is currently on a one-year hiatus.

I should mention at this point what a gentleman David Maslanka was (he passed away in August 2017). He was very kind and deeply spiritual, receiving his ideas from the cosmos



David Maslanka's Horn Sonata

in his office in the attic of his barn. While his home was in the city of Missoula, on its south side, his wife was a "horse whisperer." A former dancer, she retrained horses who had been abused, so their large back yard had a barn and training area. On a trip to Missoula to perform concerti with the String Orchestra of the Rockies, I joined him in a half-hour drive (each way) to bond with a puppy he had selected but which had not yet been weaned – named "Buddy" in remembrance of a puppy he had as a child.

In the process of working with David, I sent cassette tapes (that was the "normal" medium in 1995) of several of my performances, so he had an idea of what I could do on the horn. With every cassette, I suggested, "anything but high sustained playing." While I believe I have a strong high range, endurance is not a feature of my genetic makeup. Months later, when the work was completed and sent to me, I found he had written three movements, each with high sustained passages! More about this later.

David sent me a copy of his hand-written score of the Horn Sonata in the fall of 1996. I used Finale to create the horn and piano parts for the first two movements, and his son Matthew, a euphonium student at Michigan State University at the time, used Finale for the third movement.

When the time came for the premiere in April 1997, we also scheduled the premiere of his Oboe Sonata, which had been written prior to the Horn Sonata but was so difficult that the oboist who commissioned it either could not or did not premiere it. Charles Veazey, UNT's oboe professor, premiered that Sonata on the same recital and a graduate woodwind quintet performed two movements of Maslanka's Woodwind Quintet No. 2 in the middle of the recital (note the horn player).

**Sonata for Horn and Piano* (1996) David Maslanka
I. *Moderate*
II. *Freely* ("She was among the lilies")
III. *Fast*

* World Premiere

About the Composer . . .

DAVID MASLANKA began his musical career as a clarinetist. His undergraduate years were spent at the New England Conservatory and Oberlin, with two years at the Salzburg Mozarteum. His graduate degrees (MM in 1968, PhD in 1971) were earned in composition at the University of Michigan, where he studied with H. Owen Reed. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York.

Dr. Maslanka is currently considered one of the foremost composers of music for wind ensemble. His *A Child's Garden of Dreams* for band has received well over 100 performances world-wide and his four Symphonies for Band have been published. His recent *Mass* for Chorus and Wind Ensemble was premiered at the University of Arizona. Dr. Maslanka's compositions have been published and recorded by a variety of organizations and he has won numerous awards, including three National Endowment for the Arts Composer Awards and five residence fellowships at the MacDowell Colony.

Dr. Maslanka now resides in Missoula, Montana.

The first movement of the Horn Sonata posed a challenge that I knew I could not produce to the level necessary. After almost five pages of constant playing, the horn part climaxed on two loud high e"'s (see the performance copy and score on the next page). I told David that I could play that note at the end of the movement but it would not be *fortissimo* – more of a loud squeak at that point – he heard my effort in rehearsal and agreed. Fortunately, he understood and dropped the passage to b"s the evening before the premiere. There was also a problem in the third movement – he had written a *fortissimo* passage around pedal E against the loud piano. While my low range was about as good as any low horn player, I could not match the volume of the piano in that octave. That passage thus came up an octave for the premiere. His instrument had been the clarinet and perhaps his woodwind training led him to believe that the horn was like the saxophone – able to play very loudly in all ranges with little regard for the endurance factor.

I was and continue to be extremely pleased with Maslanka's Sonata for Horn and Piano. Like all of his works, there is a sense of communication – it has "substance." Charles Ives, in his important book, *Essays Before a Sonata*, suggests that every excellent musical composition exhibits two important elements: it has substance (something to say) and a form that clearly conveys the substance. One can easily make a list of compositions by even "important" composers who do not meet these simple criteria. Yes, Maslanka's Sonata is a very difficult work but I do not believe he deliberately set out to create a "difficult work" – just to write an excellent horn sonata. The ideas came to him from somewhere and his music has certain "sounds" and passagework that is similar from work to work – fragments repeated (many times with a crescendo or with shifting harmonies), bold chord changes, and color chords that might remind us of pop music. The fast movements are athletic and the slow ones are thoughtful and spacious.

David Maslanka was a great man and fascinating composer who has left a huge legacy of important works for a variety of mediums, including the Sonata for Horn and Piano. I encourage anyone interested in his compositional methods/visions to access: davidmaslanka.com/david-maslanka-an-introduction. Here is a paragraph from this site where David Maslanka comments on his compositional process:

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The Graduate Woodwind Quintet

Wednesday, April 2, 1997

8:00 pm

Recital Hall

PROGRAM

**Sonata for Oboe and Piano* (1992) David Maslanka
(b. 1943)

*The great sea has set me in motion
Set me adrift,
Moving me as the weed moves in a river.
The arch of the sky and mightiness of storms
have moved the spirit within me,
Til I am carried away
Trembling with joy.*

Uvavnuuk (Netsilik Eskimo woman)
from *Shamanic Voices*, ed. Joan Halifax

- I. Quarter note = ca. 80
- II. Quarter note = ca. 88, *Very slow and free*
- III. Quarter note = 72-76

Woodwind Quintet No. 2 (1986) David Maslanka

- II. Quarter note = ca. 96
- III. Quarter note = ca. 96

Sandra Tiemens, flute • Cheryl Cifelli, clarinet
Laura Shouha, oboe • Melissa Fry, bassoon
Daren Robbins, horn



My music has always surprised me. It seems to come out of someplace deeper than my conscious mind, and to give me powerful musical feelings that I could not consciously think up. This means that I don't and can't preplan musical compositions. Preplanning creates a box which immediately limits what the full expression of the music might be.

I strongly encourage each of you to approach composers to write works for you. Who knows when you might be commissioning a composition from the next Mozart or Strauss? Go for it!

Performance copy of Movement I, pp. 4-5, showing the last-minute changes.

Pages 10 and 11 of the score
- the horn part is written in concert pitch!

Bill Scharnberg has been Editor of The Horn Call since the fall of 2003, and Music and Book Review Editor before that. He retired as Regents Professor of Music (Horn) from the University of North Texas in the spring of 2018 after teaching there for 35 years. Before joining the UNT faculty, he taught at the University of Oklahoma, Pacific Lutheran University, and Central Missouri State University.

He was President of the IHS (1990-92), hosted two International Horn Symposia (1991 and 2012), and has served the IHS as Workshop Coordinator. He has performed as Principal Horn of many orchestras, including the Dallas Opera Orchestra (32 years) and continues as Principal with the Wichita Falls and Big Sky Symphonies. He has been a member of the faculty of the Red Lodge Music Festival (MT) for 40 years and a frequent finalist in the Publisher's Clearing House and Reader's Digest Sweepstakes.

Technique Tips: Playing Along with Recordings – Performance Prep in Context!

by Drew Phillips, Column Editor

It's a month away from a big performance you've been preparing for, be it a solo recital, an audition, a concerto with an ensemble, large / small ensemble concert, or other kind of show. Your repertoire is learned, you are excited about performing, and you are wondering how to continue to technically improve apart from meeting with your accompanist once a week, going to rehearsals, or recording yourself playing through the repertoire on your own for analysis to improve. One of the most useful tools to practice for the performance you are preparing for, develop the endurance to make it through the entire show, and practice in context is to continually and consistently play along with recordings of your repertoire.

Put the excerpt in context!

Why play along with recordings? A number of reasons benefit us as horn players in both physical and mental preparation, as well as pure musical enjoyment. Maybe one of the most important advantages is the advantage of placing the excerpt in context.

In an audition situation, be it for school or professional audition, you want to convince the committee that you: a) are confident on the music printed on the part, and b) are well-versed in how this particular excerpt fits in context. In an audition, there are no other instruments playing with us, so it is the extra-musical nuances that convince a committee that we have, in fact, done our score and listening research to accompany our preparation. Those musical moments that are not a part of the score (for example, the amount of rubato used in Ravel's *Pavane for a Dead Princess*, the speed of accelerando in the Shostakovich 5 low tutti, or the important phrases from the fourth horn solo in Beethoven 9) can be gleaned from studying and emulating a recording to show that we know the music inherently.

As we perform it in an audition, we hope that as we are listening to the accompaniment in our own heads, the committee listening also can hear the score. What better way to know this and practice it in context than play along? Not only will you get pacing, but you can rehearse your intonation tendencies and learn sensitivity to what else is happening in the score.

Gain endurance!

Another advantage is the matter of endurance. When it comes to a month out for a solo recital, we (hopefully!) know the music intimately and are polishing individual sections in each piece. One issue we never want to be concerned about on the day of or in the middle of the performance is "Will my chops actually be strong enough to make it through all of this? And even if I can, are they also strong enough to communicate

every musical idea exactly in the way I want through the entire performance?"

What better way to practice your recital in its entirety than by playing along to recordings of your pieces to get the context of playing them all the way through? Many times, if the pieces use accompaniment, we don't have the luxury of having a pianist rehearse with us at our beck and call, or we don't have a recording of just the piano part to practice with. Although it is playing along with the recorded artist and some personal musical decisions are compromised, it is the next best thing to hearing the harmonic motion along with the solo part, rather than playing by yourself.

You can line up the pieces with accompaniment in a row, slap on a pair of headphones, and toot away along with the accompaniment and a recording to develop several skills: a) intimately knowing what the accompaniment is doing as you rest, empty spit, twiddle your thumbs, stare back at the audience, etc., b) practice concentrating on the musical task at hand while you aren't playing (focusing for long periods!), c) rehearse the art of "rest-then-play" (sometimes the most difficult part of performing is the coming-back-in-after-rest part), and d) the skill of "just keep going no matter what" (a recording will not stop for our missed notes, and neither should we).

Along with all of these, getting the chops used to the pacing of an entire solo recital by playing along with a recording of an accompanied piece will alleviate the need to concern yourself with endurance the day of the show.

Have fun!

Last, and certainly not least, playing with recordings is fun! Whether you're having fun playing some of your favorite symphonies with huge brass sections, enjoying the lines in chamber music, or preparing for your upcoming performances, playing along with others is always more fun than practicing by yourself (didn't we decide to become musicians because we liked playing with others anyway?).

When I am ending a practice session or simply practicing because I like playing the horn (gasp), sometimes I will grab some music I enjoy, like the Brahms horn trio, my favorite part from *Till Eulenspiegel*, or a Kerry Turner horn quartet, put on headphones, turn on iTunes, and play away! It's exciting to simulate performing with others and allows us to enjoy making music in collaboration (and the other parts will always be perfect!).

One of the other ways I use recordings for fun is when I am getting back into shape. Sure, we have to do the fundamentals after we have taken some time off (long tones, lip slurs, overtone flexibility exercises, scales, etc.), but why not also



use music we enjoy as a way to get the horn on the face and have a good time? The next time you have done your fundamental practice for the day and want to keep playing to have some fun, get out some music you like, open iTunes/ Youtube/ NAXOS/ Spotify, and let 'er rip!

Pro tips for using recordings to play with

- Play along with quality recordings. Don't just pull up and play along with the first video of Franz Strauss' *Nocturno* on Youtube you find (there are some suspect ones out there...)! Make sure that the recording quality is good (doesn't sound like it was recorded on a potato), and that the player isn't missing notes all the time! Your best bet is to buy a professional's album with the *Nocturno* on there, but if you'd like to use Youtube, make sure the quality is high! Try and find professional albums with nice cover artwork. Sometimes, more popular solos like the *Nocturno* have videos with just accompaniment so keep your eyes peeled for that!

- Use tools to help you hear the accompaniment the best way that doesn't compromise your ability to hear or play. A Bluetooth speaker that you can really crank up from your phone or computer works wonders! If you would like to put in headphones, my personal preference is to use over-the-ear

headphones. Earbuds seem to mess with my intonation and ability to match pitch when I am listening and playing, so I advocate for headphones that go over the ears ideally.

- Practice with your recordings in order of your performance and count all of the rests! You can still train for endurance by playing through your literature with no break, but it is also useful to practice focusing and beginning each phrase after counting all the measures.

- Additional challenge: record yourself as you play along with a recording. Listen and analyze afterward. Are you matching intonation, style, accuracy, and phrasing with the accompaniment like you thought you were? If not, reassess so that you will perform the best you can when your actual accompaniment shows up.

Many of us have played along with recordings as a way of learning a new piece of music or just to enjoy ourselves while practicing. It can also be utilized as a great tool in preparing for performances. Now, get out there and play along with all of your favorites!

Drew Phillips is the Assistant Professor of High Brass at Liberty University. He is also the co-founder of the Cor Moto Horn Duo and co-host of the podcast "The Complete Musician." He likes writing music in flat keys and considers a food tray from Cookout to be an unparalleled delicacy. aphillips527@gmail.com

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Unconventionality: The State of Horn Repertoire

by Eric Hessel

This is an excerpt from the author's dissertation, "Addressing Technical and Musical Demands of Contemporary Music for Horn through Newly-Composed Etudes," published by the University of North Texas in conjunction with his book 24 Unconventional Etudes for Horn. "State of the Repertoire" is Part I of the dissertation; it analyzes unconventional techniques, notations, and other considerations that have arisen in the past few decades of horn repertoire. Part II of the dissertation considers other etudes and pedagogies that also seek to address these issues, and Part III explains the pedagogical composition and goals of the new etude book.

Uses of the horn by composers of the last few decades fall into four specific categories that are unconventional with respect to standard pedagogy and performance. Foremost is the exploration of different microtonal possibilities, most often via extensions of the harmonic series acoustically inherent to the instrument, and / or through physical modifications to the horn. A second category involves some other common extended techniques, specifically right hand techniques (stopped, half-stopped, *portamento*), multiphonics (singing while playing), and the combinations of various techniques. Rhythmic challenges constitute a third category. These can require a mathematical understanding of the way rhythm works in standard notation, as in the execution of nested tuplets, metric modulations, or serialized rhythms. In other cases, challenges to rhythm can be notated indeterminately or aleatorically, written against a grid that represents time, or performed or in relation to the passage of time (i.e., how many seconds an event should last). Some of these rhythmic considerations overlap with a final category of notational challenges. Because of the limits of standard notation, a composer can also choose to include graphic elements that require literal or creative interpretation, spatialized and proportional notations relating distance/height/size/orientation/etc. in the score to certain elements of music, or even forego a score entirely in favor of a set of written instructions.

A number of specific acoustical and technical properties of the horn are important to consider before delving into how the horn is used. First it should be noted that specific octaves of pitches in this article are labelled as numbers: Middle C is C4, and all pitches up to the next highest C are also labelled as 4. The general range of the horn in this system is from a written E2 to C6 (some examples can call for range beyond this, though). For the most part, these pitches are only given as written pitches, but it should be understood that the actual sounding pitch of the Horn in F is a perfect fifth lower.

Microtones are most often derived from the harmonic series acoustically inherent to the instrument (Figure 1). Different overtones in the series are referred to by number as "partials" on a brass instrument, and can be measured against equal temperament in how many cents they deviate above or below the "standard" pitch. Microtones as required in contemporary

horn writing most frequently derive from the seventh, eleventh, thirteenth, and fourteenth partials.

The next important piece to consider is the valves. Most contemporary music calls for a double horn with F and high B^b sides. Fingerings in this document are frequently referred to as crooks (if they are used that way), and can be labelled according to the double horn. The primary valves are 1 (a whole step), 2 (a half step), and 3 (one and a half steps). The trigger (T) switches between the F and B^b sides, and can either be set up to stand in F and depress to B^b or vice versa. This document will use T to denote B^b fingerings, and no T to denote F fingerings, though some composers prefer a notation that uses F and B^b instead of the T. Because of the differing notations involved in the repertoire, it can be helpful for hornists and composers to reference a chart as found in Figure 2, which relates fingerings to their fundamental harmonic series in both written and concert pitch.

Figure 1: Basic overtone series on C2 to the sixteenth partial, with intonation deviation.¹

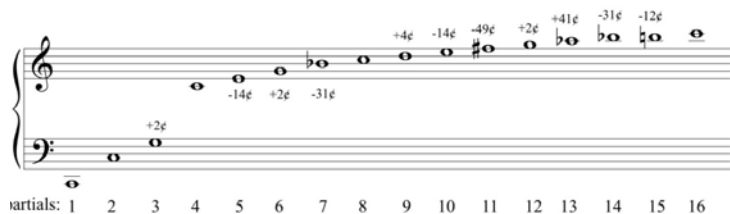


Figure 2: Double horn fingerings related to fundamental harmonic series in concert and written pitch.

Harmonic Series		Fingering	
Concert Pitch	Written Pitch	Standard (T=B ^b -side)	Alternate Notation
B ^b	F	T0	B ^b /0
A	E	T2	B ^b /2
A ^b	E ^b	T1	B ^b /1
G	D	T12	B ^b /12
G ^b	D ^b	T23	B ^b /23
F	C	0	F/0
E	B	2	F/2
E ^b	B ^b	1	F/1
D	A	12	F/12

Microtonality

The expansion of music written for horn into different realms of microtonality frequently stems from a composer's understanding of the horn's acoustical properties. Aside from manipulations of pitch through embouchure, tuning slides, or right hand placement, intonation of any pitch is determined by which partial it is within the harmonic series of each fingering. Generally the higher in the harmonic series, the more partials exist that are "impure," or deviate significantly from



equal temperament. Furthermore, the modern double horn embodies a set of twelve natural horn crooks through different fingering combinations and can therefore produce the colors and intonational characteristics of the natural horn spanning from a high B^b crook (with a fundamental on B^b1) to a low B crook (with a theoretical fundamental on B0). Combining the abundance of “out-of-tune” partials with the full chromatic set of crooks allows for the middle and upper ranges of the horn to be saturated with microtonal possibilities.

Benjamin Britten was perhaps one of the first twentieth-century composers to realize the microtonal capabilities of the horn as integral to the sonic experience of a piece. In the “Prologue” (Figure 3) and identical “Epilogue” of the *Serenade for Tenor, Horn, and Strings*, Op. 31, Britten requires that the unaccompanied horn perform on natural harmonics (without any tempering of the pitches by the right hand). What feature strongly in the aural experience are the naturally “detuned” seventh, eleventh, and thirteenth partials – the written B^b, F, and A, respectively. The result is not necessarily a jarring, unapologetic microtonality, but more of a contemplative recollection of a pastoral horn call – perhaps echoing the past but also transporting the listener into unexpected territory. Performing these movements does require training in accuracy, and in being able to audiate² the microtonal pitches. However, even for a hornist unfamiliar with microtonality or the extended harmonic series, this can feel comparable to the *Sonata* of Ludwig van Beethoven or a similar natural horn excerpt in F without valves.

Figure 3: Benjamin Britten, “Prologue” from *Serenade for Tenor, Horn, and Strings*³



The most significant and influential repertoire, though, remains to be the two major horn works of György Ligeti. Mike Searby describes the first of these, the *Horn Trio* (1982), as coming from a pivotal point of change in Ligeti’s career. A previous reliance on harmonic triads, thirds, and sixths, as well as fleeting modal centers is combined in the Trio with the natural intonation of the horn to propel Ligeti’s music towards a more directed and integrated atonal aesthetic.⁴ What is most evident in this piece is Ligeti’s desire to contrast his previous conception of harmony with a horn that is both from the distant past as well as from some foreign present. This is achieved in the second, third, and fourth movements by limiting phrases or parts of phrases to a single “crook” of the natural horn at a time.

Because the specific intonations are integral to the soundscape of the piece, Ligeti originated a method of notating various crooks and intonational deviations: passages belonging to one harmonic series are written in F, but bracketed with

the name of the fundamental of that series in concert pitch.⁵ “Out-of-tune” partials are also given accidentals modified with upward or downward arrows to show the direction of the deviation. Then to further clarify the difficult thirteenth and fourteenth partials, Ligeti also includes those numbers adjacent to the noteheads. Figure 4 contains a difficult passage from the second, scherzo-esque movement. The horn is required to perform consistently in the middle to upper registers and frequently to make irregular intervallic leaps between different partials.

Figure 4: György Ligeti, “Vivacissimo molto ritmico” from *Horn Trio*, mm. 54-65.⁶



Ligeti’s *Hamburgisches Konzert* from 1999 demonstrates a refined version of what he explored in the Trio. He uses the same techniques and notations of extended just harmonies, but combines the microtonal valved solo horn with four obbligati natural horns in different keys (who do not temper any pitches with the right hand) against a small orchestra. It is evident that Ligeti seeks to create a completely new sound world and harmonic possibilities, rather than estrange the aural experience with sounds from the past. The entirety of the *Konzert* offers an intriguing performance challenge in the way that the soloist is pitted against the four obbligati: they dance around each other with imitative acrobatic figures in contrasting transpositions, or sometimes in parallel progressions of odd intervals. In other instances, the five horns must be conscious of the composite, microtonal melody and harmony that Ligeti hockets between them.⁷ Figure 5 includes a passage from the second movement, “Signal, Tanz, Choral,” scored only for the five horns.

Figure 5: György Ligeti, “Signal, Tanz, Choral” from *Hamburgisches Konzert*, mm. 9-15.⁸



A primary challenge for performance is in maintaining the harmonic integrity of each line as it passes between players at different transposition levels. The slurred melodic lines appear in parallel intervals (approximately tritones) while the rhythmic quadruplets are constantly hocketed between the remaining players. The second half of the movement is a perplexing microtonal chorale over a *cantus firmus*, performed by the four obbligati horns. These horns are required to leap unusual intervals – often greater than an octave – in order to create the composite effect of the chorale through different voice crossings.

In relation to the earlier Trio, the system of notation remains the same, except for the inclusion of different types of arrows (open and black or white closed arrowheads) to denote different degrees of intonation difference. Open arrowheads denote a lesser degree – the naturally flat major thirds of the fifth and tenth partials, while closed arrowheads denote a greater degree – black for the flatter seventh and fourteenth or white for the flattest eleventh.

Most microtonal examples that utilize the harmonic series as the primary intonational source follow Ligeti's notational aesthetic. Despite the time and study required for a composer to incorporate this technique properly and idiomatically, the number of pieces that include it continues to grow. A notable example is Jörg Widmann's *Air für Horn Solo* (2005), written for Bruno Schneider as a commission by the ARD International Competition that year. This eight-minute unaccompanied piece shares many of the same challenges as appear in Ligeti. Figure 6 shows the first occurrence of harmonic series-based microtonality. While later passages approach the material of the opening with more technical, virtuosic playing, the focus here is on the intonation of the E^b crook, which is juxtaposed first gently against an echoed (half-stopped) figure in assumedly standard intonation, and then more jarringly against that of the A crook.

Widmann describes the harmonic structure as "a number of natural harmonic series, partially overlapping each other." He continues, "through this microtonal cosmos and the constant fluctuation between open and stopped notes, a natural work on the themes of proximity and distance is created."⁹ The notational features recall those of Ligeti, with bracketed overtone series and arrows indicating the microtones.¹⁰ The technical challenges are similar as well, as evidenced by sweeping runs through the harmonic series and microtonal intervals often larger than an octave. *Air* also includes, at the middle and end, two multiphonics (which do not appear in Ligeti's horn works). While these intervals are in both instances major tenths, they are (regrettably) notated with the voice in concert pitch as well, but never with the vocal part at the same transposition level as the horn.

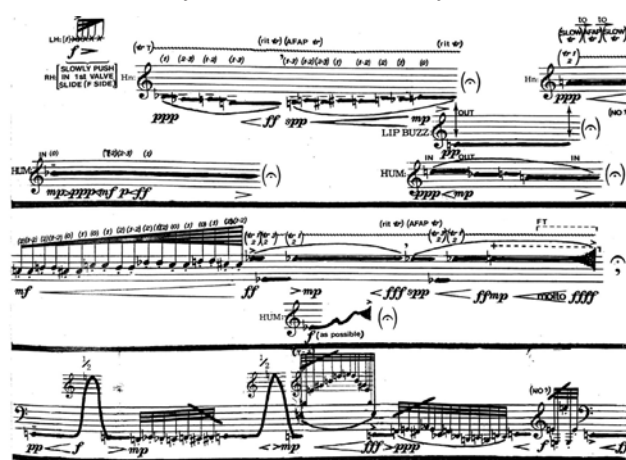
Figure 6: Jörg Widmann, *Air für Horn Solo*, systems 2-3.¹¹



Another important work in the same vein as Ligeti is the unaccompanied work *Cynddaredd – Brenddwyd* (*Fury – Dream*) (2001, revised 2004) of Heinz Holliger. As Linda Dempf and Richard Seraphinoff note, this composition is replete with extended techniques and special considerations that challenge even virtuosic players in the field.¹² In addition to harmonic series microtonality,¹³ the performer is required to interpret graphic notations, execute independent multiphonic lines, move the right hand rapidly between different degrees of stopping, and more.

One outlier in recent repertoire that utilizes the harmonic series for microtonality, among other effects, is *Debussy Variations No. 11* (1977) for solo horn by Patrick Kavanaugh. This piece comes from a set of variations for different solo instruments, each adhering to Kavanaugh's particular microtonal system in which, as he describes it, the notation is "designed to release the organization of sound from the limitations of constantly equal divisions." This is for the purpose that "the performer need not be limited by the use of only twelve pitches... but obtain the possibility of producing any pitch within the range of his instrument, as there are obviously an infinite number of pitches within any given interval."¹⁴ Throughout the composition, Kavanaugh uses individual fingerings for expansive sweeps, up and down, through the harmonic series to explore the range and intonation of the instrument. Instead of Ligeti's notational system, which came a few years later, Kavanaugh relies on the standard double horn fingerings, in which the valves are labeled 1, 2, and 3, and a T denotes the trigger that switches from the F to B^b instrument.¹⁵ Figure 7 contains a semi-scalar passage over a feathered beam full of microtonal elements. Here the general ascending direction of the passage is somewhat deceptive compared to the resulting intonations of the fingerings. For example the first two notes, A4 on 2 and 12, do create an ascending microtonal interval, but the third and fourth notes, B4 on 2 and 12, share practically the same intonation. It is unclear whether this gesture should sound more as a rising timbral bisbigliando¹⁶ or a more fluid microtonal gesture, in which case a well-versed performer could substitute more effective fingerings for some of the notes. Also evident in Figure 7 are combinatorial challenges with regard to multiphonics, half-valve, extended techniques, and graphic notation similar to those of Holliger's *Cynddaredd – Brenddwyd*.

Figure 7: Patrick Kavanaugh, *Debussy Variations, No. 11*, systems 6-8.¹⁷





Another way in which composers have exploited the horn's microtonal abilities is in the approximation of quarter tones. Around the same time as Ligeti's *Trio*, the esteemed hornist and pedagogue Douglas Hill completed the initial draft of his landmark *Extended Techniques for the Horn* (1981, revised 1996). He includes a chapter describing the use of quarter tones derived from seventh, eleventh, and thirteenth partials.¹⁸ As he notes, any resulting scale is imperfect compared to a truly equal-tempered twenty-four-tone scale due to the actual tendencies of those partials, but can be achievable through manipulations of the embouchure and/or right hand, so long as the hornist develops an accurate perception of a quarter tone interval. Another option towards this end is a hybrid detuning of the two sides of the horn, so that the F-side is a quarter tone flatter than the B^b.¹⁹ In this chapter, Hill alludes to some composers who by that time had already asked for quarter tones, "most often in isolated and primarily 'chromatic' patterns."²⁰ Some of these instances he recalls are possibly the works of Thea Musgrave and Ezra Sims.

Thea Musgrave's *Horn Concerto* (1971) predates Ligeti's and most of Hill's works. It has seen continual performances since its premiere, and most prominently by Barry Tuckwell, the original dedicatee. The piece contains excessive demands, of which quarter tones are one small aspect. Musgrave's concept of how microtonality fits into the piece should be understood far differently than Ligeti's. Where Ligeti sought to create new possibilities and sound worlds through the natural properties of the horn, Musgrave chooses to modify the conventional sound of the horn with approximate quarter tones heard in scalar "chromaticism." In three important and exposed passages at the end of the *Concerto*, the horn performs descending scalar passages of quarter tones, each at a faster rate than the previous. Musgrave's notation is exceptionally clear, giving suggested fingerings and arrows above the notes showing the direction of detuning. The first of these passages is shown in Figure 8. The effect of the scalar motion is a sort of culmination and release of the harmonic and chromatic tension up to this point: The horn "fills in the gaps" and finalizes the saturated landscape of the piece before the imminent end.

Figure 8: Thea Musgrave, *Horn Concerto*, rehearsal 75.²¹

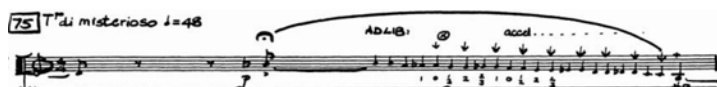


Figure 9: Thea Musgrave, *The Golden Echo (I)*, system 22.²²



In subsequent works for horn, Musgrave picks up where she left off in the *Concerto*. In 1986 she was commissioned by the International Horn Society to compose two companion pieces: *The Golden Echo (I)* for horn and reel-to-reel tape, and *The Golden Echo (II)*, in which the tape accompaniment is reimagined for an ensemble of sixteen horns. While not as famous as the *Concerto*, both versions have seen a number of performances since the premiere. In the solo part Musgrave takes the microtonal elements a degree farther, sometimes calling for a number of alternate fingerings that result in slight intonation differences. However, the primary effect of the descending quarter-tone scale is essentially replicated from her previous work (see Figure 9).

As a pioneer of microtonal music, Ezra Sims likely also had an influence on Douglas Hill, or possibly a few orchestral or chamber scores that floated by his stand as he began work on *Extended Techniques*. One composition by Sims, *Tune and Variations* (1982) for one or two horns comes from around the same time as Hill's treatise. While the horn is often used for its natural harmonic intonation, a few areas in the middle of the piece begin to combine different valves for different microtonal intervals and semi-quarter-tonal melodies. Sims' notation is the most specific of those covered so far: arrows next to pitches indicate intonational deviation, while fingerings beneath each note include B^b or F and the partial on each fingering. What is most intriguing about Sim's work is not necessarily the music, but the inclusion of preliminary exercises after the score intended to give performers a grasp of the required techniques and intervals (See Figure 10).

Figure 10: Ezra Sims, *Tune and Variations*, preliminary exercises vi-vii.²³



Douglas Hill's own use of microtonality follows closely that of Musgrave and Sims, both in intent and in notation. The *Jazz Set* (1984) for solo horn, a prominent work from around this time, is a demanding unaccompanied composition in terms of extended techniques including quarter tones. These effects (Hill describes over thirty in the key) blend effortlessly and seamlessly within a jazz idiom. As Randall Faust puts it in his program note, the techniques "are collective vehicles for the personal creative expression of the artist. When well performed, these extended techniques are as natural as the sounds of a parent singing to his child."²⁴ Like Musgrave, Hill's quarter tones are usually incorporated idiomatically with descending scalar motion; here they function as a way to capture the nuanced intonation of the jazz idiom while sliding between adjacent chromatic pitches, as can be seen in Figure 11. Hill's later works, and those of other composers who cite Hill's *Extended Techniques*, find new ways to incorporate these quarter tone ideas and notations into their scores.



Figure 11: Douglas Hill, "Lost and Found" from Jazz Set, mm. 16-25.²⁵



In discussing the microtonal challenges facing hornists today, particularly quarter tones, a special note should be given for horns that have been custom-modified to include additional valves and triggers that add fractional amounts of tubing to both sides of the horn. These modifications are expensive and can pose their own design and performance flaws,²⁶ but a number of hornists (especially in Europe) have pioneered the new instrument. Samuel Stoll, a Swiss hornist noted for his performances of microtonal music, often demonstrates and discusses the merits of his and his colleagues' modified instruments. As he describes, the instrument lacks the general intonation problems of extended fingerings or hybrid retuning, but instead produces a consistent timbre with fairly even intervals.²⁷ As a soloist and member of several experimental ensembles, Stoll is one of the leading commissioners of microtonal music. His ambitious biography states that "from 2015 till his retirement in 2045 he will commission every year at least one new horn solo piece. So far he commissioned Evan Johnson, Michael Baldwin, Max Murray, Ann Cleare, Timothy McCormack, Nicolas Tzortis, Ray Evanoff, Clara Ianotta, Turgut Ercetin, Cassandra Miller, Aaron Einbond, and Steve Takasugi."²⁸ Most of these commissions involve a high level of extended technique, microtonality, and theatricality, which are areas of expertise for Stoll.

Many of the microtonal demands these commissions and other compositions for modified horn exceed the limitations of the standard double horn. While theoretically possible, the awkwardness of rapid passages on Hill's fingering system render them practically impossible; and quarter tones below the range of the seventh partial are unplayable without significant alterations to tuning slides. Robin Hayward's composition, *Handwork* (2009), dedicated to Stoll (not listed above), is one such piece that is theoretically playable on standard double horn, but excessively challenging due to the rapidity of the technique (see Figure 12).

Figure 12: Robin Hayward, *Handwork*, mm. 1-4.²⁹



Very occasionally the horn is asked, through various combinations of partial intonations and valve slide adjustments, to perform a microtonal scale outside of extended just intonation or equal tempered quarter tones. While the upper range of the horn allows theoretically for any number of contrived systems, it is important to remember that accuracy is an issue that only increases in the higher register, and that aural conception of the intervals is the most reliable ally for the hornist. While Stoll claims that sixth or eighth tones are possible on his horn, Hill shies away from intervals smaller than the quarter under the pretense that the characteristic horn tone is much too "problematic" to allow for a sustained system of such small intervals.³⁰ Nonetheless, several pieces do exist in unusual temperaments. One such piece is *Continental Drift* (1988) by Mathew Rosenblum, written for horn, percussion, and a pair of keyboards played by one keyboardist – one standard and the other microtonal. Rosenblum describes the nineteen-tone tuning system he created:

The seven added notes form natural intervals with each other and also with the twelve "normal" notes. This system provides a wide variety of intervallic and harmonic possibilities in both just and equal tempered tunings. The french Horn [sic] also plays microtones from the nineteen note system. *Continental Drift* moves through passages which at times use only one of the two tunings and, at times, combines them.³¹

Figure 13 shows hornist Andrew Perkin's recreation of this tuning system, including suggested fingerings, partials, and the deviation in cents of the sounding pitches from the ideal nineteen tones.

Figure 13: Andrew Perkins, 19-tone equal tempered fingerings.³²



This survey represents only a small portion of the total microtonal repertoire that exists today. The hornist who approaches any of this repertoire must first recognize and decipher a wide variety of notations – which may include various conflicting sets of accidentals that are not represented here. Secondly they must aurally comprehend, audiate, and reproduce different extended just intervals and quarter tones. Third, they must work through a new technique that either involves acrobatic leaps on one crook at a time or new fingering patterns that differ severely from conventional chromaticism. Most composers take care to be as accurate as possible with notation, especially with the inclusion of fingerings under/overlayed in the score; however, the performer should develop an individual understanding that works with their instrument, and scrutinize all aspects judiciously in order to best convey the effect and intent of the music.



Other Extended Techniques

Of the wide range of possible effects, most have been comprehensively catalogued by Douglas Hill, who gives invaluable direction as to how to experiment and achieve unconventional sounds. Many of these effects, such as stopped and half-stopped notes, rips, flutter tonguing, valve flutters, air sounds, half-valve, and even multiphonics, have been part of the general consciousness of the horn community for the last century or more. For example, the infamous multiphonic cadenza of Carl Maria von Weber's *Concertino* dates to 1806, and right hand technique has been carefully taught and documented since its advent in the early eighteenth century. Some of the codified extended techniques could also be considered the result of "improper" conventional technique (air noises, right hand positions, half-valve, removed slides, or other timbral distortions, for example), which most hornists are already familiar in having had to correct at some point.

In a sense, these sounds that fall under a category of extended techniques are, unlike microtonality, facets of playing that do not require a lot of guided instruction but rather an appropriate amount of individual experimentation and practice. A primary challenge in performing repertoire with extended techniques is in the cases where the composer only gives a general idea or description of the desired effect and the performer must conceive of the best means to achieve it.³³ However, the more distinctive challenge that can arise in modern repertoire is in the combination of different extended techniques, played either in juxtaposition or simultaneously.

Of the techniques that appear in modern repertoire, the addition of the voice to the played note, otherwise known as multiphonics, is perhaps one of the most difficult to master. The first step to learning to perform multiphonics is often to master playing and singing in perfect intervals and other consonant, tonal intervals. Examples can be found in a number of works in the repertoire which require isolated instances of chordal multiphonics (the chord comprising two justly tuned pitches and their resultant tones). For an example of this refer back to the discussion of Widmann's *Air* above, which uses major chords – created by a played fundamental and a sung major tenth – to mark a middle point and a final resolution. A second multiphonic skill may involve keeping one line stationary while the other moves freely, before moving on to contrapuntal lines or chordal progressions. In some cases, the vocal line may even provide the important melodic and rhythmic motives, as is the case for the opening of Krzysztof Penderecki's 2013 *Capriccio per Radvan*.³⁴ These steps are all prerequisite to some pieces which require combining the technique with other challenges like microtonality or multitasking.

The aforementioned *Cynddaredd – Brenddwyd* of Heinz Holliger uses the hornist's voice independently from the horn, and often as a tool for shifting the timbre. Figure 13 shows a busy segment from near the end of the piece. On the first system shown, Holliger asks for a several microtones and motives in the style of Ligeti, combined with some right hand portamenti,³⁵ which lead to a microtonal D[#]5 on the D crook.³⁶ On the next system, the D[#] is immediately matched with an approximated half-valve pitch, which should gradually crossfade

into a sung pitch. Holliger does leave a note that the sung pitch can be replaced with a diminuendo *al niente* if the multiphonic is not possible for the performer. The third system requires a low *portamento*, which then forms the pedal point for another instance of multiphonics. Here the multiphonics do not necessarily match timbre, but travel upwards through odd intervals and create a dissonant tritone and major seventh with the played note. (The asterisk here gives the alternative for female voices, which replaces the first A3 and B3 with a G[#]4 and A4 an octave higher.) The final system of Figure 14 shows that the performer must then return to the low range, but with a very different oral cavity to execute the "slap" tongues.

Figure 14: Heinz Holliger, *Cynddaredd – Brenddwyd*, systems 24-27.³⁷

Kavanaugh's *Debussy Variations No. 11*, contains more examples of multiphonics, which are unconventional and often juxtaposed or paired simultaneously with other extended techniques. Figure 7 (p. 56) also displays two representative cases in addition to its microtonal challenges. The first system here begins with a hummed B^b4 with a given dynamic contour. With the right hand (out of the bell), the hornist should slowly push in the first F-slide that was previously removed while the left first finger creates a rhythm out of compression pops. The played notes reenter with a *pianississimo* trill under the fortissimo humming, and should match the perfect octave before descending and ascending. As the played notes move up to a C4 the voice returns in another octave double which is immediately interrupted by the removal of the horn from the face so that the effect is carried out only between the voice and a free buzz. The voice descent here is then matched by a transition back to playing in the horn on a unison pitch. The short instance of multiphonics on the second system again starts as an octave (now below the played note) against a trill, but can then move through any pitches along the graphic contour. The multiphonic demands of this piece and Holliger's are admittedly excessive compared to similar repertoire, but it is nonetheless important for aspiring hornists to learn how to split different facets of playing into independent elements. Furthermore, the skills of reading several layers of information and multitask-



ing are of great benefit to reading and performing in any context.

Right hand technique is far more common and conventionalized than multiphonics in recent repertoire. Besides hand stopping – which is often a necessary skill even for high school-level hornists, or half stopping (echo horn) – which became a staple sound of twentieth-century Paris Conservatory pieces, *portamenti* have entered standard repertoire as a common, even overused effect.³⁸ Works like Vincent Persichetti's *Parable VIII for Solo Horn* (1973) or Oliver Knussen's *Horn Concerto* (1994) integrate this technique into the motivic fabric of the composition, but maintain it as an isolated effect.

The *portamento* can be combined with other ideas. Sometimes the demands of a transcription call for innovative extended techniques or combinations of techniques. Such is the case in Robert Patterson's authorized 1997 adaptation of George Crumb's *An Idyll for the Misbegotten* (1985). The original solo part for flute called for a tremolo effect that mimicked the cooing of a turtle dove. Patterson creates the equivalent sound on horn by pairing a microtonal lip trill with a slow closing of the right hand to create the elusive, falling tremolo (Figure 15). This effect is tricky, as the lip trill required is wider than conventional whole or half-step lip trills, and the closing of the hand slightly alters how those partials function in the instrument and on the embouchure. Fortunately, the trill pitches notated are adjacent sixth and seventh or fifth and sixth partials, and can still be produced as lip trills. The musical context also requires that this effect be produced at dynamic levels softer than piano. Later in the work, Patterson calls for a handkerchief inserted in the bell in order to "remove" the effective partials and achieve a smooth glissando.

Figure 15: George Crumb, trans. Robert Patterson, *An Idyll for the Misbegotten*, system 4.³⁹



Because the number of combinations of different extended techniques is nearly infinite, each having its own particular problems to sort out, many examples are left out of this section. Yet the first concern of any hornist in approaching something new should be in figuring out the context and imagining what the intended sound could be – perhaps it mimics something nature or man-made or is a completely invented sound. In any case, the extended technique should be broken down into its component pieces and put back together with special considerations as to what multitasking needs to occur to achieve the desired outcome.

Rhythm

The most unusual of unconventional rhythms that recur among twentieth- and twenty-first-century music lie at opposite ends of a notational spectrum. One end of the spectrum requires a hyper specific, even mathematical depiction of rhythms built in nested tuplets⁴⁰ and in additive strings of

mixed durations. Music like this comes from schools of integral serialism and "New Complexity," as well as a number of other recent composers. For instance, hornists will likely find the more extreme examples of rhythmic complexity in chamber and larger ensemble works by Milton Babbitt, Pierre Boulez, Brian Ferneyhough, Karlheinz Stockhausen, and Iannis Xenakis, to a name a few. Furthermore, the mathematical concepts behind more complex metric modulations, as occur in Elliott Carter's output, occur sporadically across numerous genres, although they are not frequently found within the horn solo literature.

The other end of the notational spectrum requires a removal of the conventional concepts of rhythm and duration to differing degrees. Unmetered notations are extremely common and in the general horn practice even date back to the works of Jacques François Gallay in the mid-eighteenth century.⁴¹ Many of the examples already included above are unmetered. However, in aleatory, indeterminacy, and proportional/spatial notations, hornists are more likely to find attacks, rhythms, changes in rhythm, and other events that are not tied to noteheads, stems, beams, and barlines. They are instead mapped against the external passage of time (marked in seconds), or against the performer's perception of distances within the score.

The works of Babbitt are strong examples of serialism's influence on rhythmic complexity. While the horn is not featured prominently in his *oeuvre* outside of orchestral works, Babbitt did contribute one expansive piece for unaccompanied horn: *Around the Horn*, written for William Purvis in 1993. This challenging work is representative of Babbitt's solo instrumental style and of his broader rhythmic aesthetic. Throughout, uneven rhythms dismantle the perception of pulse, irregular tuplets are initiated on offbeats or nested, and heavily mixed meters abound – all of which belie the underlying serial structure that also affects pitch, dynamics, and timbre.⁴² As is true with many other works in this style, the most difficult challenge is in combining the specificity of all of these layers. Because dynamics are intended to change drastically between successive notes with few demarcations of *crescendo* or *decrescendo*, the most effective performance is one which dramatizes the interplay of different intensities. The same can be said of large changes in register, often spanning two octaves within one measure, and rapid changes between open and stopped. These elements must be gradually ingrained during practice to create a composite texture of the piece that works within the mathematical framework of rhythm. Figure 16 demonstrates a number of these challenges, yet any line from the ten continuous pages of music presents its own perplexing problems.

Figure 16: Milton Babbitt, *Around the Horn*, mm. 8-21.⁴³





See the first four systems of Krzysztof Penderecki, *Capriccio per Radovan* (Mainz: Schott, 2013), 6. These figures are marked as *portamenti*, but it should be noted that the fully stopped E and the half-stopped D rive from different partials, so there is no even transition between the two without some other manipulation of gers or the right hand.

The accidental here is likely a mistake, as the eleventh-partial D-sharp on the D crook sounds lower than a normal sharp, not higher. (The same applies to the D-natural on the D-flat crook.) Earlier in the line the eleventh partial

If charting these examples along that rhythmic spectrum, one might place Babbitt towards the most specified and complex, with Crumb's *Idyll* slightly further. Although in the latter there is a degree of freedom in many places where the solo line performs over a sustained bass drum roll or alternates with the three percussion parts, rhythmic challenges still abound. Nested tuplets are more common, often with inserted grace notes, and many of the motives are written out in thirty-second- or sixty-fourth-notes. Crumb also tends to integrate more extended techniques, as noted in the previous chapter.

Likely the most complex end of the spectrum is exemplified by the compositions of Brian Ferneyhough, of which only some medium- to large-sized ensembles include horn. Figure 16 contains a particularly dense segment of the horn part (with three other winds playing around it) from *Carceri d'Invenzione I* (1982). Confronted with the almost incomprehensible rhythmic subdivisions, especially in relation to the seemingly incongruous parts around it, any musician likely comes to the question of whether the eventual achievement of a few short seconds of music is worth the effort and calculation required to decipher and execute. *Would this music not have the same effect if the performers were merely to approximate the rhythmic shapes?*⁴⁴ For all musicians this "point of no return," where the product or challenge is subjectively not worth the effort it requires, lies somewhere on the metaphorical spectrum of complexity.

It is important to mention here that the goal of this article is not to condone or condemn the composition of this music in the first place. In teaching or learning new music, it is more important to achieve the technical and mental tools necessary for approaching any challenge confidently and open-mindedly. While it may not be possible to erase the "point of no return" from the performer's personal spectrum, pushing it further and realizing new capabilities are certainly worthy pedagogical ends.

Figure 17: Brian Ferneyhough, *Carceri d'Invenzione I*, mm. 84-86.⁴⁵



Rhythm in Iannis Xenakis's scores is decidedly complex, but differs widely from that of Babbitt, Crumb, or Ferneyhough. Often Xenakis invents a new method of displaying rhythm across the page, as is most evident in some of his works for percussion like *Psappha* (1975), which forgoes stan-

dard notation in favor of a continuous graph with vertical lines representing beats. Xenakis attempted this on a larger scale through different segments of *Thallein* (1984) for fourteen instruments (including horn). Figure 18 contains one such section. The stems of a underlying sixteenth-note pulse are extended across the entire score of instruments (as well as in the individual parts). While some instruments like piano play exclusively on select sixteenths, most instruments including the horn (denoted as "C" here for *Cor*) play rhythms that fall between the constant vertical line pulses. The earliest instance of this notation includes the instruction that the performers should respect the geometric implementation of these notes. This type of rhythmic consideration is not common, but many composers do follow after Xenakis in aligning aspects of their scores geometrically.

Figure 18: Iannis Xenakis, *Thallein*, mm. 144-146.⁴⁶



Fully proportional or spatialized notation, referring to scores in which time is represented as literal horizontal distance on the score, is rare in horn writing. Different ways of notating the idea have arisen in a number of genres, usually providing tick marks to represent the passage of seconds or other regular time intervals. Notes are represented by their attacks and different beams or lines that determine their duration. The most salient example remains in the first version of Luciano Berio's *Sequenza I* for flute from 1958.⁴⁷ Although the horn is not confronted with this type of notation very often (Kavanaugh's *Debussy Variations* – Figure 7 – does introduce some semi-proportional notations at different times), doing so provides a unique way of thinking about rhythm as divisions of unfolding time rather than as subdivisions within a set number of beats.

At the furthest end of the spectrum, with very little rhythmic specificity, are those types of pieces where the gradual introduction of events is tied to the passage of time. Many of these are self-evident or well understood by most performers: notes or rests that should last x number of seconds, aleatory that finishes at minute x:xx, or an even more generalized assignment for how long a certain line or section should last.



These ideas spring from experiments in indeterminacy. Some of the possible challenges include proper pacing of air or dynamics over greater lengths of time, or in synchronizing a timekeeping device or estimating seconds. After grasping the broader sense of time, a piece like the half-hour *Music for....* (1985) of John Cage, which has a written horn part, is relatively easy with respect to deciphering the rhythmic component.

Notation

By this point in the discussion, many of the ways that composers choose to realize music outside of conventional notation have already been revealed in previous examples: from the spatial or geometric arrangements that affect primarily rhythm, to graphic depictions of air or pitch in extended techniques, and even to the pictorial instructions as to how the fingerings or right hand align with the microtonal intentions of the music. As is often found in indeterminate music that is intended for any musician (or speaker, actor, etc.), the score merely defines in words or pictures some sort of artistic goals with or without parameters that can be achieved in a performance. The possibilities here are essentially infinite and highly piece- or performance- specific, so codifying their challenges is not practical for the scope of this article.

Graphic notation, though, is something that recurs through a high percentage of recent works for horn. In most cases the inclusion is only for isolated extended techniques, in which the composer wants to generally define the pitch or dynamic element of a sound that does not fit the standard expression of those elements. This is the case for distorted sounds in examples from Messiaen or Holliger, as well as for many of the valve flutters and other indefinite techniques that Hill includes in his compositions. Kavanaugh's Debussy *Variations* remain an interesting outlier in which a good deal of the played pitch, when not specifically microtonal, is left to the performer. As he might put it, the usefulness of graphic depictions in music are in unlocking the creativity of the performers and giving them license to produce whatever sounds might best represent a parallel artistic goal – whether those sounds are conventional or not.

The majority of graphic notations in music written for horn serve a supplemental role to the conventional notations of pitch, rhythm, dynamics, articulations, etc. Only a small number of pieces are written completely in graphic notations. A notable example is I. Mitsuoka's *Pachyderms* (1976) for unaccompanied horn (Figures 19 and 20). It reads as a number of lines, curves, squiggles, and arcs that represent individual phrases or fragments against a treble staff. The general contour is given, as well as terminal lines, and the number of seconds of silence between each phrase. All other elements, including actual pitches, internal rhythms and articulations, dynamics, or even how long the phrases themselves last, are left up to the performer. The primary challenges here are in creatively interpreting the intent and contour of the piece, and in pacing the events both registrally and temporally.

Figure 19: Mitsuoka, *Pachyderms*, systems 5-6.⁴⁸

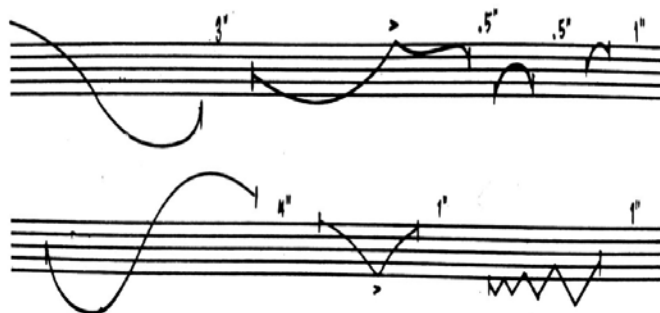
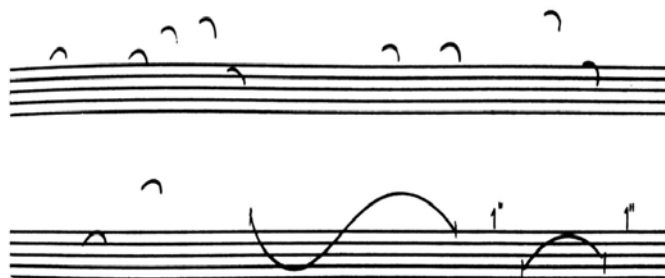


Figure 20: *Pachyderms*, systems 9-10.⁴⁹



The list of aspects covered in this article is representative of many unconventional challenges required in new music for horn, but is certainly not exhaustive. There is still room for research into some of the others: Some that warrant attention might include any number of other extended techniques, the separation of different facets of playing (air, fingers, hand position, etc.) onto independent staves, or choreography of the bell by itself and in relation to reflective objects. The horn's relationship to evolving musical styles always deserves attention as well. While the horn in jazz is somewhat well represented in both research and repertoire, looking into other current popular genres in which the horn sometimes participates (or not) could be informative for teaching and playing. Yet another intriguing territory is the growing field of electroacoustic music, beginning with horn and track combinations and continuing through the unending possibilities of live processing and other interfaces.

The potential applications of horn technique extend far beyond its conventional understanding. In essence, the horn is only as limited as the imagination of the performers and composers who comprehend it. In turn, study and exploration of the unconventional uses can have reflexive benefit on conventional approaches to the instrument as well.

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Mexico, France, Belgium, Germany, Italy, and Japan. Compositions, including 24 Unconventional Etudes, can be found on his website: erichessel.com.

Notes

¹Luke Dahn, For M is Musick, February 13, 2010. <https://lakedahn.files.wordpress.com/2010/02/basicovertoneseries.jpg>. Accessed March 3, 2019.

²i.e., hearing the note in one's head before playing it.

³Benjamin Britten, *Serenade for Tenor, Horn and Strings* (London: Boosey & Hawkes, 1944), 2.

⁴Mike Searby, "Ligeti the Postmodernist?" *Tempo*, no. 199 (1997), 12.

⁵While the efficacy of this method is debatable, it is pertinent to note that horn players can relate the concert keys to the corresponding fingerings relatively quickly. These concert keys are the same for transposing repertoire from the era of the natural horn in the late eighteenth and early 19th centuries (e.g., "Horn in E"). However, this repertoire rarely appears in keys beyond three or four sharps or flats (e.g., "Horn in D" may be less recognizable than others.)

⁶György Ligeti, *Trio for Violin, Horn, and Piano* (Mainz: Schott, 1982), 11.

⁷For an analysis of the full harmonic and textural implications of these, refer to Charles Corey's 2011 dissertation covering two seminal microtonal works of Ligeti: Charles Corey, "Pitch and Harmony in György Ligeti's Hamburg Concerto and Syzygy for String Quartet," (PhD diss., University of Pittsburgh, 2011): 12-182.

⁸György Ligeti, *Hamburgisches Konzert* (Mainz: Schott, 2002), 6. Note that this score is in sounding pitch.

⁹Jörg Widmann, *Air für Horn Solo* (Mainz: Schott, 2005): 3.

¹⁰There is a possible error in nomenclature here. Widmann, whose primary instrument is clarinet, describes in the legend that arrowed accidentals are meant to be performed as "ca. a quarter-tone lower; but natural harmonic." However, these accidentals are used equally for seventh/fourteenth partials (about 30¢ flat) and eleventh partials (about 50¢ flat). It is unclear whether all microtones are natural harmonics that should approximate equal-tempered quarter tones, or if they should remain at their natural intonation and "quarter tone" is merely a general term for notes outside of the twelve-tone equal-tempered scale. In their annotative *Guide to the Solo Horn Repertoire*, Linda Dempf and Richard Seraphinoff also describe this piece as having uncorrected quarter tone pitches, likely referring to Widmann's own classification. See Linda Dempf and Richard Seraphinoff, *Guide to the Solo Horn Repertoire* (Bloomington: Indiana University Press, 2016): 120.

For the purpose of clarity, approximated equal-tempered quarter tones should be treated as a different microtonal system from the extended just-intonation of the harmonic series.

¹¹Widmann, 5.

¹²Linda Dempf and Richard Seraphinoff, *Guide to the Solo Horn Repertoire* (Bloomington: Indiana University Press, 2016): 66.

¹³The notation here is the same as in Ligeti, but the bracketed harmonic series are labelled as "in [key]." The inclusion of "in" can lead to some confusion, as it is usually reserved for actual transposition of the notes. In any case, the composer should be clear and consistent with what the instructions mean.

¹⁴Patrick Kavanaugh, *Debussy Variations No. 11 for Solo Horn*, (New York: Pembroke, 1977), 1.

¹⁵The trigger is commonly reversed so that the instrument stands in B \flat , but this piece assumes that the instrument stands in F, which was the most common arrangement in American playing at the time.

¹⁶I.e., a trill or tremolo that relies on timbral changes with leeway for intonation difference as well.

¹⁷Kavanaugh, 4.

¹⁸Douglas Hill, *Extended Techniques for the Horn* (Hialeah, FL: Studio 224, 1996): 65-66.

¹⁹This option can result in a greater range of available microtones that are more accurate in many cases. However, the performer should take special care that the timbral difference between adjacent notes, especially in the low range or the B \flat horn and high range of the F horn, can be as negligible as possible. The same can be said for introducing F-horn eleventh partials between standard B \flat fingerings.

²⁰Hill, *Extended Techniques*, 65.

²¹Thea Musgrave, *Horn Concerto* (London: Chester, 1974), 73. Note that this score is in sounding pitch.

²²Thea Musgrave, *The Golden Echo (I)* (London: Novello, 1986), 7. Note that the horn and tape depiction are both notated in F.

²³Ezra Sims, *Tune and Variations* (Lebanon, NH: Frog Peak, 1982), 5.

²⁴In Douglas Hill, *Jazz Set* (Newton Centre, MA: Margun Music, 1989), i.

²⁵Ibid., i.

²⁶As with many triple horn models, extra valves and rotors (often two to properly integrate a quarter-tone slide into both sides of the double horn) add significant weight. This can both add to the resistance of the horn and detract from the overall resonance. Any significant investment by future horn builders in designing efficient microtonal horns is invariably tied to the broader demand for this type of music.

²⁷Tulkinnarvaista, "Samuel Stoll talks about the microtonal french horn," February 11, 2014, YouTube video, 11:06, www.youtube.com/watch?v=hqrcopS2n4A.

²⁸Jetpack Bellerive, "About: Samuel Stoll," Accessed February 12, 2019, www.jetpack-bellerive.com/samuel-stoll/

²⁹Robin Hayward, *Handwork for Microtonal Horn* (Berlin: self-published, 2009), 1. Hayward's fingering notation is tailored for a horn that has a secondary quarter tone trigger.

The separation of different aspects of horn performance onto independent staves, as is done with pitch and the right hand here, is a demand that will not be addressed in this article, but could serve as a component of a future project.

³⁰Hill, *Extended Techniques*, 65.

³¹Mathew Rosenblum, "Continental Drift (1988)," accessed February 12, 2019. www.mathewrosenblum.com/?work=continental-drift-2.

³²Alan Perkins, "Microtonality and the Horn," *The Oil Valley Hornist* (Blog), October 22, 2011, accessed September 2, 2017, <https://theoilyvalleyhornist.wordpress.com/2011/10/22/microtonality-and-the-horn/>. (This blog no longer exists, but the information is archived at www.scribd.com/document/267012634/Microtonality.)

³³One such case is the instruction of an irregular, distorted sound, which possibly appeared first in the horn solo movement "Appel interstellaire" of Olivier Messiaen's *Des Canyons aux étoiles...* (1971-74). While Messiaen includes the instruction that the effect should be produced by partially depressing valves, other composers do not necessarily explain what they might intend by a distorted sound. However, distorted timbre is still generally interpreted as a half-valve instruction, depending on the circumstances.

³⁴See the first four systems of Krzysztof Penderecki, *Capriccio per Radovan* (Mainz: Schott, 2013), 6.

³⁵These figures are marked as portamenti, but it should be noted that the fully stopped E and the half-stopped D derive from different partials, so there is no even transition between the two without some other manipulation of fingers or the right hand.

³⁶The accidental here is likely a mistake, as the eleventh-partial D \sharp on the D crook sounds lower than a normal D \sharp , not higher. (The same applies to the D \sharp on the D \flat crook.) Earlier in the line the eleventh partial of the D crook is written as a high D \sharp , which is an acceptable alternate spelling.

³⁷Holliger, Heinz. *Cynddaredd - Brenddwyd (Fury - Dream)* (Mainz: Schott, 2005), 7.

³⁸The term portamento is equivalent to what some might call a "hand glissando" or slide. This refers to neighboring chromatic open and partially stopped notes where the space between can be prolonged by a slow opening/closing of the right hand. These are most often half steps or microtonal, and the distance that a partial can be bent downward is to about a half step above the next lowest partial.

³⁹George Crumb, trans. Robert Patterson, *An Idyll for the Misbegotten* (1985) (New York: Edition Peters, 1997), 5.

⁴⁰I.e., tuplet subdivisions that are further subdivided into smaller subdivisions – for example a triplet whose first two subdivisions are divided into a secondary triplet.

⁴¹These works are derived primarily from one collection of études: Jacques François Gallay, *40 Préludes pour le Cor: mesurés et non mesurés* (Paris: A. Petit, ca. 1830).

⁴²Articulation is not as specific. For the majority of the ten minutes it is either slurred or unspecified.

⁴³Milton Babbitt, *Around the Horn* (Baltimore: Smith Publications, 1993), 1. Accidentals affect only the note that immediately follows.

⁴⁴Many accomplished new music specialists offer such frustrations along with important insights and learning processes for performing Ferneyhough's music. For more information see flutist Ellen Waterman's discussion and interpretation of *Cassandra's Dream Song* [Ellen Waterman, "Cassandra's Dream Song: a Literary / Feminist Perspective," *Perspectives of New Music* 32, No. 2 (1994): 154-172.] or percussionist Steven Schick's dissection of *Bone Alphabet* [Steven Schick, "Developing an Interpretive Context: Learning Brian Ferneyhough's Bone Alphabet," *Perspectives of New Music* 32, No.1 (1994): 132-153.]

⁴⁵Brian Ferneyhough, *Carceri d'Invenzione I* (New York: Edition Peters, 1983), 20.

⁴⁶Iannis Xenakis, *Thallein* (Paris: Editions Salabert, 1988): 19.

⁴⁷In 1992 Berio, unhappy with the wide variety of interpretations, published a second version in conventional rhythmic notation. Flutist Cynthia Folio has contributed several insightful articles analyzing and comparing the two versions. For more information see Cynthia Folio, "Luciano Berio's Sequenza I for Flute: a Performance Analysis," *The Flutist Quarterly* 15, No. 4 (1990): 18-21, and the subsequent "Luciano Berio's Revision of Sequenza for Flute: A New Look and a New Sound?" *The Flutist Quarterly* 21, No. 2 (1995): 43-50.

Berio's concerns over the variety of interpretation are certainly valid, but do not necessarily diminish the viability of proportional notation.

⁴⁸I. Mitsuoka, *Pachyderms* (USA: The Musical Evergreen, 1976), 1.

⁴⁹Ibid., 2.

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Report (1 of 2) of the 2018 Composition Contest

by Randall E. Faust, IHS Composition Contest Coordinator

The International Horn Society in 2018 celebrated the 39th year since its first Composition Contest. The two divisions for 2018 were:

Featured Division: Compositions of moderate difficulty for two or more horns with a keyboard instrument (one keyboard performer).

Virtuoso Division: Compositions with no difficulty limitation and from one of the following instrumentation categories.

- Solo horn featured with large ensemble
- Horn ensemble (two or more players, all horns)
- Horn with chamber ensemble of three or more performers (one horn part only)
- Solo horn and keyboard instrument
- Solo horn (alone/unaccompanied)

Entries: 46 entries (3 in the Featured Division and 43 in the Virtuoso Division) from 9 countries: Australia (4), Canada (1), Estonia (1), Finland (1), Italy (1), Japan (1), Portugal (2), the United Kingdom (2), and the United States (33).

Winners: Featured Division: *the horn calls you back! for Two Horns and Piano* by Ricardo Matosinhos from Ermesinde, Portugal. Virtuoso Division: Trio for Horn, Viola, and Harp by Zack Stanton of Iowa City, Iowa, USA.

Honorable Mention: Virtuoso Division: *FLEET for Eight Horns* by Jules Pegram of Los Angeles, California, USA and *Serenade for Bass-Baritone, Horn and Strings* by Derek Weagle of Brooklyn, New York, USA.

Judges: The Judges for the 2018 Competition are themselves distinguished by their compositions that have been performed at IHS symposia: Elizabeth Raum of Toronto, Canada; Paul Johnston of Charleston, Illinois, USA (whose *Mountain Sketches for Horn and Piano* was the winner of the Featured Division in 2014), and Steven Winteregg of Cedarville, Ohio, USA (whose works have been recognized three times by the Composition Contest: 1979 Honorable Mention: *Pastiche for Six Horns*, 1984 Honorable Mention: *Divertimento for Flute, Horn and Double Bass*, and the 1986 Winner: *Flights of Imagination* for Horn and String Quartet.)

A more detailed article about the winning compositions and composers of the contest will be published in an upcoming edition of The Horn Call.

An Interview with Peter Christ,

by Ellie Jenkins, Cor Values Column Editor

For many of us, especially those of us over the age of thirty, Crystal Records has been a constant in our lives. As someone who grew up in an area with only a small professional orchestra and one “record” store that carried classical recordings, the Crystal Records catalog was a source of knowledge. I learned about important artists and repertoire. I couldn’t afford to buy many recordings at the time, but it told me what to look for, and thereby shaped my life as a musician.

Crystal Records, founded by Peter Christ in 1966, is a direct outgrowth of the Westwood Wind Quintet, an ensemble also founded by Christ in 1959. The interview that follows is a combination of emailed conversations with Peter Christ in March 2019 and an interview by David DeBoor Canfield, published in the January 2018 issue of *Fanfare*.

Ellie Jenkins: What events or circumstances led to the founding of Crystal Records?

Peter Christ: In January 1965, my group, the Westwood Wind Quintet, was asked to play the Schönberg Wind Quintet at the prestigious new-music venue “Monday Evening Concerts” in Los Angeles. Robert Craft, the well-known assistant and prodigy of Igor Stravinsky, was in the audience. He was at that period producing a recorded collection of works by Schönberg for Columbia Records (now Sony) and he asked us to record the Quintet for his set. We did the recording in April 1965 after several rehearsals with Craft at Stravinsky’s house off Sunset Blvd in West Los Angeles. The recording and subsequent editing took place at the Columbia Records studio. I was fascinated by the entire process of recording, and learned a lot about editing and recording from those sessions.

About this time, the Westwood Wind Quintet was performing each summer at the Peter Britt Music Festival in Jacksonville, Oregon. As part of our concerts we were performing short encore-type works, and we had some audience members ask if we had records of these. Thus we recorded several of these and I produced an album called *Pops and Encores at the Peter Britt Music Festival*. Again, as with the Schönberg, I was very excited at the entire process of recording. That album went over quite well and I decided to start the label Crystal Records, using that recording as S101.

I did not intend Crystal to simply be an outlet for the Westwood Wind Quintet. I realized that there were very few recordings of chamber groups and I knew several players who had first-rate groups. I asked my friends, trumpet player Tom Stevens and tuba player Roger Bobo, to record their group, the Los Angeles Brass Quintet. The horn player was Ralph Pyle. That record became S102. Then violinist Paul Shure’s Los Angeles String Quartet recorded our third album, S103. From there I went to percussion, saxophone ensembles, solo instrumentalists, horn ensembles, and many others, branching out beyond Los Angeles to groups and soloists throughout the country and the world.

From the beginning I wanted to record groups that were not getting anywhere with the major labels. Things have changed now and it may be hard for people to remember the days that there were very few recordings of wind and brass soloists and ensembles.

EJ: You were trained as a performer, an oboist. How did you figure out how to start a record label?

PC: I was lucky in the early days to meet Stuart C. Plummer, a professional recording engineer. He and Lester Remsen, a wonderful trumpet player who was Tom Stevens’s teacher and who was getting quite involved in recording, became our engineers for several years. Roger Bobo’s brother-in-law, Ed Mitchell, was a professional designer and artist, who led me through the production of our first albums as I learned the basics of these arts. I had no experience with promotion or sales, so simply started visiting stores, first in LA and then throughout the country. The first few years I would pile all our LPs into a Dodge van and drive across the country, selling LPs to stores as I went. And, of course, I also sold LPs in the cities in which the Westwood Wind Quintet was playing. Eventually the catalog got too big for the van but for many years I still visited stores and took orders. In fact, this kept up until the demise of Tower Records and the collapse of most of the stores selling LPs and/or CDs. By that time, mail order, the internet and on-line selling took over.

EJ: Do you consider yourself a record collector (or whatever the analogous term is these days)?

PC: Indeed I am. My love of records started in my father’s laundromat in Studio City, California, where I worked after my daily classes in junior high school. One of the customers was a distributor for Westminster Records and, learning that I was studying oboe, he graciously gave me my first LPs. Listening to records like the Mozart Serenades nos. 11 and 12 with the Berlin Octet and exciting orchestral and chamber works by Villa-Lobos, I was hooked, both on records and on classical music.

In my late teens and early 20s, I got acquainted with most of the prominent orchestral works, including the symphonies of Beethoven, Brahms, Dvořák, Tchaikovsky, etc., and the major concertos. I built up my record collection by buying records of many of these fantastic works that I had come to love from playing them. In my personal library, still taking up much of my basement, I have retained most of the records that I had grown up with, and which gave me so much pleasure and education over the years, even though by now I also have a large number of CDs.

EJ: You’ve made your mark on history with Crystal Records, but you obviously were a serious and working musician when you founded the label. Tell us a little about your background and training.

PC: I started oboe study in the seventh grade, with no previous music experience, studying with Salvatore Spano who was a music teacher and respected free-lance oboist in Los Angeles. By twelfth grade I was studying with Bert Gassman, first oboe of the Los Angeles Philharmonic. I studied with Gassman for the next five years and he was the major influence in my oboe playing. I played principal oboe in all the school orchestras and bands in Jr. and Sr. High School as well as All State (California), All City (Los Angeles) Orchestras, and the renowned Peter Meremblum Jr. Symphony, which regularly had guest soloists like David Oistrakh and Arthur Rubinstein.

At UCLA I took requisite music classes and played principal oboe in the UCLA Orchestra while majoring in mathemat-



ics. By the time I was 18 or 19 I was playing extra in the Los Angeles Philharmonic and doing occasional movie studio gigs. Shortly after that I was playing principal oboe in most of the LA area orchestras, and spent several years as principal oboe in the San Diego Symphony. The one year I was a participant at Marlboro was influential for me, as I met and played with the great oboist John Mack (principal Cleveland Orchestra) and recorded the Bach Brandenburg No. 1 with him, Pablo Casals conducting. Later I again connected with John Mack and put some of his solo recordings on Crystal Records.

EJ: What led to the formation of the Westwood Wind Quintet?

PC: All of the original members of the Westwood Wind Quintet were either students at UCLA, which is in the Westwood part of LA or lived in Westwood. Thus the name. I started the Westwood Wind Quintet in 1959 because I quickly found that my real passion in music was in chamber music. Though I did enjoy orchestral music, I really loved chamber music.

EJ: Did many composers write works specifically for your group?

PC: We did, and still do, get scores from many composers and over the years gave numerous world premieres. For many years I and the group were regular performers on Los Angeles' Monday Evening Concerts, which gave first performances of works by the top composers of the day, including Ernst Krenek, Stravinsky (who did not write a woodwind quintet but wrote several works that I and our members premiered), and many others.

EJ: Does the Westwood Wind Quintet have some favorite works, whether written for specifically for them or not?

PC: That is a difficult question. Any work that we recorded could be on that list of favorites, which would include the Quintets of Carl Nielsen, Alvin Etler, Louis Moyse, August Klughardt, Dan Welcher (his Second Quintet), and the Hindemith *Kleine Kammermusik*, Dahl *Allegro and Arioso*, Barber *Summer Music*, Ibert *Trois Pieces Breves*. Then, of course, there are the 24 Quintets of Anton Reicha, all of which we recorded, and which I believe are absolute masterworks for any genre. People are still just beginning to know Reicha. I believe the time will come when his writing will be recognized right up there with Beethoven, who happened to be a friend of his. Certainly his woodwind quintets are right up there with the Beethoven String Quartets, which I realize is saying a lot for them, but I truly believe it. I could go on and on about Reicha's Woodwind Quintets, which I think have suffered from lack-luster performances that often trivialize them. When we were studying and recording them we found what profound pieces they are and we tried to present them as such. I am pleased that the reaction to our recordings indicates that we succeeded.

EJ: When did you transition from LP production to CD? Have you reissued all of your LPs as CDs at this point?

PC: Hardly. There were over 300 LPs and it was not reasonable to try to get them all out right away on CD. I am still in the process of rereleasing LPs on CD. I would love to have all of them of CD. But now, of course, even CDs are problematic for sales. Crystal started doing CDs in 1985, I believe.

EJ: Have you seen any resurgence of interest in the LP format? Do you still have stocks of your LP issues, should collectors want to purchase them?

PC: Yes there is some interest in LPs. Unfortunately, we liquidated our LPs years ago. Recently a customer called who wanted our old "Prunes" LP (Roger Bobo and Frøydis Wekre) and I do not have any left to sell. The music is on CD but this person really wanted the LP. But there is definitely not enough interest to start repressing LPs.

EJ: How many recordings has Crystal Records released in total?

PC: There were over 300 LPs and now there are over 300 CDs. The numbering system is not consecutive. It is more geared to grouping, so for example flute albums are in the 310-319 or 710-714 range and the oboes are 320-329 and 720-729 and so on. This kind of grouping can be found throughout the catalog.

EJ: Sales of CDs continue to decline since streaming has taken over the market. Do you see continuing demand for compact discs? Do you think there will be enough demand over the next few years to keep CD production feasible?

PC: Good question with no clear answer. I am finding there are still people who want CDs. Who would ever have guessed 20 or 30 years ago that there would be a resurgence of interest in LPs, but there is. Streaming has made any kind of recording no longer profitable, but we still sell enough CDs to keep at it.

EJ: What were your goals for the label in the beginning, and have those evolved over time?

PC: From the beginning I wanted to feature those artists and chamber groups, especially woodwind and brass, that were deserving of recognition but were being short-changed by the major record companies. And I wanted to do works that were not overly-recorded. At the beginning, this was almost everything in brass and woodwind, since the major companies were recording hardly any woodwind and brass. Later, of course, there were a lot of recordings but there were still many excellent works that were being ignored. And, of course, a lot of fantastic performers were being ignored.

EJ: Are you still actively recording? Are there recordings in the works right now that you're at liberty to discuss?

PC: Not nearly as much as before, since streaming and downloading has taken much of the market away from CDs. We are still producing albums, but I personally am not involved in the recording of them, except in rare circumstances. We contract with an artist, decide on repertoire, they or we get an engineer, they do the recording, send it to us, and we produce the album. Right now we have horn, trumpet, and oboe CDs in the works, along with CDs of previously released LPs that had never made it to CD.

EJ: Did artists find you? Or did you seek them out?

PC: Both. I knew and had played with a lot of the artists, but as the years went on, most of the "newer" ones contacted me. Most of them already had reputations or positions that qualified them for being on the label. We record only the best chamber groups and solo musicians. We turn down more than half of the applicants, in an attempt to keep the quality standards at the highest level.

EJ: Crystal can now be considered a "venerable" company, well-known and respected. What are your plans for the future?

PC: Just to keep doing what we have been doing, as best we can, and as long as the industry can absorb us and keep us going. Crystal Records will undoubtedly continue. There are people and companies that would be capable of running it. I think I have provided a good catalog for them to work with. But I am not near retiring yet!! –to be continued.

The Dukas Villanelle – First Performance

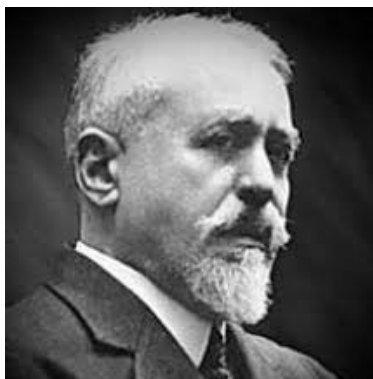
by John Humphries

This is a reprint of an article in The Horn Player, journal of the British Horn Society.

In *The Horn Player*, Vol. 14, no. 1, John Humphries examined the combination of Parisian musical politics and practicality which led to the composition of Dukas' popular piece in 1906. Now he focuses on the day of the competition and the young men who took part.

A *Concours* or competition held among the best students at the end of each academic year has been a feature of the Paris Conservatoire for most of its history, and its winners include some of the greatest names in French instrumental playing. For most of the 19th century, test pieces were usually either written by the professors or reused from previous years, but the provenance remained a closely-guarded secret until, two months before the competition, the music was released to the competitors. From 1897, however, the Conservatoire's Principal, Théodore Dubois, ruled that the competition pieces had to be written by established composers, and in 1906 the horn sight-reading exercise and test piece were commissioned from Paul Dukas. The result, *Villanelle*, was destined to become the greatest single addition to the horn's repertoire in the competition's 200-year history.

The 1906 brass competition took place at the very end of the competition process on Saturday the 28th of July in the enormous Salle Favart. Home to the Parisian Opéra Comique, the Salle had first opened in 1783 but burned down in 1838, and 84 people died there in 1887 as a result of a fire caused by a defective gas lamp. It reopened in 1898 with electric wiring, which was now obligatory in all French theaters, but it is difficult to imagine that, with its capacity of over 1200, it was anything less than gloomy. Reports vary about the number of people who were at the 1906 brass competition, but a lot of the Conservatoire's wind and brass students were serving bandsman and things were brightened by the fact that both they and many of their supporters were wearing military uniform. As was customary, the brass competition opened with the horn class, followed by cornet, trumpet, and trombone. Stress among the competitors must have been high for, as well as having to play in such an enormous theatre to an audience that included critics from the national press, they were to be adjudicated by an extraordinarily imposing 14-member panel led by Gabriel Fauré and Paul Dukas, the class accompanist. Other adjudicators included the composers Georges Enescu and Henri Busser, Gabriel Parès (conductor of the Band of Garde Nationale), the brilliant cornet player Alexandre-Sylvain Pétiau, and the independent horn expert, Fernand Reine. There was to be a great deal of noise for the audience was well-informed, enthusiastic, and partisan, applauding and stamping their feet at moments of "flamboyance or sweetness" from their favourites



Paul Dukas

and making their opinion so clear that, when they disagreed with the result in the trombone competition, they whistled Fauré in his role as chair of the panel.

At 12:00 sharp the adjudicators entered the hall and François Brémont introduced his class of eight students, stating their surnames, their ages, and their previous records in the competition:

M. Tournier, 21 years and 11 months (2nd prize 1905)

M. Delgrange, 17 years and 6 months

M. Deswarte, 24 years and 5 months (1st "accessit" 1904) [runner-up]

M. Thibault, 24 years and 11 months (2nd accessit 1905)

M. Blot, 24 years and 9 months (2nd prize 1904)

M. Leptire, 22 years and 2 months (2nd prize 1905)

M. Pétiau, 18 years

M. Bailleux, 22 years and 11 months (1st accessit 1903)

It would be tempting to think that, faced with competition from six players who had previously won prizes in the competition, the two young newcomers did not stand much of a chance. However, while Léon Pétiau was indeed a relative unknown, Henri Delgrange came from an extraordinary family of horn players: five members of his mother's family, the Bonnefoys, had won prizes in the horn class including three firsts, his father, Arthur, had also won in 1879 and his uncle had won in 1884. Arthur was first horn in the Paris Opéra from 1892 to 1931, a number of others on this side of the family also played professionally, and the family's influence also spread to the jury: the "independent" horn expert, Fernand Reine, had been a witness at the Delgrange's parents' wedding.

Dukas's "dreamy page" of sight-reading is now, unfortunately, lost but was in 12/8 and its awkward rhythms defeated the three competitors who had previously won second prizes. The critic of *Le Figaro* was particularly disappointed with Blot's sight-reading because his poetic performance of *Villanelle* was "a marvel." In contrast, the correspondent from *Le Radical* was particularly impressed by the two newcomers: both played with "great virtuosity" and while Pétiau "astonished us with the equality, calm, and roundness of his sound," Delgrange was "no less sure on his instrument." Pétiau also made an impact on the reporter from *L'Intransigeant* who commented that he showed a good understanding of the music, "an excellent style, and a perfect sound" and, of all the performers, "gave the most pleasure." The jury agreed, awarding the first prize jointly to Pétiau and Delgrange, joint second to Bailleux and Deswarte, and first accessit to Thibault. Pétiau and Dukas then gave the first ever concert performance of *Villanelle* in the Prize-winners' event at the Conservatoire on the following Tuesday, 31st July.



Despite the excitement of the occasion and the level of the winners' achievements, however, none of the 1906 competitors was to find fame as a horn player. Pétiau played with the Concerts Colonne in 1909 and also appeared in performances in Toulouse but then became a horn professor at the Conservatoire in Valenciennes in northern France and was still in post there in 1928. Delgrange played *Villanelle* at the Société Nationale on 12th January 1907, but it is not known who accompanied him and it is said that Dukas did not attend. Nothing more is heard of him until a notice announced his death on the battlefield on 3 August 1918. He seems to have held the Croix de Guerre and his is one of the 96 names which are inscribed on the Paris Conservatoire's memorial to former students who died in World War I.

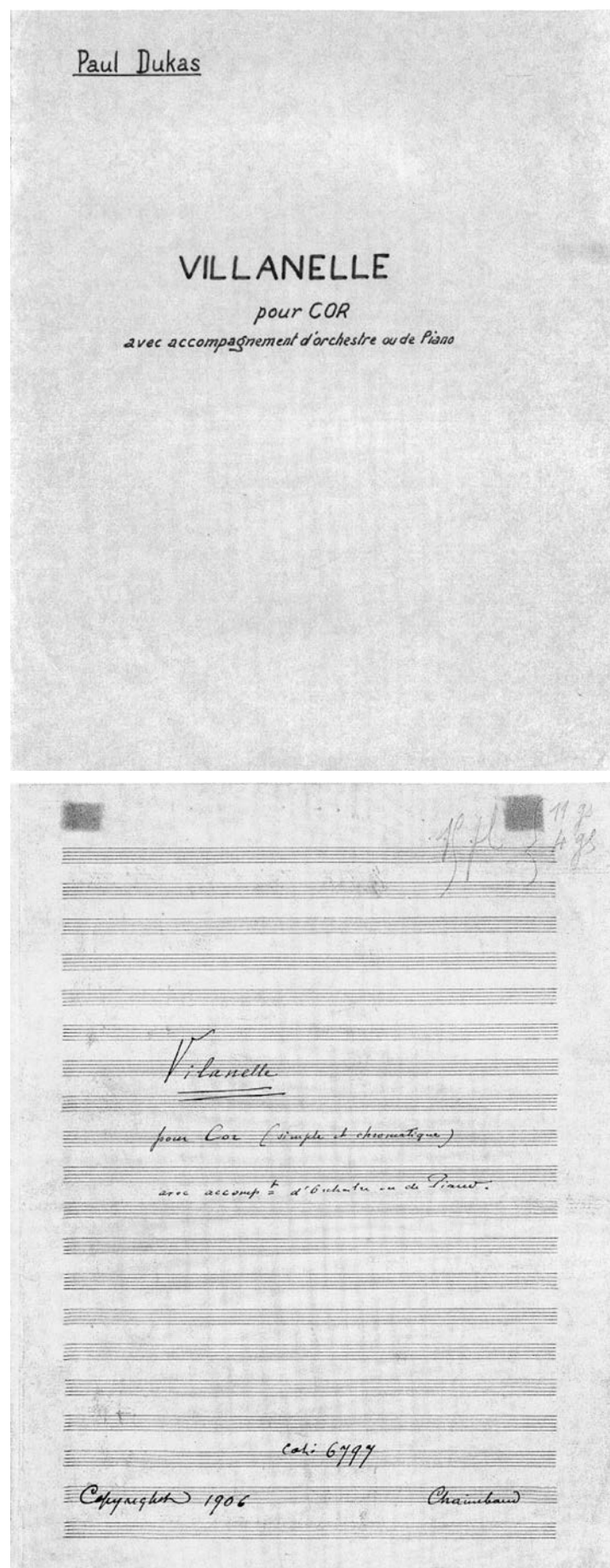
Information about the other participants is also scant. Eugène Blot went on to be a distinguished painter in Reims but also continued to play the horn, and his son won first prize in the Conservatoire's horn competition in 1925. Jean Adrien Tournier played at the Opéra Comique and was probably related to the Jean Tournier who won the *Concours* in 1933 but seems to have worked mainly in his family's instrument-making business.

André Lepitre was also for some time a professional player, but then seems to have become a composer. While Deswarte stayed at the Conservatoire for another year to win the *Concours* in 1907, it is not clear if he is the Eugène Deswarte who won the horn competition at the Lille Conservatoire in 1908 before spending at least part of his career as professor of horn and solfège (sight-reading) there. Bailleux was a military musician whose brother seems to have played clarinet at the Paris Conservatoire, and so far I have not been able to find any further information about Thibault.

Although *Villanelle* was immediately recognized as a miniature masterpiece, it seems to have taken a while to catch on. Brémond chose it again for the 1913 *Concours* and it was performed at Paris's Salle Erard in 1914 by Catel, who had won the horn class's 1st prize in 1903. Fernand Reine succeeded Brémond as the Conservatoire's horn professor and, by the time he decided to use it again for the *Concours* in 1927, it was becoming a popular choice for auditions for the Paris orchestras. The leading French soloists of the 1920s and 30s, Devémy and Vuillermoz, both included *Villanelle* in their repertoires, and today this short but vibrant work is one of the most popular pieces in the horn's repertoire.

John Humphries attended Oxford University and the Guildhall School of Music. He has edited and arranged horn music, contributed articles and reviews to various horn and brass periodicals, and published a book, *The Early Horn*. This article appeared in *The Horn Player*, Vol 15 No 3, Winter 2018.

The next pages contain a copy of Paul Dukas hand-written score to *Villanelle*. Note the inconsistent spelling of *Villanelle* on the first three pages. On page twelve (numbered page 10) you will see that the first note in the horn part looks like an F^b but must be a G[♮].





Handwritten musical score for "Les noces" by Maurice Ravel. The score is written on ten staves, showing vocal lines and piano accompaniment. The lyrics are in French, and the music is in 3/4 time. The score is marked with "c." and "e" at the top left and right respectively. The bottom right corner has the number "19".

Lyrics (French):

La mariée est si jeune et si belle que les invités ne peuvent pas s'empêcher de danser. *en dansant, en dansant*

Le marié est si jeune et si beau que les invités ne peuvent pas s'empêcher de danser. *en dansant, en dansant*

Handwritten musical score for "Les Châliques" by G. B. S. The score is written on four systems of staves. The first system includes a vocal line with lyrics "Hère" and a piano accompaniment. The second system includes a vocal line with lyrics "pour venir" and a piano accompaniment. The third system is labeled "Cor chromatique" and features a melodic line. The fourth system includes a vocal line with lyrics "pour venir" and a piano accompaniment. The score is marked with various musical notations, including notes, rests, and dynamic markings.



Handwritten musical score for Villanelle, page 5. The page contains four systems of music. The first system is marked "Allegretto" and "p". The second system is marked "f" and "rit.". The third system is marked "p" and "rit.". The fourth system is marked "p" and "rit.". The page is numbered "5" in the top right corner.

Handwritten musical score for Villanelle, page 6. The page contains four systems of music. The first system is marked "p" and "rit.". The second system is marked "p" and "rit.". The third system is marked "p" and "rit.". The fourth system is marked "p" and "rit.". The page is numbered "6" in the top right corner.

Handwritten musical score for Villanelle, page 7. The page contains four systems of music. The first system is marked "p" and "rit.". The second system is marked "p" and "rit.". The third system is marked "p" and "rit.". The fourth system is marked "p" and "rit.". The page is numbered "7" in the top right corner.

Handwritten musical score for Villanelle, page 8. The page contains four systems of music. The first system is marked "p" and "rit.". The second system is marked "p" and "rit.". The third system is marked "p" and "rit.". The fourth system is marked "p" and "rit.". The page is numbered "8" in the top right corner.



Villanelle by Paul Dukas

Handwritten musical score for Villanelle by Paul Dukas, page 9. The score is written on ten staves, with the first five staves containing the main melody and the last five staves containing the piano accompaniment. The tempo is marked "Allegretto". The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The text "Villanelle" is written at the top right of the page.

Handwritten musical score for Villanelle by Paul Dukas, page 10. The score is written on ten staves, with the first five staves containing the main melody and the last five staves containing the piano accompaniment. The tempo is marked "Allegretto". The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The text "Villanelle" is written at the top right of the page.

Handwritten musical score for Villanelle by Paul Dukas, page 11. The score is written on ten staves, with the first five staves containing the main melody and the last five staves containing the piano accompaniment. The tempo is marked "Allegretto". The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The text "Villanelle" is written at the top right of the page.

Handwritten musical score for Villanelle by Paul Dukas, page 12. The score is written on ten staves, with the first five staves containing the main melody and the last five staves containing the piano accompaniment. The tempo is marked "Allegretto". The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The text "Villanelle" is written at the top right of the page.

Singing on the Horn

by S. Earl Saxton

This article, written by the important teacher and player S. Earl Saxton (1919-1994) was published in the May 1971 Horn Call.

Nearly twenty years ago I learned a unique and wonderful way to play the horn from Victor C. Kress, formerly a trumpet player in the San Francisco Symphony. He called it "singing." Until I met Vic my playing had been adequate enough to gain positions in two major symphonies, but it lacked a certain substance and security that was then difficult for me to define. For lack of a better description I thought my playing was "brittle." He diagnosed my problem, "You are blowing on your horn. I believe it will help your playing to learn to sing on it."

The year that I studied with Kress was a significant turning point for my career in horn playing and teaching. From his method of trumpet playing, which is applicable to all brasses, I began to evolve my own approach to "singing" on the horn and to passing on the concept to my students. Quotes have been used around "singing" because the term is apt to be confusing until one understands its meaning in the context of horn playing.

As simply as I am able to define it, singing on the horn means using your horn embouchure while playing in as nearly as possible the same way you use your larynx while singing. Stated another way, the horn player should feel, as he plays in this manner, that he is singing on the horn with his own voice, just short of making an actual sound with his vocal cord. He should not hum into the tone being produced on the horn by his lip vibrations, as this usually causes a "growl." He should let his vocal folds vibrate sympathetically with the primary vibrations of his embouchure. This sympathetic vibration in the larynx is one of the more important aspects of the singing approach to horn playing. It adds resonance to the sounds that are amplified by the horn in the same way other strings in a piano reverberate with the strings that are struck when the damper is released. An assumption that this implies a need for an open, relaxed throat would be entirely correct.

The larynx is man's original wind instrument. All other musical instruments that are breathed into for sound phonation are imitations or extensions of the human voice. Nature has been developing man's voice for thousands, perhaps millions, of years and it has become a very effective instrument, even when it has not been professionally trained. Man's lips, on the other hand, are relatively inexperienced at making musical sounds, having been used in this unnatural function for but a few thousand years at most. It is logical to me that I can learn much about how to make music on my horn with my lips by studying how my voice works in singing.

Learning what my voice does obviously requires that I do lots of singing. Sight singing not only helps to develop musicianship, it provides an excellent working model of tone production. True, the vocal folds can't be watched while singing, but neither can the part of the lips covered by the mouthpiece be seen while a horn is being played. However, what happens physically can be heard and felt in both of them when various ways of using air and body energies to

produce sounds with each are compared. I have found that there are many more similarities between vocal singing and horn playing than I once believed. To be sure, there are also a number of important differences, but in this discussion only similarities will be emphasized.

How to use the breath in playing brass instruments has long been an intensely interesting, much-discussed and theorized upon, and sometimes even controversial subject. The question has been greatly simplified for me by the discovery that approximately the same amounts of breath used in very much the same ways are required for singing a musical phrase and playing one of equal length on the horn. A deep breath that fills the lower rib cage is equally necessary in either singing or playing to insure plenty of support to sustain the tone at any dynamic level through the last note of the phrase. But it should be noted that in singing on the horn as defined earlier, if there are any differences from vocal singing in how much air is used in achieving comparable dynamics on phrases of equal lengths, less air is usually required by the horn. This is probably because the horn mouthpiece throat is somewhat smaller than the human trachea.

The principal concerns with which a singer is occupied while singing are pitch, resonance, volume, and projection. Let me hasten to say that I am aware that statement leaves out rhythm, phrasing, diction, and other musical considerations that are really not separable. For analytical purposes, however, the temporary isolation of factors is necessary here, as it will be at other points in this discussion. Returning to those four principal thoughts, try singing a phrase using the syllable, "Doo." If your vocal tone was not breathy and you felt that it was projecting pretty well, irrespective of what pitches or volume you sang, I would be willing to wager that you were not particularly conscious of how much air you are using, or that you had the feeling you were "blowing" your voice. As a horn player I am principally concerned with many of the same things in making music that a singer is, and I have, come to feel about tonal factors such as pitch, resonance, volume, and projection that they are the products of a voice-like vibration of the lips, which requires a certain kind of concentration and feeling that to me is more like singing than blowing. Consequently, I no longer find the word "blowing" very meaningful or useful to me in relation to horn playing, excepting when I make mistakes.

It might be apropos to note here that the comments of many students make it appear that air movement through a horn after it has activated the lips into making a sound is widely misunderstood. The mere presence of air in the horn, whether it be moving towards the bell in being displaced by the air required to produce successive tones or standing still, insures that sound waves will be conveyed instantly through the horn. It is quality, or purity if you will, of the sound produced at the point of phonation that influences projection most. Air going into a horn with high or loud tones undoubtedly moves faster than air that enters with low or soft sounds, but sound waves travel many times faster than does the air movement



that caused them. The progress of the so-called "column of air" through the tubing of the horn has nothing to do with tone projection, excepting possibly to distort if it is pushed forward too vigorously by the blowing of the player.

Most brass players have had occasion to become painfully aware of the dangers of excessive pressure of the mouthpiece against their lips. Too much pressure causes early fatigue and swelling of the lip tissue, both of which are problematical to sensitivity of tone production, flexibility, and endurance. To be sure, some pressures are brought about psychologically during player's early attempts to gain security through trial and error methods of getting tones and building range, and the pressures become habitual. Possibly the most direct cause for pressure, though, is a build-up of air in the mouth behind the lips, the usual response to which is to treat the lips like gaskets in order to avoid the escape of air around the mouthpiece rim.

Some of the many suggestions that are offered by experienced players to relieve these pressures are realistic, providing lasting means for eliminating the problem, but too many of them are aimed at the symptoms, rather than at the causes of pressure. The problem of pressures is directly related to blowing that was discussed earlier. Wishing to relieve lip pressures realistically, I must reduce air pressure. Having found that singing on the horn cuts down significantly on the amount of air needed for a tone from what blowing a tone at the same dynamic level requires, I also find that in singing, one of the needs for excessive pressure of the mouthpiece against my lips has been considerably minimized.

A discussion of lip pressure leads quite naturally to the embouchure, the central component in horn tone production. The rim of the mouthpiece forms a frame against which the lips, with their small, elliptical opening, should be placed in such a position as to ensure maximum freedom for vibration and flexibility of adjustments for range. Farkas has written of extensive and valuable research on what that position should be.¹ That his recommendation for placing the mouthpiece with approximately 1/3 of its rim surface on the lower lip, 2/3 on the upper lip finds widespread agreement among professionals is amply documented.

It is possible that I have missed reading a statement somewhere in Farkas's or another author's work theorizing a basic physical reason why the 2/3 upper lip, 1/3 lower lip, embouchure position is preferable to others, half and half, for example. The following line of reasoning, for whatever value it may be to others who are interested, is one that Pauline Oliveros, a former horn and composition student at San Francisco State College, and I came upon during a lesson many years ago.

In forming an embouchure, the vibrating surface of the upper lip normally extends down approximately even with the biting edge of the upper teeth. With the lower jaw dropped slightly for the opening between the teeth that is needed for unrestricted tone production, the lower lips highest surface normally is found to be considerably above the biting edge of the lower teeth. The diagram represents a side view of the center of the embouchure, showing the relationship of lips and teeth before the mouthpiece is seated.



When the mouthpiece is placed against the embouchure so that half is on the upper lip half on the lower, outside appearances might lead one to believe this to be an evenly balanced position. An attempt is made with the second diagram to show, if the relationship of the players lips and teeth edges is normal, that this position is actually unbalanced.



The dotted lines and teeth drawn from the inside edge of the mouthpiece rim to biting edges of the teeth delineate lip areas left free to vibrate. In this placement the lower lip is given considerably more vibrating area than is the upper lip.

When the mouthpiece is raised, so that 2/3 is on the upper lip, 1/3 on the lower, the resulting relationship of lip areas left free to vibrate, as shown in the third diagram, is more evenly balanced. This could account for a better sound and enhanced flexibility that this position affords. If this analysis has any validity, it would strengthen recommendations against the sometimes used 1/3 of rim on upper lip, 2/3 on lower lip placement of the mouthpiece, unless the player's lip and teeth relationships are reversed. This analysis would also tend to support, if it is true, the contention by some researchers that only the upper lip does the vibrating.



There is at least one other relationship in embouchure formation that I consider to be significantly important. It is the vertical relationship of the "line" along the crest of each lip's surface where dry, outside skin meets wet, inside mucous membrane. I think it is this "maximum vibration crest" of each lip around the elliptical opening in the embouchure that corresponds most favorably with the vocal folds of the larynx. My vocal cord appears to me to function most efficiently when it is neither very wet nor very dry – in a state of balance, so to speak. The dotted line in the accompanying diagram circles that portion of the lips corresponding to the vocal folds, the vertical dotted line runs through the center of the maximum vibration crest of each lip.



Some students have a tendency to roll the lower lip inward in attempting high tones, and to thrust the lower lip outward in attempting low tones. Both of these tendencies create situations of imbalance on the opposing lip surfaces. In rolling the lower lip inward its usually dry surface, which is less sensitive and less flexible, comes closest to the upper lip, producing a hard, penetrating and insensitive sound. If the lower lip is rolled outward, as in a pout, its inner surface, usually wet, too flexible and also less sensitive, is then nearest the upper lip, producing the well-known low register "blatt." Therefore, it is important to maintain through all register changes a close proximity of those maximum vibration crests, similar to nature's positioning of the vocal folds.

Articulation, the use of the tip of the tongue in starting tones, is a subject closely related to the embouchure because the tongue acts as a valve to release the air that vibrates the lips. In horn playing articulation there are some interesting and useful points to be learned from a careful study of how certain syllables are pronounced by the voice. For example, if I place the back of my hand almost against my lips and pronounce the syllable "Tu," which is the one most widely



advocated for brass articulation, I can always feel a puff of air on my hand that also momentary blows my lips apart just before the vowel sound begins. Pronunciation of the syllable, "Doo" produces the vibration of the vowel sound earlier and with much less, if any, initial disturbance of the lip opening. Further study of tongue placement and subsequent motions during pronunciation of both of those syllables reveals that the only discernible differences between them is the puff of air that precedes "Tu" and the consonant "D" immediately vibrates vocally.

Referring back to an earlier paragraph which called attention to a comparison of the feelings of blowing versus those associated with what I have called a vocal way of producing a horn tone in trying the two syllables "Tu" and "Doo" on the horn, I can discern very similar effects to those noticed when I sang them against my hand. "Tu" tends to disrupt the vibrating position of my embouchure sufficiently to cause slight delays in the response of the tone and/or split attacks, "approximaturas" someone has dubbed them. Consistent with the greater amount of security and generally improved responsiveness of tone that I have derived from deliberately generating feelings of singing on the horn, the syllable "Doo" for all separately articulated tones, particularly on very soft, very loud, and/or staccato notes, produces far better results for me.

Support, involving the entire body, is an integral part of singing on the horn, although it may be thought of in a different way than by advocates of blowing. Diaphragm support and abdominal support are fine as far as they go, but in my estimation emphasis upon them leaves out an especially important body area that often needs more conscious inclusion in the process of tone production than it gets: the legs and feet. Horn players who stand while playing automatically receive the benefit of the full support of their lower limbs, and because of this I am sure, many hornists prefer to stand as they practice. Concert artists who play solos frequently, and military bands men, understandably find it practical to stand as they practice, but orchestral players nearly always sit while performing and their practice habits should be consistent with performance conditions. The act of sitting may, unless something positive is consciously done to counter it, serve in effect to eliminate the legs and feet from their active usefulness as the foundation of the player's entire tonal support system. The "something" that I find most useful while playing is to try to maintain a feeling that my legs and feet are continuing to hold my body up, although I am seated.

Exertion of energy is necessary in both horn playing and singing and distribution of that energy output over the whole body for better functional efficiency of the more immediately involved areas is much to be preferred over allowing the respiratory system and the embouchure to try to take over all the work. Since making a sound with the voice or on the horn is a directional activity (air goes out through the vibrator and sound waves go ahead of it), an effort in a certain direction is needed to move the air in such a manner that the sound waves are activated most efficiently. Newton's Third Law of Motion, "to every force there is an equal and opposite reaction," applies in the motivation of sound waves as it does in all of nature, and

provides us with a clue about the direction in which we should exert our efforts.

When a man lifts a load the direction of his thrust of energy is downward. When a rocket hurtles into space the direction of its thrust of energy is downward. Consider what might happen if the rocket's firing tubes were to be directed upward, in the same direction that the missile is intended to be projected. Would its module then go into orbit? Obviously it would not. In the matter of moving air to project sound waves there appear to be two schools of thought.² One advocates a so-called "upward-driving method" wherein the forces of energetic output appear to be directed along with the path of sound wave projection. The other, "downward-driving method" as described by Winter, appears to me more directly to agree with Newton's law, although I am intrinsically more interested in sound wave projection than in the movement of air. Air movement is the means by which vocal and brass instrumental sounds are projected, just as the measured explosion of rocket fuel is the means by which the rocket module is propelled into space. Much careful study into the true nature of the means of propulsion of missiles has to be done by the space engineer and a comparable proportion of thought should be devoted by the horn player into the true nature of the means by which sound waves are activated. Care has to be exercised not to confuse the role of the fuel with the role of the projectile. In horn playing and in singing, the pay load is sound waves, not air.

As downward effort exertion helps control the support needed for good tone, so also does it help to maintain physical balance, another factor that is as necessary to horn playing and singing as it is to athletics. Mary Groom Jones, well-known, excellent, and highly respected singing teacher, whose voice courses I studied at the University of California, constantly encourages development of a feeling of balance in close conjunction with exertion of downward directed effort in singing. A feeling that one's center of gravity is too high, which can be contributed to by directing the abdominal effort upward, often upsets the balance sufficiently to be a direct cause for weak sound, poor intonation, and even missed pitches, particularly in the upper register. Equally applicable to horn playing, a well-developed sense of balance can help greatly to enable a player to negotiate an extremely disjunct passage, including wide register changes, with much more ease and security than the same player would exhibit prior to establishing the balanced feeling.

Before attempting to pull all of the points touched upon into some semblance of a more meaningful whole, there is one more subject which I'd like to give separate attention. It is the horn. This magnificent instrument possesses acoustical properties that enable an accomplished player to give forth some of the most exciting and compellingly beautiful sounds in all of music. The proportions and materials, with slight variations in both, give all (French) horns a very similar characteristic tone quality. Each player produces his own unique sound, with only minor variations in quality, on every horn that he plays. That is not meant to imply that a player is not capable of wide variations in tonal colors, but that in each of the colors he can produce, his own particular sound is more prominently apparent than are the differences between several horns he may play on. I find that to be a fascinating



phenomenon. It suggests to me that the horn is really a highly refined amplifier of the player's sound, that sound being the product of an extremely individualized concept as much as it is the product of a physical action, and that an amplifier is all that we should expect a horn to be.

The modern double F and B^b horn enables the player to sound the partials of twelve different overtone series (fourteen in all, but two overlap), and this acoustical rarity is a great boon to horn playing. But the way many students (and not a few professionals too) develop a habit of depending upon fingerings and the partials to help them find and stabilize pitches and intonation on the horn suggests that they may be expecting more of the instrument than it is capable of providing. Other brass instrumentalists may be able to "get by" with that way of playing more satisfactorily than do horn players, but anyone doing it on any instrument sounds more mechanical than musical. One of the benefits of learning how to sing on the horn is to gain some sense of freedom from over-dependence upon valve combinations for pitch and interval security. When singing is functioning best the player is only vaguely aware of the existence of the partials, and the use of valves becomes merely a habitual accommodation of the length of the tubing to the pitches that are sung.

Singing on the horn combines many physical and conceptual factors that require extensive separate analysis to be understood. But successful singing is the result of cultivated feelings, I think, more than the result of an intellectual process. All of the subjects contributing to the process of singing that were touched upon in this essay, and more of somewhat lesser significance, are needed equally in simultaneous combination – plus the magic of imagination – for really artistic singing.

A discipline singing most decidedly is, and it is one that is not easily acquired. Much patience and persistence are needed by both the student and the teacher. Occasional discouragements and, indeed, frustration may be experienced. Old habits and misconceptions constantly recur to get in the way of progress. It is not an easy, short-cut route to accurate and musical performance, nor is it a panacea for all the ills one can encounter in being a musician. When it has become quite natural for you to sing on the horn, it does succeed in placing within easier reach the solutions to horn playing problems.

Earl Saxton (1919-1994) began playing Principal Horn in the Oakland Symphony in 1959. During his tenure there, that orchestra gained national recognition in performing contemporary avant-garde music, under the direction of Gerhard Samuel. He played in the San Francisco Symphony (Third) and Opera Orchestras through the 1950s, and in the Pittsburgh Symphony and Opera for two years before that. He was Solo Horn with the Symphony of San Francisco until its brief but brilliant existence ended in financial disaster. Recordings, radio and television, ice show and theater orchestras, the San Francisco and visiting ballets, as well as casuals with show and folk-rock bands round out his experience. He earned a BA in Music at the University of California, Berkeley, did graduate studies on horn at the Juilliard School in New York, took an MA in Music Education at San Francisco State College, and has done further graduate study in Music and Education again at UC, Berkeley. He taught horn on the faculties of Carnegie Institute of Technology (Pittsburgh), Music and Arts Institute (San Francisco), College of

the Holy Names (Oakland), San Francisco State College, Stanford University, Palo Alto, California State College (Hayward), and was on the faculties of the University of California (Berkeley), Chabot College (Hayward), and the San Francisco Conservatory of Music. While the accompanying article was devoted mainly to outcomes of a year of study with Victor C. Kress, inestimable values were placed on his studies with Herman C. Trutner, Robert Schulze, Forrest Standley, and Wendell Hoss.

Notes

¹Farkas, Philip, *The Art of French Horn Playing*. Clayton F. Summy Co., Chicago, 1956

²_____, *The Art of Brass Playing*, Brass Publications, Box 66, Bloomington, 1962

I understand another book has been published by Mr. Farkas which includes subsequent research on the embouchure. Unfortunately, to date I have not examined a copy.

³Winter, James, I (2nd ed.), Allyn and Bacon, Boston, 1969, pp.17-18.



From *The Hoffnung Symphony Orchestra* by Gerard Hoffnung (1925-1959) ©1955 Dobson Books Ltd., London

Book and Music Reviews

Heidi Lucas, Editor

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

Editor's Note: Bruce Stark's mixed chamber work for Horn, Trombone and Piano was erroneously labelled in the February 2019 issue as "Suite for Horn, Trombone, and Piano." It is, in fact, entitled, "Overture, Adagio, and Finale for horn, trombone, and piano."

Books

College Prep for Musicians: A Comprehensive Guide for Students, Parents, Teachers, and Counselors by Annie Bosler, Don Greene, and Kathleen Tesar. Performance Mastery Project, Inc.; www.CollegePrepforMusicians.com. ISBN: 978-0-578-42155-1 (print version), ISBN: 978-0-578-42244-2 (e-book), 2018, \$18.99.

Annie Bosler, Don Greene, and Kathleen Tesar are all noted in their respective fields, so their joint collaboration on this book makes it all the more unique and vital. As the title states, this is indeed a comprehensive resource, and one which every student (and/or parent or supporter of said student) who is planning to attend college and participate in music should read. Presented in a straight-forward and easy to read and understand manner, *College Prep* covers virtually everything one needs to know as they prepare for and apply to a college or university.

The range of topics covered spans the gamut and includes chapters on "Majoring in Music: Starting and Persisting," "A General Timeline for High School Students Who Want to Major in Music," "Understanding Schools and Music Degrees," "Deciding Where to Apply," "The Application," "Organizing and Practicing for Performance Auditions," "The Audition Day," "Financial Aid," "Admission Decisions," and "Music Careers: Motivation and Success." Chapters and sub-sections are well-organized and include occasional anecdotal tips and tidbits from the authors. Subjects such as "The Important Role of the Teacher," "Sustaining the Love of Music," and "Quality Practicing: Learning a Skill for Life" are covered in depth. It should be noted that some of these topics could potentially be somewhat delicate for private teachers to discuss with their students or their students' parents or guardians. *College Prep* tackles these and many more in a frank and clear manner, al-

leviating some of that possible stress. The book does not shy away from explaining what may seem to be even the most basic steps of the process, which is incredibly important, since students (and their parents/guardians) come from such varied backgrounds.

Sixteen appendices are included and they contain some of the most helpful resources in the book, including a "Sample Email Requesting a Trial Lesson," "Sample Repertoire Lists," "Sample Email Appealing Financial Aid Package," and much more. Something new to me was Annie Bosler's approach to helping students determine the number and type of schools to which a student should apply. She refers to it as "The Spread." By determining the student's "tier," the teacher and student can then use "The Spread" to make a calculated decision about how to proceed in the application process. Bosler's system has yielded incredibly impressive results – she has a 100% success rate of helping students get into music schools.

This book is available in both print and ebook formats – I looked at both the paperback version and the Kindle version. Both are well-laid out, but one of the reasons I really enjoyed the Kindle version was that the text included numerous links to websites that could provide additional information. It was nice to be able to click right on the link in the book and see the articles the authors were referencing – all of the links worked for me.

I am most grateful to the authors for compiling this book – while it may seem that much of the information should be common knowledge, the sad truth is that it is not. I only hope that students who are approaching this process will get a chance to be exposed to the book, either on their own, through their parents/guardians, or another source. Bravo and thank you to Bosler, Greene, and Tesar! HL

The Band Directors' Guide to Success: A Survival Guide for New Music Educators by Jonathan M. Kraemer and Michelle Kraemer. Oxford University Press; global.oup.com. ISBN: 9780199992942 2016, \$28.95.

Although the title of this book indicates that this new text was written as a compendium of important administrative topics for novice band directors, it is an excellent resource for all teachers, regardless of the number of years in the classroom. This handbook addresses important topics related to wind band directors' utilization of professional and personal time.

The Kraemer's opening discussion, which addresses financial budgeting in academia and outlines steps associated with successful purchasing processes, sets the tone for the entire book. Each subsequent chapter highlights tasks that band directors must address including creating lesson plans, grading papers, dealing with classroom management/discipline/conflict resolution, organization, leadership, and personal and professional issues. The authors articulate succinct steps to accomplish each of the aforementioned subjects and at the conclusion of each chapter provides a thoughtful synopsis to bring each topic to closure.

This manual addresses many of the complex issues that band directors face in the classroom on a daily basis. It reads



easily and provides comprehensive information that is beneficial to band directors throughout their careers. *Timothy Paul, Director of Bands, Indiana University of Pennsylvania*

Method Books

Preparatory Kopprasch Horn Etudes by *Jeffrey Agrell*. Wildwind Editions; wildwindwinditions.com. 2018, \$9.99.

Preparatory Kopprasch Horn Etudes is the third volume of the Millennium Kopprasch Series, a series that adapts the well-known Kopprasch 60 Etudes, Op. 6 to address modern demands. While the first two volumes in this set, *Rhythm Kopprasch* and *Harmony Kopprasch*, are, according to the author, more challenging than the original Kopprasch, this volume is significantly easier than the original and written with the novice player in mind.

Each etude in this volume resembles the original Kopprasch. The range mostly lies within f' to c'', occasionally extending down to c and up to g'''. Rhythm and meter have been simplified, rests have been added, and keys have been modified in order to increase accessibility for the targeted audience. Additionally, few tempo markings and dynamics have been included so that instructors can modify the etudes to their students' needs.

In this volume, Jeffrey Agrell effectively accomplishes what he set out to do. The etudes prepare novice players for the eventual challenges of Kopprasch and beyond. While they are simplified, they are still progressive and would aid in the development of range, rhythmic integrity, ear training, articulation, and flexibility and can be modified to include dynamic contrasts, transposition, and a variety of other techniques. This volume would be an excellent resource for developing horn players as they learn basic skills and progress.

The music engraving is well done and all etudes are easy to read. The spacing within the music is ideal, allowing extra room for notes, dynamics, and articulations. With the exception of two missing etudes in the edition provided (#52-53), this resource appears to be faithful to the original version. *Jonas Thoms, West Virginia University (JT)*

Keys to Transposition: A Method for the Teaching & Learning of Transposition on the Horn by *Pete Nowlen with Brian O'Donnell and Heidi Oros*, Ensemble Publications; www.enspub.com. ENS 134, 2018, \$24.95 (Print Edition).

The quantity and variety of horn method books is greater now than it has ever been, including many that address specific challenges of horn technique. While transposition has long been considered a required skill for the intermediate to advanced player, until now no single volume has addressed it in as much depth as *Keys to Transposition*.

The authors have a variety of professional performing and teaching experience. Prior to his position as Horn Instructor and Director of Concert Bands at UC Davis, Pete Nowlen was a member of the Sacramento Symphony. Brian O'Donnell, a commissioned officer and conductor with The United States Air Force Bands, is an active freelance performer. Heidi Oros is also an active freelancer, and a former member of La Orquesta Sinfónica del Estado de México.

This book is well informed, makes use of the latest research and pedagogical techniques, and packs a wealth of information

into a slim volume. A succinct description of the book's scope and intent can be found on the back cover:

Keys to Transposition is a complete method devoted to teaching this essential skill. This method provides a concrete strategy to master transposition by building skills through exercises and excerpts from the horn literature with helpful transposition tips, musical advice, and practice techniques.

Keys to Transposition is organized into several large sections. In the Introduction, the authors provide a brief background on natural horn technique, and cite several sound reasons for mastering the skill of transposition. This reviewer would also add that transposing should be considered a basic musical skill, like reading treble and bass clef. It is a skill that future band and orchestra directors, among others, also should possess, regardless of their primary instrument.

The Introduction is followed by preparatory exercises and explanations, including natural horn studies, bass clef (old and new notation), and scales. Eight units are then devoted to the most common keys for transposition: C, D, E^b, F, B^b basso, A alto, G, and B[♯]. Each unit consists of the following:

- An explanation of written and sounding pitch for that transposition
- The C major scale, with smaller notes showing the actual pitches to be played for that transposition
- Arpeggios in various configurations
- Lower octave arpeggio patterns in treble and bass clef in preparation for second horn parts in Classical repertoire
- Stereotypical scale and arpeggio patterns in the chosen key (but transposed for horn in F). Once these patterns are thoroughly learned, the student is instructed to perform them from a non-transposed part found in the Appendices.
- Several orchestral excerpts from the standard repertoire utilizing that transposition. Each excerpt is accompanied by a description of the general style as well as practical tips for executing each passage. Though multiple recordings of these entire works and the excerpts are available online, a companion CD or dedicated website with recordings might be helpful. Perhaps even more helpful would be play-along tracks for the various patterns and fundamental exercises.

Unit 9 addresses uncommon keys often found in opera, and Units 10-12 introduce more advanced concepts such as Transposing with a Key Signature, Stopped Horn While Transposing, and Interesting and Chromatic Excerpts.

In addition, several appendices address issues related to transposition, but which can and should be applied to other areas. These include common patterns found in Classic era horn writing, Practice Techniques, Intervals, Octave Transpositions, and a list of Resources. These are full of excellent gems for teachers and performers, especially the appendix on practice techniques. The inclusion of multiple charts, tables, and images of historical instruments helps solidify written explanations in this combination orchestral excerpt collection and method book.

While horn teachers may not approach the subject of transposition in exactly the same way, *Keys to Transposition* is an excellent addition to existing tools for learning this valuable skill. It is highly recommended for teachers of college and high school horn players to have in their library. *James Boldin, University of Louisiana-Monroe (JB)*



Blues, Bossa, Bebop, and Beyond: 19 Intermediate & Advanced Jazz Studies for Horn by Steve Schaughency & Darmon Meador. Phoenix Music Publications; www.phoenix-musicpublications.com. 881013, 2017, \$28.37.

For many horn players, playing jazz is something that can seem fascinating, and even intimidating. Though there is certainly a significant lineage of jazz horn players (and incredible ones at that), and a number of resources that have been made available to horn players related to teaching jazz style and improvisation, many horn players are still reluctant to attempt the feat of learning how to play jazz.

Steve Schaughency and Darmon Meador's new book is wonderfully accessible and user-friendly. The Preface and Introduction are well-written and clearly state the goals of the book, as well as the path to achieve them. Schaughency and Meador note that the point of the book is not necessarily to teach players how to improvise, but rather to start them on the path of internalizing jazz; listening to different styles, paying attention to the phrasing and style, becoming aware of how to approach your articulation in a way that is perhaps new or different, and how to "Swing." Schaughency is quick to point out that looking at a jazz chart is often very different from a classical piece in terms of the type of information that it contains. The etudes in the book are printed in a format that is similar to a jazz lead sheet (though without changes), so that those using this resource may begin to get familiar with that type of presentation.

On page 2, readers are directed to visit a website (once there, you are directed to input a password that is printed in the book) in order to download MPS3 accompaniment tracks, which may then be used in conjunction with the etudes. This is convenient and also a necessary element for students to be able to internalize the correct style of each etude. An added bonus is the fact that the players on the accompaniment tracks are fantastic and make the experience of playing along with the recording enjoyable and lots of fun.

The Introduction includes specific tips for each of the etudes – giving the impetus behind each exercise, as well as directives for how to achieve the goals established in each case. This attention to detail is extremely useful, especially for someone who may be working through this book without a teacher. It's also handy to have all of these tips included in this section of the book, making an "easy to find" reference point; all one needs to do is flip back to the beginning of the book to read about the next etude. I also appreciate the fact that the author has included this information in the Introduction (as opposed to at the top of the page of each etude), as it makes for a clearer and less encumbered view of each etude. Also, since you wouldn't actually see directives of this sort on a lead sheet, it's good training.

The construction of each etude is well-conceived and idiomatic, though the difficulty level increases quite quickly. Indeed, the first etude spans g#-f"; the 5th etude in the book includes a d". Additionally, the rhythms become more complex as do many of the lines, moving from scalar passages to more chordal outlining and arpeggiated figures and bop-esque lines. The tempi also get bumped up.

This book certainly could be used with a variety of students, as well as amateurs and professionals looking for jazz experience, though the majority of the etudes are probably best suited to students who have a well-developed sense of audiation and grasp of their instrument. Many pre-existing jazz resources that are centered around style feature etudes that can be less than inspiring – not so the case with Steve Schaughency and Darmon Meador's new book – it's a definite must-have for anyone looking to improve their sense of different jazz styles. HL

Other Pedagogical Materials

Rep Decks—Orchestral Series: Horn Edition created by Kenneth Amis. Amis Musical Circle; amismusicalcircle.com. AM-GA-007, \$7.95.

Developed by Kenneth Amis, this deck of playing cards is multi-faceted and makes it possible for players to enjoy a multitude of different games. In addition to any of the games that can be played with a traditional deck of 52 playing cards, the cards included in the *Rep Decks* are also printed with snippets of excerpts from different orchestral pieces. While the deck itself doesn't come with printed sheet of instructions or information about ways to use the deck, more information (as well as an answer key) can be found and downloaded from Amis' website.

I tried out the deck with my studio by breaking the students into teams of two to compete against each other in identifying each of the excerpts, and they had a blast trying to quickly determine the answer without hearing the examples performed out loud or playing through them on the horn or piano. It was a great test of both their orchestral excerpt knowledge and sight-singing skills. I also introduced the deck to some of my colleagues in one of the regional orchestra with which I perform, and they also enjoyed the game and challenge of being pitted against one another and being tasked with quickly determining each excerpt.

One of the biggest challenges of the game is the fact that all of the excerpts are printed in concert pitch, so though you may be familiar with a particular excerpt, the fact that it looks different from how you likely learned it is an added hurdle. This makes the sight-singing component all the more valuable.

All who were introduced to this deck were highly entertained and thought it was a great resource, from students to professional musicians. The fact that it can be used in groups of varying sizes and numerous different contexts makes it extremely versatile. Additionally, the deck may also be used for any number of games that require a standard 52 card deck, making this particular deck one of the most valuable for any musician to have in their bag of tricks! HL

Horn and Piano

Quatro Peças, op. 76a by Ricardo Matosinhos. AvA Musical Editions; editions-ava.com. 181823a, 2018, €17.

Ricardo Matosinhos is a very active composer, regularly writing etudes and solo and chamber works involving the horn. *Quatro Peças*, or *Four Pieces*, is a collection of short, easy pieces for low horn (c to b') and piano. The four character pieces are "Fanfare," "Rainbow," "Marrakech," and "Chromatic Blues."



Fanfare is an energetic work in ABA form with rhythmic A sections and a lyrical B section. The piece is almost entirely comprised of perfect fifth intervals. Rainbow has a quick tempo, and the melody is built of various arpeggios. Mar-rakech is a more technical piece than the previous two. The melody is scalar and includes grace notes and trills. Chromatic Blues is the most rhythmically challenging of the four pieces, incorporating simple and compound subdivisions in a 12/8 meter.

These four pieces are good resources for students developing facility in the low range. They are simple but musical and provide students with the challenges of reading in bass clef and shifting between the middle and low registers. They could be learned quickly by any capable student in need of low range development. *JT*

Concerto for Horn (Trumpet) and Strings in E^b major, by Johann Baptist Georg Neruda, Edited by Dominik Rahmer, Cadenzas by Reinhold Friedrich, G. Henle Verlag; www.henle.de. 2018, USD \$19.95

While the mention of Neruda in the brass-playing world usually brings to mind his Concerto for Trumpet, this Urtext edition provides several points of interest for horn players. An informative Preface by musicologist Dr. Dominik Rahmer notes that, like many of his eighteenth-century Bohemian colleagues, Neruda (ca. 1711-1776) moved to Dresden, eventually obtaining a position in the court orchestra. Neruda would have had contact with several fine horn players, including Johann Georg Knechtel, Anton Joseph Hampel, and Carl Haudeck. Rahmer posits that Neruda's concerto was probably written for Knechtel, who specialized in clarino playing. This conclusion is bolstered by the writing found in Knechtel's own concerto for horn. As the clarino style declined in popularity during the eighteenth century, Neruda's concerto faded into obscurity. It remained relatively unknown until 1968, when it was published in an edition for trumpet.

In addition to a piano reduction, parts for trumpet in B^b, trumpet in E^b, and horn in E^b are included. Editorial markings and comments by Rahmer provide a wealth of stylistic information, and the suggested cadenzas by Baroque trumpet specialist Reinhold Friedrich are a great jumping off point for the creation of one's own cadenza.

The extreme range of the original part (c" - g''') makes this work impractical to perform on the conventional double horn. However, it is much more feasible to perform from the E^b trumpet part, as in the superb recording by Steven Gross, Baroque horn, with Capella Istropolitana of Slovakia, conducted by Dale Clevenger (Summit Records, 2009). It is a wonderful addition to standards such as the concertos by Telemann and Förster. *JB*

Abendlied (Evening Song) und Träumerei by Robert Schumann, arranged by L. Klemcke. Carl Fischer; carlfischer.com. W1359, 1928, USD \$6.99.

Range: g-g''. Duration: approx. 6 min.

These two beautiful singing melodies were extracted from Schumann's 12 *Vierhändige Klavierstücke für kleine und große Kinder*, op. 85 and, as the title suggests, were scored originally as student piano duets. Similarly, the arrangement for horn

solo and piano by L. Klemcke lends itself to young horn performers. A single movement or both together are good choices for a middle school student's solo and ensemble piece or for a more advance player to include on a recital without taking too much endurance from more substantial works.

Abendlied is in F major with a 4/4 time signature. The range of this movement is from c' to g''. Although this song-like melody is simple in structure, it presents several challenges for young players: dotted and triplet rhythms, interval leaps up to an octave, and sustained trills at the top of the staff.

The second movement, *Träumerei*, translated as "Day Dreaming," is a helpful image for the student during preparation. However, the editor has unfortunately not included this in the score. Similar to the first movement, this melody is in the familiar key of C major with a 4/4 time signature. In addition to requiring a confident mid-low register (down to g), there are many tempo fluctuations throughout, demanding the performer to be assertive in their musical leadership. *Jena Gardner, Western Illinois University*

The Barry Tuckwell Horn Collection: 10 Pieces by 10 Composers, edited by Barry Tuckwell. G. Schirmer, Inc; musicclassical.com. 2016, \$34.99

This collection of works, edited by Barry Tuckwell, is very nicely done. The ten works are Beethoven's Sonata, op. 17; Cherubini's Sonatas No. 1 and 2; Förster's Concerto in E^b Major for Horn and String Orchestra; Michael Haydn's Concertino in D Major for Horn and Orchestra; Mozart's Rondo in E^b Major, K. 371; Rossini's *Prelude, Theme and Variations* for Horn and Piano; Schumann's *Adagio and Allegro*, Op. 70; Franz Strauss' Concerto in C minor for Horn and Orchestra, Op. 8; Telemann's Concerto in D Major for Horn and Orchestra, TWV 51:D8; and von Weber's Concertino in E minor for Horn and Orchestra, Op. 45.

This collection is useful for the performer and teacher alike. First, all of the pieces have measure numbers at the beginning of each line. Since many of the works do not have rehearsal numbers/letters, this simple inclusion will make rehearsing and teaching easier. Second, for all of the works that are not written for horn in F, both the original and a horn in F (transposed) part have been provided. The decision to transpose, or not, has been left to the performer. Third, cadenzas have been included for the works by Haydn and the Mozart.

There are two more assets to this collection. First, it includes the piano cues, breath marks, and ossia parts that have been consistently used in previous editions. Second, the notation is large, clean, and easy to read. However, this publication should not be viewed as a scholarly one. These works have been edited with added material and altered articulations that do not match the urtext editions.

Whether serving as an addition or replacement to a personal or studio library, this easy-to-read collection of standard repertoire is an excellent resource. *Sarah Schouten, Edinboro University of Pennsylvania (SS)*

Horn Quartets

Pie Jesu from Requiem by Gabriel Fauré arranged by Ken Bell. Cimarron Music Press; www.cimarronmusic.com. 2015, \$17.



Ken Bell's horn quartet arrangement of the "Pie Jesu" from Fauré's *Requiem* is a wonderful addition to the repertoire. It is accessible to a good high school group and yet would still be musically satisfying for more experienced players.

The straightforward setting, with its lyrical melody and simple rhythms, accurately reflects the beauty of Fauré's original work. Bell divides the melody between horns 1, 2, and 3; each earning their own time in the limelight. This is clearly marked in both the score and in the parts. This clarification helps the performers know when to bring out their part. When playing a supporting role, horns 2 and 3 have portions of their parts written in "new" notation bass clef. Horn 4 is written entirely in "new" bass clef.

The range of the horn parts is accessible and not taxing to players' endurance. The composite range for all of the parts is B^b to f[♯]. The parts are thoughtfully written with manageable leaps, consistent articulation markings, and no sudden range shifts. In general, the melodic material sits slightly higher than the inner voices. The few measures where range overlap might cover the melody have been carefully edited to take care of the potential problem with dynamic markings.

This short, three-minute work, is a well written arrangement that provides ample opportunity to work on blend, balance, intonation, and phrasing. It would be a lovely and expressive addition to a recital program. SS

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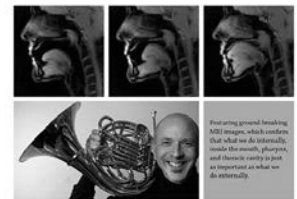
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Recording Reviews

Lydia Van Dreel, Editor

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

Canyon Songs – Music for Solo Horn. Johanny Lundy, horn. Ellen chamber, violin; Sarah Toy, viola; Robert Chamberlain, cello. MSR Classics (MS 1684).

Olivier Messiaen: *Interstellar Call*; Jay Vosk: *Fantasy Pieces*; Esa-Pekka Salonen: *Concert Étude*; Johann Sebastian Bach: *Partita in A minor*, BWV 1013; Dan Coleman: *Night Storm*; Bernhard Krol: *Laudatio*; Sir Peter Maxwell Davies: *Sea Eagle*; Pamela Decker: *Canyon Songs for Horn and Strings*.

Johanna Lundy, principal horn of the Tucson Symphony and Assistant Professor of Horn at the University of Arizona, tackles some of the most challenging repertoire for solo horn, including Esa-Pekka Salonen's *Concert Étude* and Sir Peter Maxwell Davies' *Sea Eagle*, and brings fresh interpretations to some of the more standard solo horn literature, including Messiaen's *Interstellar Call* and Bernhard Krol's *Laudatio*. She also introduces world premieres by Tucson composers Dan Coleman, Jay Vosk, and Pamela Decker. Lundy's disc is a *tour de force*, topped off with a stunning rendition of Bach's *Partita in A minor* originally for solo flute.

As part of her fifteen-year exploration of solo horn literature, Lundy collaborated with several artists who created short films to be shown in multi-media collaboration with her performances. These short films can be viewed on her website at www.tucsonhorn.com.

Jay Vosk, born in New York City and a Tucson resident since 1980, wrote his *Fantasy Pieces*, four movements in total, at the inspiration of the Sonoran Desert and Rainer Maria Rilke's poem, "Am rand der Nacht" (At the brink of night):

My room and this distance
awake upon the darkening land,
are one. I am a string
stretched across deep
surging resonance.

Similarly, Dan Coleman, also from New York City and currently composer-in-residence with the Tucson Symphony Orchestra since 2002, wrote his piece *Night Storm* based on a poem, from part of Walt Whitmans' "Proud Music of the Storm":

Proud music of the storm
Blast that careers so free, whistling across the prairies,
Strong hum of forest tree-tops – wind of the mountains,
Personified dim shapes – you hidden orchestras,
You serenades of phantoms with instruments alert,
Blending with Nature's rhythmus all the tongues of nations.

Composer Pamela Decker's *Canyon Songs* was originally for horn and piano, and arranged for horn and strings in 2017. This beautifully meditative piece is a sumptuous ending for an incredible disc of some of the most interesting music for horn, and some of the finest horn playing you will hear. Lundy's expressive playing and technical skill is inspirational, and this disc is a must have for fans of solo horn music. LVD

Phibbs & Phriends – Outrageous original compositions for horns and percussion. Milton Phibbs, composer and executive producer. Lawrence DiBello, R. J. Kelley, Chris Komer, Shelagh Abate, Leise Anschuetz Ballou, Janet Lantz, Peter Reit, Steve Sherts, Ian Donald, Will de Vos, horn; Greg Millar, synthesizer; Dan Haskins, James Musto III, percussion; Chris Costanzi, conductor. No label.

Milton Phibbs: *Spartacus is Dead*, *Twisted Tango*, *The Jig's Up*, *ASPCA*, *Chant And Rant*, *Three Short Pieces by One Short Guy*, *Satan's Washing Machine*, *The Vikings Sober Up and Sail Home*, *Gypsies Gone Wild*, *Schoenberg Shuffle*, *Plop Plop Phizz Phizz*, *8th Notes Are My Friends*, *Gretchen*, *Procession of The Ignobles*, *Leprechaun From Hell*.

This disc is hilarious and incredible. Milton Phibbs, hornist and composer, inspired by Peter Schickele, regularly writes music for the summers at the Kendall Betts Horn Camp and has assembled a top-notch group of New York City-based horn players and percussionists to record his wild compositions (or de-compositions, as he calls them on the CD). One can guess at the character of the pieces from their charming, if not slightly deranged titles. This disc has thrown down the gauntlet for the virtuoso horn ensemble genre, with style points for wit in packaging.

If you're intrigued, check out the promo video at www.purplecritter.us/phibbs

The sheet music is available from www.veritasmusicpublishing.com (LVD)

Wiener Melange. Peter Dorfmayr, Vienna Horn; Johannes Wilhelm, piano; Christina Gansch, soprano. Preiser Records PR91390

Karl Pilss: *Tre Pezzi in forme de sonata*; Anton Gmachl: *Music for Horn and Piano*; Kurt Schwertsik: *Sonatine*, op. 1; Martin Rainer: *Duett für Horn and Klavier*; Franz Schubert: *Auf dem Strom*; Johann Strauss: *Draussen in Sievering*.

Peter Dorfmayr, Principal Hornist with the Wiener Symphoniker, has released an impressive disc featuring wonderfully diverse program. His collaborators are equally first-rate.

One of the primary goals of this recording, according to the liner notes, is to produce a disc with a particularly Viennese aesthetic. Of course, hearing the velvety warmth of the Vienna horn in the hands of a master player is a true experience. Unfortunately, not many solo discs exist featuring a Vienna horn exclusively. The piano chosen for this disc is not the obligatory



Steinway, but instead a Bösendorfer, which characteristically produces less bass volume, allowing more transparency in the ensemble. To this, they add the absolutely stunning performance of *Auf dem Strom*, featuring soprano Christina Gansch.

The recording is engineered masterfully, with a rich sound, transparent, with much depth. It allows the varying colors of the Vienna horn to resonate and to combine with the warm piano tone. In the Pilss, the lyricism and breadth of Dorfmayr's tone are put on full display. The second movement is beautifully rendered with just the right amount of rubato and breath at phrase endings. The "Brucknerian" scherzo in the middle of the movement is particularly enjoyable and it is nice to see this work appearing more frequently on recordings.

The newer works included on this disc by Gamachl, Schwetsik, and Rainer are interesting compositions. Currently these are not published but should be within the year. Gamachl's *Music for Horn and Piano* requires lots of agility with angular writing. While this would be difficult on a double horn, the total control of acrobatic passages and fast articulation Dorfmayr exhibits is impressive. Schwetsik's Sonatine is a four-movement work just under nine minutes. This tonal work offers a variety of moods and effects. There are plenty of opportunities for the hornist to sing, but then there are some devilishly awkward passages and extended stopped passage work. The *Duett für Horn und Klavier* is quite a surprise with its extended techniques and special effects required by the hornist. One assumes the vented glisses for the horn involves one of the valve slides to be removed. It is a very interesting work.

In the Schubert, the sound of the Vienna horn is like butter. Dorfmayr's tone and concept of phrasing is beautiful, but the real surprise is when Christina Gansch enters. She possesses an exceptionally clear voice and when she negotiates the low passages, her voice is still full and rich without the slightest loss of projection. However, as impressive as is her phrasing and control, the clarity of her diction is startling – this recording should in every vocalist's library for German diction. The ending is notoriously difficult for vocalists. However, the clarity of language and richness of her voice makes short work of these passages.

The disc concludes with Roland Horvath's arrangement of Johann Strauss' *Draussen in Sievering* for voice, horn, and piano. This is a perfect dessert for the listener. The freedom with tempi, especially in the waltz sections, brings a smile. The colors of the occasional stopped horn, when combined with the voice, is interesting and very effective, reminiscent of music from a Vienna Philharmonic New Year's Concert.

The liner notes are informative; however, the German text is printed much darker than the English version – those of us with aging eyes may have some difficulty in reading it. If you appreciate the sound and aesthetic of the Vienna horn, this disc is for you! Eldon Matlick, University of Oklahoma



***Abide With Me: Great Hymns In New Settings.* Lisa Bontrager, horn.** Timothy Shafer, piano; Sarah Shafer; voice, **Grace (Shafer) Salyards, horn.** Available from MSR Classics MS 1692.

Marc Guy: *Crown Him With Many Crowns*; Paul Basler: *Abide With Me*; Marc Guy: *Come Thou Fount of Every Blessing/Jesus Loves Me*; Paul Jones: *When I Survey The Wondrous Cross*; James Naigus: *Hyfrydol Fantasy*; Brooke Hopkins: *It Is Well With My Soul*; Jeremy Strong: *Were You There?, Jesus Paid It All*; Paul Basler: *Be Thou My Vision*; Paul Jones: *When Peace Like A River*; Jeremy Strong: *Deep River, Praise The Holy Trinity*; James Naigus: *O Danny Boy*; Marc Guy: *'Tis So Sweet To Trust In Jesus*; Brooke Hopkins: *Before The Throne of God Above, Great Is Thy Faithfulness*; Brook Hopkins: *My Shepherd Will Supply My Need*.

Lisa Bontrager, Distinguished Professor of Music at Penn State, has given us all a gift with her newest recording, *Abide With Me*. Her CD focuses on well-known hymn tunes with "fresh and musically sophisticated" arrangements. Throughout the recording, Bontrager displays a stunning tone that highlights long, soaring phrases. In every track she sings through her horn and it is a joy to hear. In her liner notes, Bontrager describes this recording project, which is dedicated to her father, as deeply personal one. When listening to her playing, one sense the music is played from the heart and with great love. Rarely does one hear recordings with such soulful musicianship.

It would be remiss to not offer deep praise for the other musicians performing on this CD, who are, remarkably, all from the same family. Featured on this recording are Timothy Shafer, Professor of Piano at Penn State as well as his daughters, soprano Sarah Shafer and hornist Grace Salyards. All three play and sing with grace and beauty that richly supports Bontrager. Soprano Shafer sings with a gorgeous purity and strength that matches the purity and depth of Bontrager's sound. Hornist Salyards blends and phrases expertly with Bontrager. Pianist Shafer adds a rich musical energy to the recording that seems to tie all the pieces together.

As a listening experience, *Abide With Me*, has a very thoughtful musical arc. The placement of each piece on the recording seems to be intentional as it allows the listener to enjoy the CD as a musical performance. Reflective arrangements, such as Marc Guy's *When I Survey the Wondrous Cross* and Brooke Hopkins's *It is Well With My Soul* and *My Shepherd Will Supply My Need* are interspersed with strong and musically complex works such as Jeremy Strong's *Praise the Holy Trinity* and Marc Guy's *Crown Him With Many Crowns*. The contrast of music on this CD shows how much thought went into the musical selections. It also offers a practical listening addition for those in need of new repertoire for religious occasions. The arrangements on this recording are suitable for a wide variety of performance venues and provide wonderful, approachable challenges for students.

From start to finish, this recording is filled with music that is lovely, peaceful, and joyful. There is not anything better than listening to someone play music they love, and all four musicians speak with their heart on this recording. Brava, Lisa! Katie Johnson-Webb, University of Tennessee



New Horizons. Houston Brass Quintet: Russell Haehl, Sarah Perkins, and Allen Chen, trumpets; **Mary Gold, horn;** Ryan Rongone and Craig Beattie, trombones; Allyn Lindsey and Patrick Wade, tubas. Emeritus 20184.

Jeffrey Kaufman: *Brass Quintet on Original Sea Shanties*; Sy Brandon: *Wonderland and Inventions*; Greg Bartholomew: *Stargazing from the Ramparts*.

The Houston Brass Quintet is a relatively new ensemble, founded in 2015. The group has evidently been through some personnel changes – their CD was recorded over a three-year time span and includes a total of eight performers. Specific performers are not credited for the pieces on which they play on this disc.

The opening work by Jeffrey Kaufman is a set of sea shanties. These are not actual folk melodies, but rather original compositions inspired by the spirit of traditional sailors' songs. The style is sometimes singing and sometimes boisterous, as befits the genre. I particularly admired the bold playing in *As We Load Silk and Fine Tobacco*, the third shanty. These are pieces which should be very popular with audiences, and the recorded sound is clean and clear.

Wonderland, by Sy Brandon, is written for brass quintet with narrator, with Askari Mohammed reading the text. The narrative poetry was written by the composer, inspired by the characters from Lewis Carroll's classic *Alice in Wonderland*. Mohammed reads with admirable expression and joy, but the recorded quality of his voice was disappointing, with its artificial sounding reverb. The work is somewhat more dissonant than the sea shanties, but still extremely accessible. There are some good powerful ensemble sounds and nice solo lines throughout, and hornist Mary Gold plays some nifty fast passages. The wandering melodies in the third movement, "The Cheshire Cat," are enjoyable, and the more contemporary sounds sparkle in "The Mad Hatter," with its rhythmic pointillism. "The Mock Turtle" veered nicely between classical and jazz harmonies in a gentle ballad.

Inventions, also by Sy Brandon, is a brass trio (trumpet-horn-trombone). The recorded sound is very different from that of the previous pieces on the disc – less clear and with some hiss. There are five movements, each one named for a particular invention (in order, they are the wheel, the metronome, the periscope, Morse code, and the airplane). In punning fashion, each movement is also a musical invention: a contrapuntal work revolving around one theme. The second movement, "The Metronome," carries the joke even farther, with the tempo slowing as the metronome (evidently the mechanical variety) unwinds. In "The Periscope," we can hear that device rising up above the surface of the water, along with other oceanically appropriate sounds. The "Morse Code" movement spells out the words "brass trio," the names of the instruments, and finally "the end" (thanks to the liner notes for this explanation). The Morse code dots and dashes create a nice popping rhythm in this movement. Similar devices are used in "The Airplane", with, for instance, a twelve-second melody representing the length of the Wright Brothers' first flight.

Stargazing from the Ramparts is an extremely short but winning composition by Greg Bartholomew, with rich and sometimes surprising harmonies and a shocking final chord. *Daniel Grabois, University of Wisconsin-Madison*

Pawel Pudlo: War Horns – Concerto for Ten French Horns (2015) [CD length: 17:38] Accompanying DVD of the making of *War Horns* [length: 30:00]. **Stefan de Leval Jezierski, Grzegorz Mondry, Anna Mondry, Mateusz Feliński, Czesław Czopka, Łukasz Łacny, Robert Wasik, Gabriel Czopka, Igor Szeligowski, Michał Szczerba** conducted by Pawel Pudlo

Filmmakers predictably turn to the horn when steering emotions in movies. Versatility is the reason, as Jasper Rees explains in *A Devil to Play* (p. 222): "The instrument can do the heroic stuff and the romantic stuff. It can be athletic and cathartic. It can soothe, swoon, soar, scream, and in that sequence from *Apocalypse Now*, can scare the shit out of filmgoers of every age, race, and creed." Nothing compares to horns in bulk. A choir of us, as Rees validates, inarguably can generate cinematic drama in sound unlike any other clutch of like instruments.

So it is we regularly find horns in mass performing original blockbuster works and arrangements of film music in recitals and concerts all over the world, and doing it quite shamelessly alone: without accompanying instruments – strings, winds, and, most of the time, percussion, too. There are horn clubs from Anchorage to Northeast Louisiana, a long tradition of hunting-horn ensembles in France and England, even a club in Singapore. Employing muting and stopping capacities, horns in mass can blend like, adapt to, and imitate the sounds of just about any orchestral instrument. And we "soothe, swoon, soar, scream, and scare" better than most, if not all.

There is an interesting new contribution to the horns-in-mass phenomenon created by Polish composer, Pawel Pudlo. He calls his creation *War Horns – Concerto for Ten French Horns*. The liner notes indicate that "the piece is a tribute to the victims of all wars." This is a worthy inspiration for any project, musical or otherwise, if a little broad. Interestingly, the premier of the work was in Gdansk in 2015, marking the 75th anniversary of the Allies declaring war on Germany after their invasion of Poland – the start of World War II.

War Horns is not a concerto in the traditional sense; there are no accompanying instruments, just the ten horns. It is also unique in that the live experience of *War Horns* includes mixed media (lighting and video), which Pudlo calls a "trans-media project." As the title suggests, the piece showcases the horns in all their brazen, heroic glory, with strength, stamina, and fortitude. Indeed, Pudlo's liner note would seem to concur with Rees: the horn is the very "musical symbol for courage, majesty, heroism, melancholy, battle, hunt."

Should you wish to experience *War Horns* unabridged, you can do so by purchasing it. You will receive a dual disc set via snail mail, which includes a seventeen-minute CD recording of *War Horns* and a supplementary thirty-minute DVD containing footage of a recording session, and an intriguing, and frankly puzzling, trailer. That's right– this concerto has a video trailer with no dialogue.

Pudlo has innovatively marketed *War Horns* by posting trailers to the DVD trailer on YouTube, which include snippets of the amazing massed-horns soundtrack (the concerto). One trailer is archival footage of the recording session for the CD. All ten horns are wearing headphones and one can't tell if their fingers are coordinated with the music. They look good – healthy, mostly male. They are relaxed and don't seem to be working as hard as the music would seem to require. They



sound awesome! One wonders why there needs to be a conductor if the performers are all wearing headphones, which would presumably indicate a click track. In any case, the conductor is Pudlo himself, so you can match a face to the composition.

The other trailers assemble images that give the semblance of plot to go along with the concerto. One begins with a close-up of a closed female eye, laden with mascara. The video is black and white until the eye opens (no caking in the mascara), revealing a beautiful green iris. A lonely, despairing horn begins to play a bleak and forlorn melody, and the scene changes from green eye to battle ruins, interspersed with someone angrily pushing in and pulling out his horn slides so aggressively that the clanking of metal on metal reminds you of a soldier preparing a weapon for battle.

As this trailer continues, the soundtrack of horns becomes more ferocious and petulant, like the angry spit-drainer himself, but now there are new elements. We see a head-down, down-trodden male, hair coifed, and with the suggestion of invisible clothes (shirtless). Could this be a traumatized soldier reflecting on the senselessness of war? He goes away as quickly as he appears and is replaced by a bank of stopped horns with valves and rotors moving furiously. The images flit by so fast, it is difficult to comprehend what you see. The feeling is unsettling, like war itself? Among the images is that mysterious green eye, still perfectly made up, but now the socket is injured and bloody. Soon the "action" settles on a terrifying inferno scorching the debris and wreckage of something bombed. A wall? A building?

In yet another trailer video, we see a woman, perhaps the very owner of the green eye, lying dead (with the eye open) among the rubble of war. The image pans slowly as the low horns drone ominously, and the high horns snarl. It is here that we see captions. One says, "War is always hunting for humans...for beauty." Is the suggestion that war is a beast forever lurking in the darkness for beautiful people? Another says, "Hope for the future without forgetting the past." The trailer ends with a description of what you will see in your *War Horns* companion DVD.

That all aside, the horn playing of the recording is superb. Six are native Poles and the other four hail from Russia, Spain, Italy, and Germany. Without the disc set, you can still get a sense of this powerful trans-media project by watching the trailer segments on YouTube – search "*War Horns*" and "Pawel Pudlo." What you hear is cinematic and blockbuster,

reminiscent of the vilest moments of film (captured of course by horns!), such as Saruman's "Caverns of Isengard" in the *Lord of the Rings*, or the angry, horrifying horning in *Cape Fear*. Music critic, Nick Barnard, writing for *MusicWeb International*, describes the music of *War Horns* as having a "snarling aggressive style" with "lots of stopped muted lurching phrases and stuttering rhythmic cells."

Kudos to Pudlo for his innovative method of marketing this work. If you wish to purchase the dual disc set, you can do so at Discogs: www.discogs.com/Pawel-Pudlo-War-Horns-Concerto-For-Ten-French-Horns/release/10934113. Nathan Pawelek, *free-lance*

Editor's Note: After this review was created, the composer Pawel Pudlo announced in an email that his War Horns album received the "Album of the Year 2018" (classical music) awarded by the prestigious Polish magazine Hi-Fi i Muzyka, praising both its artistic and technical aspects.

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