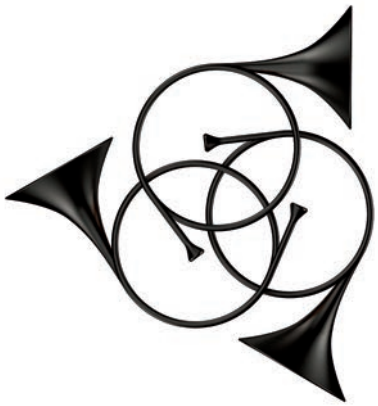
The Horn Call

Journal of the International Horn Society

Volume L, No. III, May 2020



William Scharnberg, Editor

On the cover: Barry Tuckwell painted by an artist who wishes to remain anonymous

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The International Horn Society recommends that HORN be recognized as the correct English label for our instrument.
[From the Minutes of the First IHS General Meeting, June 15, 1971, Tallahassee, Florida, USA]

The International Horn Society

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The Horn Call

Journal of the
International Horn Society
Internationalen Horngesellschaft
국제호른협회
国際圓号協会
国際ホルン協会
Sociedad Internacional de Trompas
Société Internationale des Cornistes

Volume L, No. III May 2020

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The Horn Call

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From the Editor

Bill Scharnberg

Dear Horn Colleagues,

We hope that this *Horn Call* will be so interesting that you will be temporarily transported to another realm. This issue celebrates the accomplishments and legacies of a number of renowned horn players, including two of our icons: Barry Tuckwell and Christopher Leuba. The tributes from Chris Leuba's students and friends were mostly gathered from the February IHS E-Newsletter. The tributes to Barry Tuckwell were largely a result of contacting our British colleagues, for which I thank Marilyn Bone Kloss. These tributes are fascinating and a testament to the complexity of our hornist colleagues.

I apologize for misunderstanding Vincent Andrieux, author of the February article, "During the Belle Époque: Investigation into 'Prehistoric' Recordings." I did not understand that he had included links to eleven more rare sound clips which are now on the IHS website (go to: *Publications*. *The Horn Call*. *Horn Call Extras*). Here is an abbreviated list of the recordings that have been added to the website:

A. Nouges, Jean, *Les Frères Danilo*, Orchestre de l'Opéra-Comique Opéra-Comique?, c.1912/1913.
B. Bizet, Georges, *Carmen* (Je dis que rien ne m'épouvante), Orchestre de l'Opéra-Comique, 1911.
C. Meyerbeer, Giacomo, *Robert le Diable* (Jadis régnait en Normandie), Paris in1909.
D. Bizet, Georges, Menuet from the 2nd *L'Arlésienne Suite*, Solistes des Concerts Lamoureux, c. 1905.
E. Gounod, Charles, *Mireille* Overture, orchestra and conductor as above, before 1912.
F. Rossini, Gioacchino, Overture to *The Barber of Seville,* Orchestre Symphonique du Gramophone, 1921.
G. Flégier, *Le Cor*, Paul Aumonier (bass), horn-player and pianist unknown, Paris c. 1899.
H. Massé, Victor, *Galathée* (Entr'acte), Orchestre de l'Opéra-Comique, cond. Émile Archainbaud, 1911.
I. Weber, Carl Maria von, *Freischütz* Overture, unknown orchestra, Paris c.1910/1920.
J. Rimski-Korsakov, Nikolaï, *Capriccio espagnol* (Variations), Orchestre amoureux, 1922.
K. Saint-Saëns, Camille, *Romance* in F, Op. 36, Édouard Vuillermoz (horn), G. Haas (piano), 1929.

Please note that some summer events have been "canceled" as noted on their advertisement. Let us hope that the International Horn Symposium in Eugene will happen as planned. This virus will be halted and we will return to some form of "normal" – but with transformed lives.

"A river cuts through rock, not because of its power, but because of its persistence."
– James N. Watkins

Best of health to all of you!

Bill

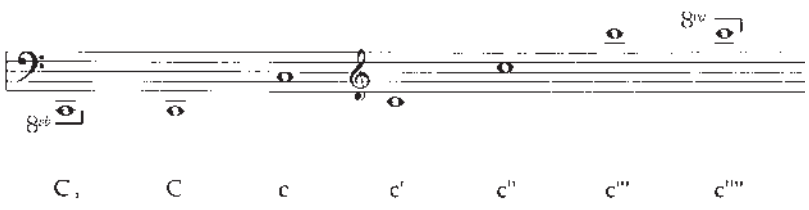
Guidelines for Contributors

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

My dear horn friends and family,

First and foremost, I do hope that this edition of *The Horn Call* finds you and yours safe and healthy, weathering this strange, frightening, and unprecedented time with grace, patience, and no small measure of humor!

By now, you've probably seen the news that we have had to cancel IHS52 at the University of Oregon. As the COVID-19 pandemic has spread across the globe, the IHS Executive Committee has been in constant contact with our fantastic host, Lydia van Dreel, and together we've been keeping in communication with the University President's Office, the School of Music Dean's Office, as well as the City of Eugene, hoping beyond hope that we might be able to still have our Symposium. Sadly, on April 14, the University announced it was moving its classes for the summer session online, effectively closing down the campus. At that point, we knew that we just could not hold out any longer, and so we made the decision to cancel the Symposium to protect the health and safety of everyone involved.

Though we are all crushed by the necessity to cancel, and there is truly *no* substitute for live concerts, in-person lectures and masterclasses, and the wonderful camaraderie of horn players, we *are* working on creating an online platform to allow approved sessions of IHS52 to still be presented and enjoyed. This is, very much, a work in progress, and certainly a first for the IHS, so watch **www.hornsociety.org** for more information and announcements as the logistics are finalized. Also, know that the Advisory Council will still be meeting this summer to elect new Council members, as well electing our new honorees, and these announcements, along with the unveiling of IHS53, will be coming soon!

From the bottom of my heart, I want to thank Lydia and the entire IHS52 team, who have worked so tirelessly for the Symposium. They have been pillars of strength and positivity through all of this and they deserve our deepest thanks and respect. I am excited to see what comes from this, and what we are able to provide to you, our dear members!

Please stay safe – wash your hands (and mouthpiece – it wouldn't hurt!) – and I am looking forward to seeing you as soon as possible!

Much love,

Biography: *Philip Farkas and His Horn*
by Nancy Jordan Fako,
$30 hard cover, $25 soft, contact
NJFHorn@aol.com

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Jeff Nelsen is an international soloist and Indiana University Jacobs School of Music professor. Photo: Kevin Steele Design: David Yarema

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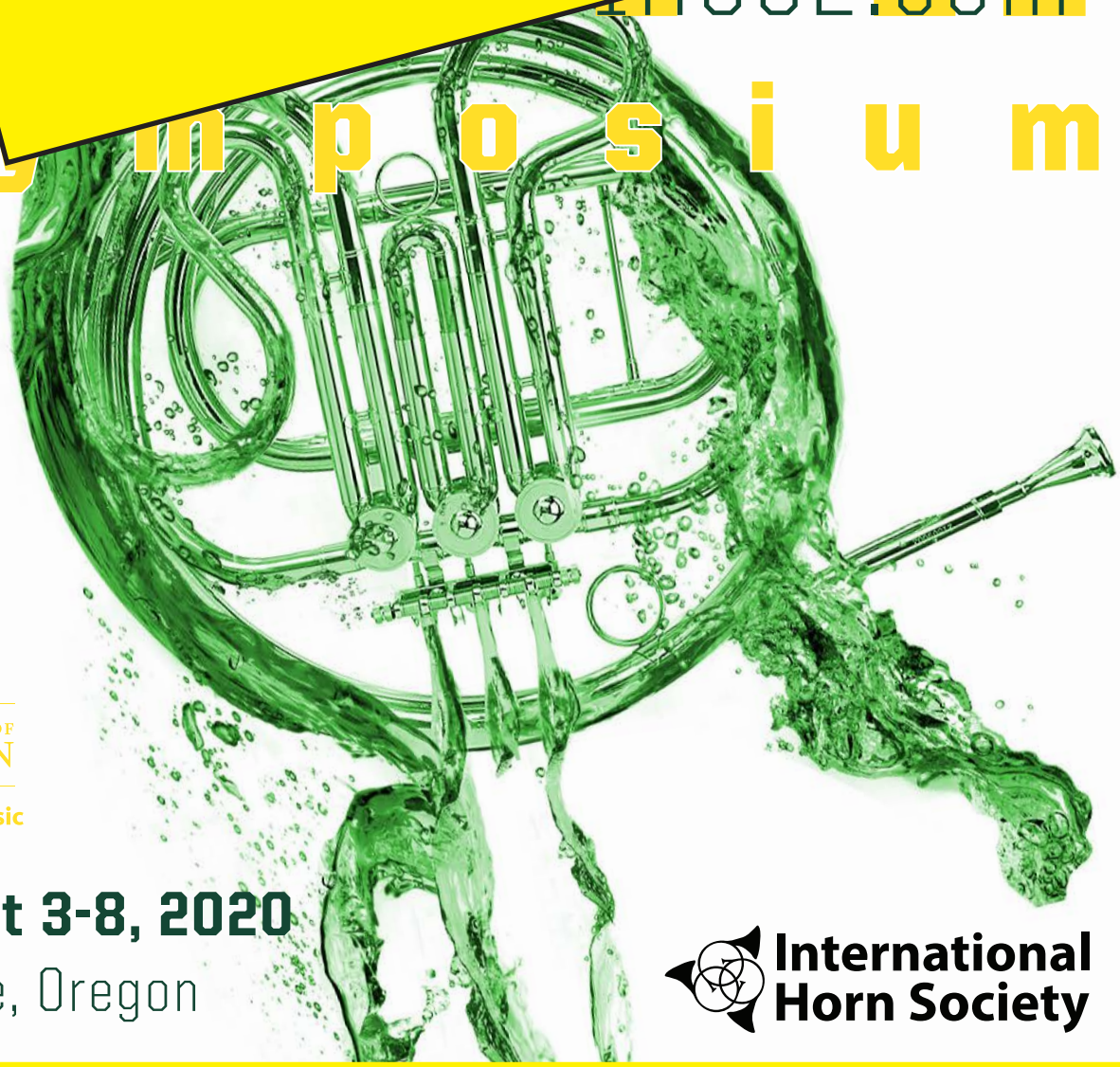
International

Horn Symposium

CANCELLED DUE TO COVID-19



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IHS News and Reports

Jennifer Brummett, Editor

From the Office

We hope to see you at the International Horn Society's 52nd Symposium hosted by Lydia Van Dreel at the University of Oregon in Eugene, Oregon USA (August 3-9, 2020)! Please visit www.ihs52.com to see all that's going on, including information on registration, travel, lodging, artists, exhibits, and social events – including playing the US National Anthem at a minor league baseball game!

I know I say this in every issue: are you planning to move? You may be finishing your semester at school – will you have a new address in the fall? You can update your 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. Or please send me a quick email (exec-director@hornsociety.org) with your new address. We want to make sure you receive your *Horn Call* in a timely manner – having a current address also saves us money by not having to re-send your issue. Please glance through the list of "Lost Sheep" below and, if you see a name you know, please advise me (and that person). – **Julia Burtscher, Executive Director**

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): **Kenji Aiba**, **Emily Borra**, **Jeff Broumas**, **Everett Burns**, **Andr deWaal**, **Amanda Desperito, Jennifer L. Goodwin**, **Joanna Grace**, **Sheryl L. Hadeka**, **Sada Harris**, **Eric Thomas Johnson**, **Furuno Jun**, **Keigo Kimura**, **Ryh-sheng Lai**, **Jon-Erik Larsen**, **Eric R. Lesch**, **Norm Macdonald**, **Jake Markisohn**, **Cathy J. Miller**, **Kozo Moriyama**, **Yoshikatsu Ohkawa**, **Michiyo Okamoto**, **Marc Ostertag**, **K.H. Pentti**, **Eberhard Ramm**, **Jonas Riley**, **Deborah A. Scharf**, **Hyun-seok Shin**, **R. Wayne Shoaf**, **A. L. Simon**, **William Simpson**, **Alexander Steinitz**, **Karen Sutterer**, **Sachiko Ueda**, **Linda J. Wardell**, **Jill A. Wilson**, **Chih-Ya Yang**.

News Deadline

The next deadline for news submissions is August 1, 2020. 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 Burtscher.

IHS Commissioning Opportunities

The Meir Rimon Commissioning Assistance Fund was established by the Advisory Council of the International Horn Society in 1989. **Meir Rimon** (1946-1991) was principal horn of the Israel Philharmonic Orchestra and served three terms as Vice-President of the IHS. In memory of our esteemed colleague who had a positive effect on many performers, composers, and audiences around the world, the fund was renamed in his honor in 1992. The fund has assisted in the composition of numerous new works for the horn. IHS members are invited to request funds to support collaboration with a composer in the creation of a new work featuring the horn. Rimon awards are typically for smaller works, and the IHS reserves the right to offer less or more than the requested amount, depending upon the nature and merit of the project.

The application deadline is March 1st. Request application forms and information from **Randall E. Faust**, PO Box 174, Macomb IL 61455 USA, RE-Faust@wiu.edu.

IHS Website

IHS Online will soon have a new Members Only section listing etudes for the horn, categorized by length, difficulty, special techniques used, etc. This catalog is based on the research by Ricardo Matosinhos and was previously available at hornetudes.com. We are grateful to Ricardo for his generous offer of this material, and will accept suggestions for additions to this catalog from members. –**Dan Phillip**s, 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.

Social Media

The IHS continues to work to do more with Social Media, and I am grateful to **Margaret Tung** for taking Facebook under her wing. She has already jumped in and made relevant posts and I am excited about her enthusiasm, creativity, and fresh eye to our page. Thank you Margaret! Please find us on Facebook by searching for International Horn Society, and we are on Instagram as well (international_horn_society).
– **Julia Burtscher**, Social Media Coordinator

Coming Events

The 2020 **Eastman Horn Institute** will be held August 2-7 with host **Peter Kurau** (Professor of Horn at the Eastman School), Eastman alumna **Elizabeth Freimuth** (principal horn, Cincinnati Symphony) and **Nikolette LaBonte** (Acting principal horn, Ft. Worth Symphony). The inaugural Institute in 2019 was fully enrolled with horn students and aficionados from high school age to collegiate students to adult professionals, all of whom found the event successful, productive, and enjoyable. See **summer.esm.rochester.edu/course/eastman-french-horn-institute/**

2019 Eastman Horn Institute

Hornswoggle invites horn players to its 40th anniversary in Jemez Springs, New Mexico on May 22-24, 2020 featuring **Dennis Houghton**, **Karen Houghton**, **Michael Walker**, and **Kenneth Iyescas**. Participants will be grouped into ensembles by ability level. Phone **Karl Kemm** at 940-300-3131 or see **hornswoggle.org**.

The 2021 **Northeast Horn Workshop** will be held February 26-28 at West Virginia University, Morgantown WV, hosted by **Jonas Thoms,** jonas.thoms@mail.wvu.edu.

Frøydis Ree Wekre will be giving two master classes in Europe this summer: at Weimar Hochschule für Musik, Germany, July 19-25 and at Voksenåsen Summer Academy, Oslo, Norway, August 3-7.

Eldon Matlick (University of Oklahoma) is organizing the first meeting of the American Vienna Horn Society at IHS52. If you have a Vienna Horn, bring it! There will be a performance opportunity for a Vienna Horn Ensemble. Interested hornists should go to the American Vienna Horn Society page on Facebook and join.

Member News

Quadre - The Voice of Four Horns (**Amy Jo Rhine**, **Lydia Van Dreel**, **Nathan Pawelek**, **Daniel Wood**) announces its upcoming season in the San Francisco Bay Area featuring its artistic cornerstone project *Music with a Message*. New musical works will be commissioned and collaborations with visual artists created that shine a spotlight on issues that concern all of us today. In Fall 2020, the program "In|Different#Ways" explores how negative generalizations often cause us, as a society, to fall into indifference and how we can be inspired to move from apathy to empathy. In Spring 2021, life on a more personal, micro-level is examined in the program "Our Time, Our Stories," about families that struggle and overcome financial, emotional, or social obstacles. The performances are designed to engender discussion and action on issues such as homelessness; climate change and the environment; social, gender and racial inequality; and over-consumption. See www.quadre.org. We look forward to seeing you at our performance at IHS52.

Quadre

James Boldin reports that the **Black Bayou Brass** (University of Louisiana Monroe) performed the world premiere of *Black Bayou Vignettes*, a newly commissioned work for brass trio by Erik Morales, at the National Association of College Wind and Percussion Instructors Conference in Cedar Falls, Iowa in October 2019. The work was commissioned through a consortium, whose members included faculty from the University of Louisiana Monroe, the University of North Texas, Grambling State University, the University of Arkansas-Monticello, and the Ark-La-Miss Chapter of the International Trumpet Guild. A recording of the performance is available at **youtube.com/watch?v=9alCYU4LjSk**.

Black Bayou Brass (l-r): James Boldin, Adam Johnson, Eric Siereveld, Photo by Emerald McIntyre/ULM Photo Services

Travis Bennett, Western Carolina University, recently released a new album, *Collage*, which contains several works that have never been recorded. The album includes new arrangements created by Bennett and his collaborators, such as *Rhapsody on "How Great Thou Art"* and a reworking of Dauprat's Quintet No. 1 for Horn and Strings into a version for horn and piano. The title piece is a four-movement work for

horn and piano by Bruce Frazier that was commissioned with help from the IHS Meir Rimon Commissioning Assistance Fund. Also: Samuel Adler's Sonata for Horn and Piano and Daniel Pinkham's *Fanfare, Aria, and Echo* for two horns and timpani with **Nicholas Kenney,** Southeast Missouri State University. The album is available through various online platforms.

Travis Bennett

Donald Kraus writes, "We tried to set a Guinness record at Fox Valley but failed; however, I think we did establish a worldwide horn record: 70 horn performers on stage in a performance of the "Hallelujah Chorus" from the *Messiah*. Guest artist **Greg Beckwith** played alphorn for **Horns A Plenty Christma**s.

Fox Valley Hallelujah

Beckwith alphorn

Gerald Welker (US Air Force Academy Band) was guest soloist with the University of Oklahoma Wind Symphony in April. The annual Oklahoma Horn Day featured **Jacquelyn Adams** with clinics, masterclasses, and a recital.

Jonathan Ring reports that the horn studio of the San Francisco Conservatory of Music participated in a week-long course on the *French School of Horn Playing* in January. The students, led by SFCM faculty members **Jonathan Ring** and **Robert Ward**, studied the history of the French school from *trompes de chasse* and hand horn through to single and double piston horns. Famous teachers, performers, methods, and solos were also covered as well as how French composers wrote for the horn and the French concept of sound and style. Special guest **Emmanuel Padieu** from the Paris Conservatory taught lessons and coached solos, ensembles, and classes. We also learned about the British school of horn playing and its close connection to the French school. British horn historian **John Humphries** gave a fascinating overview of the history of the British school live from London via FaceTime and **William Lynch**, co-author of the latest biography of **Dennis Brain**, presented a lecture on the Brain family. A final concert was given where all of the students and faculty performed in solos and ensembles on period instruments.

The San Francisco Conservatory of Music horn studio and faculty after the French School of Horn Playing final concert. Back row (l-r): James Chen, Alex Moxley, Adolfo Peña, Jenessa Hettwer, Ben Engelmann, Molly Shannon, Bruce Roberts and Bryan Morgan. Front row: Emmanuel Padieu, Jonathan Ring, and Robert Ward

David Amram writes, "I am composing a new piece, *Global Suite for Winds, Brass and Percussion*, for the Harvard Wind Orchestra, and I'm making piano reduction of my *PARTNERS: A Double Concerto for Violin, Cello and Orchestra*. **Howard Wall** and his wife, violinist Elmira Davarova, have recorded *Bulgarian Wedding for Violin and Horn*, which they commissioned and premiered. With my 90th birthday this November 17th, I'll be participating in concerts and festivals all over the USA and even Karlesruhe Germany. Howard Wall gave me a **Phil Meyers** M-1 mouthpiece and every time I play, I appreciate more than ever how many great horn players there are all over the world in addition to Howard and Phil, and what a joy it is to hear them play!! While much of the world is in chaos, hornists still lead the way and keep getting better and better."

Barbara Chinworth reports that **Horns of Tucson** performed at a memorial service for HOT member **Dudley Spore** in January (see his obituary below). Participants in the ensemble were: **Nancy Johnsen**, **Dan Heynen**, Mary **Phillips**, **John McDivitt**, **Andrea Zwart**, **Karen Froehlich**, **Karl Broberg**, **David Eckert**, **Loren Mayhew**, and **Terry Pawlowski**. The ensemble was conducted by **Kathy Creath**. The ensemble performed at the reception following the service, at Desert Skies United Methodist Church, where Dudley and his wife, Martha (percussionist for HOT), have been long-time members. Regular HOT conductor **Barbara Chinworth** is preparing for shoulder surgery, which will involve rotator cuff fixes.

Dan Heynen (Vancouver WA) spends winter months in Tucson AZ, playing with the Tucson Concert Band and Horns of Tucson. Each year in January he gives a lecture-demonstration on the history of horns, including how horns work, what's behind the various types, and the answers to the questions everyone asks about horns. His second act is the story of Alaska, where he lived for more than sixty years, drove the Alcan Highway 29 times, and was a tour guide for seven years. Dan was a music educator, founder of the Anchorage Horn Club, and a soloist with Anchorage orchestras, and he is a lifetime member of the IHS.

Dan Heynen demonstrating instruments

Andrew Bain and the Los Angeles Philharmonic with John Williams conducting performed Kobe Bryant's short film, ***Dear Basketball***, with Kobe narrating at the Hollywood Bowl in 2017. Kobe posed with the horn section after the performance.

At the Hollywood Bowl (l-r): Andrew Bain, Greg Roosa, Kobe Bryant, Ethan Bearman, Amy Jo Rhine.

William (Bill) Purvis is director of Yale University's Collection of Musical Instruments, which was established in 1900. The collection now comprises nearly a thousand instruments and helps scholars document the history of Western art music. A new exhibition featuring brass instruments opened in February. This exhibition traces the evolution of brass instruments from conch shells and rams horns to modern valve horns and trumpets. Horn collector **Richard Martz** loaned many of his pre-valve horns, but also several horns with rare valve systems, such as a Neumainzer valve horn, which is one of only three known examples. Many of the Collection's brass instruments are featured, such as a French hunting horn of brass, copper, and silver from the fifteenth century, and a recently refurbished brass helicon by the Boston Musical Instrument Manufactory, ca. 1885. For information about the collection, visiting hours, and future events, see music.yale.edu/collection.

Eldon Matlick (University of Oklahoma) toured with recitals and masterclasses to Northwest Louisiana State University, University of Louisiana-Monroe, Mississippi State University, Auburn University, and the University of Alabama, performing the Rheinberger Horn Sonata on a Vienna Horn. Students had an opportunity to play the Vienna horns. The Oklahoma Wind Quintet gave concerts and masterclasses at the University of Southern Mississippi and Loyola University (LA). Sophomore hornist **Ashley Mueller** was awarded First Place in the state MTNA Young Artist Competition. Eldon appeared on a chamber music program in January performing the Brahms Trio on the Vienna Horn. The Horn Studio hosted a residency with **Haley Hoops** of the Dallas Symphony. Eldon was invited to attend the international festival Carnaval du Cor in Munich, Germany. He will be performing on four concerts with other hornists throughout Germany.

Eldon Matlick playing Brahms on a Vienna horn

Haley Hoops and the OU horn studio

Jeff Snedeker (Central Washington University) was joined by colleagues oboist Scott Erickson and pianist Martin Kennedy for a recital of chamber music that included works by Reinecke, Blanc, and the Northwest US premiere of *Mind Fields* by James Stephenson, in April. He will perform Strauss's Horn Concerto No. 2 with the Tacoma Youth Symphony Orchestra on their season finale on May 16th in Tacoma, Washington. Jeff will be guest horn clinician at the American Band College this summer. The CWU Horn Ensemble is looking forward to performing at IHS 52.

Reports

5th Annual I Love My Horn Day reported by Kayla Nelson

Horn professor **Kayla Nelson** and the North Dakota State University Challey School of Music in Fargo, North Dakota hosted the 5th Annual *I Love My Horn Day* in February. Thirty-

six hornists of all ages enjoyed an afternoon of workshops, a mass horn choir reading session, and a rousing game of horn trivia curated by **Gwen Hoberg**. The day concluded with a concert featuring music by **Kerry Turner**, Eric Ewazen, Brad Bombardier, and J**ames Naigus** played by **Trio Nordling, Horns of the North**, the **Central Lakes Horn Choir,** and a mass horn choir of all participants.

I Love My Horn Day

Montreal Horn Days reported by Louis-Philippe Marsolais

The *Association québécoise du cor* (AQC) hosted the 10th edition of the Montreal Horn Days in February 2020 at the Université de Montréal and Chapelle Historique du Bon-Pasteur. To celebrate the anniversary, the AQC invited world-renowned soloist **Radovan Vlatković**. Over 90 horn players of all ages and from all over Canada attended the event. The weekend was filled with workshops, masterclasses, a competition, horn ensemble rehearsals and concert, and ended with a recital by Mr. Vlatković, **Marjolaine Goulet**, **Simon Bourget**, and **Louis-Philippe Marsolais**.

Vlatkovic Montreal

Obituaries

Paulina Kryl White Yancich (1925-2019) grew up in Rochester NY, graduating there from Monroe High School and the Eastman School of Music at the University of Rochester. She was a member of the Columbus (Ohio) Symphony. Dorothy Katz, also a member of the orchestra, recalls that she and Pauny (as Paulina was known) were roommates. They both had a good sense of humor and in spite of hurtful discrimination they laughed every day and continued to stay in touch, especially in later years. Dorothy says that they were pioneering women in the days when professional music was a man's world.

Pauny met her husband, **Milan Yancich**, when both were in the horn section of the Columbus Symphony (the marriage ended in divorce). Pauny also played in the Sinfonietta at Lake Placid under her father, Paul White; Lake Placid was her summer home for many years. During winters in Ocala, Florida, she played in the Ocala Symphony and Park Band. Two of her sons are professional timpanists, Paul in the Cleveland Orchestra and Mark in the Atlanta Symphony. Paul writes, "Along with her horn playing, Mom's hospitality and zest for life were her fortes."

Dudley Spore (1944-2019) had many friends in the music world. He graduated from California State University Sacramento with a degree in horn performance and also studied piano and organ. He worked as a Customer Service Representative for mainframe computers at IBM. After retiring in 1997, he moved to Tucson, where he was active in the Desert Skies United Methodist Church and played horn in the Arizona Symphonic Winds and Old Pueblo Brass Band (on alto horn), and in Horns of Tucson. Ten horns played and a vocal choir sang at his memorial service.

Dudley Spore (far left) with HOT

Paul Leighton (1950-2020) spent the first half of his 20s playing the horn in the Portland Opera and Eugene Symphony. In 1976, he was offered a part-time job at a new coffee shop. Two weeks later, he was the manager, and four months later, he owned Cape Horn Coffee. He remained an active horn enthusiast, generously buying horns for those he believed needed a better instrument. A horn that he donated to the University of Oregon is on the cover of the October 2019 *Horn Call*.

In 2013 Paul was diagnosed with MDS, a condition whereby the blood system shuts down. In 2014, he underwent a stem cell transplant. More than 30% of people with MDS don't leave the hospital and most survivors are beset with drastic side effects and loss of quality of life. Three years after the transplant he was in the best of health with no side effects.

Paul suffered a heart attack on March 3rd and passed away on the 7th. COVID-19 has delayed a memorial service.

Ádám Friedrich (1938-2019)

Ádám Friedrich was a leading horn player and teacher in Hungary. He was member of the IHS Advisory Council (1993-1999) and its Vice President (1994-1998). He was an organizer and the host of the First Hungarian International Horn Festival in 1955. He was awarded the Liszt Prize in 1984, the Artist of Merit title in 1987, and in 2010 the Bartók-Pásztory Prize. He attended IHS symposiums until his doctors recommended against his traveling.

His ancestors came to Hungary from Germany about 300 years ago. He was born December 19, 1937 and came from a musical family, his mother being a pianist and famous teacher of solfeggio. As a child Ádám played cello and piano as well as horn and, in fact, was more serious as a child about those instruments than the horn. He was also an avid tennis and soccer player. He was fluent in English, Italian, German, and Hungarian, and spoke a limited amount of Polish and Russian – one of his hobbies was reading novels in English.

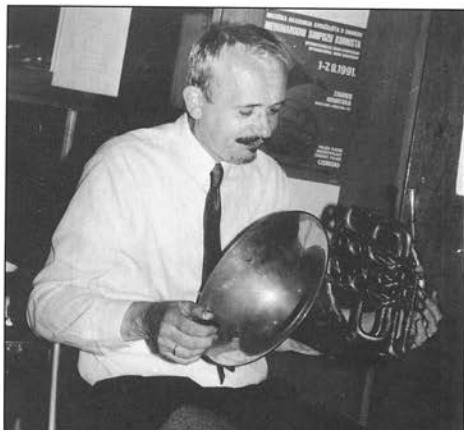
Ádám started his music studies at the Conservatory of Miskolc in 1951. In 1956, he was admitted to the Ferenc Lizst Academy in Budapest where his teachers were Isidor Konti, Ferenc Romagnoli, and Zoltán Lubik.

His professional career began in 1960 when he joined the Hungarian State Orchestra, where he played for 31 years, 25 as principal, and retired from that orchestra in 1991. He also served as first horn of the Ferenc Liszt Chamber Orchestra for eleven years. He performed Mozart's Concerto in E♭, K. 447 with the Hungarian State Orchestra, which was later broadcast on television and radio, leading to fame and an active solo and recording career. As as soloist, Ádám can be heard on over fifteen Hungaroton recordings in addition to orchestral recordings with both the Liszt Ferenc Chamber Orchestra and Hungarian State Orchestra.

Ádám Friedrich, 1972

As a chamber musician, he was a member of the Alpe-Adria Chamber Ensemble from Trieste and the Filharmónia Wind Quintet. As a soloist, he performed in a number of countries worldwide, including France, Poland, Germany, Italy, Japan, the United States, and Australia. He taught master courses in Hungary and abroad, including Austria, Czechoslovakia, Finland, Poland, Norway, Portugal, Spain, and Slovenia.

Ádám began teaching in 1971 in the District VI State School of Music in Budapest, then from 1973 at the Béla Bartók Conservatory. From 1983, he was a professor at the Ferenc Liszt Academy of Music. Between 1994-2004, he was a professor at the Béla Bartók Institute of Music at the University of Miskolc. His students include Miklos Nagy, Lászlo Rákos, and Lászlo Gál.



Ádám Friedrich, 1991

In addition to his teaching in Hungary, Ádám maintained a busy playing schedule in Catania, Sicily, and gave frequent masterclasses in Spain and elsewhere in Europe.

Philip Farkas, in a letter after Ádám's performance at the 1991 IHS Workshop in Denton, wrote: "I'll never forget your playing in Denton, Texas. At last I heard something from the past that my teacher taught and which I still hold as my ideal: a true warm horn tone and phrasing and musicianship like that of a fine *lieder* singer."

Ádám was one of the presenters on the *Musical Afternoon* program of Bartók Radio. He published four books between 2003 and 2017. In his volume entitled *Copper Engravings*, he said the following about his teaching and his recordings: "It was good to start teaching at a relatively young age, because – to a certain degree – I could be an example to my students. If they didn't believe something, they could come to the concerts and witness that I didn't hold with the hare and run with the hounds. It was the same during the ten years spent at the Conservatory and even at the Academy of Music for many years.… There are people who deny their older recordings, saying those no longer reflect who they are, that they would play differently and better today. I do not have a great many recordings or records, but I stand by every sound that has – one way or another – sprung, erupted, flown, or tumbled from my horn. I used to be all these sounds at one point in time …"

Material for this obituary came from the announcement of Ádám's death by the Liszt Academy in Budapest and an interview with Johnny Pherigo published in the May 1976 The Horn Call.

Julian Christopher Leuba (1929-2019)

Chris Leuba, 90, former music faculty at the University of Washington and Western Washington University, passed away peacefully on December 31, 2019. He had lately been a three-year resident of the Norse Home, after moving from his home in the Seattle neighborhood of View Ridge where he had resided for many decades.

An icon in the world of horn players, Chris held several leading orchestral positions, including principal horn of the Chicago Symphony Orchestra, the Minneapolis Symphony (now Minnesota Orchestra), Philharmonia Hungarica, the Aspen Festival, and for 23 years, principal horn of Portland Opera in Portland, Oregon. He was also a longtime member of the Soni Ventorum woodwind quintet, artists-in-residence at the University of Washington.

Chris was born in Pittsburgh, PA, son of Walter Leuba and Mildred Wallach. He lost his mother at age three and was raised for several years by paternal aunts in California. After returning with his father to Pittsburgh, he lived with a succession of friends, relatives, and at a childrens home, until his father married Martha Dryburgh in 1936. Chris attended Allegheny High School, where he was editor of the school newspaper, and

CHRISTOPHER LEUBA
Those inspiring editorials in the Wah Hoo were written by the capable editor, Chris Leuba. As Chris intends to be a French hornist, he plays with the Grotto Band, the Tech and All-City Orchestras. He is a member of the B. C. C., the Boys Glee Club, and the senior orchestra. A constant honor roll member.

joined the Pittsburgh Symphony on fourth horn at the age of nineteen. After a summer at the prestigious Tanglewood Music Festival, he served two terms in the United States Army (West Point and the English Midlands). While in England, he studied with Aubrey Brain, father of the legendary horn virtuoso Dennis Brain.

Chris succeeded his teacher, Philip Farkas, in the principal horn chair of the Chicago Symphony Orchestra, playing two years which included recordings under conductor Fritz Reiner. Shortly thereafter he joined the Minneapolis Symphony as principal horn under Antal Dorati, where he can still be heard on many of that orchestra's Mercury Living Presence recordings, prized by audiophiles. His stories of that time are frequently hair-raising and undoubtedly contributed to his stern and uncompromising standards as a teacher. A true intellectual, Chris contributed to horn pedagogy with his landmark *A Study of Musical Intonation* and several other books, including *Rules of the Game*, a primer on unspoken musical concepts.

Chris was a regular presence at annual conferences of the International Horn Society, and documented his solo work in several LP records. He can be heard on YouTube on his recordings *The Lyric Horn*, and *Horn Quartets: An Omnibus*, featuring members of the Chicago Symphony Orchestra. Another legacy is the Philharmonia Hungarica's reissued recording of the complete Haydn Symphonies under Decca, where Chris was called upon to perform stratospherically high horn writing considered unplayable by some. He occasionally ventured into popular music, and appeared with Sarah Vaughn, Stan Kenton, Quincy Jones, Andy Williams, and the Bill Russo big band. Other work in Seattle included fourteen seasons of the complete Wagner Ring Cycle with Seattle Opera.

Chris's many students include two principal horns of the Boston Symphony and St. Louis Symphony and section members from the Philiadelphia Orchestra, Ensemble Intercontemporain in Paris, Hong Kong Philharmonic, Oregon Symphony, Pacific Northwest Ballet Orchestra, and countless others. Chris disclosed up front to all his students he was not a "hand-holding" type of teacher, but would hold them to the highest possible standards, as he put it to one of them, "when the horn is on your face it's 100% business." His rigorous regimen at UW included daily repertoire classes, solo classes, and horn ensemble. In later years, many brass players sought his guidance, and he was recognized as a "guru" of brass musicianship, a unique and inimitable artist of the horn, and a questing, lifelong student of life.

Chris is survived by Leuba family cousins, and remembered with love and devotion by his circle of many friends and students.

Jerry Domer about his dear friend Christopher Leuba

Chris considered himself an expert on Belgian beer and loved train travel.

He loved going to hot springs. In the early 70s, he visited us in Montana and would insist on being taken to a hot spring pool near the Idaho border in western Montana. Flipping a coin, we would sometimes take him cross-country skiing, which he also enjoyed despite having virtually no skill and terrible balance. When he fell (often), he would ungraciously reject any attempt to help him up. Just try to imagine the vision of Chris in a pair of baggy swim trunks emerging from a hot spring pool, or gingerly trying to co-ordinate skis and poles while bundled up in cold weather gear…smiling yet?

Chris drove only Volkswagens. Old VWs. For a few years, he owned three black VW Beetles, which he named Three,

Blind, and Mice. Usually, only one was drivable at any given time, but there were others, a Karmann Ghia, which was a Beetle that looked like a sports car, and a VW bus. Later there were a couple of other models, but they were old when he acquired them. He would never consider buying a car other than an old VW. There was one exception – an ancient Mercedes sedan. Not a VW, but still German.

Though he would vehemently deny it, he loved cats, all cats, even the ones who disliked him. He would tease those. Whenever he had a working camera with him when he visited us, he would take pictures of the cats, just the cats, unless my wife, Joan, had one in her lap, then she would be included. (Note from Marian Hesse: Jerry's wife and Joan Watson were two of the important people in Chris' life. Jerry told me he referred them as his two Joans.)

No one was ever like Julian Christopher Leuba, and no one will ever be like him. Our lives were vastly enriched by him.

In his ascent to Valhalla, he either rode a train or drove a VW. He didn't like horses!

Randy Gardner – my reflections about Chris Leuba

I will be forever grateful for the enormous impact that Christopher Leuba had on my life as a hornist, musician, and teacher. His teaching was transformative for me in many ways.

One summer break during college, my good friend Mike Morrow and I traveled to Seattle for six weeks of immersion in Mr. Leuba's instruction. We had multiple lessons of indeterminate length each week. Lesson length varied according to his goals for us on a given day and always exceeded an hour. Mr. Leuba was exceptionally generous with his time.

Any Leuba student will tell you that his lessons were intense! He was passionate about his art and set the highest standards for himself and his students. Chris Leuba's teaching style was focused, direct, unfiltered, and full of creative analogies. We worked on fundamental exercises, Maxime-Alphonse etudes, Mozart concerti, and orchestral passages – a balanced horn-playing diet. He also opened my eyes to the physics of temperaments and learning to tune correctly according to just intonation. His book *A Study of Musical Intonation* is required reading in my studio.

Quirky analogies were a wonderfully effective component of Mr. Leuba's pedagogy. Their quirkiness is probably why these analogies permanently imprinted in my memory and why I often employ odd analogies in my own teaching.

When developing optimal embouchure cushioning, we worked on his "kissing gourami" exercise. Kissing gourami are tropical fish that make a pronounced puckering motion as they swim about. He instructed me to begin playing a long tone with a broadly smiling embouchure, then visualize a gourami as I gradually over-puckered, pushing my mouthpiece away from my face until the note finally dropped. We then found an ideal balance of cushion between those two extremes.

Purple arrows. They must be purple. Leuba said to visualize purple arrows pointing from my embouchure corners to the center of my chin. These arrows had to be purple "because purple is the color of ink used in the packaging of USDA prime beef, and only prime will do."

Chris Leuba was an artist of the highest caliber. He was a thoughtful musician with an individualistic approach. His tone was beautifully centered, and I particularly admired his lyrical sense and phrasing concepts. I highly recommend his solo and chamber music recordings, as well as those he made with the Chicago Symphony Orchestra and the Minneapolis Symphony.

Finally, Christopher Leuba was a brilliant man with many and varied interests. As examples, he studied Japanese language, practiced calligraphy, hiked in the Himalayan Mountains, and spent time in a Buddhist monastery.

Christopher Leuba was a unique person whose life was a blessing to me.

Randy Gardner was second horn of the Philadelphia Orchestra for 22 years, then a professor at the University of Cincinnati College-Conservatory of Music.

Tribute to Chris Leuba by Geoffrey Winter

Chris Leuba had a unique way of teaching. Those who had the chance to experience his instruction will know what I mean. Some, I am sure, found it very frustrating. For others it provided the motivation to kick yourself in the behind and get serious about practicing and making efforts not only to become a better horn player, but more importantly: a better musician.

I found myself at the toe of this boot quite often. My first interaction with him was when I was just 9 years old. I was a bit of a prodigy back then, and my parents made an appointment to present me to Chris at the University of Washington where he was the horn professor. I remember going to the music building there on the UW Campus with both my parents, climbing up to the fourth floor and meeting a tall, disheveled man who was rather curt in his manner. After playing some of the second Mozart Concerto in his small office, I was asked to go out and wait in the hall. Shortly thereafter my parents came out looking a bit disappointed. Many decades later my mother related to me his only comment: "Why the horn? Why not anything else?"

I also recall an encounter years later when I enrolled at the Music Department at the University of Washington. Soon after enrolment I ran into Chris (then, Mr. Leuba of course). He seemed surprised to see me there in front of the main office of the music school. He pointed out, "I know why you decided to major in music. It's because you want a scholarship! So long as I am on the committee you won't be getting one cent!"

I began my studies in spite of his comments, and the first class I had was his horn masterclass, scheduled for 7:30 a.m. on a Monday morning. I showed up at the beginning of the quarter with my horn. Also present were Gus Sebring, Diane Eaton, David Cottrell, and Joe Catterson. Chris looked at me with my horn case and asked, "What did you bring that for?" I spluttered a response along the line of "Well, it's a horn masterclass..." He ordered me to sit in the corner of the room and listen, and that maybe, just maybe, by the end of the quarter he might let me take my horn out of its case. He didn't keep his promise. Before the hour was up I was playing excerpts, such as the trio from the middle movement of Dvořák's Cello Concerto, with the other students.

These kinds of interactions didn't dissuade me from pursuing my dream. In fact, it did just the opposite: I was thinking, "I'll show him!" I soon realized that there was much more to being a good horn player, and an even better musician, than I had thought previously. Simply practicing my horn skills wasn't enough. Chris must have realized I was serious, for soon after that his teaching techniques took a turn. His advice and suggestions helped me to overcome all kinds of challenges I was having with the instrument. I remember he pointed out that there is no one solution that will fix a given problem. Anyone who says, "Do it this way, and it will work" was blowing smoke....His teaching was geared towards helping you figure out the solution that works for you. Each person is different.

Chris was also extremely attentive to ensemble playing. He reminded us all to pay proper attention to the other musicians around us. Matching dynamics, articulations, note lengths, and style. Oh, and intonation, oh boy intonation, he literally wrote the book about that one!

The most memorable lesson I learned from Chris? He was ever so helpful the way he guided me, and I am sure many others, to overcome our own individual challenges on the instrument. But it was more than that. He mentioned to me many times that he taught not only horn but other instruments as well. Why would a cellist or flutist want to have lessons with Chris? It was because the way he helped individuals find their own solutions applies also to being a musician. He encouraged me to come up with new and personal ideas about how things should be played. He even pointed out that you can take a very traditional interpretation and turn it on its head. Play something in a way that might sound completely wrong. But be convincing. Play it as though that is the only way it could possibly be presented, convince the listener that *this* new interpretation is the way the composer really meant it to be. Take a phrase and find 20 different ways to play it, each one with its own unique features. Only then can you decide which one *you* think is the right one, and then play it so that everyone will think, "Well, now – that's how it's supposed to go!" Chris Leuba's most important quality: he taught how to be a musician.

Geoffrey Winter is principal horn of the Beethoven Orchestra in Bonn, Germany, and a member of the American Horn Quartet.

From Mike Simpson

My favorite memory from the late 1970s at the University of Washington was the April Fool Concert. Chris asked me to do a role reversal – he was the undergraduate taking a lesson on conch shell, and I was him; grey dress pants, dress shirt with tie tied backwards (always wear a tie, in case you have to meet the president). I growled at him about his attack sequence on conch shell; he quivered like I did as one of his youngest undergraduates. People rolled in the aisles because they knew he had that reputation. Mr. Leuba could always laugh at himself, and he taught me so much. I got to sit down with him at IHS 2007 in San Francisco and explain to him how profoundly he influenced my 38-year teaching career. He always reverted to how he was tough and, in his words, "an asshole," and I kept telling him he made all the difference in my teaching career.

Mike Simpson studied with Mr. Leuba at the University of Washington.

Tribute from Mike Graef

A book could and should be written about Christopher Leuba. Truly the most impactful teacher in my musical life. Every weekday started with Mr. Leuba, and then Sunday nights too, for octets – when he taught tuning and was rarely in a good mood. When I saw J.K. Simmons in the movie *Whiplash*, I thought of him. He could be very rude and insulting, but that movie wasn't him. There was also lots of humor and passionate intensity. He was so inventive in the teaching methods he experimented with on me. Like *The Inner Game of Tennis*, like him singing along extremely loudly to overcome my negative thought patterns. He would say, "I'm going to Graef you down" and then grunt loudly in my ear while I was playing. "A Graef lesson is like painting the Mona Lisa with Sears Latex House Paint." The Chinese words he would write to summarize our work on a Maxime-Alphonse etude. His expertise in recording equipment and his creative "click track" metronome tapes. Every excerpt had a song to help you dial in the phrasing, "Oh Fordham U"! for one of the Brahms No. 1 solos. The way he broke down the technical aspects of *everything*, from tuning to embouchure, to breathing. "Stay springy." I'm so lucky to have his handwritten notes, and photocopies of his own 1st Horn Parts from his Chicago Symphony years. He paid out of his own pocket so we could have an accompanist for solo Fridays. He could turn the personal heat way, way up, but if you missed notes in performance, he was pure grace and helpful reflection. I was off stage once, the hallway was like an echo chamber, couldn't hear myself, afterward he said, "It's fine that you hit the wrong note, but did you have to stay on it so long?" So glad for the hours I spent with him a few months ago. I got to sing to him.

Mike Graef, Spokane, WA (studied with Mr. Leuba from 1974-1976 at the U. of Washington, and then from 1998-2003 in Vancouver, WA, when he was playing in the Portland Opera)

From Keith Eitzen

During my senior year in college, I found myself facing the question that haunts most horn performance majors. What next? I really needed a break from school, but I had no job prospects. I knew a guy who got a playing job only because he had gone to Juilliard, but no one just gives you work because you went to Northern Colorado. With one semester left, my wonderful teacher Jack Herrick made a suggestion. Why not go to Seattle and study privately with his former teacher Chris

Leuba? I wrote Mr. Leuba a letter, and he quickly answered that he would accept me as a student. I remember going out for a run and feeling like a weight had been lifted off my shoulders. I had a plan but no idea what that all involved.

When you study with a former Leuba student, you hear stories. Jack Herrick had taken lessons back in high school in Minnesota. I came to understand that Mr. Leuba was a genius who would have a lasting effect on you. Also, he was difficult, brutally honest, hard to please, would not waste his time if he thought that you were wasting his. He was an old school teacher with an old school reputation. But he had written many articles and a brilliant book and had played at the highest level. Fritz Reiner would not let just anyone play first horn in Chicago. Mr. Leuba was a larger than life figure, and after four years in Greeley, Colorado, it was time to stretch myself.

I loaded up my small car with a horn, music, stereo, records, and cassette tapes and moved to Seattle. My former classmate Marian Hesse had spent a year with Leuba and shared some advice. The most important was to arrive extra early, sit in your car until lesson time, and then try to ring the doorbell as close to the hour as possible. I rang the bell and Mr. Leuba opened the door. He looked at his watch, smiled, and said that I was 10 seconds early. He looked older than I had expected, but doing the math he was about the same age that I am now. He then told me that he had only one rule. Students were not allowed to criticize his housekeeping.

He stepped aside, and I got a first glimpse of his living room. The floor was covered in clutter, mostly papers. In the middle of the room he had cleared out an island with two chairs and a music stand. It all looked quite shocking, and for a second I considered just leaving. But I hadn't moved across the country to turn around and go home. I took a deep breath and went through the door.

I discovered that my new teacher was truly brilliant. He had an inquisitive mind and was able to speak knowledgeably about almost any topic that came up. He spoke so many languages that I can't remember the number now. The stories about his temper were either exaggerated, or the years had taken the edge off. His teaching was peppered with stories of working with the most famous musicians. His style was honest, brutally honest perhaps. But it was never cruel. And he balanced every criticism with a list of all the things that I was doing well. Over time I came to understand the different steps involved in playing and that I wasn't a hopeless case. He told me that I was unmusical but not to worry because he would program me. I did once spend an hour and a half on the first five notes of the Tchaikovsky 5 solo until he told me that he was tired, and the lesson was over. But for a kid who could play all the notes, but without much style or emotion, that was not the worst way to make a point.

A sad fact that I learned during my time in Seattle was that Mr. Leuba, a master teacher, had very few students. Some would travel across the country to work with him, but he had no locals. They would take a look at his living room floor, see his lack of social skills, and decide to find another teacher. No one understood the autism spectrum in 1984, how a lack of abilities in one area might be balanced by superior skills in another. He knew that not everyone would walk through his door, and he was very loyal to those who did. He often complained about problems with his neighbors. A man who can't keep his living room clean probably doesn't keep up his lawn either. The local players couldn't see past the obvious and would not make the effort to meet the genius just under the surface. They would not walk through the door, and that is their loss.

Fergus McWilliam says that the horn cannot be taught, only learned. And yet we all have mentors who have changed us and sent our lives in new directions. Chris Leuba was a world class player, a brilliant writer, a genius who could have worked in many fields. He could analyze your playing and know exactly what you needed to do next. He knew how to nudge you there, with carrots and sticks. He was generous with his time and cared about his students. When I met two other Leuba students at an IHS workshop, we all shared the crazy stories, but it was also obvious that we all respected and felt affection for him.

I had planned to spend a year in Seattle, but after five months a letter arrived from a former Leuba student in Mexico. They had a six-month opening and asked Mr. Leuba to recommend a student. He had another student, also named Keith, who he said played better than I did. But the other Keith had once not shown up for a lesson without calling. Mr. Leuba said that he would never recommend him for a job, that he was sending me instead. The six months has turned into almost 35 years. I have students of my own out working in the world, who are carrying with them some of Mr. Leuba's wisdom, whether they know it or not. I have a career and a life in a world that I did not know existed. I have two children who would not have been born if he had decided to send the other Keith. Like all great teachers, his small lessons have spread into the world in huge ways.

When I got on the plane for Mexico, I knew three words of Spanish and was scared to death. I had no idea what led him to choose me over the more obvious choice. But somehow Mr. Leuba knew that the shy, serious kid, probably also on the spectrum, would understand the responsibility of living up to his personal recommendation. I had been given the confidence and the skills to do the job and was not going to let him down. Like so many other former Leuba students, I was fiercely loyal too, and I was going to make him proud.

As daunting as it was to start a new life in a new country, I knew I could do it. I had already walked through one door, and my life was all the richer for it. There was no way that I would not walk through this one.

Keith Eitzen performs in the Orquesta Sinfónica de Xalapa, México Universidad Veracruzana and is the IHS representative for Mexico.

Mike Hettwer

Chris had a tradition with the Portland Opera horn section that the members would take turns bringing a dessert to each service. The rotation was 1, 3, 2, 4. His rule was "no Safeway!" This was strictly adhered to for all 15 years that I played with him until he retired. It was a great way to bring us together during intermission and breaks.

Mike Hettwer is principal horn of the Portland Opera, teaches at Willamette University, and is a band director in the Dallas (Oregon) school district.

Roger Kaza, Principal Horn, St. Louis Symphony

"L-A-Two, Four Six Four Two." Anyone that ever called Chris Leuba's number knows the refrain. The "hello," might come later. Chris got straight to the point. You called me, what's up. He was all business from the get-go.

As an eighteen-year old kid who thought he was a pretty good horn player, this Leuba character certainly came across as intimidating. "I'm your monster now, but you've got to become your own monster." He was right of course. Being a pretty good horn player was fine for the community orchestra. But no one was going to ever pay me for it.

He later claimed his persona was all an act. I once asked him why he had quit teaching. "I don't like the adversarial thing," he replied. That summed it up. Chris was an old-school teacher who had no use for hand-holding or compassionate bedside manner. "Don't overestimate yourself," he said. But, also, "don't underestimate yourself." Everything was always extremes with Chris. One of his students would be the greatest thing since sliced bread. Another would be a basket case, or "needs remedial work." You never quite knew where you stood in the pecking order, because he probably told different students different things. It created anxiety, but an effective kind of anxiety. You'd better be better than the next horn player if you had any chance at all of succeeding in this business.

I only had eight or nine lessons with Chris, but they were multi-hour affairs, and life-changing. After that we were friends and colleagues. I last saw him in 2016 in the dining hall of Norse Home, where he lived. I played him a CD of the Minneapolis Symphony doing *Pictures at an Exhibition*. On this recording I had heard that Chris had crossed over into the low brass section and played the famous Bydlo solo on Wagner tuba. I was curious as to his reaction. I gave him some earbuds and cued it up. A slight smile crossed his face. "I can approve of that," he said. High praise from Chris Leuba.

Marian Hesse In Tribute: Christopher Leuba

Julian Christopher Leuba was notable in the music world as an outstanding hornist, musician, and pedagogue. During his long career, he performed as principal horn with the Chicago Symphony, Minneapolis Symphony, and Kansas City Symphony. For 23 years he performed with the Portland Opera and completed 14 entire *Ring* cycles as second horn with the Seattle Opera. He taught at the University of Washington for 11 years and in 2007 he became an Honorary Member of the International Horn Society. For many years, he reviewed recordings for the International Horn Society.

He was a self-proclaimed "hardened criminal" who loved the horn, horn playing, and horn teaching. This was clear from his attendance at many International Horn Society regional workshops and International Symposia. He continued playing the horn in ensembles until a series of strokes made playing too difficult.

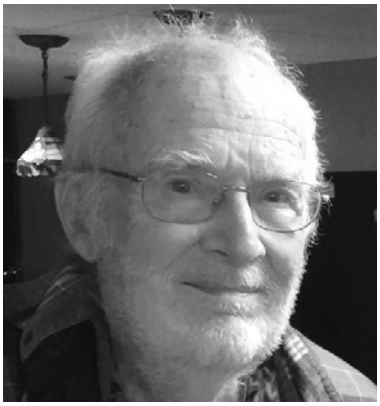
By attending almost every horn symposium, he shared his love of the horn on an informal basis with those who took the time to chat with him. He could often be seen lightly conducting in the audience when one of his favorite pieces was being performed. Having sat next to him, I would receive verbal reviews following a performance. These ranged from "Good" to "Meh."

At the time I began studying with him in 1982, he was taking a limited number of private students. Lessons were inexpensive, unless you wanted a lesson on a day he had planned a hike, a mushroom hunt, or a visit to the Seattle area Botanic Gardens. Those of us who studied with him learned to value being called a "functional" hornist. To reach that level was quite a challenge, and his goal was to challenge his students as hornists and musicians. My lessons involved very little instruction on horn playing, it was entirely music and musicianship. The Tchaikovsky 5 solo "shouldn't sound like a Volga boatman." He stressed the importance of phrasing and how pickup notes should be played. Lessons tended to be four hours long, until he tired of trying to teach you or you just couldn't process any further information.

Mr. Leuba had a great many interests, one of which was languages. He could survive in a number of languages: Spanish (pass), Russian (I can get along), Italian (to a degree), etc. If you could come up with a pun (yes, the lowest form of humor), you'd get one of his wry smiles, a chortle, and one of his long fingers drawing a point on an imaginary blackboard.

Mr. Leuba was a thinking person's horn player as well – you could talk to him about almost any subject. We corresponded and spoke on the phone frequently for nearly 40 years after I studied with him. Here is his reading list from an early letter: Norman Lebrecht's book explaining the present ills of the symphonic music business, *When the Music Stops*. He had just finished a book by Linda McQuaig: *Selling the Myth of Powerlessness in the Global Economy*; Don Hofstadter's *Le Tonbeau de Marot*, a massive tome on art and poetry, translated by a well-known Indiana University professor whose specialty (in 1998) was artificial intelligence. Mr. Leuba's father was a poet and an author, and that love of language was a characteristic of Mr. Leuba. Chris Leuba wrote several short books including *The Study of Musical Intonation, Phrasing Concepts*, and *Rules of the Game*. These books shine in their clear and concise writing and are valuable to musicians on all instruments. My favorite Leuba quote: "All that can be subdivided must be subdivided."

Marian Hesse is Professor of Music at the University of Northern Colorado and a member of the Chestnut Brass Company.



Here is an extensive interview conducted by Howard Sanner. Mr. Leuba never sought the spotlight and would no doubt be surprised by the outpouring of comments from former students, colleagues, and friends.

www.ampexguy.com/horn/leuba/?fbclid=IwAR3l-Rz4vv8Vr8yYznqpEgctBbqpzKqC5GtTXBwdWjds_l44i_U-RscOvNTY

Barry Tuckwell (1931-2020)

Barry Tuckwell was the most recognizable name in solo horn playing in the latter half of the 20th century, but he was also revered as a conductor, educator, and author. He was present at the first horn workshops and was the first president of the IHS.

Barry was born in Melbourne, Australia in 1931 into a musical family. He learned organ, piano, and violin and had perfect pitch. He started playing horn at the suggestion of family friend Richard Merewether, who became his first horn teacher. At age 15, Barry joined the Melbourne Symphony Orchestra as third horn, moving to Sydney a year later to study with Alan Mann at the Sydney Conservatorium and play assistant to Mann in the Sydney Symphony Orchestra.

In 1951, at age 19, Barry arrived in London. Over the next four years, he played in the Buxton Spa Orchestra, Halle Orchestra, Scottish National Orchestra, and Bournemouth. In 1955 he became first horn of the London Symphony Orchestra, a position he held for 13 years. He was also on the board of the orchestra and chairman of the board for six years.

Barry left the LSO in 1968 to pursue a freelance solo career. He had already begun that type of work, so the transition was smooth. "If you are the principal in an orchestra, in a sense you are playing in public more, because you have to come to the rehearsals, which are not just yourself playing. The other thing is that if you are playing in an orchestra, you are actually playing more. If you're not in an orchestra, you to be very careful not to under-play. You have to actually practice more – you have to, otherwise your lips go, you lose all your strength. It's not easier – it's just another set of problems." Barry was the world's most recorded horn player and received three Grammy nominations. He formed a horn trio and a wind quintet with which he toured and recorded.

Barry listed as inspirations Dennis Brain, Gottfried von Freiburg, Tommy Dorsey, the Chicago orchestra with Farkas, and the Cleveland Orchestra. He championed the double horn when the British tradition held to single horns, and he worked with Mark Veneklasen, Walter Lawson, and Holton in testing, analyzing, improving, and designing horns. He played the Holton Tuckwell Model 104 with a Lawson bell for his retirement concert in 1997. The Kruspe sound was his ideal.

Barry taught at the Royal Academy of Music in London for ten years, was artist-in-residents at Dartmouth and Pomona College, was a Professorial Fellow at the University of Melbourne, and led the Tuckwell Institute for several summers in the US.

Barry inspired many composers, including Thea Musgrave, Gunther Schuller, Richard Rodney Bennett, Don Banks, and Oliver Knussen, who have written concertos or chamber music for him.

Barry founded the Maryland Symphony Orchestra in 1982 as its conductor, was chief conductor of Tasmanian Symphony Orchestra, and conducted many other orchestras such as the London Symphony Orchestra, the West Australian Symphony Orchestra, and the Queensland Orchestra.

His major publications include: *Horn* (Yehudi Menuhin Music Guides), *Fifty First Exercises for Horn*, *Playing the Horn; A Practical Guide*, *Great Performer's Editions*, and *Mozart Concertos for Horn.*

In addition to serving as the first president of the IHS (1970-76), he served again as president from 1992-94, and then continued as a member of the Advisory Council until 1998. He was elected an Honorary Member in 1987. He was also Honorary President of the British Horn Society and a Patron of the Melbourne International Festival of Brass.

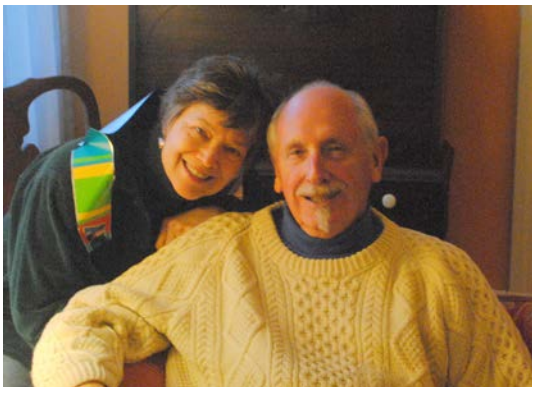
The Barry Tuckwell Scholarship was established with the IHS in 1997 to encourage and support worthy horn students to pursue education and performance by attending and participating in master classes and workshops anywhere in the world.

Barry was made an Officer of the Order of the British Empire in 1965 and a Companion of the Order of Australia in 1992. Among the many other awards he received were the Honorary Doctor of Music from the University of Sydney, Fellow of the Royal College of Music, Fellow of the Royal Society of the Arts, the George Peabody Medal for Outstanding Contributions to Music in America, the Andrew White Medal from Loyola College, the Harriet Cohen Memorial Award, the JC Williamson Award, and the Bernard Heinze Award for outstanding contribution to music in Australia. He was also an Honorary member of both the Royal Academy of Music and the Guildhall School of Music in London. In 2007 Live Performance Australia presented him with the James Cassius Williamson Award for performing excellence.

The May 1997 issue of The Horn *Call is devoted to Barry and includes a discography and bibliography.*

A Personal Remembrance of My Friend Barry Tuckwell by Mary Bisson

For most of us horn players, Barry Tuckwell's recordings were a huge inspiration. His mastery, his musicality, and most of all, his glorious sound gave us something to which we aspired. As a young horn player, I spent countless hours listening to his recordings, with the dream of playing in a professional orchestra. I was fortunate to fulfill my dream, but also to develop a deep and abiding friendship with this renowned man – *The God of Horn* – and with the very private man, Barry.



Mary Bisson with Barry in 2015

I attended the first horn workshop in Tallahassee, Florida in 1969. It was there that

I first heard Barry Tuckwell perform in person. At age 14, I was too shy to approach him. But twelve years later, I played for him in a masterclass at the University of Louisville. It was an exceedingly terrifying experience – not because he was scary, but simply because he was Barry Tuckwell! After the masterclass, the other horn players nervously and awkwardly crowded around him, but at a distance. I thought he might like to go out for a beer, and not talk about the horn. So that evening, after the rehearsal that Barry played with the Louisville Orchestra, of which I was then a member, I bravely invited him to join me for a beer. He accepted and that was the beginning of our 40-year friendship.

One of our many shared joys was taking long road trips together – mostly in the American South, but also in Australia during one of my visits there. We would listen to classical music on the radio and express our opinions about the performances with great gusto: "Oh, my God, did you hear that oboe? Totally out of tune!!" Then we would guess who the orchestra was… Berlin?... Really??? One time Barry was critical of a Mozart Horn Concerto recording, until he realized that it was his own. I took Barry to my hometown in Kentucky on more than one of those trips, and he appreciated meeting my friends and family along the way. He was always so gracious around people, never pompous, and he had the patience of a saint when visiting my elderly aunt. Of course, he relished praise from people who knew of his renown, but he also enjoyed getting to know people who had no idea who he was.

The Baltimore Symphony was honored to be the orchestra for his last public solo horn performance in 1997. Notably, in that performance, Barry left out the last note of the Mozart concerto because someone had said they wanted to hear him play that last note. After he retired and was living in Maryland, he played extra with the Baltimore Symphony a few times, which thrilled us to have him sitting in the section, and I know he enjoyed it too.

Barry often talked about his life as an orchestral musician, something that he professed to miss – hearing the sound from within an orchestra, the cooperation among players, the capriciousness of conductors, and sometimes the little rebellions that arose out of his section to stymie or confuse a conductor. I visited him in Aspen one summer, where he was teaching. His colleague, conductor Christopher Seaman, also happened to be there and the two of them set off reminiscing about their time as young men playing in the London orchestras. They talked about conductors and soloists and performances – what memories they shared! Too bad I wasn't able to record them. Barry frequently said that someone should write a book about him, but he didn't want it to be about him, he wanted it to be filled with stories of the conductors and artists with whom he had worked.

Of course, he rubbed elbows with many well-known musicians. He often told the story of how his dear friend Benny Goodman gifted Barry's young clarinet-playing son Tom with his own private stash of "Goodman" reeds. Barry also had a close relationship with Benjamin Britten. Britten had a wonderful way of saying Barry's name: "Barreh" in his snooty British accent, to which Barry answered with a similarly affected, "Benneh." We have a recording of one of the rehearsals for the *War Requiem* premiere where you can hear Maestro Britten calling him "Barreh." For years, in our conversations and emails, Barry and I would delight in calling each other "Barreh" and "Mareh."

Barry was full of stories. He enjoyed telling the story about a concert where he was the soloist and a photographer was taking photos very loudly. *Click* while Barry was playing. *Click*, *click*, *click* went the camera. Barry was trying hard not to be distracted by this photographer, but he failed. Angrily, he finally stopped, right in the middle of the Strauss, and standing on the edge of the stage, pointed at the photographer and indignantly shouted, "That man!"

In 2002, Barry and I, and a group of our horn friends – Jean Rife, Kristen Hansen, and pianist Tomoko Kanamaru – gathered for a snowy weekend retreat in my old farmhouse in upstate New York. Together we conceived a new adventure: the Barry Tuckwell Institute. Between 2002 and 2013, we hosted more than ten one-week horn camps for aspiring professionals and adult amateurs. It was wonderful watching him pick up a cold horn and play a perfect orchestral excerpt as an example for someone – we were awed by his strength and dexterity. Barry offered his advice, expertise, wit, and humor, plus all of his fascinating stories to adoring fans who were just happy to be near him. And he loved it, too.

Barry and the faculty of the Barry Tuckwell Institute at Colorado Mesa University with a painting by David Bryan in 2012. (l-r) Diane Nichols, Mary Bisson, Gisela Flanigan, Karen Swanson, Jean Rife, John Cox, Bob Lauver, and Barry Tuckwell

My wife and I have a second home in Vermont and spent our summers there while I still worked in the Baltimore Symphony. Barry lived with us there when he came back from Australia to do the Barry Tuckwell Institute. One of those summers, we all decided it would be nice to build a little guesthouse in Vermont just for Barry. So, in the summer of 2014, when Barry was 83, he and my wife, Karen, built this house themselves. I am certain that Barry never envisioned building his own house, but threw himself into the task wholeheartedly. He had his own tool belt, and spent that summer hauling lumber, bending rebar, and cutting wood with the chop saw. He was not allowed up ladders. He thrived on the experience, was thoroughly proud of his work, and there is now a little guesthouse in the Vermont woods, which Barry named the Tuck House.

Barry surveying work on the Tuck House

Barry was a proud American, by choice. Many times he was with us in Vermont over the Fourth of July. Always festively

attired in one of his many red, white, and blue patriotic outfits, he reveled in the Americana on display at our small-town events like the Annual Outhouse Races and the Town Parade. In 1997, I had the pleasure of attending his naturalization ceremony in Baltimore. He was the guest of honor, played Dukas's *Villanelle*, and gave the keynote speech. I was quoted by the newspaper reporter covering that event as saying, "He's ours now!" And he was for a while, but his home called him back to Australia.

Barry with a saw

Barry at work on Tuck House

When he first went back to Australia, he lived in a beautiful home in a small rural town a bit north of Melbourne. It was in the country, surrounded by rolling hills, exotic birds and lots of wallabies. I visited him there for his 80th birthday. The last time I saw Barry was two years ago when he was living in downtown Melbourne, in a modern high-rise apartment with his wife Jenny. His health was failing, but he rallied when I arrived. He showed me around Melbourne, including the neighborhood where he had lived as a child.

My relationship with him was one of the most meaningful of my life, and I will always treasure it. I am honored to have shared an extraordinary friendship with Barry that spanned almost 40 years.

Mary Bisson played third horn in the Baltimore Symphony Orchestra for 34 years. She studied horn with Michael Hernon and Philip Farkas. She was a founding member and director of the Barry Tuckwell Institute.

Barry Tuckwell: Some Personal Recollections by John Humphries

Back in the 1980s, any new recording of horn music was special, but a new Barry Tuckwell record was a real event and I waited eagerly for every new release. I was astonished, therefore, to get a message one day asking me to help him find source material for a recording of horn concertos by Antonio Rosetti and would I please phone him? I picked up the phone and rang the number I had been given. I don't know quite what I was expecting, but he sounded so pleased to hear from me, so friendly, and just so, well, normal….

There was no doubt that quite apart from being an amazing horn player, he was also a wonderful musician, and I had an early glimpse of this. Soon after we met, he invited me to lunch, and because he could cook as well as play the horn, he rustled up some splendid lamb steaks. The other guest was Stuart Knussen, the father of composer Oliver Knussen, and while we ate our lunch, Barry put on an old recording of one of the Strauss tone poems which he had just bought. Privately, I felt very small as these two musicians who had seen and done it all listened and commented on what they were hearing. Suddenly, in the middle of a thickly scored tutti Barry pricked up his ears, put his glass down, and with great excitement exclaimed, "Hey, the tuba player is lost!" He dashed off to find a score and returned to prove it. He was right, of course. And there was humour, too. On another occasion, I found him in a music college practice room where he and Northern Sinfonia horn player Martin Shillito were perfecting their two piano version of *The Rite of Spring*: Martin played the melody while Barry played the ostinato, by sitting on the keyboard and bouncing up and down on it!

He didn't always find being numero uno easy. I often felt that really, he would like to return to being just one of the boys on the back of the bus. One evening, we went for a drink in a backstreet pub in London's Pimlico district. Now, out of the public gaze, he was completely relaxed. He was telling scurrilous stories about the great and good, and was probably engaging in some of his favourite verbal dexterities (he never flew from Gatwick Airport, it was always Airwick Gatport, for example) when he became engrossed in a conversation that was going on behind us. Two old men, one with a Geordie accent, the other cockney, were talking loudly, and every other word was an expletive. Barry lapped it up and hissed, "Got it! Bet they are Chelsea Pensioners!" and we continued to eavesdrop merrily. Despite all his good humour, I think he was actually rather shy. He told me once that his compatriot, the great opera singer Joan Sutherland, was most comfortable being a "little old lady" who enjoyed knitting, but knew that when she took off her glasses, she had to become *La Stupenda*, and the same sort of thing was true of Barry. At a party, my wife and I were talking to him, when another very well-known horn player came up and joined in. I looked into Barry's eyes and realised he was terrified. When the other player moved off, Barry's shoulders drooped, he turned to me and said, "Who was that? I can't remember his name." And at a horn event, many years ago, almost everywhere I went, I found Barry looking over my shoulder. He seemed desperate to find someone who took him for who he was, and who didn't want to fawn over "the god of horn."

After he retired, we communicated less frequently, but about two years ago, out of the blue, he sent me an article on the Hindemith Althorn Sonata which he thought I would like. I was thrilled that he was still interested in such things and that he cared enough to want to pass it on. Last May, someone sent me an interesting and rather exciting piece of horn music, and I thought, "I know who would like to see this" and emailed a copy to Barry. I got a typical Tuckwell one-liner in reply. It read "Thanks for this. Just wish I could still play." It was the last time I heard from him, and while it was a rather poignant message, it was wonderful to know that right to the end, he was still one of us.

John Humphries is an arranger, historian, author, and a member of the British Horn Society since its founding.

From Martin Gatt

The following are my observations and reflections on my association and friendship with Barry.

I was a colleague of Barry's for some fifty years – sitting in front of him in my position of principal bassoonist in the London Symphony Orchestra and side by side with him in the Tuckwell Wind Quintet for twenty years..

We became close friends and our wives (at that time Barry's second wife, Hilary) are still close.

He was a majestic principal horn in the orchestra and was capable of raising any performance to a new, higher level, inspiring the orchestra in a way that only truly great players can.

Personally, I always played better when partnering Barry both in the quintet and the LSO. We frequently discussed production on a wind instrument, comparing a double reed instrument and a brass instrument and Barry's reflections on what led him to his own unique production revolutionized the way in which I thought about breathing, support the balance of air intake and oxygen use, and his posture which have helped me develop not only my own playing, but also a generation of young bassoonists whom I have taught at the Royal College of Music in London.

Before he joined the LSO, he had been accustomed to contracts of 18 hours a week and in his first week in the orchestra he told me that he had spent 18 hours playing the *first two days!*

That included recording *Heldenleben* and the *Miraculous Mandarin*, going on to record Tchaikovsky Fifth symphony and other massively taxing pieces in the next few weeks, interspersed with rehearsals and concerts, not to mention all the driving between venues.

This had been a massive wake-up call for him which led to a radical reassessment of how he produced his sound, and he set about changing the way he sat, the way he breathed, the way in which he minimized any tension in his body thereby reducing the superfluous wasting of oxygen in his production.

Sitting next to him all those years I never saw him display any signs of strain or tension although, like all great players there were moments of stress, and he looked exactly the same externally whether he was playing extreme *fff* or *ppp.*

I have been fortunate to sit next to many very great players in my career but learned more from my times with Barry than any of them.

Martin Gatt FRCM. FGSM&D. Ex-principal bassoonist London Symphony Orchestra. Professor of bassoon and chamber music Royal College of Music London.

Barry Tuckwell – a tribute to his life and career by Tony Catterick

This tribute to Barry Tuckwell concentrates exclusively on his life and career as one of the greatest exponents of the craft of world class horn playing ever known. This biography goes up to the late 1990s, by which time he had developed a love for conducting and directing concerts whilst performing as a soloist. I leave it to someone else to write about the latter part of his distinguished contribution as a maestro on the conductor's podium.

I never had the opportunity to play in an orchestral section with Barry, but I did play on quite a few occasions as second horn in an accompanying orchestra. The Strauss Second Horn Concerto with him was always a most happy experience. There is a fast passage in the last movement where, during a dramatic moment for the soloist, of which there are so many, as we know, the second horn plays quite an exposed low downward chromatic phrase. This I always played pretty full on. Barry seemed to like this too and used to half turn round and give a gentle nod of pleasure at what was going on musically. I don't know if this was a regular thing with him with other second horn players, but I felt we were somehow in touch with each other musically and having a bit of fun too. It was definitely a highlight to have been on that platform with him. He was always so nice and friendly.

In 2005 I interviewed Barry in London for the 25th Anniversary of the British Horn Society at the Guildhall School of Music and Drama, in front of a large enthusiastic audience in the Concert Hall. After formally introducing Barry, I then proceeded by stating certain facts about his early background etc., and he simply replied "Yes" to each one. This concerned me a bit as it was becoming a one-sided conversation! Staying calm, I asked Barry if this was alright and he simply replied in a hugely exaggerated Australian accent, "Well, you've got it all right so far!" This brought a good laugh and we all settled down to a great exchange of questions and memories between us for the next hour. This was the occasion when he said to the adoring audience, "Playing the horn after struggling with the piano, violin, and organ was a piece of cake!" A typical Barry approach, but you had to know and trust him to eventually deliver what you wanted from him.

He was great fun, very modest and unassuming about his achievements and his massive contribution as a horn player. He was quite a shy man, even when you got under the surface of his dry wit. He certainly didn't waste words. His strength of character was awesome and always under control. I once asked him if he would ever write his autobiography. His laconic reply was, "Well, I had wonderful discussions with Stravinsky about his horn writing!" That was it!!

Barry Emmanuel Tuckwell was born on March 5, 1931 in Melbourne, Australia. His father, Charles, was a pianist and cinema organist, who was well known as "Charles Tuckwell plays the Mighty Wurlitzer." Barry's mother, Elizabeth, was a pianist, and he had an older sister, Patricia, nick-named Bambi, who played the violin professionally. As a boy, Barry learned the piano, violin, and organ. He had perfect pitch and was a treble in St. Andrew's Cathedral Choir in Sydney where the family had moved house. He was taken to concerts given by the Sydney Symphony Orchestra (SSO), where his sister was one of the violinists. On his own admission, he did not take to these three instruments, and at the age of 13 it was decided to try him on the French Horn, encouraged by Bambi's fellow SSO player, the second horn, Richard Merewether – the famous designer of Paxman horns in later life!

Barry took to the horn in the most natural way, and with guidance from Richard and other horn players Harold Woolf and Alf Hooper, he made remarkable progress very quickly. His

first horn was a Sopranini single in F, then changed to an old Schmidt double horn, bought for £20, and then finally a Cazzani double horn. At only 15 he was appointed third horn in the Melbourne Symphony Orchestra, an astonishing achievement for a teenager. He stayed there for one year, and with his precocious talent to the fore, he enrolled as a student at Sydney Conservatoire of Music, becoming a pupil of Alan Mann, principal horn of the SSO. Barry always spoke respectfully and with great warmth about Mann, and this study was rewarded with Barry gaining the fifth horn position in the SSO, sitting alongside his professor and obtaining priceless experience in leading a horn section, which he would bring to a world-class standard a few years later in London.

Sydney Symphony Orchestra horn players of 1950: from left Douglas Hanscombe, Clarence Mellor, Claude Katz, principal horn Alan Mann and Barry Tuckwell. Mann was teaching all four players at the time and all four were under twenty-one

In an obituary of Alan Mann in the *Sydney Morning Herald* on Tuesday April 14, 1998, Barry expressed his generous thoughts of his teacher:

> Alan Mann was a truly great teacher in that he had a way of instilling creative thought into his students. Never one to listen, correct, and just send you away with new etudes to practise, he would do something more profound: he would make you think analytically about how you played. This was not apparent to me until I was First Horn in the London Symphony Orchestra. I soon realised that I was playing instinctively – which is all very well in the short term, but of no use when you get nervous. It was then that Alan's wisdom became clear to me. Throughout my life as a horn player, I have always been able to refer back to one of his motivations: Don't just rely on what your teacher tells you. Think for yourself as in the end you are the only one in control of your playing.

By 1950, Barry felt he needed to stretch his ambitions and decided to travel to London to try his luck there. In late 1950, he set off by ocean liner and eventually arrived on a grey, wet, miserable looking war-battered London on January 2, 1951. His friend Richard Merewether had already come to London, so Barry stayed with him to begin his new adventure. In the summer of the same year, Barry was offered a contract to play in the Spa Orchestra at Buxton in Derbyshire, which had a good standard and a wide repertoire of both light and serious classical music. Barry went on to win the fifth horn position in the renowned Hallé Orchestra based in Manchester, conducted by Sir John Barbirolli, in the autumn of 1951. For the next two years he was to sit alongside the principal horn, Maurice Handford, the remaining section being Ken Shaw, Arthur Bevan, and Enid Roper.

By 1953, Barry had moved to Edinburgh to become third horn with the Scottish National Orchestra. This horn section was led by Farquharson Cousins, with Aileen Way as second and Derek Lisney on fourth. After a year, in 1954 Barry began his career as a principal horn, when he was awarded the post in the Bournemouth Symphony Orchestra. By this stage, he had moved to an Alexander Model 103 double horn. A landmark moment for him in the BSO was meeting the third Horn, James Quaife. This was a fortuitous moment for both, as not long afterwards they were to become a formidable pair, as first and second horns in the London Symphony Orchestra (LSO) for the next nine years (1958-1967).

The Scottish National Orchestra horns in 1953. The only known of Barry playing his Cazzani horn on third horn.

In 1955, still only 24, Barry was appointed principal horn of the reformed LSO, after several senior members, (including two of the horn-players), resigned after a dispute with the orchestra's Board of Directors. His first experience with the LSO was to play with the renowned American film composer and conductor Bernard Herrmann. The climax of the movie was filmed in the Royal Albert Hall in London during a concert. This thriller, *The Man Who Knew Too Much*, starred Doris Day and James Stewart and was directed by Alfred Hitchcock; the LSO appears on screen. The horn section can be clearly seen – Barry, Denzil Floyd, Paul Dudding, and Vincent Burrows. Whilst in his early days with the LSO, Barry would regularly perform as a soloist with the London Mozart Players at the Royal Festival Hall in London and always showed great appreciation to its Founder/Conductor Harry Blech for having given him these first solo opportunities. I was a member of that orchestra for many years and well remember their affection for each other on many occasions.

LSO horns in 1961

LSO horns in The Man Who Knew Too Much

By 1961, Barry had become the Chairman of the LSO Board and had already recorded the four Mozart Horn Concertos for Decca with the LSO under Peter Maag. He was also working with

Backstage with the "beast" after performing Leopold Mozart's Toy Symphony with the London Mozart Players in 1971

the Academy of St. Martin in the Fields, directed by the LSO's principal second violin, Neville Marriner, alongside Jim Quaife, particularly in Bach's Brandenburg Concerto No 1. Having been influenced by the big, full, and warm tone of the Vienna Philharmonic Orchestra's principal horn, Gottfried Von Freiburg, during their visit to the Edinburgh Festival in 1953, Barry began to broaden his tone and bought a Kruspe compensating double horn, followed by a brand new Kruspe full double horn. From them he developed the renowned sound that drew fame and admiration from concert-goers and record-buyers around the world.

Playing a lur Courtesy of The Christian Science Monitor

Alongside Barry, the LSO section from 1958 until 1967 was Jim Quaife, Bob Noble, Roger Rutledge, and Donald Helps, with Martin Shillito replacing Roger Rutledge and Ivan David Gray as co-principal horn. Barry was already in great demand as a soloist worldwide during these years, and David was a wonderful addition to the section in his own right. Ever conscious of the delicacy of his lips, Barry began experimenting with plastic mouthpieces, finally settling on a plastic screw rim which satisfied his requirements. By 1968, Barry was in so much demand as a horn soloist that he decided to leave the LSO, embarking on what was to become a phenomenally successful career, playing to world-wide acclaim for the next 27 years. Not only performing as a soloist, he also branched out into chamber music. He had already formed the Tuckwell Horn Trio in 1962 and the Tuckwell Wind Quintet in 1968. He taught at the Royal Academy of Music from 1963-1974 and held masterclasses all over the world. For his work as Chairman of the LSO Board, Barry was awarded the prestigious title of Order of the British Empire in 1965.

Horace Fitzpatrick, author of The Horn and Horn Playing *(1970), demonstrating hand horns with Barry in 1962*

For the Holton Musical Instrument Company in America, Barry designed his own preferred horn which was marketed successfully around the world as The Holton Tuckwell Model horn.

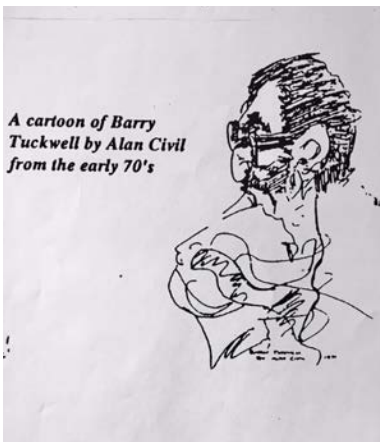
He gave the premieres of many now well-established solo works specially written for him, in particular the Oliver Knussen Concerto, which has become a classic in our repertoire. Barry was great friends with Benjamin Britten and performed and recorded his Serenade for Tenor, Horn and Strings with Peter Pears and Britten conducting for Decca in 1964; he led the LSO horns in the classic first commercial recording of Britten's *War Requiem* in 1963 for Decca. He was the guest on the famous BBC Radio Programme Desert Island Discs and many other autobiographical programmes. He was the subject of the BBC TV Arts Programme *The South Bank Show* talking about the history and background of the instrument, demonstrating a range of horns from old and bizarre to the new!

Barry and Tim Jones - both distinguished LSO principals.

In 1997 Barry decided to retire from playing. He was now living in America, where he played his last solo notes, Mozart's Third Concerto, in Baltimore, deliberately leaving out his very last note!

Besides his OBE from Great Britain, in Australia he was given the AC, Order of Australia in 1992. He was the first president of the International Horn Society in 1970 and also Honorary President of the British Horn Society. He received other prestigious awards for his services to music. His friendly nicknames were, Bazza, Tuckers, and God of Horn! The last was given to him by an enthusiastic Japanese fan after hearing, in disbelief, that Barry was retiring from playing!

We say a simple but heartfelt thank you to Barry for his wonderful life, superlative talent on the horn, and a glorious entertainer. He ranks alongside the very greatest musicians ever.



Cartoons of Barry, the one on the right by Alan Civil

Barry Tuckwell, AO, OBE: The Aristocratic Aussie Personal Memories from John Wates, OBE Hon FRAM

One clue to Barry Tuckwell's success was his on-stage persona. It was commanding – one could almost say royal. His sister, Patricia, had in fact married into the Royal Family. His brother in law, the Earl of Harewood, was, at one time sixth in line to the British throne. Barry got a certain wry pleasure from the fact that in Australia he took precedence over his distinguished relation. Barry was a Companion of the Order of Australia whereas George Harewood was a mere Honorary Member of the Order.

Barry's solo career got off to a flying start. He was chairman of the London Symphony Orchestra for six years. This was a powerful position. He would have had a role in the artistic programming of the orchestra and would meet the conductors and soloists (and their agents) at the end of concerts. This meant that he was extremely well known in musical circles. He also retained the services of Dvora Lewis, the doyenne of London musical PRs, as his publicist.

I attended a concert Barry was playing at the Dorset Music Club in 1970. It was the first time I had heard him. It was remarkable for the fact that Barry had an instrument malfunction and told me he enjoyed the challenge of finding alternate fingerings! I have copy of the Brahms Trio autographed by him.

We moved to Paris in the 1970's and Barry once stayed with us as his hotel bed had given him such a bad back he had to cancel his performance. I was detailed to go to explain to the concert promoter. A broad smile crossed his face: he had sold the concert on the basis of Barry Tuckwell and managed to find a much cheaper soloist. I met up again with Barry at the 1976 IHS Workshop in Montreal. It was there that, with Willi Watson, we cooked up the idea of the British Horn Society.

Later in the 1970's Barry and Hilary were between homes and so stayed with us in England for some time. I am still friendly with his wife from that time. She is now Lady Browne Wilkinson.

In 1981 I commissioned a sonata from Malcolm Williamson for Barry's 50th Concert at the Queen Elizabeth Hall. It turned out to be among Williamson's many unfinished works. I protested that I had already paid in full when he assured me the work was completed. "It was," he said, "completely finished in my head!"

Barry became the first President of the British Horn Society in 1982 and, amongst many other performances, played a memorable version of the Saint-Saëns Swan as a duet with Alan Civil. Barry's sister, Patricia, was a BHS Trustee along with his wife, Hilary.

In 1984 Barry thought his recording career was over with 50 wonderful records to his name and nothing left to record. But Paul Myers, a producer at Decca, saw the opportunity to do a complete "Everything Mozart Wrote For the Horn" recording. It has a lot of fine playing on it, including pianist John Ogdon in the Piano Quintet who had jointly won the International Tchaikovsky Piano Competition with Vladimir Ashkenazy. The London television company ITV broadcast an hour-long feature based on the recording. It included the "rude words" in K.514.

I also funded three orchestral recordings with the London Symphony Orchestra: Wagner, Dvorak, and Elgar. This was to give Barry a calling card as a conductor.

One of the highlights in our friendship was a trip to Venice. Barry and I chanced to spend the dawn arrival on deck in Venice together. Barry had a wonderful sense of humour and this was the funniest hour I have ever spent.

Barry's career was rounded off by the Oliver Knussen Horn Concerto. Olly's father was Stuart Knussen, who had been the principal double bass in the LSO and went over to Hagerstown to be the Orchestral Manager of Barry's Maryland Symphony Orchestra. Barry had been like a godfather to Olly and the Concerto was Olly's way of thanking Barry. It was an extremely important work for Barry. At last he was able to appear as a soloist with orchestras which had previously always had horn solos performed by their principal horns.

Later trips to the USA included his wedding to Susan and his final concert with the Baltimore Symphony Orchestra in 1997. That performance was followed by a party at which the visually impaired British jazz pianist George Shearing performed with Barry. It almost didn't start as George Shearing got under way unaware that Barry wasn't prepared. You never saw a horn come out of a case quicker!

We last met Barry when he came over to the UK to bid farewell to his sister Patricia at Harewood House almost 50 years after we had first met him. It had been a long and enjoyable friendship.

John Wates has been a Magistrate, chaired a Family Foundation, been a Trustee and Director of the Philharmonia Orchestra, and is now an Honorary Member of the Orchestra. He is an Honorary Fellow of the Royal Academy of Music, Life President of the London Chamber Orchestra, and Honorary Chair of the British Horn Society. He is an ordained Minister in the Church of England, an OBE for his contribution to the arts, the Criminal Justice System, and services to his local community.

Barry with his sister, Patricia, and her husband, the Earl of Harewood

Barry and John celebrating

John and Barry in the Surrey countryside

Barry and Farquarson Cousins (Farkie) taken probably in November 2007. They had played together in Barry's second professional job at the Scottish National Orchestra. Farquie was a passionate supporter of the horn in F and played in the last UK horn section where they all played on "pea shooters." The Yorhshire Symphony Orchestra. He died in 2017, aged 100

With Holton's representatives, including Larry Ramirez (r)

Applause for George Shearing and Barry after performing at the retirement party

Barry in Prague for an IHS Festival

Barry with his puppet image at his retirement party in 1997

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

*Christopher Leuba (1929-2019) edited the Recording Reviews for many years at the beginning of T*he Horn *Call, mainly listing new recordings. An exception is this essay.*

In general, I have avoided editorializing in these columns, feeling that my function is best defined as a coordinator, rather than as a critic.

Since recordings are, today, so important to young persons, in helping to determine their perceptions of style and color, the role of the recording should be carefully considered, by both the student and the teacher. Hence, I would like to discuss some aspects of recording techniques, and their relevance to those who wish to derive information about performance from recordings.

At a "live" concert, the tone, as perceived by the listener in the audience, is certainly vastly different from that which the player conceives and hears emanating from the instrument. This is because the listener hears a complex mix of reflected sounds from all directions about his seat, in addition to the direct sound coming from the performer. Concert halls may, in some instances, emphasize certain frequencies; i.e., the "highs" at the expense of the "lows," or vice-versa, but this is not as important a factor, I feel, as is the variety of directional echoes and resonances.

If a young player is to develop a concept of tone color, the player must study the tone production of fine players close up, preferably with the ear right at the source – at the bell of the instrument – and then observe and compare this tone with that perceived in the concert hall, if possible, in various concert halls! Without this comparison of tone color, the young player will probably have difficulties in learning the concept of hearing a "core" in the tone quality, that "core" being perhaps a common denominator among all great performers, regardless of their individual attributes.

In assessing recordings, we find ourselves removed one step further than merely sitting in the auditorium, and the validity of a recording as a true guide in defining tone color may be even more in question.

The main premise of my argument is that a successful recording, from the standpoint of most record producers, is a recording the "sounds nice." This, of course, has varying connotations, and is often a matter of taste. Notwithstanding matters of taste, it is the nature of the recording process that all recording distorts the original. True representation is no more possible than, for instance, is the offset lithography reproduction of an oil painting by Van Gogh: in the Van Gogh, the representation of the density of the paint is scarcely possible by the printing process; in music, the perspective of the listener in a concert hall is equally difficult to reproduce for the home environment, and more so over earphones.

The most true representation of an instrument is one which is recorded as closely as possible to the sound source: for the horn, the microphone will be practically in the bell, the horn being played in an acoustically "dead" room. The microphone, when placed further away, records by necessity the acoustics of the room or the auditorium, as well as the horn. As the microphone "hears" the signal in a much less subtle manner than does the human ear, this more distant placement introduces various factors undesirable for the artistic representation, such as "boominess," obscurity of line, etc. Those of us who have participated in recording sessions which are "close miked" will recognize the dismay I have experienced in such situations, which seem to preclude any "warmth" of tone color. Often such a microphone set-up has been chosen, not to "libel" the hornist, but only in the interest of a clear representation of the musical line.

Some record producers are well aware of the dilemmas presented here, clarity versus the beauty of the representation of tone color, and seek only the finest and most appropriate acoustic environments in which to record. Other producers, especially in popular music, resort to the skillful use of electronic means to "enhance" the tone color.

At first, I was somewhat dismayed at the lack of "warmth" in the representation of horn tone color in the Music Minus One "Laureate Series" presenting selections performed by Mason Jones, Myron Bloom, and Dale Clevenger, three of the foremost artists on our instrument. However, upon further consideration, I am convinced that these are, indeed, most valuable guides for the young player. These three players, who represent differing "schools" of performance, are recorded in an environment which reveals the essence - the core of each performer's tone production - with virtually no enhancement.

Christopher Leuba, Contributing Editor, May 1977

Barry Tuckwell plays an album of French literature for Horn and Piano on ETCETERAKTC 1135 (a Dutch CD, distributed by Qualiton). There are several compositions new to recordings, as well as some "standards," all of which Tuckwell plays with his expected virtuosity.

He performs the Dukas *Villanelle* as indicated in the original Durand edition, *cor natura*l for the entire introduction, up to the Allegro. (The Schirmer edition of horn solos which includes the *Villanelle* incorrectly omits this *cor natural* instruction.)

The CD provides a good overview of a large portion of the French literature and should be considered for most libraries. Recommended. *Christopher Leuba, October 1992*

***LEUBA* 1991 with the Bridgeport Quartet, PROSPECT 921 CD.** Works of Leclaire, Verrall, Hidas, and Buyanovsky [Hornists: **Michael Hetwer**, **Lawrence Johnson**, **Christopher Leuba**, and **James Sours**]

This recent release recorded by members of the Portland Opera orchestra is most welcome. There is much to commend to those who are acquaintances of J. Christopher Leuba and more to those who are not. Chris Leuba is an independent-minded hornist of strong convictions with much more sensitivity and sensibility than some accord to him. His contribution to the profession is more than considerable through his treatise on Intonation Perception alone; and, of course, through his long history of performance, his teaching, and service as Records Editor to *The Horn Call*.

Leuba plays first horn in the Dennis Leclaire Quartet for Four Horns (reviewed by both Faust and Scharnberg in the April 1991 *Horn Call)*. This reading is a clarifying contrast to its performance at the 23rd IHS Symposium in May 1991, the only other hearing of the work in my experience. Leuba and company play the first movement at MM=58 with the finale at an Allegro of MM=132. The Symposium quartet took the first movement at MM=66 with the finale at a Presto of MM=168 or so. The more reserved tempi of the Bridgeport quartet opens the design of the work for the hearer and heightens its accessibility. Admittedly, the Symposium performance was a sterling, virtuosic gem; but its effect on ordinary hornists, such as myself, was that the work is beyond my capacity. Bridgeport's slower tempi allow for nuance in expression and dynamics not possibly heard at the Presto speed and provide room for clearer perception of its structure, effects, and intent.

In the Hidas *Chamber Music for Four Horns*, Johnson and Leuba exchange parts from the Leclaire quartet with Johnson playing first and Leuba playing fourth. Hetwer and Sours play second and third, respectively, in both works. Here is an aural testimony and illustration of the need for a performer's skill and accurate intonation through the entire range of the instrument with the ability to play high or low. The quartet balances quite nicely, doing justice to the work of Hungarian composer Frigyes Hidas. (Surely one of the foremost composers for horn currently active. [Hidas died in 2007.] His Concerto for Horn is a delightful show-stopper!) The five movements utilize many traditional sonorities in combination with unexpected quirks and turns in rhythm, progressions, harmonies, and resonances. The whole is refreshing and fun.

The other works on this disc are solo Leuba in the *Five Pieces for unaccompanied horn* by Buyanovsky and *Invocation to Eos* by John Verral for Horn and Piano with the composer at the piano. The latter was composed for Leuba and won the IHS Composition Competition for 1983. Its premiére performance was by Leuba at the 1984 IHS Workshop, Bloomington, Indiana. Belying its simplicity, the *Invocation* is an expressive work that demands excellent phrasing and tonal control. Leuba's performance is warm, intense, and sincere.

Every facet of the performer's technique, style, tone, and color is nakedly exposed in the five Buyanovsky works: Spain, Japan, Russian Song, Scandinavia, and Italy. Unaccompanied horn playing, in my estimation, is strewn with horrendous pitfalls. The slightest aberration is always obvious, encircled, underscored, and as embarrassing as a pimple to an adolescent. Leuba succeeds admirably in giving us the grand tour with these "picture postcards" from five national areas. I am delighted to have all five on a single recording for immediate reference.

These performances are not perfect. (I am not persuaded that any horn performance is ever perfect.) What convinces me is the integrity of an approach that is fulfilled with verve, intelligence, conviction, and dedication to the composer's intent. Leuba and the Bridgeport Quartet give us that. Even the record notes contain full details about the recording process. Information includes the recording site, date, type of recording machine and microphones used, the publisher of each work, timing, and even the make and model of horns used. If you want to truly test your ear and your degree of loyalty to a specific make here, buy this CD and listen to it before reading the album notes. Jot down your impressions about the instruments used, then check to see if any of your prejudices or biases surfaced. See if you can hear nickel-silver and/or brass, if that seems important to you.

My one quibble with Leuba's playing is that sometimes I feel he plays for his own ear in the Buyanovsky pieces for horn alone rather than for his audience. At times the sound seems just a little too covered with the hand and if the bell were opened just slightly we would hear a little more resonance. I suspect this comes from a very close microphone placement which does not allow the mellowing effect of some distance. The close miking that Leuba advocates is not as essential for solo horn recording as it is for ensemble recording. I prefer a little more distance for such genre. Even so, this CD is an effective statement with conviction of the Leuba concept of horn-playing. It is a valid view of this art of horn-playing, and I accord him every right to express that view and I urge us all to give him and the Bridgeport Quartet a listen.

Highly recommended.

Guest Record Review by Paul Mansur (1926-2009, Editor of The Horn Call *(1976-1993), IHS Honorary Member), April 1992*

Danzi & Taffanel, Soni Ventorum Wind Quintet: Felix Skowronik, flute; Laila Storch, oboe; William McColl, clarinet; Arthur Grassman, bassoon; **Christopher Leuba**, horn. Crystal Records CD 251.

Danzi: Quintet in F Major, op. 68, no. 2 and Quintet in D Minor, op. 68, no. 3; Taffanel, Wind Quintet in G Minor.

Crystal Records has been re-releasing recordings originally recorded and released on vinyl in the 1970s. This recording is well worth listening to for a number of reasons: the archival significance of hearing recording technology and performance practice from the 1970s, the staple repertoire of Taffanel and Danzi, and the wonderfully unified style and impeccable intonation of this incredible group of musicians, active as a performance ensemble 1961 to 2001. According to the liner notes, the Soni Ventorum Wind Quintet was formed when Pablo Casals asked the players to become the wind faculty of his newly founded Conservatory of Music in Puerto Rico. The individuals in the group had been principal players in many major symphony orchestras, and for many years was the woodwind and horn faculty at the University of Washington.

The two Danzi quintets are likely the last two of his nine wind quintets. While Danzi may be justly considered a second

rate composer by some, moments in these quintets are certainly surprising and delightful. The Taffanel is probably the most interesting and compositionally successful of the romantic era wind quintets (of which there are few). The Soni Ventorum Wind Quintet does a wonderful job of bringing to life the beauty of these pieces by playing with a wholly unified intent. It is such a joy to listen to the beautiful and refined playing of our own Chris Leuba, an IHS Honorary Member and still active in the horn community of the Pacific northwest. *LVD, February 2012*

***Mozart: The Complete Horn Concerti,* Barry Tuckwell**, horn. The Philharmonia. Collins 11532. Timing 71'20". Recorded July 1990, Abbey Road Studios, London.

Concerti Nos. 1, 2, 3, 4, "0," Fragment.

It is always heartening to see a seasoned professional artist such as Mr. Tuckwell not content to (1) rest on his proverbial laurels and (2) shy away from recording literature more than once. This, his latest Mozart concerti set with its maturity and grace, is refreshing to hear. No doubt the younger student of the horn will reap a great reward by listening to the three sets of interpretations Tuckwell has made commercially over his productive career as soloist.

For this most recent recording, Tuckwell gives us two renditions of the second movement of K.412: his own edition of the Rondo plus Süssmayr's construction of it; the latter one probably more familiar to most listeners and performers. Remarkably, both renditions here are of the same length with respect to timing. The listener is encouraged to compare Tuckwell's version to that of the Rondo as recorded by Ruske (Telarc). The listener is reminded that although referred to as Concerto No. 1, it in fact dates from Mozart's last year by the most recent scholarly research and as such reflects Leutgeb's waning abilities by 1791.

Included on this disc are the two standalone movements: K.370b (Allegro) and K.371 (commonly referred to as the Concert-Rondo), plus the E major fragment (K.Anh.98a) recorded here in similar fashion to the Tuckwell/Maag and the Tuckwell/Marriner discs; i.e., the horn trailing off soloistically as the exposition commences after the opening instrumental ritornello.

It goes without saying, however, that this disc invites the most curious to conduct comparisons to those two earlier releases. Having done so, it is interesting to note the similarities and differences between these three recordings.

	London	Angel	Collins
K.412	8'54"	8'32"	8'43"
K.417	14'04"	12'57"	13'12"
K.447	15'30"	14'20"	14'41"
K.495	16'40"	15'37"	16'12"
Anh.98a	3'12"	3'04"	3'12"

Calvin Smith (1950-2011), Recording Reviews Editor (1999-2011), May 1996

***From Schubert to Strauss with French Horn*. Ádám Friedrich**, **horn**, with Ingrid Kertesi, soprano, Katalin Halmai, mezzo-soprano, and Sándor Falvai, piano. Hungaroton Classic, HCD-31585. Timing 62:16. Recorded at Hungaroton Classic studios, December 9-10, 1994 and May 10-12 and October 3-6, 1995.

Schubert: *Auf dem Strom*; Schumann: Adagio and Allegro, op. 70; J. Strauss: *Dolci Pianti*; Lachner: *Frauenliebe- und Leben*; F. Strauss: *Nocturne*, op. 7; F. Strauss: Theme and Variations, op. 13; Reinecke: *Nocturne*, op. 112; Frehse: Serenade; R. Strauss: *Alphorn*; R. Strauss: Andante, op. posth.

The musicianship and artistry exhibited on the CD is world-class. Ádám Friedrich presents these works in the most impressive way with emotional expression and melodic fluency. He sings out on the smooth fluid lines, and moves through the active passages with apparent total ease. Everyone can enjoy this recording and learn something about the art of making music. Friedrich's performance is surely a prime example of how good these pieces can be.

The CD cover pictures a horn that is also shown being held by Mr. Friedrich on the back of the liner notes. It appears to be a B-flat/F alto compensating horn. At first I wondered if this was the instrument he used on the recording and how it would sound on this program of Romantic works. After listening, I am quite sure that this is the horn he used. Friedrich plays with a light, clear sound and with a touch of vibrato at times. His sound is not what I would call bright, but some articulations and tone colors are what I would expect from this style horn. As a personal preference, I would like to hear more fullness and richness in the horn tone on a program of works from this musical period, but when they are performed as masterfully as these, personal tone preferences take a back seat.

The program of works is a feast for a fan of the Romantic horn. The "classics" such as *Auf dem Strom* and Adagio and Allegro, through the "standards" of our repertoire by Franz and Richard Strauss, to the lesser-known gems by Johann Strauss and Albin Frehse, plus all the rest of the CD's program make this fine recording one that you will want in your collection.

Calvin Smith, February 2002

***Music from Five Centuries: 17th C – 21st C*. Howard Wall**, **horn**; Elmira Darvarova, violin. Affetto Recordings, AF 2001

Disc 1: Biber, Allegro from *Sonata Representativa*; Marin Marais, *Four Variations from Les Folles d'Espagne*; J.S. Bach, Vivace from Double Concerto BWV 1043; Handel , "Lascia ch'io pianga" from *Rinaldo*; Jacobo Cervetto, "Alla breve" from Sonata No. 6, Op. 1; Josef-Nicolas Royer, *Suite de la Bagatelle*; Mozart, Rondo from Duo No. 1 in G; Rimsky-Korsakov, From *Scheherazade*; Vernon Duke, *Etude*; Jose' Serebrier, *If I Can Stop One Heart From Breaking* (after Emily Dickenson); Dmitri Smimov, *Antiphon* for violin and horn, Op. 118 bis 1; Duke Ellington, *Black Beauty*; Vassily Lobanov, *Prayer for Violin and Horn*; Luis Anjos Teixeira, *Dança Celtibéruca*; Jan Bach, Grammophone from *Four Two-Bit Contraptions*; Gliere, *Intermezzo* from Eight Pieces; Traditional Bulgarian, "Polegnata e Todora" and "Gankino Horno"; Zsott Nagy, *Happy Blues* for solo horn; Norman Zocher (Cadenza Mimi Rabson), *Rock Ethic for Solo Violin*; Bugs Power, B**op Duet No. 9**; Bruce Thompson, *From Un Diario Español*, *Pagina 92*; Yul Kitamura, *A Bird and a Hawthorn Tree* for violin and horn; Piazzolla, *Libertango*

Disc 2: Louis-Gabriel Guillermain, Presto from Sonata No 5, Op. 5; Charles Kechlin, *Idylle*; Biber, Allemande from Sonata *Representativa*; Couperin, *La Voluptueuse*; Marin Maraise, *Le*

Basque; Villa-Lobos, *Bachianas Basileiras No. 6*: *Aria* (Choro); J.S. Bach, Air from Orchestral Suite No. 3, BWV 1068; Jan Bach, Calliope from *Four Two-Bit Contraptions*; Beethoven, Allegro commodo from Duo 1, Wo0 27, arr. by Klaus Bjerre; Bugs Power, *Bop Duet No. 8*; Handel, Courante from HWV 441; Elizabeth Raum, "Hermes (Mercury) of the Winged Sandals" for violin and horn from *Pantheon*; Sean Hickey, Mala Strana for violin and horn; Delibes, Flower Duet from *Lakme*; Zhen Chen, *Us for violin and horn after Unending Love* by Rabindranath Tagore; Piazzolla, *Café 1920*; David Amram, *Blues and Variations for Monk*; Kostantin Soukhovetski, *Postcard from the Edge for solo violin*; Errollyn Wallen, *No. 3 from Five Postcards;* Traditional Bulgarian, *Devoyko mari hubava*; Vernon Duke, *April in Paris* arranged for violin and horn by Scott Dunn; Paul Nero, *Pitzi-Cats*.

This extensive two-disc set of horn and violin duets is a massive undertaking by two magnificent musicians. Though many in the horn world may know of Howard Wall as being a member of the New York Philharmonic, I had never heard him in a solo or chamber setting. I marveled at his complete control of the entire range of the instrument, equally comfortable in low as well as high, moving effortlessly as violinist Elmira Davarova danced and sang in dialogue.

Initially, I thought such a lengthy set of discs, each containing 60 minutes of music, would be a tedious listening project. However, the variety of the offerings and the artistry of performances kept my interest. I appreciated the solo instrument selections.

Wall's performance of Zoltan Nagy's *Happy Blues* was extremely effective, with multi-phonics and jazz style. Likewise, his solo rendition of Amram's *Blues and Variations for Monk* offered his creative stamp with new ideas to explore.

The majority of the titles on this disc were arranged by the performers. It will be interesting to see if some of these will be published, especially the newer works for violin and horn that would be interesting to program.

I congratulate Howard Wall and Elmira Davarova on their collaboration. *Eldon Matlick – University of Oklahoma*

Solstice: Horn music of James Naigus. **Patrick Smith, Annamia Larsson, and James Naigus, horn**; Tomoko Kanamaru and James Naigus, piano. Schalltauf Records.

James Naigus: *Landscapes* (horn trio with piano), *Episodes*, *Journey's Call* (horn duet with piano), *Solstice*, *Lullaby for Addie* (horn duet with piano), *Pastoral Scenes* (horn duet with piano), *Chiaroscuro*, *Saga* (solo horn and fixed media).

The composer and horn player James Naigus (known in this publication as co-editor/contributor of the Creative Hornist and Technique Tips columns) carries on the historical tradition of the horn player/composer and like many of his predecessors, he is a fan favorite! Firsthand knowledge of the horn as well as an emotionally accessible style combine to great effect in his neo-romantic compositions. Like many of his predecessors, the young Naigus is prodigious – listing over seventy works on his website plus a book of etudes (*Approaching Atonality: 60 Progressive Modal and Scalar Etudes*).

Horn soloist and pedagogue Patrick Smith counts himself a fan, noting, "[Naigus's] music has a sense of freshness – something new and different, yet familiar and comfortable to listen to. His music features simple melodies, innovative use of harmonic support, and surprising rhythmic variants… James's music is conversational, sometimes transcendental, and requires the performers and listeners to connect with their own intrinsic emotional framework. In other words, his music is comfort food for the soul."

In this album, Smith has chosen to share eight works with which he deeply connects. Two (*Landscapes* and *Chiaroscuro*) were commissioned by Smith and *Lullaby for Addie* was a gift from Naigus to Smith and his wife.

Comfortable behind the microphone and in his element with these pieces, Smith is a convincing worship leader for this spiritually-bent music, lending a steady hand to earnest melodies and extra tonal glamour to the exciting musical riffles. One of the most affecting works of the album is *Chiaroscuro* (from the Italian "contrast of dark and light"). In the exposition, Naigus takes his time in constructing a journey from hopeful introspection to extroverted joy. After a minor interlude, an energetic and undulating recapitulation (barely recognizable from its earlier introspective incarnation) skates the listener home. Throughout, Smith's clear tone and thoughtful phrasing make this – one of the longest tracks – feel over in an instant.

Solstice includes an equal number of works for solo horn and piano as it does works for two or three horns and piano. Annamia Larsson, principal horn of the Gävle Symphony Orchestra in Sweden, is a well-matched partner for Smith in the works for multiple horns; *Lullaby for Addie* is especially noteworthy. The dynamic between Smith and Larsson is effusive and infectious and will no doubt inspire many horn players to seek this piece out to play with friends. Naigus himself joins in the fun for the opening track (*Landscapes*) for three horns and piano.

Naigus's compositions, especially these eight, are not for the sarcastic or cynical listener – or player! But if listeners allow themselves to be changed by the listening, as with a religious service or yoga class, they will not be disappointed.

Bravo to the fan favorite, James Naigus, and to Patrick Smith and the other incredible performers who champion his work! *Leander Star, University of Mississippi*

Catch Fire. **Chicago Horn Consort. Michael Buckwalter, Liz Deitemyer, Jeremiah Frederick, Anna Jacobson, Kelly Langenberg, Anna Mayne, Beth Mazur-Johnson, Mary Jo Neher, Parker Nelson, Matthew Oliphant, John Schreckengost, Lee Shirer, Phil Stanley, and Valerie Whitney, horn**; Kara Bershad, harp; Tina Laughlin, tympani; Juan Pastor, drums; Mary Barnes Gingrich, conductor.

John Schreckengost: *Fanfare a La Chasse*; Schumann, arr. J. Schreckengost: *Talismane*, Op. 141, No. 4; J.S. Bach, arr. J. Schreckengost: Sinfonia from Cantata No. 42, BWV 24; Brahms, arr. M. Buckwalter: Scherzo from Piano Quintet in F minor, Op. 34; Joe Clark, *Catch Fire*; W.C. Handy, arr. K. Sienkiewicz: *St. Louis Blues*; Randall Thompson, arr. J. Schreckengost: *The Pasture from Frostiana*; Mozart, *Laßt froh uns sein*; Randall Thompson, arr. J. Schreckengost: *Allelulia*; Leonard Bernstein, arr. J. Schreckengost: *Secret Songs from MASS*; Mahler, arr. J. Schreckengost: Adagietto from Symphony No. 5; Janáček, arr. Deitemyer, *Fanfare from Sinfonietta*; Robert Johnson, arr. K. Langenberg: *Sweet Home Chicago*; Albert Von Tizler, arr. J.

Schreckengost: *Take Me Out to the Ballgame*; de Falla, arr. J. Schreckengost: Ritual Fire Dance from *El Amor Brujo*.

Well, it would appear that Mrs. O'Leary's cow has been at it again. This time the fire started on track one of Chicago Horn Consort's *Catch Fire*, and the only way to extinguish it is to listen to the entire disc on repeat and see whether it will burn itself out.

The Chicago Horn Consort is an ensemble of area freelancers, all generously endowed with talent and chops. Each of the ensemble's fourteen members appearing on this disc takes a turn playing first horn, and there isn't a hint of a drop-off in artistic quality from one track to the next. Perhaps even more impressive is that the section playing – low to high – is uniformly A-level stuff. A solo bow is due each member for both individual artistry and ensemble sensitivity.

This collection begins with *Fanfare à la Chasse* by John Schreckengost (more about him in a moment). This brief and brilliant fanfare is orchestrated for three quartets that can be played on either valve horns or natural horns with the three choirs pitched in G, F, and D. Done here on valve horn, the ensemble delivers fiery excitement with clarion tones and rollicking enthusiasm.

Talismane by Schumann and the Sinfonia from Cantata No. 42 by Bach, in excellent settings by John Schreckengost, are beautiful and demanding, and the nose-bleed high horn parts are carried off with aplomb.

Ten of the fifteen tracks are either composed or arranged by Schreckengost, and as terrific as everyone's playing is, the star of this disc is Schreckengost. From piece to piece and style to style, Schreckengost creates space for each voice without skimping on rich tonal and harmonic colors. The Schumann, Thompson, and Mahler are as warm and enveloping in choral sincerity as the Bach, Mozart, and de Falla are filled with sparkle, fizz, and sizzle. The tongue-in-cheek sassiness of *Take Me Out to the Ball Game* is guaranteed to pop a smile onto your face that will last all day long.

Another winner in the arrangement sweepstakes is Michael Buckwalter's treatment of the Scherzo from Piano Quintet, Op. 34 by Brahms. This piece would be a challenge for any horn ensemble, but CHC shows that it is up to any test and can make difficult music sound easy and beautiful to boot.

CHC commissioned Chicago composer Joe Clark to write the title work, *Catch Fire*. I'm not certain that this piece wasn't too clever by half, but the ensemble played it with skill and conviction. The conceit of the music breaking down and righting and re-righting itself feels a bit contrived, but CHC gave a compelling performance that included rigorous technical challenges well met.

One of the many delights on this collection is the Kristen Sienkiewicz arrangement of W. C. Handy's *St. Louis Blues*. With its *Don Juan* and *Till Eulenspiegel* quotes, one is sure to titter at the many Strauss Easter eggs blatantly laid among the jazzy brambles.

Schreckengost's arrangement of the Adagietto from Mahler's Symphony No. 5, commissioned for the occasion of Dale Clevenger's retirement, was originally performed by a collection of sixty-seven former students, colleagues, and friends of Dale. This tender arrangement of the one movement that Clevenger could never put his signature artistry to provides a great addition to the repertoire. The CHC gives a lovingly performed version of this arrangement. Harpist Kara Bershad contributes with cultivated sensitivity.

A stellar addition is the Fanfare from Janáček's *Sinfonietta* arranged by Liz Deitemyer. After the original shock of not hearing a battalion of trumpets in the opening fanfare, one quickly stirs with a satisfied feeling at hearing horns going full tilt, proudly marking their territory where trumpets once roamed. Timpanist Tina Laughlin helps drive the energy of Janáček's masterpiece with power and precision.

One could go on about all the tracks, but instead one recommends that you add this disc to your collection, available at www.chicagohornconsort.com, and enjoy the artistic prowess of the CHC. You may also feel compelled to purchase all these spectacular arrangements for your horn club, college horn ensemble, or community horn choir. John Schreckengost's arrangements will be available on Kaiyan Music (website coming soon), and one should direct inquiries about the tremendous Buckwalter, Sienkiewicz, Deitemyer, and Langenberg arrangements by contacting the CHC at the site above.

As the name of this CD suggests and Harry Caray reiterates, "Holy cow!" The CHC plays with a sustained fire that burns like it's 1871. *William Barnewitz, Principal horn, Milwaukee Symphony and Santa Fe Opera Orchestras, retired; horn instructor, Northwestern University, retired*

Nicholas Perrini Plays Mozart; Four Mozart Horn Concerti. Gertrude Kuehefuhs, piano. Massimo Nervosa Productions MN-001, 2015..

Mozart: Concerto No. 1 in D, K. 495; Concerto No. 4 in E♭, K. 495; Concerto No. 2 in E♭, K. 417; Concerto No. 3 in E♭, K. 447.

Nicholas Perrini (1932-2019) made his decades-long musical career in Columbus, Ohio as a member of the Columbus Symphony Orchestra and the faculty at Capital University. This historical recording of the Mozart horn concertos with piano accompaniment was remastered from its original vinyl production and reissued in 2015 by Vaughn Wiester and Massimo Nervosa Productions. It is not clear from the liner notes what the original recording date was.

Although there are many recordings available of the Mozart horn concertos, Perinni's interpretation stands apart in its lyricism. His long phrasings and sustained sound work exceptionally well in the slow movements of each concerto. Across the duration of this album, Perrini offers the listener an expert approach to Mozart's most challenging elements: an effortless technique in fast passages, artful lip trills, and originally composed, virtuosic cadenzas.

This remastered edition includes four personal tributes by colleagues, students, and friends: Vaughn Wiester, Ray Eubanks, Barbara Nohes, and Becky Burns Ogden. Nohes characterizes his teaching as "steeped in the lore, tradition, grandeur, majesty, and heritage of the horn." It is clear from all accounts that Perrini was an inspirational educator to all, and with this release in the digital format, his life-long dedication to educating aspiring musicians will continue.

More information on Perrini's life and teaching is found in David Nesmith's interview "Nick Perrini's 51 Years at Capi-

tal University" (The Horn Call, October 2018, pp. 47-50). *Jena Gardner, Western Illinois University*

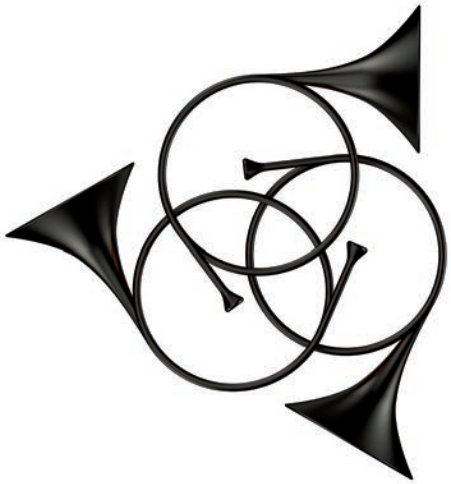
***Mozart Serenade in B-flat K. 361*. Toronto Chamber Winds. R. Scott Wilson, Miles Hearn, Wayne Jeffrey, Gary Pattinson, horns**; Harry Sargous, David Sussman, oboes; James Campbell, Gwillym Williams, clarinets; David Bourque, Daniel Leeson, basset horns; Christopher Weait, Mitchell Clarke, bassoons; Peter Madgett, bass; Winston Webber, conductor. Crystal Records CD 646.

Mozart, Serenade in B♭, K. 361(370a) (Serenade No. 10, *Gran Partita*).

This reissue from Crystal Records, originally released in 1982 on LP, was the premiere recording of the Toronto Chamber Winds with Crystal Records. Under the guidance of Daniel Leeson, who was one of the editors of the Serenade for the Bärenreiter publication of the complete edition of Mozart's music, this is the first recording of the *Gran Partita*, based off the original autograph copy of Mozart's music, and performed with historically informed ornamentation.

The CD re-release contains all of Leeson's original liner notes, which tell the fascinating tale of the original manuscript's travels, how it ended up in the Unites States' Library of Congress, and how various editions came to be known and performed throughout history.

The Toronto Chamber Winds, a group of professional wind players based in Toronto, performed from 1979 to 1985. The group contained members of the Toronto Symphony Orchestra, The Hamilton Philharmonic, and the Canadian Ballet Orchestra. The performing on this recording is exquisite. Lyrical, sonorous, perfectly balanced, the musicians are all to be lauded for this hallmark achievement. For an exemplary recording of the *Gran Partita*, one need look no further. *LVD*



Horn Concerto in E♭ Major (C41) by Antonio Rosetti

by Brandon Stewart

For my DMA dissertation at the University of North Texas, I set out to create a critical edition of Antonio Rosetti's Horn Concerto in E♭ Major (C41). This was to be a straightforward editing project. The sources, however, are anything but straightforward. In the process of making sense of the sources, questions arose about how eighteenth-century composers, performers, and publishers interacted to achieve a performance and publish a work.

Antonio Rosetti, born c. 1750 in Leitmeritz, Bohemia, was a prolific eighteenth-century composer. In his article, "The Rösler-Rosetti Problem: A Confusion of Pseudonym and Mistaken Identity,"[1] foremost Rosetti scholar Sterling Murray affirmed the idea that Rosetti was born Anton Rösler. However, in his more recent book, *The Career of an Eighteenth-Century Kapellmeister: The Life and Music of Antonio Rosetti*, Murray challenges his own prior claim by referring to this Italianization as a "mistaken belief."[2] His new position, based on a commentary written shortly after Rosetti's death, is that Bohemia was home to a significant Italian population. Murray now suggests that one or both of Rosetti's parents may have been Italian and casts doubt on the notion that he was born Anton Rösler.[3]

Rosetti spent most of his professional life in the service of Kraft Ernst, Prince of Oettingen-Wallerstein (now in Bavaria – south central Germany). He entered the Prince's service in November 1773, not as Kapellmeister, but as a double bass player.[4] While he was first appointed only as a servant musician, Rosetti was already active as a composer, having written numerous works that were ostensibly intended for performance by the Wallerstein Hofkapelle.[5] These early works include several wind concertos written for players at the Wallerstein court, as well as a collection of symphonies published by Breitkopf.[6] On the strength of his works and his connections with the skilled musicians at court, Rosetti quickly earned a reputation as a composer both at home and abroad.[7] The Prince had such confidence in his abilities that in 1776 he commissioned Rosetti to compose a *Requiem* after the tragic death of his young wife, Marie Therese, from complications in childbirth.[8]

Rosetti remained in the service of Kraft Ernst until 1789. At that time, the Prince granted his release to enter the service of the Duke of Mecklenburg-Schwerin as Kapellmeister, a position Rosetti held until his death in 1792.[9] During his years at Wallerstein, Rosetti composed a sizeable volume of works. Most noteworthy, perhaps, is the abundance of solo and double concertos for horn. Some question remains concerning how many concertos Rosetti composed and how many others are falsely attributed to him or other composers. In his book *The Music of Antonio Rosetti (Anton Rösler) ca. 1750-1792: a thematic catalog*, Sterling Murray points out a number of instances of spurious attributions while adding informed conclusions as to which works are probably those of Rosetti.[10] In all, there are twenty-three works for one or two horns that are attributed to Rosetti,[11] a compositional output for horn at the time rivaled only by Giovanni Punto.

Rosetti's attention to the horn is due in no small part to the players who were available to him at Wallerstein including the high-horn virtuoso Johann Türrschmidt,[12] his son, the low-horn virtuoso Carl,[13] and, beginning during the reorganization of the Hofkapelle,[14] the duo of Joseph Nagel and Franz Zwierzina.[15] Horn players from Bohemia were in demand throughout Europe[16] and these players afforded Rosetti the opportunity to write horn parts that were technically challenging as well as musically satisfying. These conditions, and the possible decline in Johann Türrschmidt's abilities as he approached retirement,[17] speak directly to the unique, competing versions of Rosetti's Horn Concerto in E♭ Major (C41).

The Horn Concerto in E♭ Major (C41) survives in two early sources. The primary source is a manuscript in the hand of copyist 13,[18] a scribe in the employ of Prince Kraft Ernst who copied several of Rosetti's works. This source is hereafter referred to as the "manuscript." The manuscript is located at the Fürst Thurn und Taxis Hofbibliothek und Zentralarchiv in Regensburg, Bavaria. The handwriting appears to be consistent throughout, with the possible (but unverifiable) exception of the occasional alterations to the solo horn part. These alterations, labeled *corno variazione*, are linked by a common symbol to the measures of the original solo part that they are meant to replace, and sit directly under those measures at the bottom of the score. These alterations appear only in the first and third movements of the concerto. See mm. 64-67 in figures 1a and 1b.

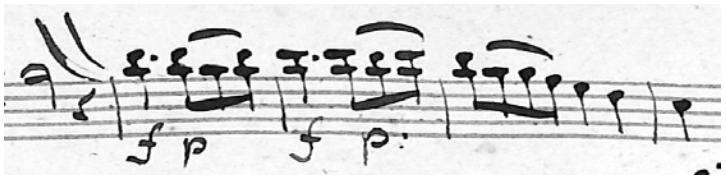


Figure 1a

Figure 1a is excerpted from the solo part indicated at the top of the score by the copyist responsible for preparing this copy. Figure 1b, clearly marked as *corno variazione*, lies at the bottom of the score. The line is an octave lower, the dynamic markings (that are perhaps not idiomatic) have been deliberately omitted, or possibly assumed to be the same, and an editorial trill is added to the penultimate note of the line. In spite of these changes the original melodic idea largely remains intact.

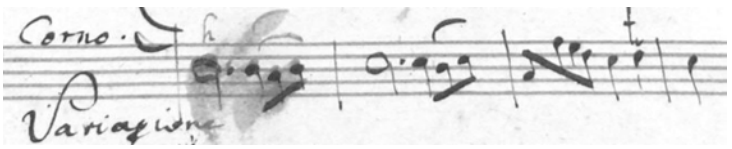


Figure 1b

The secondary source is a print of the first published edition, issued by French publishing house Le Menu et Boyer during Rosetti's residency in Paris.[19] This source is hereafter referred to as the "print." Because Rosetti arrived in Paris only very late in 1781, it is likely that the initial publication dates from no earlier than 1782, possibly appearing after Rosetti had already returned home.[20] It survives in a set of parts for solo horn, violin, viola, cello, double bass, a pair of tutti horns, and a pair of oboes. For creating a critical edition of the concerto, a later published edition might appear unremarkable in light of the existence of the manuscript copy; however even a cursory review of the source quickly reveals the existence of numerous and substantial discrepancies between the two solo horn parts, but with an unaltered orchestral accompaniment. See mm. 55-58, the first solo statement, in figures 2a and 2b.

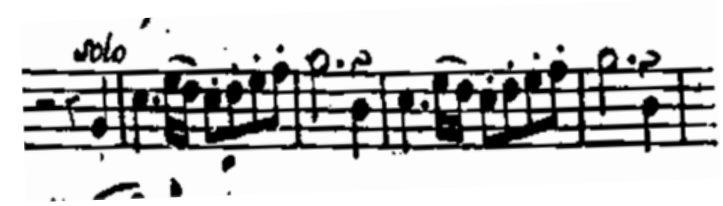


Figure 2a: First Edition

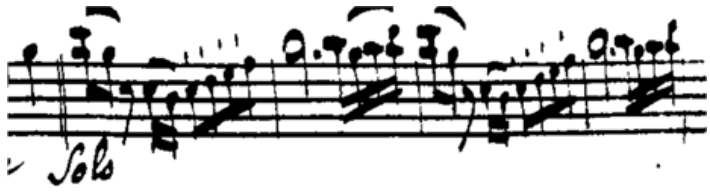


Figure 2b: Manuscript

Figure 2a is the first solo entrance in the print of the published edition. Figure 2b is the corresponding measures of the manuscript. The alterations are immediately clear. For the printed edition, the phrase was adjusted into a lower range while maintaining similar melodic contour and intervallic relationships.

The concerto exists in two modern editions. The first is a performance edition which was edited by Klaas Weelink and published by his Edition KaWe.[21] This edition reflects the version of the work presented by the print and it is likely to be the edition used for performances prior to 2004. The second, also a performance edition, is edited and published by Robert Ostermeyer in 2004.[22] This edition also relates directly to the print, rather than the manuscript.

In the foreword to his edition, which is based upon the original published version, Robert Ostermeyer makes note of the several errors and omissions. Most significant among them are a series of lengthy, conspicuous gaps in the solo part that are not missing from the part books of the orchestral accompaniment. The solo part is missing measures 144-149 from the opening allegro movement and measures 74-84 from the second movement adagio. These lost measures are interesting for two reasons. First, how did such a large omission make its way into the earliest publication, one which presumably is based on a manuscript in the hand of Rosetti himself or a copyist? Second, since Ostermeyer's edition restores the missing measures, one wonders what source he used to arrive at that restoration.

On the Creation of a Critical Edition

The creation of a critical edition presents the editor with a series of challenges to overcome, or at least thoughtfully navigate, in order to produce an edition that performers and scholars will consider to be a good-faith representation of the composer's original intent. The editor must establish a framework to balance his own authority with that of the composer.[23] This process begins with identifying, locating, and obtaining sources. These sources may be numerous and varied in age, type, condition, and purpose. They include the ordinary and often abundant performance editions, the less common and often problematic composer's autograph, manuscripts in hands of copyists, sketches, and parts and scores prepared for live performance, to name a few. Among the first decisions the editor should make is to determine which sources fit best into the editorial framework that will support the reading of the work.

When determining a hierarchy of sources, there is a natural inclination towards an autograph score or composer sketches, but these sources are frequently lost or incomplete (notably the case for Mozart's horn concertos) and, even when available, there are often issues of condition and legibility as well as curious discrepancies between the autograph and published editions.[24] Since an early published edition will undoubtedly be an invaluable resource, the editor must determine the extent of these contradictions and decide which sources will be represented in the final product. Subsequent published editions may also interest the editor, particularly in cases where they are based on sources that are no longer extant.[25] The very act of selecting sources and excluding others imparts the authority of the editor, parallel to and perhaps superseding the authority of the composer.[26]

For most editions this naturally results in a singular reading of the text derived from the authority of the editor, in concert with the influence of the composer. This Rosetti edition takes a different tack. My decision was to present two versions which boast an equal right to exist and claim the title of Horn Concerto in E♭ Major C41. While it could be argued that the editor has made no meaningful decision regarding the sources, the two editions differ in such substantial ways that it is difficult to identify them as a congruent work. For this reason, the two versions are presented adjacent to each other on the score so that the differences are immediately obvious. The aim is to facilitate discussion on the likely genesis of the alterations and to provide performers with the information necessary to decide which version best fits their needs.

Why, then, do these two versions of the concerto exist? James Grier offers a theory:

> Understanding of the musical idioms that make up a piece, knowledge of the historical conditions under which it was composed or the social and economic factors that influenced its performance, coupled with an aesthetic sensitivity for the composer's or repertory's style, can all contribute to a heightened critical awareness.[27]

For C41, Rosetti used many of the musical idioms that were common in horn writing of the period and necessitated by the strengths or limitations of the natural horn.[28] Typical of his horn writing are frequent arpeggios covering a wide range and flowing lyricism in the upper register. The arpeggios require great agility to execute with the proper lightness of character, while the soaring melodies demand physical strength and stamina. Players who could satisfy these demands were readily available to Rosetti at Oettingen-Wallerstein,[29] where he enjoyed a stable of the finest horn players in the Bohemian tradition.[30] In light of this, it is curious that the manuscript contains occasional alterations to Rosetti's original solo line, alterations that make the line easier to perform. It is likely that Rosetti used this score in performance with the Wallerstein orchestra, which suggests that these alterations were made at the behest of the soloist. It is surprising that players of the caliber of Türrschmidt or Nagel would feel it necessary to make such a compromise.

There are fairly obvious answers as to why there are two versions of this concerto. One is "economics" – assuming Rosetti sought to have his music published either to elevate his professional stature or for monetary gain.[31] Despite his position at court, Rosetti struggled financially and was frequently in debt.[32] It was undeniably better for his wallet to sell many copies of the concerto and, to do so, it needed to be accessible to a wide range of players. This is also the likely reason that the KaWe and Ostermeyer editions feature such frequent and substantial deviations from the manuscript. The second explanation might simply be that the soloist asked for the alterations due to performance "realities." If the concerto was programmed amidst a performance of difficult works for horn, the soloist might have requested some reduction in the difficulty. Or the performer may have been temporarily suffering from some physical malady or even a problem with the instrument where he asked that some "unreliable" notes be avoided.

Despite the large volume of Rosetti's solo concertos, only two of them receive regular performance: a concerto in E♭ major (C49) and another in D-minor (C38).[33] I hope this edition will mark the beginning of efforts to produce additional editions of infrequently performed Rosetti concertos, as well as similar works that include horn by Rosetti and his contemporaries. By not anointing one of the two distinct versions as sole claimant to its title, my edition offers a work that owes its relative independence to the processes and context of its creation. Today's performers might find one version or the other the more appropriate choice for their performance situation or use both versions to craft their own edition. That multiple versions of a work are equally legitimate emphasizes the improvisational aspect of a performance of that era – a refreshing and historically interesting concept.

Brandon Stewart currently holds the positions of third horn with the Abilene Philharmonic, second horn with the San Angelo Symphony, and principal horn with the Longview Symphony. Previously he held the position of co-principal horn with the Midland-Odessa Symphony and performed with their resident woodwind quintet, the West Texas Winds. He currently serves as an adjunct at North Central Texas College, having previously held adjunct positions at Southeastern Oklahoma State University and Austin College.Brandon holds degrees from the University of Alabama (BM), Texas Tech University (MM), and the University of North Texas (DMA), where his principal teachers included Charles "Skip" Snead, Christopher Smith, and William Scharnberg,

Notes

[1]Sterling Murray, "The Rösler-Rosetti Problem: A Confusion of Pseudonym and Mistaken Identity," *Music & Letters* Vol. 57 No. 2 (April 1976), 130.

[2]Sterling Murray, *The Career of an Eighteenth-century Kapellmeister: The Life and Music of Antonio Rosetti.*[Rochester: University of Rochester Press, 2014], 2, 13.

[3]Ibid., 13.

[4]Ibid., 48.

[5]*Ibid*., 61-62.

[6]*Ibid.*

[7]*Ibid.*

[8]Ibid., 61-62.

[9]*Ibid*., 163.

[10]Sterling Murray, The Music of Antonio Rosetti (Anton Rösler) SH. 1750-1792: a thematic catalog [Warren: Harmonie Press, 1996] for Murray's accounting of spurious attributions.

[11]*Ibid*.

[12]Horace Fitzpatrick, *The Horn and Horn-Playing and the Austro-Bohemian Tradition from 1680 to 1830* [London: Oxford University Press, 1970], 119.

[13]*Ibid*.

[14]Murray 2014, *op. cit.*, pp. 61-74.

[15]*Ibid*., 86-87.

[16]Fitzpatrick, *op. cit.*, p. 221.

[17]Murray 2014, *op. cit.*, p. 87

[18]Murray 1996, *op. cit.*, for an exhaustive list of all copyists at Oettingen-Wallerstein who are known to be associated with Rosetti's works.

[19]Murray 2014, *op. cit.*, pp. 134-135.

[20]*Ibid*.

[21]Antonio Rosetti, Horn Concerto no. 6 in E♭ major [Amsterdam: Edition Kawe, 1975].

[22]Antonio Rosetti, Concerto für Horn und Orchester Es-Dur (Murray C41) [Leipzig: R. Ostermeyer Musikedition, 2004].

[23]James Grier, *The Critical Editing of Music: History, Method, and Practice* [Cambridge: Cambridge University Press: 1996], 2.

[24]*Ibid.*

[25]*Ibid*., 8-9.

[26]*Ibid*., 5.

[27]*Ibid*.

[28]To which of these you subscribe is dependent on your perspective as a player. Today's players frequently consider this music easier to perform on the modern instrument since stopping is unnecessary. This stopping changes the timbre of the instrument and might be considered unnecessarily difficult. It is also argued, however, that the player should find it simpler to perform without valves, with less coordination required.

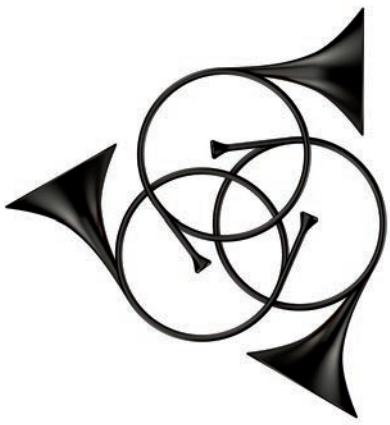
[29]See Murray 2014, *op. cit.*

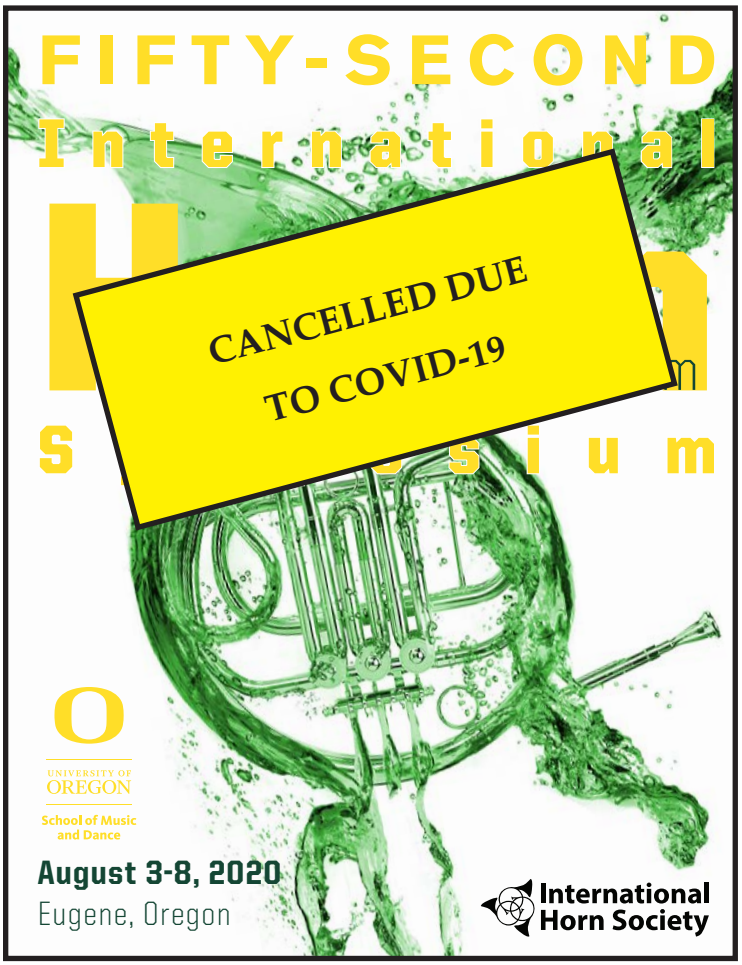
[30]Fitzpatrick, *op. cit.*, pp. 82, 120, 174, 202-204.

[31]Murray 2014, *op. cit*., pp. 134-135.

[32]*Ibid*., 56.

[33]The only available source of which is a published edition that is based on sources which are no longer extant.

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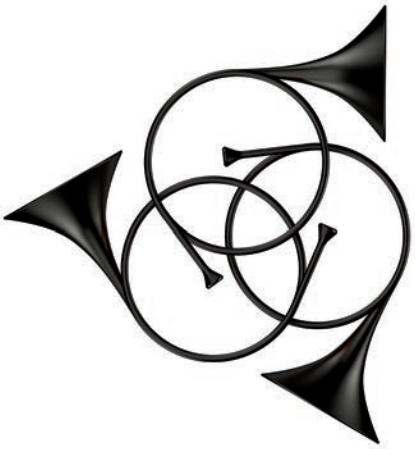


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The Thought and Practice of Norman Schweikert: The Early Years as a Scholar, Hornist, and Founding Officer of the International Horn Society

by Randall Faust

The first article in this series focused on the thought and practice of Norman Schweikert in terms of his teaching and his legendary warm-up routine. This article covers other significant but possibly lesser known aspects of his long and spectacular career, including his ongoing historical study, his contributions to the founding of the International Horn Society, and the long and distinguished performance career that led to his tenure with the Chicago Symphony Orchestra.

Historical Research and Writing

Norman Schweikert was well known and admired for his tenure as a member of the Chicago Symphony and his career as a distinguished teacher. But, parallel to this teaching and performing was a deep interest in historical research that led to significant publications.

The latest of these publications was the book *The Horns of Valhalla: Saga of the Reiter Brothers*, published by WindSong Press in Gurnee, Illinois, in 2012.

This is a book that should be in the collection of every serious hornist. It tells the story, in great detail, of the hornists Josef and Xaver Reiter. The Reiter brothers were some of the most celebrated hornists of their era, first in Germany and then the United States. Their heroic performances are documented with dozens of photographs and illustrations, and detailed information found in books, programs, newspapers, periodicals, personal correspondence, and archival materials from libraries and archives throughout the United States and Germany.

This volume gives a great insight into the musical literature of the era, the instruments played – by horn makers from both Germany and the United States – and the employment practices for orchestras and musicians in both Germany and the United States. However, through Norman's extensive research, one learns the personal story of everything from the extensive listing of music composed or arranged by Josef Reiter to the Reiter family life and photographs of Xaver Reiter and his dog. The book gives insights to the musical professional, but still is a wonderful story for the general reader.

Furthermore, the book is a model of historical scholarship. Through his extensive research, Norman not only tells the story of the Reiter brothers; he also gives us a picture of the migration of musicians from Europe to the United States, and the connection between the European and American cultural institutions. For scholars of music history, he also provides a great example of a detailed study. Not only did Norman do significant research in libraries and archives, he made personal visits, including with the Reiter family.

The Horns of Valhalla should be considered not only the jewel in the crown but also the tip of the iceberg of his historical research. He had been doing this historical research for decades. I, for one, had used Norman as a source to confirm information on hornists when I was doing research for articles. Long before the book was published, everyone from students to colleagues to family members talked of his ongoing research.

Actually, it was during his early years in Rochester that he started compiling an encyclopedia of information on the history of American hornists. Friends and family lovingly and humorously described his compilation as a "telephone book."[1]

As a result, Norman became the "go-to" person on the history of hornists. His research was detailed, and he would compile information about each person, including the position and the years they played with the orchestra. Sally Schweikert says that Norman would never go anywhere without his horn or his brief case of research materials. "Whenever the Chicago Symphony would go to New York City, he would spend days at the New York City Library, historical societies, and offices of the New York Philharmonic and Metropolitan Opera, digging up more information!"[2]

This was also noted in a popular book published in 1974 on a year in the life of the Chicago Symphony, *Season with Solti,* by William Barry Furlong. In this book, the author writes:

> Norman Schweikert, the horn player, went back to New York. On Saturday, he would spend six hours going through the musty records in the New York Historical Society. He'd be looking up the city directories for New York from 1883 to 1900 in an effort to trace the location and antecedents of the musicians who moved to Chicago with Theodore Thomas, when the Chicago Symphony started in 1891[3]

As this citation shows, his research was also noticed by people other than hornists, and he was also asked to compile a listing of rosters of players for a publication celebrating the 150th anniversary of the New York Philharmonic, as well as the Centennial of the Chicago Symphony.[4]

The name Norman Schweikert shows up quite a few times in a perusal of *The Horn Call* index: His interest in biographies of hornists is found in articles including the following:

"Victor Pellissier: America's First important Professional Hornist" (February 1971)

"Veteran Hornist Joseph Mourek Retires" (November, 1975)
"Frank Brouk Retires from the Chicago Symphony" (April, 1979)
"Wendell Hoss (October 1980)"
"In Memoriam: Pellegrino Lecce (April 1990)
"In Memoriam: Henry Sigismonti Remembered" (October 1990)
"Richard Oldberg, Retired CSO Hornist" (May, 1995)

Other articles document the work of various hornists near and far, current and past:

"Gumpert, not Gumbert!" (May, 1971)
"Horns Across the Sea" (May, 1972)
"Jonathan Boen Premieres Jan Bach's Horn Concerto" (October, 1983)

One article, along with great pedagogical information, gives insight into the practice of the Chicago Symphony's horn section and the cooperative relationship he had with other members: "Playing Assistant First Horn" (Autumn, 1974).

Two earlier articles written about Norman include Thomas Cowan's "Profile: Interview with Norman Schweikert" (May 1976), and Tim Gregg's "Norman Schweikert: A Profile" (November 1996).

Norman was clearly more than an important author of significant articles in *The Horn Call*. His work as a hornist, teacher, scholar, and early officer of the IHS was of such magnitude that he himself became a subject of articles.

Historical Instruments

The interest that Norman developed in the history of hornists paralleled some of the other experiences he had while playing in the Rochester Philharmonic and studying at the Eastman School of Music.

During that time, a colleague of Norman's in the horn section was Robert Sheldon. Along with being a hornist, Sheldon had a strong interest in the history of musical instruments, an interest that Norman and Robert shared and developed during their time together in Rochester. In this photo Robert and Norman study an old clarinet and an octavin. The photo was taken for an article that appeared in *The Rochester Democrat and Chronicle* in 1959. (Only a clipping from the article was available; the original photo was supplied by Robert Sheldon.)

Robert Sheldon and Norman Schweikert Repairing Instruments

Other historical instruments in this photo include an 1850 cornet. The article says, "Founding a living museum of musical history is the ambitious dream of two young students at the University of Rochester's Eastman School of Music, and a dream which is beginning to find reality as they acquire and repair antique musical instruments." Even though they *were* successful in convincing the dean of the Eastman School of Music to obtain a room for them to work on this project in the University Union Building, the museum as described in the article did *not* happen. However, the history of musical instruments became an important part of their respective future careers. Robert Sheldon went on to be a museum specialist in the Division Musical Instruments at the Smithsonian Institution in Washington, DC. Norman, along with being a long-time historian of historically important hornists, also became the curator of the Greenleaf Collection of Musical Instruments at the Interlochen Center for the Arts during the time he was teaching at the Interlochen Arts Academy.

An article from the *Traverse City Record-Eagle* of Saturday, July 18, 1970 titled "Rare Musical Instruments to Music Camp" documents the donation of 225 musical instruments to Interlochen by the Conn Corporation. The collection included the original sousaphone made for John Phillip Sousa, Civil War instruments, a sarrusophone, ophicleide, serpent, and other unique instruments.

> Norman Schweikert, Interlochen Arts Academy French horn instructor and member of the Interlochen Arts Quintet, is curator of the collection. It is planned that Robert Sheldon of the Smithsonian Institution will assist Schweikert in researching the backgrounds of the instruments and restoring them to playing condition.[5]

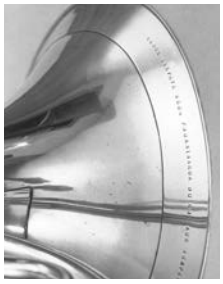
Although the historical instrument collection at Interlochen is not the size of the collections at The University of South Dakota or the Smithsonian in Washington, DC, it serves an important purpose as a way of helping the young students develop a better awareness and appreciation of their musical heritage. Currently, a significant part of this collection – called The Greenleaf Collection of Musical Instruments – is on display at the Fennell Music Library at Interlochen. Various instruments in the collection – including the original sousaphone, Arthur Pryor's trombone, and other instruments – have been used in performances at Interlochen. I had the opportunity to play on an early two-valve horn by F. van Cauwelaert of Brussels, Belgium in recital during my time on the Interlochen faculty. This instrument is one that I found to be a bridge between various natural horns and modern valve horns.

In the following photos is an early two-valve horn by Raoux from the Greenleaf Collection at Interlochen; compare it with the Raoux natural horn from Norman's private collection.

Two views of a Raoux two-valve horn (Greenleaf Collection, Interlochen. Leo Gillis photo)

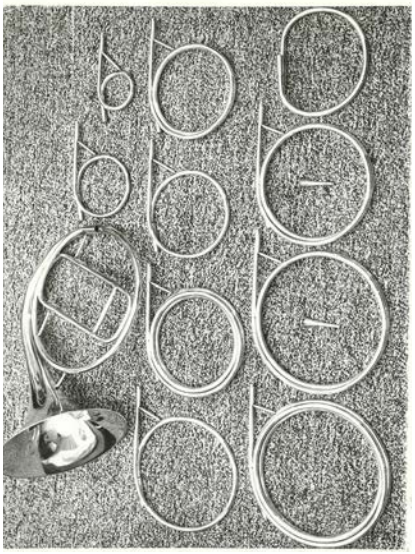
Raoux natural horn, private collection of Norman Schweikert (Sally Schweikert photo)

Raoux natural horn (Robert Sheldon photo)



NS Raoux Horn Crooks (Robert Sheldon photo)

Engraved Bell Raoux-Paris (Robert Sheldon Photo)



Raoux Horn of Norman Schweikert with crooks in custom case (Robert Sheldon photo)

Those who have followed Norman as curator of the Greenleaf collection at Interlochen – including Byron Hanson, John Beery, and Leo Gillis – speak highly of the importance of Norman's work at the beginning. Also, several of Norman's students over the years have commented that a high point of a visit to the Schweikert house was a chance to try out his personal Raoux natural horn.

As interested as he was in the history of horns and horn players, Norman played only one horn professionally almost all his life. Everyone from John Covert, who played with him in Rochester, to those who knew him in Chicago only think of him playing his horn made by Schmidt. The one exception that has been noted is in the article by Thomas Cowan[6] where Norman says, "While playing second horn to Verne Reynolds, I used a Conn 8D most of the time." This would have been during the two years before Covert joined the Rochester Philharmonic as second horn (and Norman moved to third). Otherwise, he was known to have played his Schmidt starting in 1955 and throughout his career. Brian Thomas related how as a model hornist and teacher Schweikert gave him the perspective to not focus too much on equipment, and that, as a result, Brian said that Schweikert "…saved me a lot of angst and a lot of money over the years."[7]

Norman's interest in historical instruments was not just a theoretical exercise. In 1961, the members of the Eastman Wind Ensemble made a recording of band music of the Civil War. The conductor, Frederick Fennell, enlisted Norman and Robert Sheldon to find appropriate period instruments for this recording. Sally Schweikert gives Robert Sheldon credit for the acquisition of the instruments. (Sally Schweikert, November 8, 2019). Robert tells how he had been investigating Civil War instruments at that time from various sources, including the Rochester Historical Society, the Rochester Museum, and the Smithsonian Institution in Washington, DC. In the end, he arranged to have the Smithsonian ship instruments to Rochester.

Frederick Fennell's desire to have a recording of Civil War music played on period instruments required the success of several elements beyond the collection of the instruments. The preparation of the instruments and the preparations of the players on the different historical instruments went beyond that of any other recording project. For example, Norman and Robert played on tenor horns of the era. Robert Sheldon has documentation that playing on these instruments was not as easy as they made it sound: "Some were not very good, and some had an overtone series from another galaxy!"[8]

Coming up with the idea of a project such as this and achieving the realization are two different things. Nevertheless, the recordings from this project have become standards for the performance of this repertoire on historical band instruments of that era. (The recording was first issued on a "Long-Playing Record": *The Civil War: Its Music and its Sounds*, played on original instruments; Eastman Wind Ensemble, conductor Frederick Fennell.)

Early Performances

Norman's performances at Eastman were not his first experiences with unique instruments of historical significance. In 1955, while he was studying with Sinclair Lott during his high school years, he had an opportunity to perform the first F Wagner tuba part in Bruckner's Seventh Symphony as well as eighth horn in Stravinsky's *Rite of Spring* with the Los Angeles Philharmonic, conducted by Alfred Wallenstein.[9] This was also when he and other members of the section were coached by Wendell Hoss. Norman later wrote:

> I remember an occasion early in 1955 when the Los Angeles Philharmonic was to perform Bruckner's Symphony No. 7 and their management had rented a set of Wagner tuben from the New York Philharmonic. The tuben may never have been used in a performance by the Los Angeles orchestra, as far as I know, and Wendell graciously volunteered to help balance and work out

the quartet parts with the tuba section (Sinclair Lott, Irving Rosenthal, Norman Schweikert, and Arthur Briegleb). The conductor, Alfred Wallenstein, was evidently pleased with the results since he gave the quartet a solo bow. Thank you, Wendell.[10]

Norman Schweikert preparing to play Wagner tuba with the Los Angeles Philharmonic, 1955. (Photo provided by Robert Sheldon)

Interestingly, even today, many high school students have never seen a Wagner tuba, let alone performed on one. Norman Schweikert was always a step ahead of his peers!

At this time, his life started to move quickly. During the summer he attended the Aspen Festival in Colorado. His teacher at Aspen was Joseph Eger, and he played in the Aspen Festival Orchestra under William Steinberg.[11] In the summer of 1955, he learned of an opening in the Rochester Philharmonic Orchestra. Auditions were different in those days; they often took place when a conductor was visiting a city, in the conductor's hotel room. In this case, Erich Leinsdorf was in Los Angeles conducting a performance of the San Francisco Opera. So Norman took advantage of the opportunity, played his audition for Leinsdorf, and was offered the position of fourth horn in the Rochester Philharmonic Orchestra. So within just a few months of graduating from high school he had his first full-time orchestral position.[12]

Rochester

During his time in Rochester, New York, Norman performed with the Rochester Philharmonic as well as other related ensembles such as the Eastman-Rochester Philharmonia and subsequently the Eastman Wind Ensemble.

Norman joined the RPO in 1955 as fourth horn. Then, in 1959:

> ...the second horn (John Dobbs) wanted to take life a little easier, so he switched jobs with me. So, I joined Verne as his partner, and played two years on second horn. Then Milan Yancich decided to leave the orchestra. I auditioned for Ted Bloomfield (who was then the Music Director) and moved to third.[13]

It was in 1962 when John Covert joined the Rochester Philharmonic and Norman moved to third horn.[14] Apparently, that was considered a promotion, because along with the move to third horn, Norman was given a raise of five dollars a week.[15]

During the 1959-1960 season, the Rochester Philharmonic horn section was Verne Reynolds, Norman Schweikert, Milan Yancich, and John Dobbs.[16] A program book of the Rochester Philharmonic from 1960-1961 lists the horn section as Verne Reynolds, Robert Sheldon, Norman Schweikert, Milan Yancich, and John M. Dobbs.

Rochester Philharmonic Program Book (Photo from Robert Sheldon)

The following photo of the 1960 Eastman Philharmonia pictures Norman on the far right side of the horn section. Robert Sheldon and John Covert can also be seen in the section.

Eastman Philharmonia in 1960 (Photo from Robert Sheldon)

Another program clipping sent by Robert Sheldon, from1961, lists the horn section as Bob Sheldon, Norm Schweikert, Joe Henry, Janet Miller, and Carl Bianchi.

Eastman School of Music

Most students go to a college or university, and then, when they complete their studies, they plan to audition for a professional position. In Norman's case, the sequence of events was uniquely different. In the autumn of 1955, he went to Rochester to become the fourth horn of the Rochester Philharmonic. Then, after having established himself in the Philharmonic, he applied and was admitted to Eastman for the second semester of that school year. The previously mentioned recording of music of the Civil War on period instruments was part of the series of Eastman Wind Ensemble recordings conducted by Frederick Fennell. Norman's horn playing was an important part of this series.

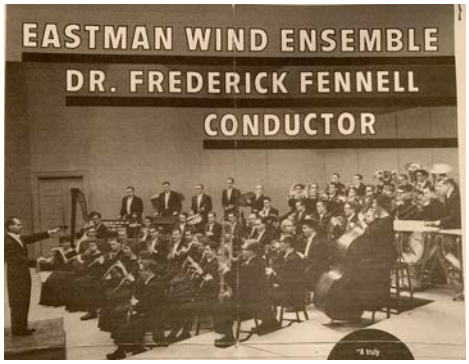
Byron Hanson remembers Norman's playing on the album *Wagner for Band* (SR 90276).[17] In addition to this recording, John Covert[18] lists other significant recordings from that period:

> As part of his degree, he [Norman] was required to perform with a student ensemble. Norman joined the Eastman Wind Ensemble as first horn for four semesters, 1958-1959, 1959-1960. The ensemble recorded for Mercury Records once each semester.
>
> Here is a list of recordings we made during this time.
> *Ballet for Band*, *Wagner for Band*, recorded 10/59
> (434 322-2*)

Diverse Winds (Grainger, Persichetti, Khachaturian, Hartley and Rogers, recorded 3/58, 5/59 (432 754-2*)
Sound Off (Sousa marches recorded 5/60 (434 300-2*)
Hands Across the Sea (marches from around the world recorded 11/58 (434 334-2*)
**Catalog number for release on compact disc*
(John Covert email August 31, 2019)

Robert Sheldon reports that these recordings, part of the Mercury Living Presence Series, sold quite well because they were great demonstration recordings for college and high school band directors to share with their students.

According to Sally Schweikert, "Norman liked the recording *Hands Across the Sea*. He thought it had a great variety of marches. He thought working with Fred (Frederick Fennell) was heaven and was very proud of the recordings. Working with Fred was heaven, everything he did was fabulous and a great adventure. Performing with the Eastman Wind Ensemble gave him great satisfaction."[19]



Eastman Wind Ensemble

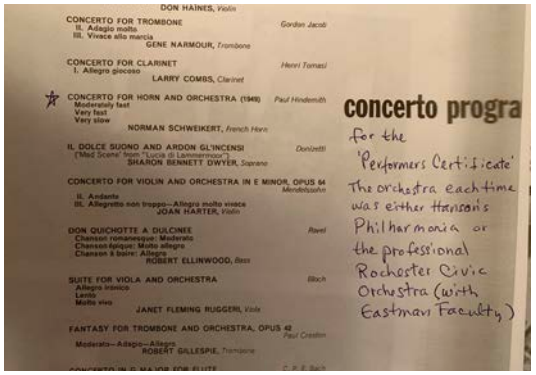
Norman played with several fine horn sections during his time in the Eastman Wind Ensemble. A page from the 1960-1961 yearbook lists the members of the horn section: Bette Allison, John Covert, Norman Schweikert, Stephen Seiffert, and Robert Sheldon.

Norman received the Bachelor of Music Degree in Music Theory in June of 1961. Beyond the official curricular requirements during his five years of study at Eastman, Norman's personal scholarly activities continued in several areas. His study of historical instruments is already noted. In Tim Gregg's article,[20] he tells of how Norman began his studies on the history of horn players in the United States by studying the bound volumes of programs of major orchestras in the Sibley Music Library at Eastman. Robert Sheldon also tells how Norman would spend hours copying out orchestral parts from scores. "He had very good manuscript, and would copy the horn parts and would have his own sets of precise looking parts. His manuscript was beautiful and elegantly done."[21] Furthermore, Sheldon states that Norman, like Verne Reynolds, was very intellectual. Norman premiered the *Partita* for Horn and Piano by Verne Reynolds on his Performer's Certificate recital.

Performer's Certificate

As part of the requirements of the Performer's Certificate, Norman played Hindemith's Horn Concerto with the Orchestra. In this photo of soloists for that concert, Norman is on the far left of the second row, the conductor, Howard Hanson, is on the far right. Standing next to Norman is the person who played the Clarinet Concerto by Henri Tomasi on that concert – and someone who has been seen on stage at our International Horn Workshops – Larry Combs.

Soloists in Concerto Concert (Norman Schweikert on far left; Larry Combs next to him)


DON HAINES, Violin
CONCERTO FOR TROMBONE — Gordon Jacob
II. Adagio molto
III. Vivace alla marcia
GENE NARMOUR, Trombone
CONCERTO FOR CLARINET — Henri Tomasi
I. Allegro giocoso
LARRY COMBS, Clarinet
CONCERTO FOR HORN AND ORCHESTRA (1949) — Paul Hindemith
Moderately fast
Very fast
Very slow
NORMAN SCHWEIKERT, French Horn
IL DOLCE SUONO AND ARDON GL'INCENSI — Donizetti
("Mad Scene" from "Lucia di Lammermoor")
SHARON BENNETT DWYER, Soprano
CONCERTO FOR VIOLIN AND ORCHESTRA IN E MINOR, OPUS 64 — Mendelssohn
II. Andante
III. Allegretto non troppo—Allegro molto vivace
JOAN HARTER, Violin
DON QUICHOTTE A DULCINEE — Ravel
Chanson romanesque: Moderato
Chanson épique: Molto allegro
Chanson à boire: Allegro
ROBERT ELLINWOOD, Bass
SUITE FOR VIOLA AND ORCHESTRA — Bloch
Allegro ironico
Lento
Molto vivo
JANET FLEMING RUGGERI, Viola
FANTASY FOR TROMBONE AND ORCHESTRA, OPUS 42 — Paul Creston
Moderato—Adagio—Allegro
ROBERT GILLESPIE, Trombone
concerto progra
for the
'Performers Certificate'
The orchestra each time was either Hanson's Philharmonia or the professional Rochester Civic Orchestra (with Eastman Faculty)

Program of Performer's Certificate Concert

US Army Band at West Point

In the article by Tim Gregg,[22] Norman tells of playing in the Army Band at West Point, New York between March of 1962 until the winter of 1964, before going back to Rochester to play one more year before moving to Interlochen. During that time, Robert Sheldon reports that he and Norman played at a musicological convention in Chicago. Both Robert – who was in the US Army Band at Ft. Myer, Virginia, and Norman – obtained travel permission from their respective commanding officers. At the convention, Robert demonstrated and performed on historical brass instruments, including an ophicleide, various saxhorns, and an alto horn. To demonstrate the alto horn, Robert performed the Hindemith Alto Horn Sonata with Norman accompanying him on the piano.[23]

Interlochen Arts Academy

The move to Interlochen was important for Norman for several reasons: 1. teaching opportunities with outstanding Academy students; 2. further development of his interest in historical instruments; and 3. opportunities to perform solo and chamber music literature.

In his 1996 interview with Tim Gregg, Norman identifies important aspects of his playing during his Interlochen years.

> There was quite a lot of playing when Thor Johnson was there: touring with the Chicago Little Symphony during school breaks, the Peninsula Music Festival at Fish Creek in the summer, and the resident woodwind quintet was very active at that time. It was actually a move up, a better financial situation and more variety of playing than in Rochester.[24]

Chicago Little Symphony

The Director of the Interlochen Arts Academy in 1966, as well as conductor of the Academy Orchestra, was Thor Johnson. Dr. Johnson had been the orchestra director at Northwestern University before moving to Interlochen, and prior to Northwestern, Johnson had been the conductor of the Cincinnati Symphony Orchestra and organizer of many Moravian Music Festivals. In the earliest part of his career, he organized festivals and conducted many new works for orchestra.

In 1953, Johnson conducted the first concert of the Peninsula Music Festival Orchestra in Door County, Wisconsin. For several years, he organized and conducted his own private chamber orchestra called the Chicago Little Symphony. This organization of fifteen to twenty players toured the Midwest performing diverse literature from early classical works – regularly featuring the orchestra members as soloists – to 20th-century compositions for chamber orchestra, some commissioned by the orchestra. They often performed on tour for Performing Artist Series Concerts. They performed several times on the University of Michigan's series, for example.

In the winter months of 1968 on a snowy night in Mankato, Minnesota, I heard Norman perform Mozart's Concerto K. 447 on one of these Chicago Little Symphony Concerts. I remember that the orchestra was fine and that Norman's performance was particularly elegant. This concerto was one that was a regular part of his touring repertoire, and his performance of this work was seen regularly in the program archives of the Interlochen Arts Academy and other venues where he performed at this time.

Peninsula Music Festival

As with his Chicago Little Symphony, Thor Johnson's Peninsula Music Festival Orchestra performed a diverse repertoire of works from several historical periods. However, the size of the Peninsula Music Festival Orchestra was more than twice that of his touring chamber orchestra, even though some musicians played in both orchestras. The Little Symphony primarily toured during the winter and spring whereas the Peninsula Music Festival was held in August.

Because he had a larger orchestra at the Peninsula Music Festival, Johnson could program additional standard repertoire, including major concertos and symphonic works by composers from Beethoven to Brahms, Mendelssohn, Hindemith, and Bartok. Significantly, a different concert program was performed every evening for three weeks. These unique programs included the music of fine composers whose music is often overlooked, such as Gounod, Henze, Creston, Lully, Boyce, Vaughan Williams, Kodaly, Weisgarber, MacDowell, Reger, Riisager, Sinding, Berwald, Pftitzner, and Haieff. Various concerts would have different themes such as a French Program, Scandinavian Evening, or Annual J.S. Bach Evening.

A perusal of the programs finds Norman performing as a soloist with the Festival Orchestra on August 21, 1968 in Mozart's Concerto No. 3, programmed one week after a performance of Bach's Brandenburg Concerto No. 1 featuring hornists Schweikert and Bradley Warnaar. The 1969 season included Dvořák's Serenade in D minor, Opus 44. On August 19, 1970 Norman was one of the featured soloists in the Divertimento for Clarinet, Bassoon, Horn, and Strings by Otmar Nussio, and on Sunday, August 9, 1970 he performed in the Festival Orchestra that accompanied Eleanor Steber in the *Four Last Songs* of Richard Strauss.[25]

Interlochen Faculty Recitals

The volume of musical literature performed on the Interlochen campus in any week, not to mention any year, is impressive. Here is a compilation of works performed by Norman at the Academy during the years that he taught there. A substantial amount of music is for woodwind quintet as he was a member of the resident faculty quintet. However, other significant solo and chamber music repertoire is also represented. This abbreviated list is given alphabetically by composer. Some works were performed multiple times. However, this does give a good sample of his performance activity on campus.

Solo and Chamber Music Repertoire performed byNorman Schweikert at the Interlochen Arts Academy 1966-1971[26]

Solo

Beethoven. Horn Sonata, Op. 17
Bozza. *En Foret*, Op. 40
Dukas. *Villanelle*
Francaix. *Canon in Octave*
Glazounov. *Reverie*, Op. 24
Hindemith. Horn Sonata
Mozart. Concert Rondo, K. 371
Mozart. Concerto No. 3, K.447
Poulenc. *Elegie* (1957)
Reynolds. *Serenade* for Horn & Strings
Reynolds. *Partita* for Horn and Piano

Chamber Music

Barber. *Summer Music,* Op. 31
Barthe. *Passacaille*
Bassett, (Leslie). Brass Trio (1953)
Beethoven. Quintet, Op. 71
Beethoven. Septet, Op. 20
Berlioz. *Le Jeune Patre Breton,* Op. 13, No. 4
Bozza. Sonatine
Brahms. Trio, Op. 40
Cooke. *Nocturnes* for Soprano, Horn, and Piano
Custer. *Two Movements* for Woodwind Quintet
Dahl. Allegro & Arioso for Five Wind Instruments (1942)
Damase. *Dix-Sept Variations*, Op. 22
Danzi. Quintet for Woodwinds, Op. 67, No. 2
Etler. Quintet No. 1 (1955)
Etler. Quintet No. II
Fine. *Partita* for Wind Quintet
Flackton. *The Chace* (ca. 1738)
Fortner. *Fünf Bagatellen*
Francaix. Quintette
Grainger. *Dublin Bay*
Hartley. Chamber Music for Alto Saxophone and Woodwind Quintet
Haydn. Divertimento in B-flat Major
Hindemith. *Kleine Kammermusik für fünf Bläser*, Op. 24, No. 2
Hindemith. *Morgenmusik* for Brass (1932)
Ibert. *Trois pieces Breves*

Marek. Trio for Brass Instruments
Milhaud. *The Chimney of King Rene* (1939)
Mozart. *Cassazione*
Mozart. Divertimento No. 13, K. 253
Mozart. Sinfonia Concertante, K. 297b
Müller. Quintet No. 1
Müller. Quintet No. 3
Nielsen. Quintet for Woodwinds, Op. 43 (1922)
Persichetti. *Pastorale*
Poulenc. Sextour for Woodwind Quintet and Piano
Reicha. Introduction & Allegro
Pezel. *Four Seventeenth Century Dances* from "Funff-stimmigte bläsende Musik" (1685)
Reicha. Quintet, Op. 88. No. 2
Reinecke. Trio for Pianoforte, Oboe, and Horn, op. 188
Reynolds. Woodwind Quintet (1964)
Scheidt-Reynolds. *Centone* No. V
Schubert. *Auf dem Strom*, Op. 119
Seiber. *Permitazioni a Cinque*
Stravinsky. Septet
Telemann. Concerto a tre in F Major
Thuille. Sextet for Piano and Woodwind Quintet, op. 6
Villa-Lobos. *Quintette (en forme de Choros)*
Weelkes-Reynolds. *Centone* No. V, *Centone* No. VI

The Interlochen Arts Quintet was the resident Woodwind Quintet at the Interlochen Arts Academy from its earliest days. During Norman Schweikert's time on the faculty, it was a regular part of his schedule. Personnel changed from year to year. However, the Quintet continued. Clarinetist Fred Ormand and Norman were together as colleagues in the Quintet all the years he was at the Academy.

The Interlochen Arts Woodwind Quintet (1970-1971) Carolyn Hadfield, bassoon; Fred Ormand, clarinet; Norman Schweikert, horn; Jay Light, oboe; Jacqueline Hofto, flute.

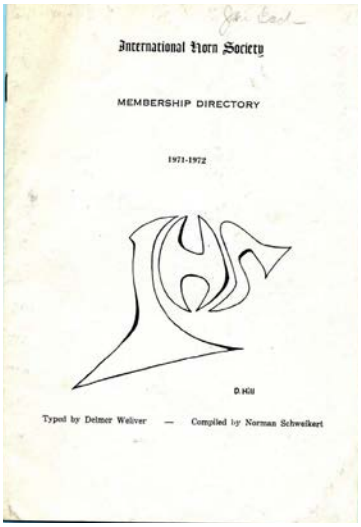
In addition to the solo and chamber music during his time at Interlochen, Norman kept active as an orchestral hornist, performing in the Midland Symphony (in Midland, Michigan), conducted by Don Th. Jaeger, and the Northwestern Michigan Symphony Orchestra (Traverse City, Michigan), conducted by Dr. George Wilson (then the Director of The National Music Camp at Interlochen.) Allen Spanjer remembered hearing Norman performing the Strauss Concerto No. 1, Op. 11 with the Northwestern Michigan Symphony in Traverse City.[27]

A friend and colleague of Norman's in these orchestras was Del Weliver. Delmer Weliver was the Head of the Music Library at Interlochen for several decades. Like Norman, Del is a hornist, and prior to being at Interlochen had played in the US Army Band was well as the Quebec Symphony Orchestra in Canada. During the time that Norman was teaching at Interlochen (1966-1971), Norman and Del performed together in the Midland Symphony Orchestra, and Norman spent a lot of time in the Music Library with Del.

Both Del Weliver and Sally Schweikert remember the days at the beginning of the International Horn Society. Norman spent the evenings in his basement typing out correspondence to members of the organizing committee on a Royal Portable typewriter.[28] The next day, Norman could be seen with mail he had just received from various members of the horn society in progress, including members of the organizing committee who were responding to Norman's correspondence. Soon, Del became a real partner in this project by typing the first Membership Directory, as well as a number of the first IHS Newsletters.[29]

IHS Secretary-Treasurer

A pivotal year for Norman was 1971. It was the year that he became a member of the Chicago Symphony. In February of 1971, the first volume of *The Horn Call* was published. The cover of the IHS Membership Directory for 1971-1972 shows the signature of Jan Bach, the logo by "D. Hill," and the inscriptions "Typed by Delmer Weliver" and "Compiled by Norman Schweikert." Jan Bach had attended the first Horn Workshop in Tallahassee and was active as a horn professor and composer at Northern Illinois University. D. Hill (Douglas) became even more active in the horn society in many roles, including President. After the first Workshop, Norman was asked by William Robinson to chair the organizing committee, and after the IHS was formed, Norman became the first Secretary-Treasurer.

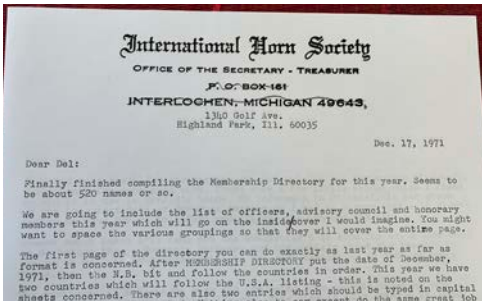


Cover of first Membership Directory (Courtesy of Gail Williams)

The last couple of years at Interlochen and the first couple of years in Chicago were also busy years for Norman in terms of his work with the International Horn Society. Del and Norman kept up an ongoing correspondence, as one can see by the "modified" International Horn Society letterhead. Between Norman's work as Secretary-Treasurer and Del's work typing up directories and newsletters at the Interlochen library, there seemed to be a steady flow of activity with Harold Meek (editor of *The Horn Call*), printers, and other people. Much of this was happening long before the current systems evolved, and was done by volunteer staff with energy from Norman in his official roles.

Along with keeping up on financial details and membership lists, Norman kept up substantial correspondence with

a number of hornists that kept him in touch with important events in the musical world. In a letter to Del Weliver on December 17, 1971, he notes: "As you're typing the list you'll notice that Anton Horner passed away. Also, you probably heard that Emory Remington left us. Is was a bad week."[30]



International Horn Society
OFFICE OF THE SECRETARY - TREASURER
P. O. BOX 161
INTERLOCHEN, MICHIGAN 49643,
1340 Golf Ave.
Highland Park, Ill. 60035

Dec. 17, 1971

Dear Del:

Finally finished compiling the Membership Directory for this year. Seems to be about 520 names or so.

We are going to include the list of officers, advisory council and honorary members this year which will go on the inside cover I would imagine. You might want to space the various groupings so that they will cover the entire page.

The first page of the directory you can do exactly as last year as far as format is concerned. After MEMBERSHIP DIRECTORY put the date of December, 1971, then the N.S. bit and follow the countries in order. This year we have two countries which will follow the U.S.A. listing - this is noted on the sheets concerned. There are also two entries which should be typed in capital

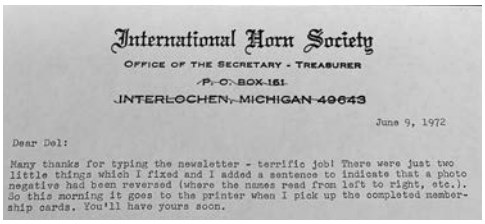
Letter from Norman Schweikert to Delmar Weliver in 1971

While he was helping to get the newly-formed International Horn Society operating well, Norman was also busy with the substantial work at his new "day job": performing with the Chicago Symphony. Either one of these activities would have been more than enough for most people. Nevertheless, Norman seemed to thrive on the excitement of the activities of the year.

> All is going well here. Played second horn on the Beethoven "Emperor" Concerto and got many nice compliments on the solos last week. We are now starting the seventh week and before we know it, we will be on tour. Sal is going to get to go on the last half of it…She'll join me in Stockholm and finish out the tour…
>
> Did I tell you that Barenboim is going to do the Schumann Concerto for Four Horns with us next season? His wife was going to be the cello soloist but can't do it for some reason, so he has substituted the Schumann…The two older members of the section have bowed out of it so Tom Howell and I get to play in it! I'll be doing the fourth part. As far as I know it will be the end of February and there will be three performances. Dale has already lined up two more with community orchestras before we do it in Orchestra Hall…What a first year this is turning out to be![31]

In a letter of June 9, 1972, Norman notes how the activities of the International Horn Society and the Chicago Symphony horn section have overlapped.

> Things continue to be busy here – renewals are coming in like mad and now with the newsletter and cards to mail out I'm going to be swamped! Next week is the last of our "winter" season and I'll get down to the workshop for only Sunday and Monday – we do the Schumann again Monday night with piano and must come right back for a Tuesday morning rehearsal. There will be meetings to attend and a million things to do – I'll be crazy at the end! Already 350 participants have signed up![32]



International Horn Society
OFFICE OF THE SECRETARY - TREASURER
P. O. BOX 161
INTERLOCHEN, MICHIGAN 49643

June 9, 1972

Dear Del:

Many thanks for typing the newsletter - terrific job! There were just two little things which I fixed and I added a sentence to indicate that a photo negative had been reversed (where the names read from left to right, etc.). So this morning it goes to the printer when I pick up the completed membership cards. You'll have yours soon.

Letter from Norman Schweikert to Delmar Weliver in 1972

Norman's career with the Chicago Symphony and his international outreach overlapped in a variety of ways. In one of his important *Horn Call* articles, "Horns Across the Sea"[33] (May 1972), Norman provides a detailed travelogue of the Chicago Symphony's 41-day tour to 15 cities in 9 countries. Not only was this a wonderful description of the performances and venues of the tour, it also gave us an introduction to the names of many hornists that we would get to know more as the horn society evolved (Andre Van Driessche, Ib-Lanzky-Otto, Albert Linder, Friedrich Gabler, Roland Berger, Michael Hoeltzel, and many others).

In the process of writing these articles, I was continually impressed on what a broad range of people were influenced by the life, thought, and practice of Norman Schweikert. Then, just when I thought I had covered the topic, I received voice mails and emails from Chiyo Matsubara, the former second horn of the Japan Philharmonic and the New Japan Philharmonic. He told me of the wonderful concert on June 11, 1977 where Dale Clevenger, Richard Oldberg, Tom Howell, and Norman performed the Schumann *Konzertstück* with his orchestra in Japan. ("Even the live performance was perfect!"). Then, on the second half of the concert the Chicago horn section joined his horn section in a performance of Strauss's *Ein Heldenleben*. The tone of Matsubara's message was as impressive as his words. When he spoke of Norman, he was speaking of a hero's life in very personal terms. "For me, Norman is the ideal person – not only as a horn player, but as a human being."[34]

Postlude

Between his first experiences playing in the Los Angeles Philharmonic in high school and his membership in the Chicago Symphony in 1971, Norman had a long and distinguished body of performance experience: in Rochester (Rochester Philharmonic, Eastman Philharmonia, Eastman Wind Ensemble), the US Military Band at West Point, the Interlochen Arts Woodwind Quintet, the Chicago Little Symphony, the Peninsula Music Festival Orchestra, and other orchestras in northern Michigan. His career as a member of the horn section of the Chicago Symphony was spectacular, and any single recording of the many he made during his time in Chicago might be considered a lifetime achievement. However, Chicago is only the most visible and recent part of his performing career. Many of his other performance experiences were also significant and could be considered a lifetime achievement for many people.

Sometimes, when I have been working with a young student, I will ask the "What do you want to do when you grow up?" question. The response will be something like, "Well, I think I will join the Chicago Symphony and become a great horn player." My response is often along the lines of, "Well that is a wonderful goal. However, you might want to think about

the order and sequence of events you are considering." The story of Norman Schweikert often comes to mind.

Randall E. Faust is a hornist, composer, and retired professor of horn at Western Illinois University.

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Schweikert, Norman, *The Horns of Valhalla*, Gurnee, Illinois, WindSong Press, 2012.

The Horn Call

"Obituary: Norman Schweikert," William Scharnberg, February 2019.

"Profile: Interview with Norman Schweikert," Thomas Cowan, May, 1976.

"Norman Schweikert: A Profile," Tim Gregg, November, 1996.

"Horns Across the Sea," Norman Schweikert, May, 1972.

Notes

[1]As described by Sally Schweikert, Brian Frederiksen, Timothy Gregg, "Norman Schweikert: A Profile" (*The Horn Call*, November, 1996), 42, and others.
[2]Sally Schweikert, telephone interview, November 8, 2019.
[3]William Barry Furlong, *Season with Solti*, (New York, Macmillan, 1974) 337.
[4] Sally Schweikert, telephone interview, November 8, 2019.
[5]*Traverse City Record Eagle,* "Rare Musical Instruments to Music Camp," July 18, 1970.
[6]Norman Schweikert interviewed by Thomas Cowan, (*The Horn Call*, May 1976) 60.
[7]Brian Thomas, telephone interview, March 18, 2019.
[8]Robert Sheldon, telephone interview, February 12, 2020.
[9]Norman Schweikert, *The Horns of Valhalla* (Gurnee, Illinois, WindSong, 2012) ii.
[10]Norman Schweikert, "Wendell Hoss" *(The Horn Call*, October, 1980) 36-37.
[11]Thomas Cowan, "Profile: Interview with Norman Schweikert" (*The Horn Call*, May, 1976), 56-57.
[12]Ibid.
[13]Timothy Gregg, "Norman Schweikert: A Profile" (*The Horn Call*, November, 1996), 40.
[14]John Covert, email, August 31, 2019.
[15]Sally Schweikert, telephone interview, November 8, 2019.
[16]Sally Schweikert, email, February 28, 2020.
[17]Byron Hanson, interview, May 2, 2019.
[18]John Covert, email, August 31, 2019.
[19]Sally Schweikert, telephone interview, November 8, 2019.
[20]Timothy Gregg, "Norman Schweikert: A Profile" (*The Horn Call*, November, 1996), 42.
[21]Robert Sheldon telephone interview November 18, 2019.
[22]imothy Gregg, "Norman Schweikert: A Profile" (*The Horn Call*, November, 1996), 40.
[23]Robert Sheldon, telephone interview, November 18, 2019.
[24]Timothy Gregg, "Norman Schweikert: A Profile" (*The Horn Call*, November, 1996), 42.
[25](Programs from the Peninsula Music Festival, Courtesy of David Elliott, March 12, 2019.)
[26]Interlochen Arts Academy program lists from Eileen Ganter (May 6, 2019) and Paul Birmingham (October 11, 2019).
[27]Allen Spanjer, telephone interview, March 2, 2019.
[28]Sally Schweikert, telephone interview, November 8, 2019.
[29]Del Weliver, interview, April 30, 2019.
[30]Norman Schweikert, letter to Del Weliver, December 17, 1971.
[31]Norman Schweikert, Letter to Del Weliver, August 2, 1971.
[32]Norman Schweikert letter to Del Weliver, June 9,1972.
[33]Norman Schweikert, "Horns Across the Sea" (*The Horn Call*, May, 1972), 54.
[34]Chiyo Matsubara, telephone message, December 1, 2019.

Acknowledgements

Paul Birmingham, student of Norman Schweikert (1966-1968), retired hornist, chaplain, The Ohio Veterans Home.

Larry Combs, principal clarinet Emeritus, The Chicago Symphony

John Covert, Professor Emeritus, Ithaca College

David Elliott, Personnel Manager, The Peninsula Music Festival

Brian Frederiksen, publisher, WindSong Music Press.

Tim Gregg, hornist, author of "Norman Schweikert: A Profile," *The Horn Call*, November 1996. IHS Life Member, physician

Eileen Ganter, Audio Archives Assistant, Interlochen Center For the Arts

Leo Gillis, Head of Special Collections and Archives, Interlochen Center For the Arts

Byron Hanson, Director of Music, Emeritus, Interlochen Center For the Arts

Sally Schweikert, widow of Norman Schweikert, past member of the Chicago Symphony Chorus

Robert Sheldon, retired Museum Specialist, Musical Instruments, Smithsonian Institution, Washington DC

Allen Spanjer, second horn, New York Philharmonic, professor, Manhattan School of Music

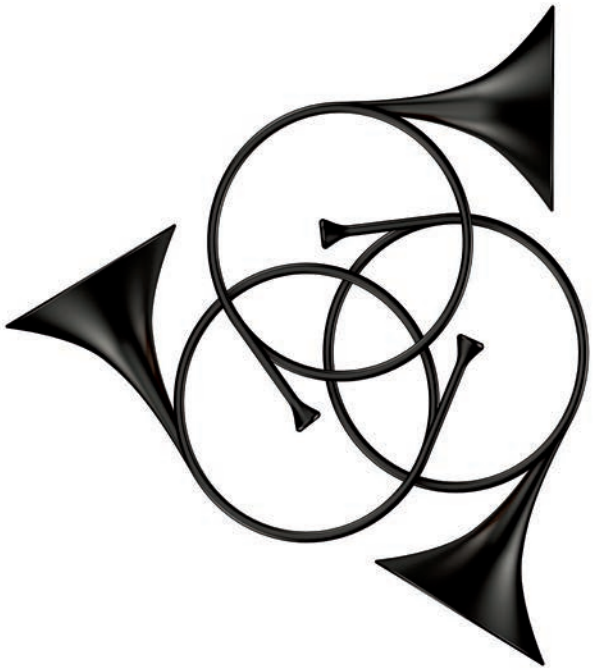
Brian Thomas, second horn, Houston Symphony

Bradley Warnaar, hornist and composer, Los Angeles

Delmer Weliver, Head Music Librarian, retired, Fennell Music Library, Interlochen Center for the Arts

Sandra Flesher Sheldon and Sharon Faust, oboists, office managers for Robert Sheldon and Randall Faust

and with special thanks to Gail Williams – horn professor, Northwestern University and former member of the Chicago Symphony Orchestra – who invited me to take on this project



Creative Hornist

by Drew Phillips, Column Editor

Creative Practicing: Do you even need to unpack to improve?

Consistent practicing is essential for those who want to be excellent players. The easiest days and weeks have set-aside times in our schedule to sit down and improve our skills by practicing literature, fundamentals, or simply getting out the horn to maintain. But…is it possible to practice without putting the horn to our face? Consequently, is it possible to even improve (gasp!) and not blow into the instrument?

"It was the best of times, it was the wor…I mean, busiest of times."

We've all had those days/weeks/months. It sometimes seems like we have no time to sit down and get in a good ol' practice session like we used to. As I've gotten older and out of school, I've realized the elusiveness of a set and consistent practice schedule when in contention with work, eating, sleeping, family, errands, and all the other essential daily things that give us a complete and healthy lifestyle. Some people will always say about practicing: "Well, if it's important to you, you'll make time for it." That may be true, but there are days for everyone where you have to wake up early, go to work/class all day, have to get gas/pick up dinner/do other errands on the way home, clean the house when you get home, finish the work you didn't do during the day, and suddenly it's 11:30 pm and you haven't had one moment to even unpack the horn. At that point, if you know you're waking up early to go back to work tomorrow, you go to bed (at least, I would). When these days happen, is it a complete musical failure? Or, can we utilize any techniques to improve fundamental musical skill that don't require getting the instrument out of the case in our brief moments of down time?

Just sing it!

The last article I wrote (February 2020 *Horn Call*!) was about the benefits of singing through music as you are rehearsing and needs little verification. When we can sing what we want, we work on intonation, musicality, phrasing, articulation, air movement, etc. One of the ways in particular that I find singing useful is in memorization. When I've had to perform things memorized in recital, concerto performances, or other places, I've noticed that my ability to be able to sing what I'm supposed to be playing is particularly helpful. I try to sing not only my own part, but everything else that is going on. That way, I know helpful cues that I am supposed to be listening for, rather than trying to count endless blocks of rests. Singing can also help with accuracy of pitches, articulation, vowel usage, and phrasing of musical lines.

You can sing just about anywhere. Sing in the car. Sing in the shower. Sing between lessons. Sing between classes (if you do it in public, be prepared for the crazy looks!). Sing for your friends. Sing for your enemies. Sing on a boat. Sing on a train. Sing in the mountains. Sing in the rain. No matter where you are, you can sing through literature, scales, or whatever else you are working on with the horn and increase your aural skill and general musicianship without even unpacking!

Just finger it!

One of the best things that we have the capability to do as horn players is finger our parts without needing the instrument with us (unlike some of the woodwinds where that could be a little difficult). When I am doing something monotonous like sitting at a stop-light, thinking of wording emails, or listening in faculty meetings (just kidding!) I find sometimes that I am absent-mindedly fingering through scales, my favorite solos, excerpts, or just chromatically ascending or descending on a flat surface, my leg, or the steering wheel. This is actually a key component to how I've practiced some particularly nasty licks, like the really technical parts of the Gliere Concerto, some finger tricky parts of Mozart, or coordination in difficult scales. Some excerpts of music we have to play are just as tricky finger-wise as they are with accuracy, and if we can knock out the technical part by having muscle memory with the valve changes of the passage, our focus can be on pitches when the horn comes back in.

Fingering practice can happen with a number of musical selections. Your current solo or orchestral moment may have a technical difficulty that needs some shedding with or without the music in front of you, and you can practice fingering those passages without having the horn out. Another thing you can practice is scales: major, minor, chromatic, octatonic, whole-tone, blues, or any other scales you can think of! It is always important to continue developing our technical proficiency and simply fingering through keys and scales of ones we aren't as familiar with or don't play in as often helps our fingers move more naturally when we have to perform or sight-read in that key. Fingering practice can occur almost anywhere and doesn't really need much attention (although if practicing fingering when driving, be focused on the road!).

Just buzz it!

If you know me, you know I am a huge buzzing fan. Both free and mouthpiece buzzing have their regimented place in my daily routine, and I utilize them both when I can't get the time on the horn I'd like. Free buzzing can be done most anywhere and uses no equipment. Everyone has their own opinion on free buzzing and whether or not it is useful; I believe that having a strong buzz that can manipulated up and down with a good sound strengthens our muscles, and it is a fun workout to try and buzz literature, scales, etc. with just

the lips. Mouthpiece buzzing should be more closely related to what we feel when we play and just uses the mouthpiece away from the horn. I like to utilize mouthpiece buzzing especially when I am traveling or riding in the car on the way to a gig. It's sometimes tough to buzz when bouncing up and down on the highway or bumpy back roads, but something is better than nothing!

By buzzing through our music, we work on our aural skills. If we can buzz through our literature accurately with only the resistance of the mouthpiece, putting the horn up to our face is so much easier with the horn to center for us. Mouthpiece work can also reinforce articulation practice, air movement, intonation, and other skills. This skill of buzzing can be useful away from the horn, but is also a good fundamental practice to utilize with your regular rehearsal with the instrument!

Just listen to it!

It baffles me when students walk in lessons and play literature they've been assigned without having done the simple research of listening to the piece (if recordings are available). It's one of the easiest ways that you can "practice" for your lessons outside of practice time by getting the sound and style of your literature in your ears before attempting it. Sure, you can say that listening to a recording falls more under the "researching the context of the music" category, but I think it is an important step to practicing and rehearsing that can be done without the instrument nearby. Listening to literature you are going to perform, etudes you are working on, or just hearing notable players on your instrument to keep forming your own sound concept is a form of practicing that you can do away from the instrument.

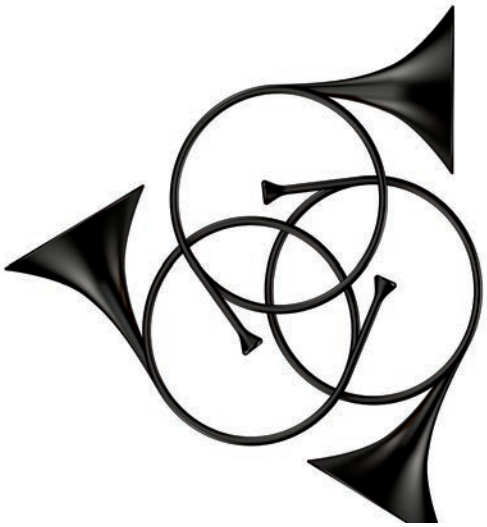
Do all of the things together!

The best part about the above techniques is that you can use them without the horn ever leaving its case. And combining them together means even extra work done away from the instrument that will make returning to the horn an even more successful experience. Combining fingering with singing, or buzzing along with recordings, or fingering the part along with the recording you are singing along with enhances your knowledge of what you're going to be working on with the instrument in hand. You can listen to a recording in the car while buzzing along on your daily commute, or hum and finger some literature while walking between classes, or even buzz in your dorm room or apartment at night (as long as your roommates/neighbors don't care) to get that work done when days are slammed with tasks.

Use on the busy days and as supplemental practice!

Of course, this does not mean I am an advocate for taking days off of the horn when you responsibly do have the time to practice. Nothing can replace the actual experience and work of connecting mouthpiece to horn and horn to face. Think of these strategies as a last-resort go-to on the days where every hour is full and getting into a practice room or space before very late at night when you should be sleeping isn't feasible. These days don't occur often, but work can still be done if getting the horn out of the case is impossible due to business, travel, or some emergency that prevents you from sitting down and practicing. In a best case scenario, all of the above strategies should be used as supplemental practice to what you are already doing with the horn in your practice time, but utilize these thoughts to make progression even on the busiest of days.

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 sight-reading Haydn piano sonatas and is still an undefeated champion with Dr. James Naigus at escape rooms. **aphillips527@gmail.com**

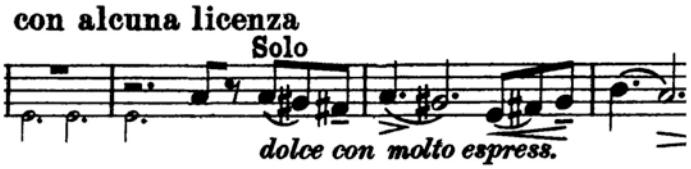


Technique Tips

by James Naigus, Column Editor

Taste, Don't Test

Imagine sitting in the audience of an opulent concert hall. The lights are dim all around and your eyes are focused on the stage, where the low strings start sounding the brooding opening tones of the second movement of Tchaikovsky's Fifth Symphony. Once ominous, the chords start rising and a musical sunrise is about to occur, setting the stage for the solo to follow. Then, right before that magical moment, you hear the horn go:



I mean, we gotta make sure we're playing the right note, right?!

I'm sure we all have students who do this; they test the first pitch before they start a passage. I've even had horn players ask for the first pitch in audition situations. Naturally we want to be accurate, and given the horn's partial situation it's easy to get a partial off and still sort of be able to play something.

However, this bad habit of "testing" the note, or also working up to the note, is something that we need our students to break. Think of it as the remnants of the training wheels of a bike. When teaching younger students, especially students who have less developed ears, we will often have them find pitch based off of comfort or consistency. For example, if they have a passage starting on an a', but they really know middle c' well, we may have them start on C and work stepwise up. Or, we may ask them to find/play their first pitch so they don't start blasting down the double diamond run instead of the training moguls. Either way, it's an exercise in building the student's audiation skills; that is, developing their ear to pitch and intervallic relationships. But audiation is only one piece of the puzzle, and in order to break this habit and improve accuracy, we also need to be acutely aware of the physicality of performing. This is a combination of several things, mostly including the position of the embouchure, the vowel shape/sound, and the air speed.

Before we discuss what "tasting" involves, it's important, if not already self-evident, to mention why this is important. We are always told to practice like we perform. This makes sense, as we want to normalize the end goal, which is in this case a solo or large ensemble performance. In either of these instances, do we ever get a chance to play the first note before we begin? Rarely ever.*

*Asterisk alert! This asterisk is brought to you by "Ghost-Noting." Ghost-Noting, the fun little thing we do where we play an important, usually high or awkwardly stopped, note super quiet an octave down hoping that the orchestra will bury the sound because even though we have a good sense of pitch we still never trust a high g♯'''.

Unlike golf, live classical music doesn't allow for mulligans (or tacky plaid pants), so we must be rock solid from the very beginning of our performance. We must do our best to hear the pitch in our head and to taste the note – to trust the muscle memory of performance. So, how do we practice that? Here are three things you can try!

Taste Test #1

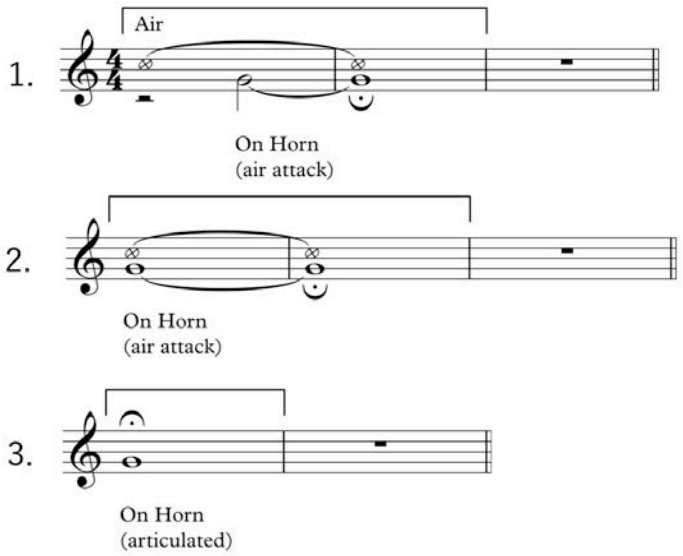
The first thing you can try is simply an explanation of what to do. Assuming the player has physically played the note in question before, they have an idea of what it feels like. What I'll typically tell my student is: "Get in playing position to play that note. Form your embouchure and breathe. Now sing the note in your head." In this case it is muscle memory guiding audiation or pitch memory. It's honestly not surprising to me how relatively accurate the students are with their internal pitch. Some have internalized concert A or concert B♭. Myself, I have a strong propensity of memory towards horn-pitch third-space c''. So finding pitch and feeling relative to those beacons of stability can also be helpful.

Forming the embouchure and blowing air also brings vowels into the picture, which goes a long way towards accuracy. If our goal is a top space g'', voicing an "Awww" will probably not give us the result we want. Conversely, a closed "Eeee" on a pedal C will probably be problematic. I am reminded of Eli Epstein's "Finger Breathing," which is an excellent technique for using proper airspeed and vowel shape (check out his book *Horn Playing from the Inside Out*).

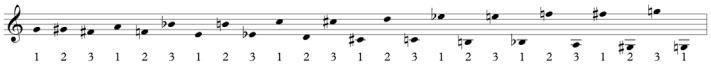
Taste Test #2

Continuing on the train of thought from the last section, a lot of note accuracy is dependent on using the right type and amount of air. So how do we practice dialing in and calibrating those elements for each particular note? I like to use a three step process that I learned from Jeff Nelsen – he calls it "Soft 20s" based upon length of sustain, but I use it for dialing in the airspeed required for each note. I especially find this useful for teaching the type and speed of air we need in the pedal register (and often how uniquely slow it is).

Step one is starting with air, slow to fast, until the note speaks. In other words, the first sound you hear is air, until the air is fast enough to excite the buzz in our lips to create the vibration. Once we've figured out the type of air and minimum speed, step two is to air attack the note and try to get immediate response. Note that you are working at the threshold of the air required, so make sure that the pitch isn't under-supported. Once taste of the pitch and the speed of the air are dialed in, step three is adding articulation, which I like to describe as more of a "controlled release" than an "attack."



You can do this exercise on any note in particular, or you can mix it up in a sequence like this:



Taste Test #3

One of the biggest challenges with practicing accuracy, especially "out of the blue" accuracy, is knowing whether or not the pitch we are playing is actually the note we desire. One solution to this issue is having the student play through accuracy exercises with a teacher. A good exercise is one that shifts the pitch around enough that one cannot rely on relative pitch alone. One example is a snippet from an exercise I stole from Paul Basler, where the instructions also say to take the mouthpiece off the lips between each note:

If students don't have a teacher to keep them honest, they can always use a piano to check the accuracy of their pitch (assuming they transpose), or even better, play notes along with a drone. (Foreshadowing: I am going to write an article about using drones very soon in the future...) For example, setting a horn-pitch C drone allows for a better sense of reference and also reinforces intonation!

In summary, taste, don't test! Practice and then trust the muscle memory of performance in combination with audiation of pitch. Visualize yourself playing the note. Imagine what that feels like. Anticipate what that sounds like. Then take a deep breath, and go for it!

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 microphone is the Shure KSM32. **jamesnaiguscomposer@gmail.com**.

Music, Health, and Science

Amy Thakurdas, Column Editor

The Healthy Horn

by Lydia Van Dreel

Greetings to International Horn Society members all around the world! As host of the 52nd Annual International Horn Symposium in Eugene, Oregon, I'm excited to be able to showcase many topics around this year's theme, "The Healthy Horn." Here are just a few of those topics.

- Noble Hearts, Noble Horns: The Suzuki Method for Horn
- Pregnancy, the Horn, and You: Strategies for Success Through the Fourth Trimester
- Gettin' Back on the Horse: A Guide to Returning to Playing
- The Horn and Aging
- Building Heathy Artistic Communities
- The 21st Century Practice Room: How incorporating modern technology and scientific research in the practice room can lead to healthier and more productive results
- Cultivating a Healthy Collegiate Horn Studio
- Career Health (all the things they didn't teach you in school)
- Mindfulness for Audition Preparation
- The Mental Side of Performance Preparation
- Mental Health and the Modern Musician: Navigating the Perils of Anxiety and Depression
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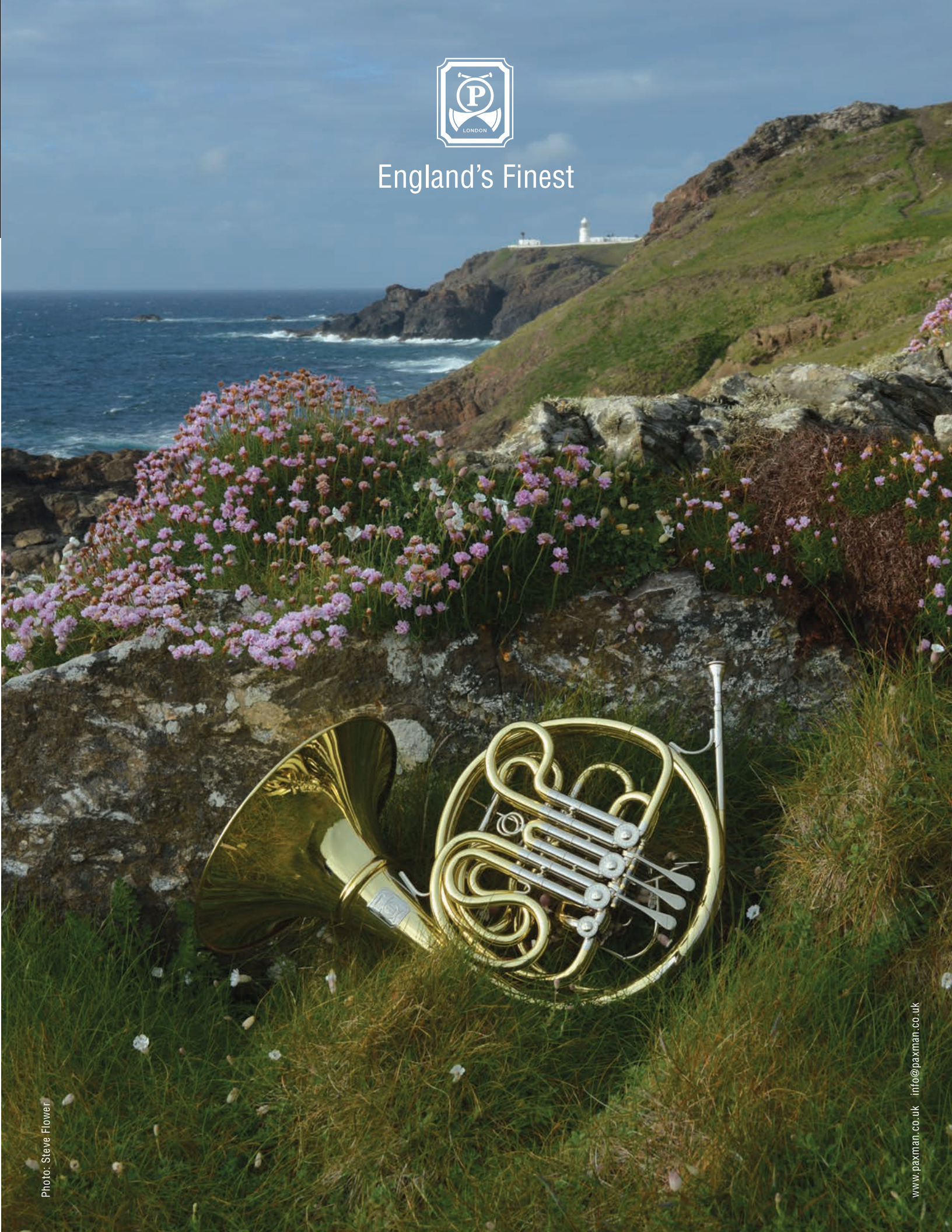
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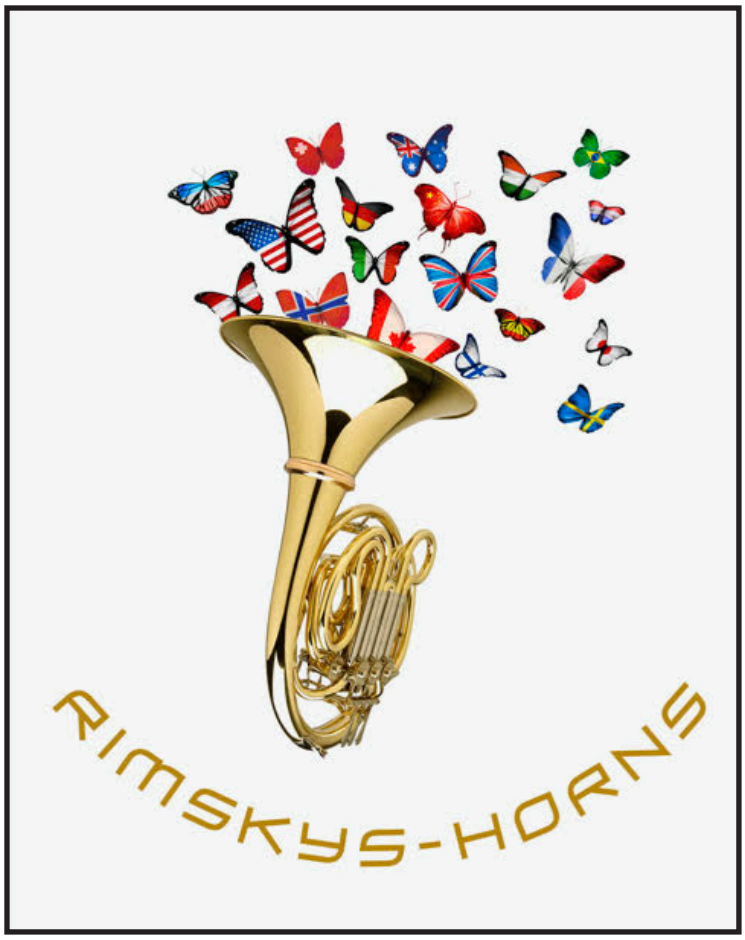
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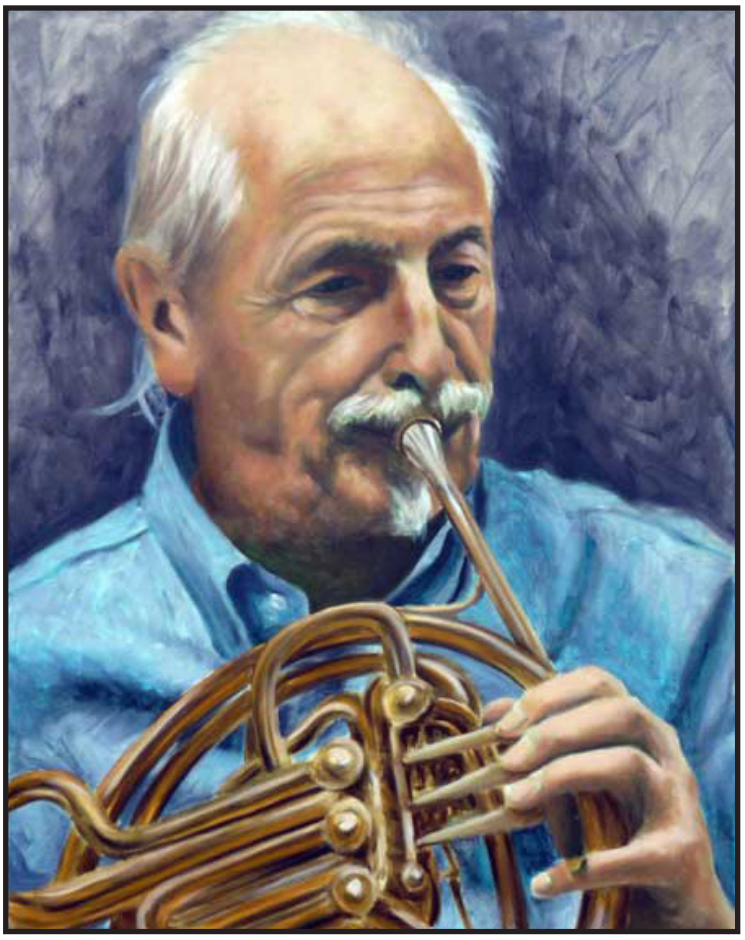


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2020 International Horn Society Composition Contest

Prizes: $1250 for Each Division

DIVISIONS

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

Virtuoso. No difficulty limitation.

INSTRUMENTATION

Featured Division. Horn ensemble (two or more players, all horns)

Virtuoso Division. From one of the following categories.

- Solo horn featured with large ensemble. The large ensemble may include any group of electronic instruments, acoustic instruments, and/or voices.
- Horn with chamber ensemble of three or more performers (one horn part only). The chamber ensemble may include any combination of electronic instruments, acoustic instruments, and/or voices.
- Solo horn and keyboard instrument. Keyboard instruments may include piano, harpsichord, organ, electronic keyboard, or mallet percussion.
- Solo horn (alone/unaccompanied)
- Solo horn with vocal ensemble

For more information, application rules, and electronic submission procedure, see Programs/Composition Projects/Composition Contest at the IHS website: www.hornsociety.org/about-the-ihs/composition-projects/composition-contest.

DEADLINE

Entries must be received by December 1, 2020.

QUESTIONS

Email to **re-faust@wiu.edu**.

Randall E. Faust, **Coordinator, Composition Contest**

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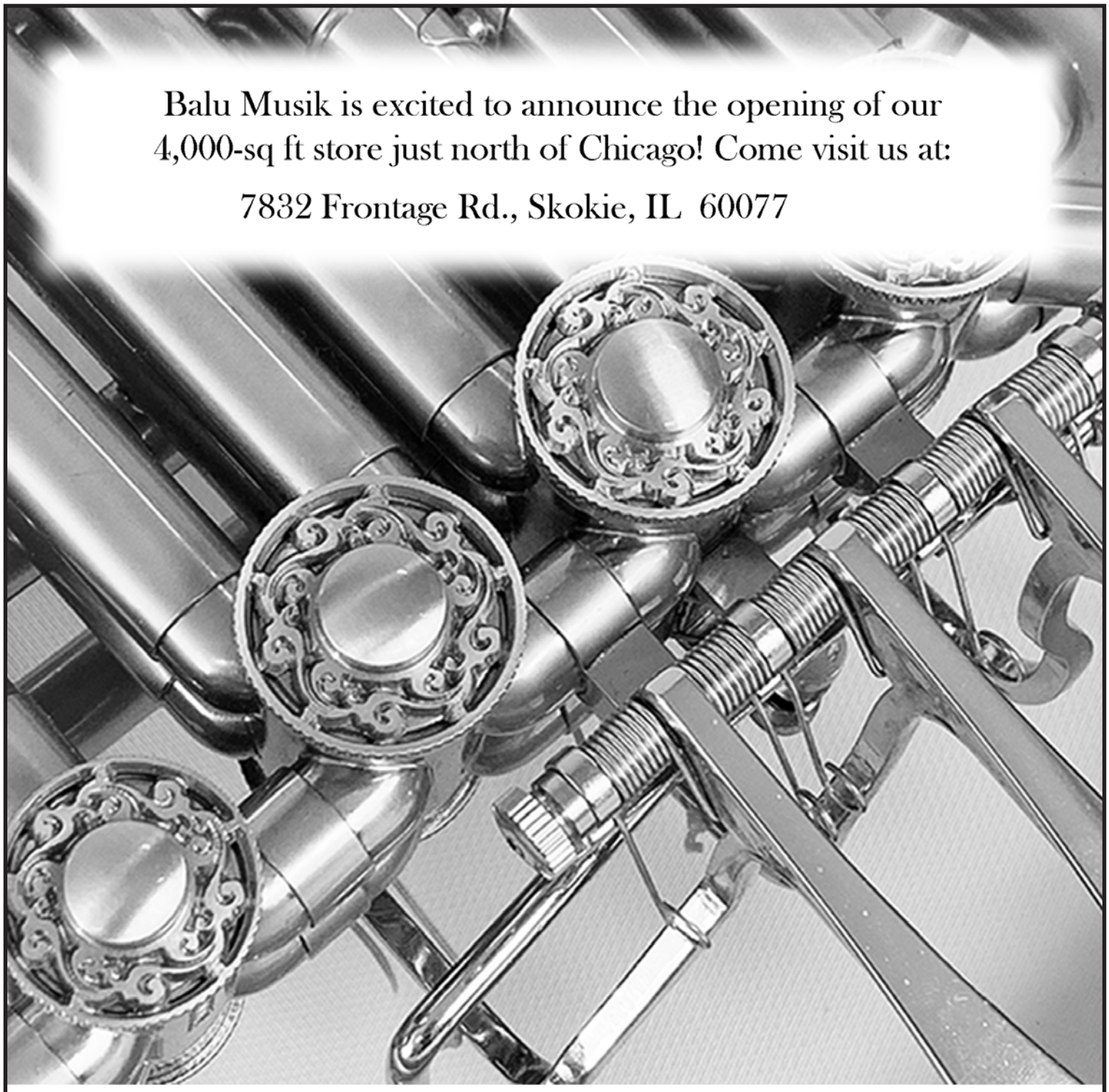

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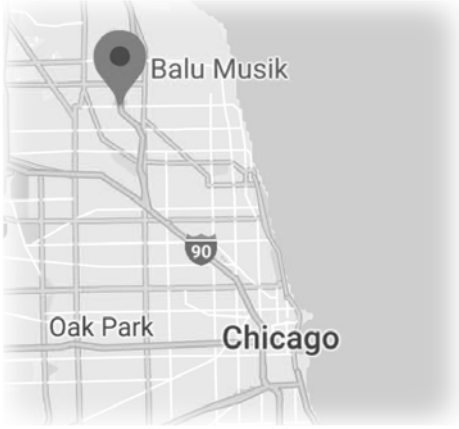
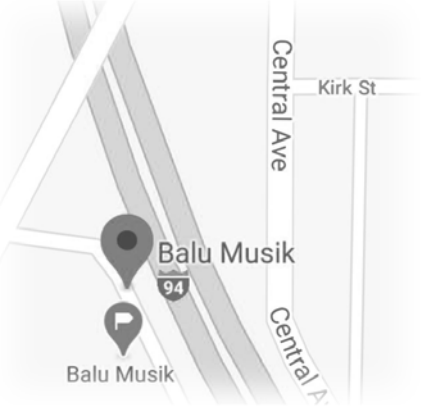




Meet Your Makers: Ricco Kühn

by Ellie Jenkins, Cor Values Column Editor

Ricco Kühn began building his horns three decades ago, and has established a significant following among discerning professionals and the horn community at large. In celebration of Kühn's 30th anniversary, we're reprinting his profile from the September 2016 IHS Newsletter, along with his answers to new questions. Kristina Mascher-Turner provided both English translations.

Meet Your Makers: Ricco Kühn, Oederan, Germany
IHS Newsletter, 29 September 2016

Ich freue mich über diese Gelegenheit, etwas ausführlicher über mich persönlich, meine kleine Werkstatt und die Geschichte der Ricco Kühn Hörner schreiben zu dürfen. „Meet your makers" ist eine fantastische Idee, die Personen hinter den tollen Hörnern, die man auf Shows oder Webseiten sieht, kennenzulernen.

Wie jeder Kollege habe auch ich meine eigene Geschichte, wie ich zu diesem schönen Handwerk gekommen bin. Es war eine spontane Entscheidung in einer ziemlich frustrierten Lebenssituation! Nachdem ich am Ende der Schulzeit verstanden hatte, dass ich meinen ursprünglich geplanten Weg in der damaligen DDR nicht hätte gehen können, musste ich mich eben für eine Ausbildung entscheiden. Da ich einfach keine „bessere" Idee hatte, war der Gedanke meiner Eltern, Musik und meine technischen Interessen zu verbinden gerade gut für diese Entscheidung.

Dabei hatten wir in der Familie eine lange musikalische Tradition. Schon mein Urgroßvater, Großvater und Vater spielten Trompete im örtlichen Blasorchester. Mir blieb dann natürlich nichts anders übrig, als auch Trompete zu lernen. Zugegeben war ich sicherlich nicht der fleißigste Schüler. Ich hatte eigentlich immer mehr Interesse an technischen Dingen und hatte viel zu viele Ideen – und somit natürlich keine Zeit zum Üben.

Die Ausbildung zum „Metallblasinstrumentenbauer" asolvierte ich dann bei B&S in Markneukirchen, in der Firma in der auch die Hans Hoyer Hörner gebaut wurden. In der Schule gab es viele Fotos und Kataloge von den unterschiedlichsten Hornmodellen. Da für einen Trompeter Doppelhörner immer etwas kompliziert aussehen, weckte das natürlich mein technisches Interesse. Obwohl ich während der Lehrzeit nur Ventilsätze für fast alle Instrumentenmodelle zusammenbauen durfte, hatte ich ziemlich sicher den Wunsch, Hörner zu bauen. Deshalb ging ich nach meiner Ausbildung zu Heinz Börner nach Chemnitz, dem Nachfolger von Oskar Reissmann. Oskar Reissmann hatte bis in die 50er Jahre als Hornbauer einen sehr guten Ruf, auch weit über Deutschland hinaus. Heinz hatte eine kleine, alte Werkstatt mit sehr wenig Maschinen und Technik. Die Hörner wurden unter einfachsten Bedingungen in Handarbeit hergestellt. Für mich war es eine sehr interessante Zeit, in der ich tief in den Hornbau eindringen konnte. Ich lernte dann auch Horn zu spielen, habe in dieser Zeit mehr geübt als in der ganzen Kindheit Trompete. Ich war vom Horn als Ganzes total fasziniert! Ich spielte in verschiedenen Besetzungen, vom Kammerorchester bis zum Brass Ensemble, war auch einige Zeit solistisch unterwegs und konnte so fast alle Situationen kennenlernen, die man als Hornist zu meistern hat.

In dieser Zeit absolvierte ich dann auch den Meisterlehrgang. Als Meisterstück baute ich ein Doppelhorn, Modell „Reissmann" mit Stopfventil. Die damals von Heinz Börner gebauten Hornmodelle waren ausschließlich Modelle nach

I am glad to have this opportunity to be able to write in detail about myself, my little workshop, and the history of Ricco Kühn Horns. "Meet Your Makers" is a fantastic idea that helps readers get to know the faces behind the great horns you see at exhibitions and on websites.

As is the case with every colleague, I have my own story about how I came to this beautiful craft. It was a spontaneous decision in a rather frustrating life situation! After it became clear that I wouldn't be allowed to follow my originally chosen career path in the time of Communist East Germany, I had to decide on a course of study. Since I didn't have a "better" idea, my parents figured this would be a good way to combine my musical and technical interests.

Furthermore, we had a long musical tradition in the family. My great-grandfather, grandfather, and father all played the trumpet in the local wind band. Thus I had no choice in the matter - I would learn the trumpet as well. To be honest, I wasn't the most dedicated student. Indeed, my interest in technical things was growing, and I had way too many ideas (and therefore, no time to practice.)

I completed my "Metallblasinstrumentenbauer" (Brass Instrument Maker) training with B&S in Markneukirchen, in the company where Hans Hoyer horns were built. In the school, there were many photos and catalogs from the most varied sorts of horn models. Since double horns always look rather complicated to the eyes of a trumpet player, this naturally awoke my technical interest. Although I was only allowed during my studies to assemble valve sets for most instrument models, the desire to build horns was strong in me. Therefore, after my studies I went to Heinz Börner in Chemnitz, Oskar Reissmann's successor. Oskar Reissmann had an excellent reputation up through the 1950s as a horn builder, even well outside the borders of Germany. Heinz had a small, old workshop with very little in the way of machines and technical equipment. The horns were assembled manually under the simplest of conditions. For me, it was a very interesting time in which I was able to delve deeply into horn building. I also learned back then how to play the horn; indeed, I practiced more during this period than I did on the trumpet in my entire childhood. I was fascinated by everything about the horn! I played in various configurations, from chamber orchestra to brass ensemble, also traveled solo for a while and therefore got to know almost every situation that a horn player has to master.

During this time, I completed my Master's Diploma. For my final project, I built a double horn, a "Reissmann" model with a stop valve. Heinz Börner's horns of the time were models made exclusively to Oskar Reismann's model. Besides a few B♭ horns, there existed a compensating double, much like the Kruspe "Wendler" model, as well as the full double, sim-

Oskar Reissmann. Es gab neben einigen B-Hörnern ein kompensiertes Doppelhorn, ähnlich dem Kruspe „Wendler“ Modell, sowie das Voll-Doppelhorn, ähnlich Geyer/Knopf Bauweise. Die Reissmann-Wagnertuben wurden unter Heinz Börner nicht mehr hergestellt. Leider kann ich nicht mehr genau belegen, seit wann Oskar Reissmann die Voll-Doppelhörner so gebaut hat. Sicher ist nur, dass die Firma 1902 gegründet wurde, seit 1912 in Chemnitz ansässig war, und es sehr alte Fotos gab, auf denen Oskar mit dem Doppelhorn zusehen war. Möglicherweise war er ja einer der ersten Hornbauer, der in der nach Geyer oder Knopf benannten Bauweise Doppelhörner gebaut hatte.

Ricco and Florian Kühn

Die damals verwendeten Schallstücke waren etwas weiter geschnitten, ähnlich den in dieser Zeit gebauten C.F. Schmidt Modellen. Es ist nicht bekannt, ob beide vielleicht den gleichen Schallstück-Lieferanten hatten. Für mich ist die Reissmann Tradition schon deshalb wichtig, weil ich nach meinem Meisterstück viele neue Ideen hatte, auf diesen großen Erfahrungen aufzubauen.

Schon kurz nach der Meisterprüfung 1986 begann ich mit den Vorbereitungen meiner eigenen Firma. Da es im damaligen sozialistischen System es nicht so einfach war, eine selbständige Existenz zu gründen, zog sich dieses Vorhaben bis in den Herbst 1989. Vorher musste ich natürlich noch zu Armee, danach dauerte die Beschaffung von Werkzeugen und Technik auch noch einige Zeit. Als ich schließlich die Genehmigung bekam und eigentlich alles vorbereitet war, kam die politische Wende. Am 15. Januar 1990 eröffnete ich dann endlich meine eigene Werkstatt. Bis zu diesem Zeitpunkt hatte ich schon viele Kontakte zu Hornisten in der damaligen DDR. Meine Ideen waren gut und so sollte der Start erfolgreich werden!

Ich sollte es zwar jetzt nicht bedauern, aber für mein Geschäft war es damals leider so: Die Grenzen waren wieder offen, Deutschland war kurz darauf wieder vereinigt, und natürlich haben sich fast alle meiner Kunden mehr für die bekannten Hörner aus Mainz interessiert als für meine Ideen. Somit verlief mein Start etwas „rumpelig“.

Ich war in den Monaten danach sehr viel unterwegs um meine Hörner vorzustellen. In dieser Zeit lernte ich auch neue Lieferanten im westlichen Teil Deutschland kennen. Ich hatte noch mehr neue Ideen. Finanziell war es damals zwar fast eine Katastrophe, aber so konnte ich in extrem kurzer Zeit meine Hornmodelle auf „neuen Stand“ bringen.

Vielleicht ist das Glück ja doch mit den Fleißigen? Ich lernte schnell neue Geschäftspartner kennen, die mir einen Markt außerhalb der deutschen „Problemzone“ eröffnet haben. So musste ich mir nie wirklich um die deutschen Alexander- Bläser Gedanken machen und habe auch bis vor zwei Jahren kein Alexander kompatibles Modell im Programm gehabt. Es verwundert vielleicht einige Leser, dass ich den Name Alexander so offen anspreche. Aber es ist für jeden deutschen Hornbauer nun, mal die Situation, dass ein sehr großer Teil der professionellen Hornisten ausschließlich die Hörner aus Mainz interessiert. Dabei habe ich der Firma Alexander deshalb nie einen

ilar to the Geyer/Knopf methods of construction. Heinz Börner discontinued the manufacture of Reissmann Wagner tuben. Unfortunately, I cannot prove exactly for how long Oskar Reissmann built double horns like this. All that we know for sure is that the company was founded in 1902, it had been based in Chemnitz since 1912, and that old photographs exist in which Oskar appeared with the double horn. Possibly, he was one of the first craftsmen ever to build horns in the famous Geyer or Knopf fashion.

The bells made at that time were somewhat wider cut, similar to the C.F. Schmidt models constructed at the time. It is not known whether both companies might have had the same bell supplier. For me, the Reissmann tradition is important because I had many new ideas about building on these grand experiences after completing my final Master's project.

Shortly after my master's diploma in 1986, I began the preparations for my own company. It was not easy to initiate an independent existence in the former socialist system, so I delayed this plan until the autumn of 1989. Before then, I had to serve in the Army, and afterwards, the procuring of tools and technology took some time. After I finally received official permission and was ready for everything, the fall of the Berlin wall and change in the political system happened. By this point, I had already made many contacts with horn players in the former DDR. My ideas were good, so the founding should be successful, I thought!

I shouldn't regret it now, but for my business it was an unfortunate fact: the borders were once again open, Germany reunited soon afterwards, and so of course most of my customers were more interested in the renowned horn from Mainz than in my ideas. As a result, I was off to a bumpy start.

In the months immediately afterwards, I was constantly on the move, introducing my horns. During this time, I made the acquaintance of new suppliers in the western part of Germany. I had even more new ideas. Financially, it was a near catastrophe, but in this manner I was able to bring my horn models to a new standard in an extremely short period of time.

Perhaps fortune follows persistence? I got to know new business partners who opened a new market to me outside the German "problem zone." Because of this, I never really had to make concessions to the German Alexander brass players, and until just two years ago, didn't have an Alexander-compatible model on the program. Perhaps certain readers will wonder why I mention the name Alexander so openly. However, it is simply the reality of every German horn builder that a large portion of horn players are only interested in the horns from Mainz. Throughout this situation, I have never blamed the Alexander Company. They are nice people, and the horns are good, as are their marketing and production processes.

If there's any issue to be taken here, it's perhaps with the horn players who have never tried other horns and who there-

Vorwurf gemacht. Das sind nette Leute, die Hörner sind gut, das Marketing und die Produktion auch.

Wenn man einen Vorwurf machen darf, dann vielleicht den Hornisten, die nie andere Hörner probiert wollen und so anderen engagierten Herstellern die Chance zum Markt nehmen. Zum Glück ist die Welt groß und die Zeiten ändern sich! Inzwischen ist der deutsche Markt für uns schon ein wichtiger Teil des Geschäfts.

Oft werde ich auf Hornshows gefragt ob wir nun mehr Hornbauer oder Trompetenbauer sind. Viele haben auf unserer Webseite von den Trompeten gelesen. Deshalb dazu kurz unsere Story – das ist kein Witz, sondern die Wahrheit – die meisten Trompeter kennen die Geschichte: Ich hatte kurz nach meinem Start schon einen Mitarbeiter, der zwar fleißig, aber noch nicht qualifiziert genug war um Hörner zu bauen. Mit ihm habe ich „nur zur Ausbildung" einige Trompeten gebaut und so auch mit den weiteren Mitarbeitern, die später dazu gekommen sind. Außerdem konnte ich mit Trompeten schnell meine neues „Spielzeug" des Computer- Messsystem ausprobieren. Irgendwie sind diese Trompeten dann in die richtigen Hände gekommen. Ich hatte plötzlich eine große Nachfrage nach unseren Trompeten, obwohl ich nie dafür geworben habe.

In den Folgejahren kamen dann noch einige Modelle dazu. Wir konnten viele Trompeten verkaufen, haben 2010 und 2015 den „Deutschen Musikinstrumentenpreis" für unsere B-Trompete gewonnen und sind wohl inzwischen einer der gefragtesten Trompetenhersteller in Deutschland. Trotzdem – und das wissen auch die meisten Trompeter – schlägt mein Herz für den Hornbau. Wir sind also Hornbauer die auch Trompeten bauen und nicht umgekehrt!!!

Die enge Verbindung zwischen Hörnern und Trompeten auf dem gleichen Niveau in einer so kleinen Werkstatt (wir sind nur 6 Personen) ist vielleicht etwas verrückt. Es ist auch manchmal stressig, von einem Anruf zum nächsten das Denken umzuschalten.

Trotzdem wären wir ganz sicher bei beiden Instrumenten nicht auf dem Stand, wenn wir die anderen Erfahrungen nicht hätten. Oft versuchen wir, Erfahrungen mit Trompeten im Hornbau zu probieren und umgekehrt. Die akustischen Regeln sind die gleichen, nur die Prioritäten verschieden. Ich konnte so manche Probleme der Hornisten im Orchester aus der Sicht der Trompeter kennenlernen. Ich weiß so sicher viel mehr vom Klang im Orchester als wenn man immer nur mir den Musikern zu tun hat, die die Instrumente selbst spielen. Auch Erfahrungen mit Ansatzproblemen, Kondition, verschiedene Spieltechniken habe ich von beiden Seiten kennengelernt. Es würde jetzt zu weit gehen, mein Lieblingsthema „Ansprache, Widerstand im Zusammenhang mit Kondition" zu beginnen. Ich möchte nur kurz beschreiben dass ich mir viele Gedanken gemacht habe, wie ein Instrument für den Musiker „gesund" gebaut werden sollte. Dabei meine ich eine ansatzschonende sichere Spielweise, eine optimale Projektion im Raum – damit man eben konditionsschonend blasen kann – eine möglichst perfekte Ergonomie und trotzdem viel Raum für individuelle Klangvorstellungen.

Für mich sind professionelle Musiker gleichzusetzen mit professionellen Sportlern, die mit ihrem Körper Höchstleistungen erbringen, dabei noch kreative Künstler sind und das bis ins hohe Alter tun wollen oder müssen. Wir als Hersteller dieser „Sportgeräte" sollten uns der Verantwortung bewusst

fore take away the chance for other dedicated manufacturers to thrive in the market. Luckily, the world is a big place, and times are changing! In the meantime, the German market has already become a significant proportion of our business.

Often at horn workshops, I'm asked if we see ourselves more as trumpet or horn builders. Many people have read about the trumpets on our website. I'd like to tell a story about this – this is no joke, it's the truth. Most trumpet players know the tale: shortly after the beginning of the company, I had a colleague who, though diligent, wasn't yet qualified enough to build horns. With him, "just for training purposes," I built a few trumpets, and did the same with all subsequent colleagues. Besides, with trumpets I could quickly try out my new "toy" – a computer measuring system. Somehow these trumpets made their way into the right hands. Suddenly I had a huge demand for our trumpets, even though I had never advertised them.

In the years that followed, a few new models followed. We were able to sell many trumpets, won the "German Music Instrument Prize" for our B♭ trumpets in 2010 and 2015, and in the meantime became one of the most sought-after trumpet manufacturers in Germany. Despite this – and most trumpet players are aware of it – my heart beats for horn building. We're horn builders who also make trumpets, not the other way around!!!

The tight connection between horns and trumpets of the same level of craftsmanship in such a tiny workshop (we are only 6 persons) is likely a little crazy. It's also stressful sometimes to switch the mode of thinking from one order to the next.

In spite of this, we surely wouldn't be where we are without our experience with both instruments. Often we have tried to incorporate our experience with trumpets into crafting horns and vice versa. The acoustic rules are the same, just with different priorities. Thus I could get to know certain problems of orchestral horn players from the point of view of the trumpeters. As a result, I definitely have more insight about orchestral sound than someone who is only involved with people who play one instrument. I've also gathered experience regarding embouchure problems, physical condition, and various playing techniques, from both sides. I could go on and on about my favorite topic, "Attacks, resistance in conjunction with condition," but I will briefly say that I've given a lot of thought about how to build an instrument that is "healthy" for the musician. By this I mean an embouchure-protecting, secure way of playing, an optimal projection into the hall – so that horn players can blow in a way that protects their chops – with the best possible ergonomics, nonetheless offering a lot of room for individual sound concepts.

For me, professional musicians are on a level with professional athletes who achieve great physical feats; in addition, they are creative artists and need to be able to practice their art up through an advanced age, should they so wish. We as manufacturers of this "sports equipment" need to take this responsibility seriously. The musicians trust us, and we shouldn't disappoint them.

In conclusion, I'm happy to announce that our son Florian is now working full time in our workshop, after having completed a long and rigorous course of study including brass instrument construction, economics, as well as his master's exam

sein. Die Musiker vertrauen uns und wir sollten es nicht enttäuschen.

Zum Schluss möchte ich noch meine Freude zum Ausdruck bringen, daß unser Sohn Florian nach einer langen Ausbildung mit Lehre zum Metallblasinstrumentenmacher, Wirtschaftsstudium und Meisterprüfung jetzt Vollzeit in unserer Werkstatt arbeitet. Er hat natürlich ein Modell „Reissmann" als Meisterstück gebaut, spielt auch selbst Horn und wird sicherlich mit voller Kraft weiter viele schöne Hörner bauen.

Vielen Dank für euer Interesse. Vielleicht sehen wir uns wieder auf einer den nächsten IHS Shows!

Ricco Kühn

Ricco Kühn Interview mit Ellie Jenkins

Ellie Jenkins: Was war dein ursprüngliches Karriereauswahl, daß nicht in der DDR für dich möglich gewesen war?

Ricco Kühn: Über meine ursprünglichen Pläne möchte ich nicht so gern im Detail sprechen. Das würden Musiker mit meiner jetzigen Arbeit nicht in Verbindung bringen. Es hatte auf jeden Fall etwas mit dem Fliegen zu tun. Man konnte in der DDR so eine Karriere nur über eine Ausbildung bei der Armee beginnen. Das war mit meinem Gefühl von Freiheit nicht zu vereinbaren.

EJ: Was hat dich dazu inspiriert, Horn zu üben, was die Trompete nicht hatte?

RK: Ich hatte als Kind und Jugendlicher jahrelang Trompete geübt um einfach Ansatz, die nötige Höhe und die nötige Technik zu bekommen. Ich kann mich nicht mehr erinnern, ob dabei Klang überhaupt eine Rolle gespielt hat. Als ich zum ersten Mal auf einem Horn gespielt habe, war (als Trompeter) die hohe Lage natürlich kein Problem. Ich war irgendwie von dem Tonumfang und den klanglichen Möglichkeiten fasziniert, die nur ein Instrument in dieser Lage erreichen kann. Bei Streichinstrumenten ist mein Liebling auch das Cello. Irgendwie ist das Horn eben das Cello der Blechblasinstrumente(?) Der Grund, auf Horn zu wechseln, war aber eigentlich der Beruf. Ich wollte das Horn als Instrument verstehen. Die Begeisterung kam dann später beim Spielen.

Vielleicht bin ich mit meinen jetzigen Trompeten auch so erfolgreich, weil ich die klanglichen Vorstellungen aus dem Hornbau und dem Hornspielen bei der Entwicklung meiner Trompeten nutze.

EJ: Spielst du heutzutage noch regelmässig Horn, oder bist du mit dem Instrumentenbau zu beschäftig dafür?

RK: Ich habe bis vor etwa 10 Jahren aktiv in einem Blechbläserensemble und verschiedenen anderen Besetzungen gespielt. Damals gab es einen Generationswechsel in unserem Ensemble. Mit den jungen, neuen Kollegen erreichte die Gruppe ein deutlichhöheres musikalisches Niveau, das ich leider mit normalem Üben nicht mehr halten konnte. Ich hatte damals auch ein deutliches Problem mit meiner Unterlippe, einfach durch zu viel und falsches Üben. Als professioneller Musiker wäre das wohl das Ende meiner Karriere gewesen!

Diese Erfahrung ließ mich auch an der Abstimmung meines damaligen Horns zweifeln. Ich möchte allerdings erwähnen, dass ich damals selbst verschiedene Modifikationen an meinem Horn probiert hatte. Mein Horn war kein „normales" Kühn Horn.

(his final project, was, of course, a "Reissmann" double horn)! Florian is also a horn player and will certainly build many more beautiful horns in the future.

Thank you very much for your interest. Perhaps we will see each other at one of the upcoming IHS shows!

Ricco Kühn

Ricco Kühn Interview with Ellie Jenkins

Ellie Jenkins: What was your originally chosen career path that wasn't possible in the Communist East Germany?

Ricco Kühn: I don't really want to go into detail about my original plans. That wouldn't connect musicians to the work that I now do. It did, however, have something to do with flying. In former East Germany, you could only start this kind of training by joining the army. That was incompatible with my need for freedom.

EJ: What was it about the horn that inspired you to practice when trumpet never did?

RK: As a child and youth, I practiced the trumpet for years just to develop my embouchure as well as the necessary range and technique for the instrument. I can't remember now if the concept of sound played any role whatsoever. The first time I played horn, the high range was no problem at all because of my experience on the trumpet. Somehow I was completely fascinated by the sound and tonal possibilities that only an instrument in this range can achieve. In the stringed instrument family, the cello is my favorite. Somehow the horn is the cello of the brass family (?) The reason I switched to the horn, however, was because of my career. I wanted to understand the horn as an instrument. My enthusiasm came later through the experience of playing.

Perhaps I am so successful with my trumpets because of my concept of sound related to building horns; I use horn playing in the development of my trumpets.

EJ: Do you play much these days, or does horn-building keep you too busy?

RK: Until about 10 years ago, I was an active member of a brass ensemble as well as various other instrumental groups. At that time, there was a generational shift in our ensemble. With the new, young colleagues, the group achieved a much higher musical level that I could no longer maintain through normal practice. I also had a significant problem with my lower lip that came from over-practicing and faulty technique. If I'd been a professional musician, this would have meant the end of my career!

This experience gave me doubts about the tuning of the horn I was playing at the time. I should add here that I had already been making various modifications on my horn back then. It was no "normal" Kühn horn.

After taking a break from practicing for over a year, I now occasionally play as a sub in an ensemble, though not on a regular basis.

Since we (mostly me!) test all of the instruments we produce and constantly switch back and forth between trumpets and horns, my horn embouchure isn't so nice anymore!

Nach einer Pause von über einem Jahr spiele ich jetzt wieder gelegentlich als Aushilfe in einem Ensemble, allerdings nicht mehr regelmäßig.

Da wir (oder meist ich selbst) ja wirklich alle Instrumente aus unserer Produktion anspiele und dabei ständig zwischen Trompeten und Hörnern wechseln muss, ist mein Ansatz auf dem Horn auch nicht mehr so schön!

EJ: Was sind die Eigenschaften, nach denen du bei jedem Horn suchst, daß du baust? Wie würdest du den idealen Klang beschreiben, die du am liebsten aus deinen Hörnern hören möchtest?

RK: Die beiden Fragen gehören eigentlich zusammen! Als ich angefangen habe, Hörner zu bauen, war vor allem wichtig, dass alle Töne über alle Lagen gleichmäßig zu spielen sind, dann natürlich die Intonation und ein möglichst dichter Klang, den man gut formen kann. Das sollte seit vielen Jahren auf meinen Hörnern kein Problem mehr sein! In den letzten Jahren, auch nach meinen eigenen Ansatzproblemen, habe ich vor allem versucht, meine Hörner (auch meine Trompeten) so zu bauen, dass man möglichst gut und locker auf der Luft spielen kann und die Lippen weniger beansprucht. Das funktioniert sehr gut, wenn jeder Ton sicher dort steht wo man ihn erwartet und das ganze Horn einen sicheren Widerstand hat an den man sich mit der Atemstütze anlegen kann. Es ist erstaunlich, welche klanglichen Möglichkeiten ein Horn bietet, wenn man mit den Lippen locker bleiben kann! Ein Horn soll so klingen, wie es der Musiker möchte. Die Anregung aller Frequenzen kommt von der Lippe des Bläsers. Das Horn soll stabilisieren und verstärken, aber nicht verhindern!

Mein persönlich idealer Klang ist eher gut zentriert, im piano sehr direkt, mit wenig Aufwand gut zu artikulieren, ab *mf* schön kernig und nicht zu scharf im *ff*. Ich weiß jedoch, dass das für die meisten Hornisten zu direkt ist und sich vor allem die deutschen Kunden etwas mehr Platz für die Töne wünschen. Unsere neuen Modelle sind im *p* und *mf* etwas flexibler, mischen sich klanglich sehr gut im Satz mit andere Hörnern und zentrieren immer besser je lauter man spielt.

EJ: Es scheint, daß du von den Hörnern von Oskar Reissmann, inspiriert warst. Könntest du etwas über diese Instrumente erzählen, für diejenigen unter uns, die sie nicht kennen?

RK: Oskar Reissmann gründete seine Firma 1904 als Reparatur- und Herstellerfirma für verschiedene Blechbasinstrumente. Er baute bis zum 2. Weltkrieg Trompeten, Posaunen, Hörner und sogar Tuben. Seit den 20er Jahren bekam der Hornbau immer mehr Bedeutung. Ich kenne nicht alle Einzelheiten aus dieser Zeit, weiß aber dass vor allem Reissmann-Hörner aus dieser Zeit noch erhalten sind. Oskar Reissmann baute damals schon ein Doppelhornmodell, dass sehr ähnlich den Geyer/ Knopf Modellen war. Diese alten Hörner waren im Schallstück etwas weiter gebaut als die originalen Knopf, hatten einen sehr großen Klang in der Tiefe und mittleren Lage. Die Höhe war nicht schlechter und auf dem Stand er damaligen Hörner. Ich weiß auch, dass Engelbert Schmid vor den alten Reissmann-Hörern angetan war. Ein Kollege spielt damals in München auf einem alten Reissmann.

In den 60er Jahren übernahm Oskar's Schwiegersohn, Heinz Börner die Firma. Als ich 1882 zu Heinz Börner kam,

EJ: What are the characteristics you're looking for in each horn you build? How would you describe the sound you'd like your horns to have?

RK: These two questions definitely belong together! When I started building horns, the most important thing was to make sure all the notes in all registers were completely even, then of course ensuring good intonation and as rich and focused a sound as possible. For the past several years, none of this should present a problem on my horns! In recent years, especially after my own embouchure problems, I made it a priority to build my horns (and trumpets) so that players can use the air stream in a relaxed and efficient manner without putting too much stress on the lips. This works very well when each note sits exactly where you expect it to be, and when the entire horn has a reliable resistance on which you can place your breath support. When the lips are able to remain relaxed, the horn can offer an astounding array of tonal possibilities! A horn should sound the way the musician wants it to sound. The impulse should come from the lips of the individual instrumentalist. The horn should stabilize and strengthen, not get in the way!

My personal ideal sound is well-centered, very direct in soft dynamics, well articulated without much effort, a nice core in mezzo-forte, and not too hard in fortissimo. I realize, however, that this is too direct for most horn players and that the German customers in particular want more room for the sound. Our new models are somewhat more flexible in piano and mezzo-forte dynamics, blend very well in a horn group, and center in better the louder one plays.

EJ: It sounds as if you were inspired by Oskar Reissmann's horns. Would you talk about the original Reissmann horns a bit, for those of us who aren't familiar with them?

RK: Oskar Reissmann founded his company in 1904 as a repair and manufacturing company for various brass instruments. Up until the Second World War, he built trumpets, trombones, and horns, as well as tubas. Starting in the 1920's, horn-building took on a greater significance for him. I don't know all the details from this period, but I do know that you can still find Reissmann horns from back then.

Oskar Reissmann was already producing a double horn that was similar to the Geyer and Knopf designs. These old horns had a larger bell than the original Knopf horns and a huge sound in the low and middle range. The high range was no worse than any of the other horns of the time. I know that Engelbert Schmid was also quite taken with the old Reissmann horns. One of his colleagues in Munich played one of these old instruments.

In the 60s, Oskar's son-in-law, Heinz Börner, took over the company and continued to build in the same style. That was my beginning with horn building. I still have the original blueprints in my possession. Our W 293L is very similar to the old Reissmann. For all our other models over the past 25 years, we use new designs of our own.

EJ: Your shop produces three basic models of double horn, the 253, 273, and 293, correct? Would you briefly describe each one? What was the goal for each? How did you develop each one?

RK: I can explain the models very quickly: the 253 is a compensating double, the 293 a full double in the Knopf

baute er die Hörner immer noch im gleichen Stil. Das war mein Beginn im Hornbau. Ich besitze immer noch die alten originalen Formen. Unser W 293L ist dem alten Reissmann sehr ähnlich. Für alle anderen Modelle verwenden wir seit über 25 Jahren neue, eigene Formen.

EJ: Dein Atelier produziert drei verschiedene Doppelhörner (253, 273, 293), richtig? Würdest du jeden kurz beschreiben – was war dein Absicht, und wie hast du sie entwickelt?

RK: Die Modelle sind schnell erklärt: Das 253 ist ein kompensiertes Doppelhorn, das 293 ein Volldoppelhorn in Knopfbauweise. Als ich das erste Tripelhorn entwickelte, habe ich das Umschaltventil des 293 nach oben gedreht um Platz für die hochF-Umschaltventile zu bekommen. Unsere Tripelhörner begeisterten damals so sehr, dass wir auf Wunsch eines Kunden ein Doppelhorn mit nach oben versetzten Umschaltventil bauen sollten. Das war dann das 293X (X steht bei uns für „Custom"). Dieses Modell hat sich dann später etabliert. Ein weiterer Kundenwunsch, das 293X mit zusätzlichem B-Stimmzug wurde das 293X-S (S für „Special"). Im Konstruktionsprinzip sind diese Modelle aber alle auf Basis des 293 gebaut.

Gäbe es nicht den deutschen Markt, hätte ich mit diesen Modellen mein Leben als Hornbauer leben können. Für den deutschen Markt brauchte ich also noch ein Modell, dass zumindest auf den ersten Blick den hier gewohnten Hörnern ähnlicher ist. Das 273 ist in der Luftführung ein Kruspe „Horner" Modell. Den Ventilsatz habe ich etwas modifiziert. Das Schallstück und die anderen Mensurteile wurden komplett neu konstruiert. Unabhängig von unseren 293 Modellen ist das 273 inzwischen ein eigenständig erfolgreiches Modell, dass sehr gut in die Orchesterlandschaft passt.

Ich bin jedoch absoluter Fan der Knopf-Bauweise! Für mich ist die Geyer-/Knopf Bauweise die logischste Konstruktion eines Doppelhorns. Vor allem die Knopf-Bauweise verbindet kompakte Korpusgröße mit einer offenen Bogenführung.

EJ: Was war der erste Hornmodell, den du gebaut hast?

RK: Zuerst einige einfache B-Hörner. Das erste Doppelhorn war ein Modell Reissmann, mein Meisterstück 1986.

EJ: Ihr seit schon über 30 Jahren im Geschäft. Hast du bedeutungsvolle Veränderungen in dieser Zeit im Instrumentenmarkt beobachtet? Suchen Hornisten jetzt andere Eigenschaften als vorher?

RK: Der Hornmarkt ist vor allem in den letzten Jahren härter geworden. Es gibt inzwischen viele fantastische Kollegen, die sehr gute Hörner anbieten. Es gibt eine Vielfalt gut verwendbarer Hörner auf dem Markt. Das technische und handwerkliche Niveau im Hornbau ist deutlich höher als im Trompetenbau. Die Musiker sind anspruchsvoller und weniger kompromissbereit. Mich freut vor allem, dass auch hier in Deutschland viele Musiker offener für andere Marken geworden sind. Der Wettbewerb mit den „berühmten" Herstellern macht Freude und motiviert.

EJ: Wann hast du angefangen, Tripelhörner zu bauen? Gibt es eine erhöhte Nachfrage?

RK: Mein erstes Tripelhorn habe ich 2003 gebaut. Das zweite Tripelhorn hatte damals schon Jerome Ashby gekauft. Inzwischen sind unsere Tripelhornmodelle weltweit sehr erfolgreich. Wir verkaufen jetzt deutlich mehr Tripelhörner als früher.

style. As I developed the first triple horn, I turned the thumb valve upwards to make room for the high F valve. Our triple horns were met with such enthusiasm that upon the wish of a customer, we moved the changing valve upward on the double horn as well. This was the 293X (the X refers to "custom"). This model established itself later on. Another customer requested an additional B-flat tuning slide, and thus the 293X-S was born (S for "Special"). The concept behind these models has its basis in the original 293.

If it weren't for the German market, I could have made my living as a horn builder from these models. For the German market, I needed a horn that was at least at first sight similar to the horns people were used to playing here. The 273 is a Kruspe "Horner" model, in terms of how the air moves though the instrument. I made some modifications to the valves. The bell and other components were a completely new design. Aside from our 293 models, the 273 has, in the meantime, become independently successful and fits well into the orchestral horn landscape. I am, however, a total fan of Knopf-style construction! For me, the Geyer/Knopf template is the most logical construction of a double horn. The Knopf system in particular binds together the size of the body of the horn with an open tubing construction.

EJ: Which was the first model you built when you started your business?

RK: At first I built a few single B-flat horns. The first double horn was a Reissmann model, my "Meisterstück" (the instrument built for my Master certification) in 1986.

EJ: You have been in business for just over 30 years. Have you seen big changes in the market? Are horn players looking for different things now than they seemed to be when you started?

RK: The horn market has become much harder in recent years. In the meantime, many fantastic colleagues produce excellent horns. There's such a large variety of good-quality horns on the market. The level of craftsmanship in the manufacture of horns is clearly higher than in trumpet building. The musicians are more demanding and less willing to make compromises. I'm particularly happy that also here in Germany, many musicians are becoming more open to trying new brands. The competition with the "famous" manufacturers motivates me and brings me great pleasure.

EJ: When did you start building triple horns? Do you see the demand increasing for those as they become more widely available?

RK: I built my first triple horn back in 2003. I sold my second triple horn to Jerome Ashby (New York Philharmonic Orchestra). In the meantime, our triple horn models are very successful worldwide. We sell many more triple horns than we used to.

EJ: I'm fascinated by the Kinderhorn. Is there a good market for those? Are they a tight wrap of a standard B♭ horn?

RK: I developed the small horns for children in the early 90s before there were any cheap Chinese equivalents on the market. Back then, there were already Kinderhorn models by Otto and Finke. The priority with our Kinderhorn is that it should be possible to switch from B♭ to F.

In the last few years, we have hardly built any because they are too expensive in comparison with the cheap Chinese models

EJ: Die Kinderhörner faszinieren mich. Gibt es viel Nachfrage dafür? Sind sie eine enge Umwicklung des normalen B-Horns?

RK: Die kleinen Hörner für Kinder hatte ich Anfang der 90er Jahre entwickelt, als es noch keine billigen chinesischen Angebote gab. Damals gab es schon Kinderhörner von Otto und Finke. Unser Kinderhorn sollte vor allem einfach von B nach F umgebaut werden können.

In den letzten Jahren habe wir jedoch kaum noch Kinderhörner gebaut da diese Modelle im Vergleich zu den sehr preiswerten Chinesischen Kinderhörern einfach zu teuer sind. Die einzigen Kunden für Kinderhörern sind Musikschulen, die diese Hörner dann über viele Jahre vermieten. Der Unterschied zu den günstigen Angeboten ist ja immer noch deutlich.

EJ: Einer deinen Trompetten hat den Deutschen Musikinstrumentenpreis gewonnen. Könntest du uns mehr darüber sagen? War das eine Überraschung, oder hast du danach gestrebt?

RK: Natürlich war der erste Sieg beim Wettbewerb zum Deutschen Musikinstrumentenpreis 2010 eine große Überraschung für uns. Das wir dann 2015 mit dem gleichen Modell noch einmal gewinnen konnten, war schon kalkulierbar. Immerhin haben wir dieses Modell schon sehr erfolgreich in Deutschland verkauft. Ich persönlich sehe solche Wettbewerbe aber immer sportlich, ohne daran mein Selbstbewusstsein zu orientieren. Ich würde mich auch wieder einmal auf einen Horn- Wettbewerb freuen. Der letzte „Deutsche Musikinstrumentenpreis“ für Horn war 2005 (damals 2. Platz für uns)!

EJ: Verkauft ihr Hörner direkt von eurer Website oder nur über Händler? Habt ihr Händler rund um die Welt?

RK: Wir verkaufen unsere Hörner in Deutschland meist direkt an Musiker. International habe ich sehr gute Händlerkontakte. Wir sind auf fast allen wichtigen Märkten gut vertreten

EJ: Wenn jemand deine Instrumente ausprobieren möchtet, wo sind sie überhaupt zu finden, ausser bei euch im Shop?

RK: Es gibt einige Händler, die unsere Hörner anbieten. Eine sehr gute Auswahl kann man in Tokio (Windcrew) finden. Auch unsere beiden amerikanischen Händler (Ken Pope und Houghton Horns) sind sehr fleißig. Außerdem besuchen wir einige Hornshows in Deutschland, Europa, und natürlich die IHS Shows, bei denen die Hörner gern probiert werden können.

EJ: Kommst du nach dem IHS-Symposium in Oregon diesen Sommer? Wo sonst macht ihr Austtellungen?

RK: Ja, ich komme mit meinem Sohn Florian natürlich nach Oregon. Die IHS Symposien sind unsere Lieblingsveranstaltungen. So viele Hornisten und Kollegen trifft man sonst nirgendwo auf er Welt.

that are on the market. The only customers for Kinderhorns are music schools that go on to rent them out over a period of many years. The difference in price between them and the cheaper offers is still significant.

EJ: One of your trumpet models won the German Music Instrument Award. Would you tell us a bit about that? Was it a surprise to you, when it happened, or was it something you had striven for?

RK: This prize at the 2010 competition came as a total surprise to us. That we were able to win again in 2015 for the same model was easier to imagine. After all, we had already been very successful with this model on the German market. Personally, I see these sorts of competitions as a kind of sport, having no effect one way or the other on my self-esteem. That said, I'd be quite happy for another horn competition. The last German Music Instrument Award for horn was in 2005 (we won 2nd place!)

EJ: Do you sell horns directly from your website or only through dealers? Do you have dealers around the world?

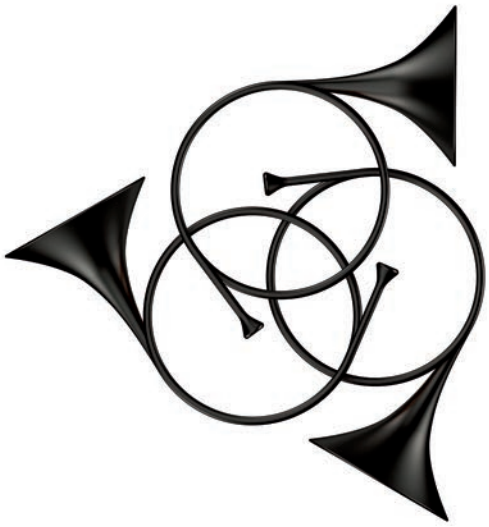
RK: In Germany, we sell most of our horns directly to the musicians themselves. Internationally, we have very good contact with dealers and are well represented in almost all the important sectors around the globe.

EJ: If someone would like to try out your instruments, where are the best places to find them, other than in your shop?

RK: There are dealers who offer our horns for sale. For example, you can find a great selection in Tokyo at Windcrew. Both of our American dealers (Ken Pope and Houghton Horns) are also very diligent. Aside from them, we have a presence at trade fairs in Germany, around Europe, and of course at IHS workshops and symposiums, where people are most welcome to come try our horns.

EJ: Will you be at IHS in Oregon this summer? What other conferences or symposiums do you regularly attend?

RK: Yes, of course – I will be coming to Oregon with my son, Florian. The IHS symposiums are our favorite exhibits. Nowhere else in the world do you meet with so many horn players and colleagues.



Book and Music Reviews

Heidi Lucas, Editor

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Books

***Horn* by Barry Tuckwell**. Yehudi Menuhin Music Guides Series. Schirmer Books, New York, 1983. ISBN 0-02-871560-8. 202 pp. paperback. Out of print.

If you are looking for a very fine general source on the horn and horn playing, this is one of the most thorough and sensible. The first four chapters deal with the history of the horn, its literature, and important performers. Chapter five discusses briefly the design of the horn, mouthpieces, and mutes. The sixth chapter offers fine advice for beginners, including purchase of an instrument, maintenance, and fundamentals of horn playing. Chapter seven is an excellent review of topics such as fatigue, orchestra and band playing, recording and studio musicians, and chamber music and solo playing. The eighth and final chapter offers good general advice to students and amateurs.

The information and illustrations regarding the history of the horn can be found with better profusion and depth in other sources, and some experts may even challenge some unsubstantiated statements. However, due to his background as an orchestra player and soloist, Mr. Tuckwell offers insights into literature and concepts not discussed in other sources, plus practical instruction for students and young professionals. Schirmer Books, a division of Macmillan, Inc., no longer exists, at least in New York City; thus this edition appears to be currently out of print. *William Scharnberg, University of North Texas, Denton, Texas, May 1997 (WS)*

***Playing the Horn* by Barry Tuckwell**, Oxford University Press (1978), Music Department 44 Conduit St., London, England $10.00

Little need be said regarding the ultimate historical importance of a method book by the famed virtuoso Barry Tuckwell. Fortunately for all of us, this collection of directives, opinions, and exercises is also an important addition to our literature.

Upon reading the Table of Contents, one sees the usual headings. One might also assume, upon quickly leafing through the 40 pages of material, that there is little room for substantive new information. Slow down and read more carefully. There is a thread running through the entire text which is almost never seen in print. Quoting a few phrases:

My whole approach to horn playing is to try to make it as simple as possible, cutting out all unnecessary physical activity… (regarding embouchure and later stamina)

Remember that the conservation of energy is as important as muscular development. Above all, breathing should be without exertion. (regarding the release of a note)

…simply relax the abdominal muscles momentarily – to hesitate rather than to seize up.

He continues to remind the advancing student to undo those unnecessary muscular actions while acquiring new techniques and abilities.

Mr. Tuckwell does address some interesting less frequently discussed problems such as: posture with the bell off the leg and while standing with the consequent right hand position, the use of "NOO" in tonguing instead of "TOO" to avoid tension and excess compression, the use of optional fingerings for tone color variety, lip and valve trills, intonation, and the avoidance of key action noise, use of the brass mute, and some very interesting examples of a re-barring technique to aid in the practice of some selected complicated solo passages.

Aside from a few excusable typographical errors, the apparent exclusion of some multiple tonguing studies referred to in the text, and the two photos of the right hand positions (open and stopped) which were taken at an angle showing little, if any, difference, this publication is done in a clear and exacting manner.

Mr. Tuckwell's astounding grasp of the subject and his equal ability to explain in so succinct a manner is periodically spiced with his subtle sense of humor. *Douglas Hill, University of Wisconsin-Madison, October 1979*

Methods

***50 First Exercises for Horn* by Barry Tuckwell**. Oxford University Press, Music Department, 44 Conduit Street, London W1R 0DE. 1978.

These exercises are a catalogue of patterns possible on the harmonic series from the third to the twelfth harmonics, omitting the seventh and eleventh. Designed first to be performed on the open F horn, they are then transposed for four valve combinations down to second and third. The first four exercises include simple tones and rests. Exercise six is the legato version of the five, and this pattern continues through fifty. While the subdivisions do not go beyond eighth notes, the last third of the book remains in a rather higher tessitura for a young hornist. Here the material is perhaps better suited to either a professional's daily routine or as agreeable but brief melodies for alphorn or natural horn. One could have condensed the book drastically

by offering only one version of each exercise. If the student was then urged to perform each exercise both tongued and slurred, and on four descending valve combinations, the forty-four page book could have been reduced to twenty-eight exercises on four pages! *WS, May 1997*

Etudes

***Accompanied Kopprasch, Volume 1* by Jeffrey Agrell**. Wildwind Editions; **wildwindwindeditions.com**. 2019, $14.99.

This latest addition to the wonderful Millennium Kopprasch series by Jeff Agrell allows students the opportunity to collaborate with a pianist in performing and playing through the first 34 of Kopprasch's beloved etudes. The volume includes clever and idiomatic accompaniments, with the original lines of the horn part printed as the "solo" part in the score of each etude. The piano parts are accessible and fairly easily sight-readable, which makes their integration into the applied lesson setting all the more natural and easier. These could even work in a jury or performance setting, depending on the context.

Agrell has done a great job of inflecting a variety of styles in these accompaniments, which can change the way the performers conceive of the music and connect with the etudes. The potential benefits to be reaped are technical and musical alike for students to whom the Kopprasch etudes are new, as well as for those who count them as familiar and dear friends. For example, in the first etude accompaniment, Agrell includes a running eighth-note line in the left hand which certainly can help the horn player to connect with the subdivision of the piece and improve their rhythmic and phrasing integrity on the longer value and slower moving notes in the horn part. The separated eighth note chords of the accompaniment to the third etude help support the lighter character of the *sempre staccato* horn line of the etude. The piano writing in number twenty features more active motion in both hands in the piano part, allowing the horn player to perhaps feel more as if they are cast in the accompaniment role.

Other accompaniments invoke a variety of characters from Bach-ian counterpoint to dance-like moments. There is no separate horn part included, as the author notes in his opening "Accompanied Kopprasch-Notes" section that, "if you are purchasing this accompaniment then there is a 120% chance that you already have a copy of the Kopprasch etudes, as you should" – it's clear that this set of accompaniment parts is intended as a companion to the original etudes and therefore there really is no need for a "horn part." The author also notes that while the binding for the book is not ideal, it is certainly possible to cut the spine off of the book and add a spiral wire binding. This is a sensible and welcome suggestion; oftentimes publishers do not offer authors the possibility of alternate binding options, so this is a great alternative.

I hope that Jeff Agrell keeps adding more of these Millennium Kopprasch editions to the etude canon – they offer a delightful, engaging, and interesting way to connect with the Kopprasch etudes. *HL*

Horn and Piano

***Horn Concertos by W.A. Mozart*, edited by Barry Tuckwell.** G. Schirmer, distributed by Hal Leonard Corporation, 7777 West Bluemound Road, PO Box 13819, Milwaukee WI 53213, **www.halleonard.com**. with piano reductions, 2004.

Horn Concerto No. 1, K412, Catalog No. HL 50485603.
Horn Concerto No. 2, K417, Catalog No. HL 50485604.
Horn Concerto No. 3, K447, Catalog No. HL 50485605.
Horn Concerto No. 4, K495, Catalog No. HL 50485606.

I grew up on the G. Schirmer collection of Mozart concertos with the Concert Rondo. Years later, in creating my own performance editions, I discovered how deceptively difficult it is to create one that is authoritative, readable, and playable. This, of course, made me critical of some editions, but I confess that, despite its problems, I have always had a soft spot for the Schirmer collection. When I received these new versions, I immediately got out my old book and, wow, was I surprised! Readers may remember that there have been several new editions of Mozart concertos reviewed in past issues of *The Horn Call*, notably by Bärenreiter, that have both served to present more authoritative editions and more playable piano reductions. To be honest, in view of all of the editions now available, I wasn't sure how much farther one could go in presenting an edition different enough to be worth considering.

These new Schirmer editions, edited very responsibly by Barry Tuckwell, are a marked improvement over the older collection in several ways. The horn part has been reedited to reflect more attention to the manuscripts, including articulation and phrasing notation that separates actual from suggested markings. There are suggestions and markings implied by the orchestral manuscript, like the Bärenreiter editions, and what is added seems reasonable to me. Each concerto includes a transposed part and one in the original key – here hand horn players are especially delighted! The piano reductions, however, are the most remarkable difference – to quote my resident pianist: "These are actually playable!!!" Accompanists around the world will be so glad to see these versions, in some cases even easier than the new Bärenreiter editions.

I heartily recommend having a look at these editions. While each person has their own preferences, the reasonable price and substantial improvement in these editions make them worthy of serious consideration at any level. *Jeffrey Snedeker, Central Washington University, Ellensburg WA, May 2006*

***The Barry Tuckwell Horn Collection: 10 Pieces by 10 Composers*, edited by Barry Tuckwell**. G. Schirmer, distributed by Hal Leonard, HL 50600542. 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♭ Major for Horn and String Orchestra; Michael Haydn's Concertino in D Major for Horn and Orchestra; Mozart's Rondo in E♭ Major, K371; Rossini's Prelude, Theme and Variations for Horn and Piano; Schumann's Adagio and Allegro, op. 70; Franz Strauss's 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 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, May 2019 (SS)*

Mixed Brass Ensembles

***Venetian Pastoral, Op. 390*. Nicolo Coccon, arr. Leonello Capodaglio**. Wiltshire Music; www.wiltshiremusic.com. 2018, $14.99.

*Venetian Pastora*l, arranged by Leonello Capodaglio for brass quartet and organ is a slow, plodding piece in compound meter. It is a relatively short work with very little melodic development; however, Capodaglio has arranged the brass voices so that they are complimentary to the organ.

The range and writing vary for each instrument. The trumpet parts are more technically challenging than the horn parts, but all are playable by good high school players. The written ranges for the instruments are: 1st trumpet (B♭) c#'-b", 2nd trumpet (B♭) a-f#", horn a-d", trombone G-d'. At times, the quartet and organ play in a call and response style, while at other times the quartet voices double the organ. The parts and players, especially younger ones, would benefit from the addition of breath marks. Phrase markings might also prove useful for quickly formed groups that have limited rehearsal time.

While this work is not ideal recital repertoire, it could function well as part of a church service. It would be an enjoyable prelude or postlude and would also work well as travelling music. *SS*

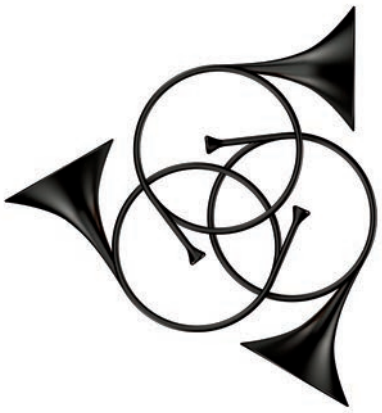
***Three Meditations, Op. 396*. Leonello Capodaglio**. Wiltshire Music; www.wiltshiremusic.com. 2018, $14.99.

Three Meditations for trumpet (B♭), horn, and trombone by Leonello Capodaglio is a three-movement work. Each of the three movements, The Commandment, Jesus at Gethsemane, and The Children of the Light, are short with little melodic development; however, Capodaglio writes in a way that produces the most harmonic color possible from all three voices.

The range and writing, for all the instruments, is accessible to a good high school player and beyond. The range for the instruments is: trumpet (B♭) d-b", horn b-g", trombone F-f'. In general, the writing approaches the upper register, for all instruments, in an idiomatic way. The difficulty lies in that the softest dynamics occur in the highest registers, often for a sustained period of time.

A few editorial issues are of note. First, the meter is missing from the beginning of the second and third meditations in both the score and the parts. The third movement marking (title) is in the wrong place in the horn and trumpet parts. It occurs before the last line of the second meditation, instead of after the last line.

While this piece is not ideal recital repertoire, it would function well as part of a church service. Any or all of the movements could be used as travelling music or to fill time when another hymn or song would be too long. *SS*



Bayres Horns
por Fernando Chiappero

Bayres Horns es un cuarteto de cornos que tiene como principal objetivo difundir un nuevo repertorio, principalmente la música argentina y latinoamericana. Está integrado por Fernando Chiappero, Luis Ariel Martino, Gustavo Ibacache y Christian Morabito, todos miembros de las Orquestas Filarmónica y Estable del Teatro Colón de Buenos Aires, Argentina. Desde sus comienzos, en 2017, Bayres Horns se ha presentado en numerosos conciertos e importantes Festivales tales como: 49th IHS International Symposium (International Horn Society) en Natal (Brasil), V Encontro Brasileiro de Trompistas, Festival y Mundial Internacional de Tango – TANGOBA 2018 (Argentina); Temporada de Conciertos en el SODRE (Montevideo, Uruguay), y del Ciclo Interpretes Argentinos en el Teatro Colón (Argentina).

Fernando es el trompa principal de la Orquesta Filarmónica de Buenos Aires, profesor del Instituto de Arte del Teatro Colón, y Representante Regional de IHS América Latina. Organiza música para el cuarteto. Luis, además de ser miembro de la Filarmónica de Buenos Aires, es la trompa principal de la Orquesta Estable del Teatro Argentino de La Plata. Gustavo nació en Santiago de Chile, se graduó de la Brass Academy de Alicante, España, y es miembro de la Orquesta Estable del Teatro Colón. Christian estudió en los Estados Unidos y Europa. Es miembro de la Filarmónica de Buenos Aires del Teatro Colón, ha estado activo en música de cámara y enseña en Argentina y otras partes de América Latina.

Fernando Chiappero: Personalmente creo que en la vida de todo músico está siempre presente el deseo y la necesidad de dar espacios a proyectos propios; que estimulen la creatividad y el desarrollo de nuestras ideas y capacidades.


Christian Morabito

Christian Morabito: Cuando visitamos otros países muchas veces nos preguntan... Por qué Bayres? "Bayres" es una expresión popular en Argentina que significa Ciudad de Buenos Aires. Elegimos este nombre porque claramente nos representa culturalmente y geográficamente. Bayres es Buenos Aires.

En 2018 Bayres Horns lanza su primer álbum CONCERTANGO, un disco dedicado al tango en todos sus estilos.

Luis Ariel Martino: Algo estaba muy claro entre nosotros y era la necesidad de ofrecer al público y al mundo musical una alternativa diferente a lo ya conocido. Hace tiempo que en Latinoamérica han surgido nuevas propuestas que expresan una necesidad de reencontrarnos con nuestras raíces. Con certeza esa fue nuestra principal motivación que da forma a este proyecto.

Fernando Chiappero: Que música hacer? Que camino nos llevaría a un sonido diferente? Fueron algunos de los interrogantes a resolver y dijimos… Por qué no hacer Tango? Es así que decidimos producir nuestros propios arreglos. Queríamos generar un sonido propio y autentico que nos identifique. En lo personal tengo el honor y el placer de realizar la totalidad de

Bayres Horns is a horn quartet whose main objective is to promote new repertoire, specifically Argentine and Latin American music. The group's members are Fernando Chiappero, Luis Ariel Martino, Gustavo Ibacache, and Christian Morabito, all of whom are members of the Orquesta Filarmónica and the Orquesta Estable of the Colón Theater in Buenos Aires, Argentina. Since its inception in 2017, Bayres Horns has performed at numerous concerts as well as important music festivals, including the 49th IHS International Symposium (International Horn Society) in Natal (Brazil), the 5th annual Encontro Brasileiro de Trompistas, the Festival y Mundial Internacional de Tango – TANGOBA 2018 (Argentina), the Temporada de Conciertos in the SODRE Theater (Montevideo, Uruguay), and the Ciclo de Interpretes Argentinos in the Colón Theater (Argentina).


Fernando Chiappero

Fernando is principal horn of the Buenos Aires Philharmonic Orchestra, professor at the Art Institute of the Colon Theatre, and the IHS Latin America Regional Representative. He arranges music for the quartet. Luis, in addition to being a member of the Buenos Aires Philharmonic, is principal horn of the Orquesta Estable del Teatro Argentino de La Plata. Gustavo was born in Santiago de Chile, graduation from the Brass Academy of Alicante, Spain, and is a member of the Orquesta Estable del Teatro Colón. Christian studied in the US and Europe. He is a member of the Buenos Aires Philharmonic of the Colon Theatre, has been active in chamber music, and teaches in Argentina and other parts of Latin America.

Fernando: I personally believe that in the life of every musician there is an ever-present desire and necessity to allow space for one's own projects, which stimulate creativity and the development of our ideas and capabilities.

Christian: When we visit other countries we are often asked about the name of the group… why "Bayres"? Bayres is a popular expression in Argentina that signifies the city of Buenos Aires. We chose this name because it clearly represents us both culturally and geographically. Bayres is Buenos Aires.

In 2018 Bayres Horns launched their first album CONCERTANGO, a disc dedicated to the tango in all its styles.

Luis: One thing that was very clear amongst us was the need to offer a different alternative from that which was already known both to the public in general and to the musical community. For some time now in Latin America, new proposals have been emerging which express a need to return to our roots. This was most certainly the principal motivation which gave form to this project.

Fernando: Which music to perform? Which path would lead us to discover a different sound? These were some of the questions to be resolved and we asked ourselves… why not perform tango? That was when we decided to produce our own musical arrangements. We wanted to create a proprietary and

los arreglos y adaptaciones, un desafío que me brindó mucho crecimiento en lo artístico y creative.

Gustavo Ibacache: Es evidente que la música latina se hace oír cada vez más fuerte en el mundo abriendo nuevos caminos al repertorio tradicional. Grandes compositores han sabido trasladar a la música orquestal y de cámara esa riqueza única, ritmos autóctonos y armonías diferentes. Trasladar esos recursos a la sonoridad de un cuarteto de cornos es para nosotros un gran desafío y una gran responsabilidad ya que requiere un intenso trabajo en el conocimiento de los diferentes estilos.

En 2019 Bayres Horns presenta su Show CONCERTANGO por primera vez en Europa, precisamente en España, realizando conciertos en Barcelona y Valencia como así también en el Italian Brass Week Festival da Firenze.

Christian Morabito: Por qué decimos que CONCERTANGO es un Show? Simplemente porque es un formato atípico de concierto. Incorporamos elementos distintos. Hay una interacción fluida con el público que logra sentirse parte del espectáculo. Es decir que no solo disfrutamos de tocar juntos sino también de recibir esa devolución constante del público que hace que todo sea muy especial. Pienso que el público actual necesita estar más cerca de los artistas, anhela que todo sea más dinámico, digamos que se trata de acortar las distancias entre el escenario y el auditorio.


Luis Ariel Martino

Luis Ariel Martino: Hemos incorporado al show elementos como la danza, el teatro, vestuario y especialmente imágenes y videos que interactúan constantemente con el hecho estrictamente musical. Tengo el placer de ser quien edita y hace la producción audiovisual de nuestros shows. Es algo muy especial para mí ya que esas imágenes deben ser cuidadosamente elegidas con el objetivo de transmitir la esencia de nuestra música. Claramente es un espacio muy creativo que se complementa perfectamente al hecho de tocar y hacer música.

Fernando Chiappero: Presentar nuestra música en Europa fue una experiencia realmente increíble. Ver cómo la gente disfrutaba del Tango, como sonaban esos acordes y esas melodías en lugares tan históricos y emblemáticos, ver la reacción del público, en parte sorprendida de que cuatro cornos puedan hacer tango, era realmente un sueño.

Bayres Horns es frecuentemente invitado a Festivales y Simposios dando masterclass y trabajando con las nuevas generaciones de cornistas. Además está dedicado a estimular a los compositores latinoamericanos actuales a crear nuevas obras originales para ser estrenadas con el objetivo de enriquecer el repertorio universal y seguir difundiendo el desarrollo del corno en toda la región. En 2017 realiza el estreno mundial de Variaciones Concertantes para Cuatro Cornos y Orquesta del compositor brasilero Arthur Barbosa junto a la Orquesta Sinfónica Unisinos de Porto Alegre (Brasil) y en este año (2020) estrenará el Concierto para Cuatro Cornos y Orquesta del compositor argentino Gerardo Gardelin junto a la Orquesta Filarmónica de Buenos Aires como así también en el 52 Simauthentic sound which would identify us. I have the honor and privilege to have made all the musical arrangements and adaptations, a challenge which brought me much personal, artistic, and creative growth.


Gustavo Ibacache

Gustavo: It is evident that Latin music is being heard ever more strongly in the world, opening new roads as an alternative to traditional repertoire. Great composers have known how to transport that special richness of rhythm and distinctive harmony to orchestral and chamber music. To capitalize on those resources within the sonority of a horn quartet is a big challenge for us and an important responsibility which requires intense work and knowledge of different musical styles.

In 2019 Bayres Horns presented their show CONCERTANGO for the first time in Europe, specifically in Spain, performing concerts in Barcelona and Valencia, and also at the Italian Brass Week Festival da Firenze.

Christian: Why do we consider CONCERTANGO to be a show? Simply because it is an atypical concert format. We incorporate different elements. There is a fluid interaction with the public, which actively partakes in the concert experience. In other words, not only do we enjoy performing together, but also receiving constant feedback from the audience, which makes everything so special. I think that the modern audience needs to be closer to the artists, so that everything is more dynamic. Let's say that it's about reducing the distance between the stage and the listeners.

Luis: We have incorporated elements into the show such as dance, theater, costumes, and especially videos and imagery which constantly interact with the strictly musical aspect. I have the pleasure of being the one who edits and produces the audiovisual components of our shows. It's something very special for me because the images must be carefully chosen, with the objective being to transmitted essence of our music. It is clearly a very creative space that perfectly complements the performing and creating of music.

Fernando: Having presented our music in Europe was a truly incredible experience. Seeing how people enjoyed the tango, how those chords sounded, and those melodies in such historic and emblematic venues seeing the reaction of the audience being partly surprised that four horns can tango, really was a dream fulfilled.

Bayres Horns is frequently invited to festivals and symposiums to give masterclasses and work the upcoming generations of horn players. In addition, the group is dedicated to stimulating contemporary Latin American composers to create new original works to be premiered with the objective of enriching the universal repertoire and continuing to spread the development of the horn throughout the region. In 2017 they performed the world premiere of Variaciones Concertantes para Cuatro Cornos y Orquesta, by the Brazilian composer Arthur Barbosa, in collaboration with the Orquesta Sinfónica Unisinos de Porto Alegre (Brazil), and this year (2020) the ensemble will premiere the Concierto para Cuatro Cornos y Orquesta by the Argentine composer Gerardo Gardelin together with the Orquesta Filarmónica de Buenos Aires and later at the 52nd

posio de la IHS en Oregon al cual fue invitado como Featured Artists.

Gustavo Ibacache: Como parte de nuestro proyecto es muy importante para nosotros trabajar junto a los compositores actuales para que dediquen obras a nuestro instrumento y en especial a nuestra formación de cuarteto. Hemos recibido propuestas y hemos también encomendado composiciones que serán estrenadas muy pronto como es el caso de la obra del compositor Gerardo Gardelin que será la primera obra argentina escrita para cuatro cornos y orquesta.

Christian Morabito: Ya sea como grupo o individualmente, quienes integramos Bayres Horns tenemos una intensa actividad en al ámbito de la enseñanza, principalmente en Argentina y toda América Latina, participando de Festivales y Encuentros que son de vital importancia para el desarrollo de las nuevas generaciones de cornistas.

En el presente año Bayres Horns lanzará su segundo álbum Bayres Horns Plays Piazzolla, un integral de la música de Astor Piazzolla en un formato diferente, una nueva fusión con los elementos tradicionales del Nuevo Tango. El álbum será presentado en el Simposio de la IHS en Oregon y en el VII Encontro Brasileiro de Trompistas. Posteriormente lo hará en las principales sales de Argentina.

Luis Ariel Martino: Sin duda creemos que este nuevo disco dedicado a Astor Piazzolla y su música será algo muy especial, fueron seleccionadas no solo las obras más famosas de Piazzolla sino aquellas que quizá no fueron muy difundidas. Siempre quisimos hacer un disco completamente dedicado a la música de Astor, básicamente porque representa el comienzo de lo nuevo. Piazzolla ha llegado con su música al corazón de todos los pueblos.

Fernando Chiappero: Bayres Horns Plays Piazzolla será un disco fusión. Los cornos fusionados con aquellos instrumentos que identifican la música de Piazzolla como es el Bandoneón, el Piano, Violín, Contrabajo, Batería y el Canto. Incluirá, además, una versión inédita de Tangazo la obra original de Astor Piazzolla para orquesta de cámara pero esta vez en versión de ocho cornos y orquesta. Es sin duda un gran desafío tanto desde mi lugar de intérprete como el de arreglador ya que esta fusión no tiene antecedentes y constituye un sonido totalmente diferente que hemos y seguimos descubriendo poco a poco y que disfrutamos mucho.

Gustavo Ibacache: Grabar este disco, mi primer disco con Bayres, es para mí una hermosa experiencia ya que en mi caso, que soy nacido en Chile y vivo en Argentina hace un tiempo, acercarme al Tango y en este caso a la música de Piazzolla desde un lugar diferente es un gran desafío.

Christian Morabito: Hemos tenido el placer de grabar este nuevo disco con grandes músicos, algunos de ellos han tocado con Piazzolla y formaron parte de sus distintos proyectos. Una experiencia increíble. Estamos realmente muy felices y ansiosos de poder presentar este nuevo Proyecto.

Bayres Horns: Agradecemos especialmente a la International Horn Society y a *The Horn Call* por invitarnos a participar de este espacio. Los invitamos a todos a seguirnos por las redes sociales y nuestra página web www.bayreshorns.com. Esperamos encontrarlos a todos en el próximo 52 Simposio de la IHS donde estaremos compartiendo mucha música. Hasta pronto.

Symposium of the IHS in Oregon where they have been invited as featured artists.

Gustavo: As part of our project, it is very important for us to collaborate with contemporary composers so that they may dedicate compositions to our instrument and especially to our formation as a quartet. We have received proposals and have also commissioned compositions which will be premiered very soon, as is the case with the piece by the composer Gerardo Gardelin, which will be the first Argentine piece written for four horns and orchestra.

Christian: Whether as a group or individually, those of us who form part of Bayres Horns have an intense activity in the area of education, principally in Argentina and all of Latin America, participating in festivals and encounters which are of vital importance for the development of new generations of horn players.

During the current year, Bayres Horns will launch their second album, Bayres Horns Plays Piazzolla, an integration of the music of Astor Piazzolla in a different format, a new fusion with the traditional elements of the New Tango. The album will be presented at the IHS Symposium in Oregon, and at the VII Encontro Brasileiro de Trompistas (Brazil). Afterward they will present the album in the main concert halls of Argentina.

Luis: We believe without doubt that this new disc dedicated to Astor Piazzolla and his music will be something very special, as the selected works include not only his most famous pieces, but also ones which are lesser-known. We always wanted to make an album which was completely dedicated to the music of Astor, basically because it represents the beginning of something new. Piazzolla has found his way into everyone's hearts with his music.

Fernando: Bayres Horns Plays Piazzolla will be a fusion disc. The horns fused with those instruments associated with the music of Piazzolla, such as the Bandoneón, the piano, violin, double bass, drum set, and voice. It will also include an unedited version of Tangazo, the original piece by Astor Piazzolla for chamber orchestra but this time in a version for eight horns and orchestra. This is without a doubt a huge challenge not only from my position as a performer and arranger since this fusion has never before been attempted and also because it utilizes a totally different sound which we continue to discover little by little and which we enjoy greatly.

Gustavo: Recording this disc, my first disc with Bayres, is a beautiful experience for me, since that I am originally from Chile and live in Argentina for some time now, getting closer to the tango, and in the case of the music of Piazzolla from a different origin, is a big challenge.

Christian: We have had the pleasure of recording this new disc with amazing musicians, some of whom have played with Piazzolla and have taken part in his projects. An amazing experience. We are really very happy and eager to be able to present this new project.

Bayres Horns: We especially thank the International Horn Society and *The Horn Call* for inviting us to participate in this space. We invite you all to follow us on social media and to visit our website www.bayreshorns.com. We hope to see everyone at the 52nd IHS Symposium, where we will share much music. See you soon.

Britten's The Heart of the Matter

Benjamin Britten (1913-1976) wrote *Canticle III* for tenor, horn, and piano in 1954, a setting of a poem by Edith Sitwell. Sitwell liked his setting so much that they collaborated on a multi-media event in 1956 for narrator, tenor, horn, and piano: *The Heart of the Matter*. While the tenor, horn, and piano portions of this 27-minute work are published by Boosy & Hawkes, Sitwell's poem, *The Two Loves*, is out of print and could not be found in her collected works. Below are the readings for a complete performance. The poems were found in a letter to Wayne Barrington(1924-2011) from Mikal Hart.

The Heart of the Matter (1956)

A sequence of music with words by Edith Sitwell
1. Prologue: Fanfare
   Song: Where are the seeds of the Universal Fire...
2. Reading: The earth of my heart was broken…
   Fanfare
   Reading: In the hour when the sapphire of the bones…
3. Song: We are the darkness...
4. Reading: In such a heat of the earth…
5. *Canticle III: Still falls the Rain*, Op. 55 (a)
6. Reading: I see Christ's wounds weep in the rose on the wall…
7. Epilogue: Fanfare
   Song: So, out of the dark...

2. Reading:
The earth of my heart was broken and gaped low
As the fires beneath the equator of my veins/
And I thought the seeds of Fire should be let loose
Like the solar rains –
The light that lies deep in the heart of the rose;
And that the bloom from the fallen spring of the world
Would come again to the heart whose courage is lost
From hunger. When in this world
Will the cold heart take fire?

Reading:
In the hour when the sapphire of the bone–
That hard and precious fire wrung from the earth–
And the sapphire tears the heavens weep shall be made one
But in the summer great should be the sun of the heart
And great is the heat of the fires from elementary and terrestrial nature–
Ripening the kernel of amethyst in the sun of the peach–
The dancing seas in the heart of the apricot.
The earth, the sun, the heart, have so many fires
It is a great wonder
That the world world is not consumed.

4. Reading
In such a heat of the earth, under
The red bough, the Colossus of rubies the first husbandman and Gravedigger, the red Adam,
Dug from the earth of his own nature the corn effigy
Of a long-buried country god, encrusted with earth-virtues,
And brought to a new birth
The ancient wisdom hiding behind heat and laughter,
Deep-rooted in Death's earth.

Gone is that heat. But this is the hour of brotherhood, the Warth that comes
To the rejected by Life – the shadows with no eyes –
Young Icarus with the broken alar bones
And the sapped and ageing Atlas of the slums
Devoured by the days until all days are done –
To the Croesus of the breadline, gold from the sun,
And the lover seeing in Woman the rankness of Nature –
A monstrous Life-force, the need of procreation
Devouring all other life…or Gravity's force
Drawing him down to the center of his earth.
These sprawl together in the sunlight–the negation
Of Life, fag-ends of Ambition, wrecks of the heart,
Lumps of the world, and bones left by the Lion.
Amid the assembly of young laughing roses
They wait for a rebirth
Under the democratic sun, enriching all, rejecting no one…
But the smile of youth, the red mouth of the flower
Seem the open wounds of a hunger that is voiceless–

And on their lips lies the dust of Babel's city:
And the sound of the heart is changed to the noise of revolutions–
The hammer of Chaos destroying and rebuilding
Small wingless hopes and fears in the light of the Sun.
Who dreamed when Nature should be heightened to a fever–
The ebullitions of her juices and humors–
The war of creed and creed, of starved and starver–
The light wound return to the check, and new Word
Would take the place of the heart?
We might tell the blind
The hue of the flower, or the philosopher
What distance is, in the essence of its being–
But not the distance between the hearts of Men.

6. Reading:
I see Christ's wound weep in the Rose on the wall.
Then I who nursed in my earth the dark red seeds of Fire–
The pomegranate grandeur, the dark seeds of Death,
Felt them change to the light and fire in the heart of the roses…
And I thought of the umbilical cords that bind us to strange suns
And causes…of Smart the madman who was borh
To bless Christ with the Rose and his people, a nature
Of living sweetness…of Harvey who blessed Christ with the solar fire in the veins,
And Linnaeus praising Him with the winged seed!–
Men born for the Sun's need–
Yet theirs are the hymns to God who walks in the darkness.
And thinking of the age-long sleep, then brought to the light's birth
Of terrestrial nature generated far
From heaven…the argillaceous clays, the zircon and sapphire
Bright as the tears of heaven, but deep in earth–
And of the child of the four elements,
The plant–organic water polarized to the earth's center,
And to the light:–the stem and root, the water-plant and earth-plant;

The leaf, the child of air; the flower, the plant of fire–
And of One who contracted His Immensity
And shut Himself in the scope of a small flower
Whose root is clasped in darkness…God in the span
Of the root and light-seeking corolla…with the voice of Fire I cry–
Will He disdain that flower of the world, the heart of Man?

Jerry Folsom Remembers

by Mary Ritch

Jerry Folsom, in a professional career spanning 56 years, is one those rare hornists who has done everything, and has done it well. He began playing the horn professionally at the age of 13, and had barely turned 20 when he won his first significant symphonic principal horn position. For nearly 37 years, Jerry was principal hornist of two major metropolitan orchestras on the West Coast, as well as a first-call Hollywood studio player for some of the industry's greatest film composers (a feat rarely accomplished by a full-time orchestral player). He has also appeared many times as a soloist under prominent conductors with world-class orchestras. His teachers included Herman Dorfman, Fred Fox,Wendell Hoss, James Decker, Frederick Bergstone, Barry Tuckwell, Dale Clevenger, and Vincent DeRosa. He has taught horn since the early 1970s, and his students have gone on to win major international competitions, principal positions in professional symphony orchestras, horn teaching positions at prestigous universities and conservatories, and to record extensively for the film and television music industry. He conducts two horn ensembles in California.

Jerry's 2019 Southwest Horn Workshop publicity photo by George Johnston

Jerry Folsom (named after his father, a full-blooded Choctaw Native American) was born on October 24, 1950 in the small Oklahoma town of Midwest City. He began playing the horn at age 10, after his family relocated to the tiny California coastal town of Morro Bay (population 4,000). In the 6th grade, Jerry was introduced to the horn by the legendary music pedagogue "Botso" Korisheli, an émigré from Tbilisi, Georgia (Soviet Union). Less than a year after starting the instrument (in the spring of 7th grade), Jerry began playing fourth horn with the San Luis Obispo County Symphony, an organization he would play with during all of his secondary school years, receiving college credit in high school for his participation in the group. A few months later (in the 8th grade), he was playing principal horn in that orchestra. By the 9th grade (age 13), he was playing principal horn professionally in the Santa Maria Philharmonic, the Santa Barbara Symphony Orchestra, and the San Luis Obispo Symphony. In 1966, he won The Monday Club of San Luis Obispo Music Competition, giving the 15-year-old the opportunity to perform Mozart's Third Horn Concerto with the SLO Symphony and a significant scholarship to attend The Music Academy of the West that summer. That year he also performed the Mozart concerto with the Santa Barbara Symphony.

Jerry Folsom during his last season at the Music Academy of the West under conductor Maurice Abravanel. Photo taken after the Academy's 25th Anniversary all-Stravinsky program featuring the Firebird Suite, Petrouchka and The Rite of Spring on July 27, 1971. Horn players (right to left): Jerry Folsom, Robin Graham, Joe Kruger, unknown, Jim Christensen, and Jim Atkinson. This photo was subsequently used in the Academy of the West brochures in the early 1970s.

Jerry's sophomore photo from Morro Bay High School Yearbook 1966

In the 10th grade, he won principal horn in the California Band Directors Association All-State Honor Band comprised of the top 250 musicians in the state (an accomplishment he repeated in the 12th grade), performing in the Symphonic Band in Pittsburg (1966) and Fresno (1968) under famed director and founder of the Eastman Wind Ensemble, Frederick Fennell. In the 10th grade, as an accomplished baritone vocalist in his church choir and his high school's mixed choral ensemble, he performed works by Stravinsky, Berger and Hovhaness. He was also drum major for the marching band, a position he would hold for a combined three years at Morro Bay High School and San Luis Obispo High School.

In the 11th grade, he won principal horn in the SCSBOA All-Southern California High School Honor Orchestra, performing at the historic Lobero Theater in Santa Barbara under conductor Stanley Chapple. That same year, he also won principal horn in the Western Division of the College Band Directors' National Association (CBDNA) Junior College Honor Band, a 90-piece band drawn from the top student musicians in Arizona, California, Hawaii, Nevada, and Utah, which traveled to the University of Michigan in Ann Arbor, where he played under Ronald Lo Presti, Vaclav Nelhybel, and Frederick Fennell. In 1968, his senior year, he was selected (on the basis of outstanding scholarship, leadership, promise of future success, and service to society) from over a quarter-million California high school seniors from nearly 900 schools as an award recipient for superior performance in music from The Bank of America Achievements Awards Program.

During his summer vacations, he studied at the Cazadero Music Camp in Berkeley, California with Herman Dorfman (1966), and at the Music Academy of the West in Montecito, California with Fred Fox (1966-68, 1970) and James Decker (1971). During high school, he also studied with Wendell Hoss.

Later, during his time in San Diego, he studied with Barry Tuckwell and Dale Clevenger, and, in Los Angeles, with Vincent DeRosa.

After high school, Jerry attended the North Carolina School of the Arts for two years (1968-1970) studying with Frederick Bergstone. While a student there, he played with the Greensboro Symphony Orchestra, the Winston-Salem Symphony, the Charlotte Symphony Orchestra, and the Piedmont Chamber Orchestra. Initially drawn back to California with the intention to attend the California Institute of the Arts, the 19-year-old honed his audition skills while playing principal horn with the San Fernando Valley Symphony Orchestra, the California Orchestra Directors Association (CODA) Honors Symphony, the Young Musicians Foundation Debut Orchestra, and the American Youth Symphony under Mehli Mehta. In December 1970, at the age of 20, he won principal horn with the San Diego Symphony (and San Diego Opera), a position he held for 17 years.

Jerry also played with the Colorado Music Festival (during its 1977 inaugural season as the Colorado Chamber Orchestra) with conductor and founder Giora Bernstein. Jerry also toured Taiwan in 1982 with the Philharmonia Orchestra of Philadelphia led by founder Shanghai-born Ling Tung.

When the San Diego Symphony was locked out for over a year in 1986, Jerry auditioned for co-principal horn at the Los Angeles Philharmonic. In April 1987 he won the position and held it for nearly twenty years.

Jerry has been in demand as a soloist, performing concerti with the San Diego Symphony and the Los Angeles Philharmonic at the Los Angeles Music Center, including such repertoire as the Hindemith Horn Concerto (the only hornist to do so at the Music Center) under Sir Antonio Pappano, Strauss's Second Horn Concerto under Zubin Mehta, the Mozart horn concerti, the Britten Serenade with tenor Paul Groves under Esa-Pekka Salonen in both Los Angeles and New York (the latter at Lincoln Center's Avery Fisher Hall), and Mozart's Third Horn Concerto with the Los Angeles Philharmonic under Lawrence Foster at the Hollywood Bowl.

As principal horn, Jerry has played under the baton some of the world's greatest conductors, including Maurice Abravanel, Mehli Mehta, Peter Erős, André Previn, Pierre Boulez, Zubin Mehta, Erich Leinsdorf, Kurt Masur, Sir Simon Rattle, Kurt Sanderling, Esa-Pekka Salonen, and John Williams. He has also performed with such renowned soloists as Luciano Pavarotti, Barbara Hendricks, Vladimir Ashkenazy, Emanuel Ax, Itzhak Perlman, and Mstislav Rostropovich (who invited Jerry to stand beside him on stage during bows after their four performances of Dvořák's Cello Concerto and both of Shostakovich's Cello Concerti).

During his off-time from the Los Angeles Philharmonic, Jerry was a first-call studio horn player under film and TV composers John Williams, Jerry Goldsmith, Henry Mancini, Bill Conti, Maurice Jarre, Georges Delerue, James Horner, Bruce Broughton, Michael Kamen, Hans Zimmer, Danny Elfman, Michael Giacchino, Basil Poledouris, David, Mike, Randy and Thomas Newman, James Newton Howard, Randy Edelman, Elliot Goldenthal, Dave Grusin, Marco Beltrami, David Michael Frank, Trevor Jones, Mark Mancina, Graeme Revell, Arthur B. Rubinstein, Marc Shaiman, David Shire, Howard Shore, Alan Silvestri, Shirley Walker, Carter Burwell, Don Davis, Christopher Young, John Addison, Dick DeBenedictis, Mike Post, Alf Clausen, Dennis McCarthy, Jay Chattaway, Lee Holdridge, Ron Jones, and others.

Jerry also recorded albums with Michael Jackson, Quincy Jones, Sammy Nestico, Christina Aguilera, David Foster, Michele Zukovsky, Brad Mehldau, Keiko Matsui, Yoshiko Kishino, Monica Mancini, and the Fine Arts Brass Quintet.

While principal horn of the San Diego Symphony and Opera, Jerry taught horn at California State University at State San Diego. He also taught at the Aspen Music Festival for two years (2001-02). Former students include John Manganaro, Tricia Skye, Benjamin Jaber, Jason and Andy Sugata, John Carter, Rebecca Boehm Schaffer, Mary Beth Orr, Jennifer Kessler, and Danielle Ondarza. Jerry has a private teaching studio where he specializes in fixing the playing problems of professional hornists and conducts two horn ensembles: Hornswoggle in San Diego and SloCal Horns in San Luis Obispo.

Jerry sat down with Adam Wolf at the Southwest Horn Convention in San Diego, California on October 5, 2019 for Episode 29 of *Pathways: A French Horn Podcast*. The following article is based on that interview. [*Unless noted, all photos are from Jerry Folsom's collection.*]

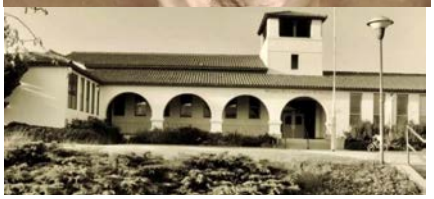
I started playing the horn in sixth grade. The small town that I lived in had an elementary school with music classes taught by a traveling music teacher from Russia [Tbilsi, Georgia] (Wachtang "Botso" Korisheli). He said, "I need a horn player – would you like to play a horn?" I didn't know what a horn was, so that's when he gave me a mouthpiece and showed me how to buzz. I was given the mouthpiece in the summer and then a horn when school started. After a while I had good musical experiences with state honor band and orchestra. I didn't know what I wanted to do with my life, but when I was 15, after my sophomore year in high school, I went to the Music Academy of the West and studied with Fred Fox and played under Maurice Abravanel (conductor of the Utah Symphony) and played with great music students from all over the country. Fred Fox was a great influence on my life. He gave me ways of practicing and thinking about the horn that I'd never heard of before. He always had very different and original ideas. Danny Katzen was also a friend of mine, also a devoted student of Fred's. When I played with this group under

A uniform-clad Botso Korisheli, second from the left, poses with his comrades in the Georgian military. From Being Botso – Meet the Man Who Brought Music to Morro *Bay by Sarah Lin.*

that conductor, I decided this was what I wanted to do. Everybody encouraged me to get a degree, but degree or not, I decided this was what I wanted to do for a living (and I didn't care if I played fourth horn in Iowa.)

Jerry's first music teacher Botso Korisheli in the late 1950s-early 1960s from the documentary Botso: The Teacher from Tbilisi

Botso Korisheli from the documentary Botso: The Teacher from Tbilisi



Morro Elementary School, Jerry's first school in California from the documentary Botso: The Teacher from Tbilisi

Jerry in State Honor Band from senior year San Luis Obispo High School Yearbook 1968

Jerry Alan Folsom's senior year photo and activities from San Luis Obispo High School Yearbook 1968

FOLSOM, JERRY—20,89,93,99,138,170
Transfer from Morro Bay High (Morro Bay) 12, Drum Major 12, State Honor Band 12, Santa Barbara Symphony Orchestra 12, Bank of America Award (music)

Senior Drum Major Jerry at Mustang Stadium, California Polytechnic State University, San Luis Obispo.

The L.A. Philharmonic's Folsom was one of the general music students Korisheli lured into a bigger commitment. Folsom's family had moved to Morro Bay from Oklahoma City in 1962 because they thought the dry climate might improve the health of their two sons, Gerald, 12, and Brent, 7. "That's when I met Botso," Folsom recalled.

"He said: 'I need a French horn player, would you like to play the French horn?'

"I said: 'What's a French horn?' "

At the end of that school year, all Korisheli had available to give Folsom was the instrument's detachable mouthpiece. But after summer vacation, the young student returned to find that Korisheli had acquired a French horn for Folsom to play.

Larry Brebes, who now creates crystal sculptures for Fortune 500 companies, started out on the trumpet, but later became Folsom's rival on the French horn.

"And Botso promoted that to the hilt," Brebes said, laughing. He credits his studies with Korisheli for perhaps saving his life. When he got drafted, he was assigned to the Army band instead of being sent to Vietnam.

Larry and his brother, Michael, grew up in a fishing family; his dad was an abalone diver. "My parents were dirt poor, but they scraped together enough money for a trumpet, and got me started with Botso," he said. "I've kept music as a big part of my life."

Observed composer Michael Brebes: "When I left elementary school, I was playing higher level music than I [would play] through high school."

From "Mr. Korisheli's Opus" *by Diane Haithman from* The Los Angeles Times *August 14, 2000*

Jerry (center front) and his best friend, horn player Larry Brebes (to Jerry's back right) in the State Honor Band from his sophomore year Morro Bay High School Yearbook 1966

Senior baritone Jerry (fouth from the right) in his choral ensemble, The Carousels, in the San Luis Obispo High School Yearbook 1968

I went to the North Carolina School of the Performing Arts, which was a sister school to Juilliard – they had the same curriculum, literature, materials, and Peter Mennin was Dean of Music at Juilliard at the time and his brother Louis Mennini was Dean of Music at the North Carolina School of the Arts, and so I had two years of college. I moved back to Los Angeles with the intention of going to the California Institute of the Arts, but I couldn't afford it, and they weren't giving brass scholarships at the time. Their music program was in its infancy for anything other than new music and strings.

I had many teachers and I always took a lesson with Dale [Clevenger] whenever he came out to the West Coast and I always took a lesson with Barry Tuckwell when he came through town. I knew Barry pretty well. Dale was a little more distant. He taught a little bit more like Myron Bloom did because Myron tried to make everybody play like he did. Dale was the same way, that's why everybody [students and orchestral players] had to play a Schmidt or a Geyer.

I was always on a Kruspe. When I was in ninth grade and I was commuting down to Santa Barbara and Santa Maria to play in those orchestras, I heard a man in Santa Maria who had a brass Kruspe and I thought, "That's a great sound." I was playing a Conn 8D at the time and thought the Kruspe was like an 8D but it was so much warmer and more resonant. I thought to myself, "I want to get one of those!" I couldn't find any for sale and I couldn't afford to travel to Europe to look for anything. There wasn't a network back then like there is now. So, I kept altering my 8D [to try to duplicate the Kruspe sound]. I would take braces off and have the repairman make smaller, lighter braces. This was while I was still in high school.

Vince DeRosa told me that when he was young and started the horn, his teacher was Al Brain (Dennis's uncle, who played in the studios in the 1920s through the 1940s). He did *Sea Hawk* and *Captain Blood* with music by Erich Korngold. It's wonder-

ful if you ever listen to those. They're black and white movies and the current generation probably doesn't watch black and white movies, so they may not know that music. Vince told me that when he started, it wasn't what kind of horn you wanted to play, it was whether or not you could actually get a horn. The only horn he could get at the time was a Conn. He figured at that point, it's all about practicing the work. His teacher Al Brain told him the same thing. It doesn't matter what kind of horn you play; you have to produce the right sound and work on it until you gain all the skills you need to play the music. That's why I kept trying to change the 8D because I couldn't quite make it do what I wanted it to do.

Alan Robinson and his brother Gale were both great horn players and friends of mine. Alan went with his wife (Marni Johnson) to Europe and came back with a Kruspe. At the time I was in Los Angeles (after my two years of college) and I was playing with the American Youth Symphony with Mehli Mehta. We were doing Mahler's First Symphony and the Robinsons brought the horn to the concert. I played it backstage and instantly fell in love with the horn and asked if I could play it on the concert and they thought I was crazy, but said, "Sure, knock yourself out, take it." I enjoyed it very much. I may have missed a few notes because of being unfamiliar with the difference, but not so much where anybody noticed. I immediately offered to buy it and because I was so aggressive about it, they went, "No! What have we got here?" But Alan's wife Marni (who was the first woman horn player who played in the studios) realized after a year or so that she needed a silver horn to look like she played an 8D or else she wouldn't get as much work. They put that horn in a closet and didn't call me until about ten years later when they were doing house remodeling and needed money, and said that they would sell the horn. I instantly bought it. I think they sold it to me for $2,000, which means they must have gotten it awfully cheap, and I stayed on that horn ever since. I did things to try to preserve it, gold plating it, and patching it once in a while. I have an acidic system, so I went through Conn bells about every two years and I realized I couldn't do that with this – I can't replace it. So, I had the inside of the bell plated with gold to preserve it and I noticed places where I was always holding the horn and it was wearing, so I had those areas also gold plated. It lasted my whole career and it still works well because I was off for a long time. I quit for quite a while, and was out for about ten years.

I realized that I had to sit down and actually get serious. I practiced for about eight hours a day (with breaks of course). I was very dedicated about doing all of the exercises that I knew, and my teacher at the North Carolina School of the Arts was a student of James Chambers, so I played the Kopprasch etudes stopped and I had the red and the blue books that Southern Music Company puts out, and I loved all of the etudes in there. I would always do all the exercises and long tones that Fred Fox had taught me, and then I would always do all the music that I knew I would have to play at auditions. That took me eight hours a day. I would break it up and I would do an hour and a half in the morning, and then take a break, then I'd do another couple of hours, then another break, then another couple of hours, and I'd go until I had to fall asleep.

While I was in Los Angeles, I played in the San Fernando Valley Symphony and the American Youth Symphony (under Mehli Mehta, which was a very wonderful experience; he's a wonderful man and a great musician). Incidentally, he told me that he played on Dennis Brain's last concert, that festival [Edinburgh] that Dennis was playing before he tried driving back to London that night [he died in a car accident]. So, I knew Mehli before I knew his son Zubin. I didn't meet Zubin until he got into the Los Angeles Philharmonic years later. But I played in that orchestra, the Young Musicians Foundation Debut Orchestra in Los Angeles, the San Fernando Valley Symphony, and the CODA (California Orchestra Directors Association) Honors Symphony – just everything I could play in. There wasn't much pay, so it wasn't for the work, it was more for the experience.

A friend of mine, Ron Applegate, was taking the principal horn audition in San Diego in December 1970. There was an opening – which I hadn't heard about and hadn't practiced for. He needed a ride so I took him to San Diego State University, at the time CSU – and I was a hippie. It was during the Vietnam War years in the late 1960s-early 1970s. I was going to school, had long hair, a headband, and tie-dyed shirt, and Ron was dressed appropriately for an audition – he had a suit and tie and looked very proper and clean cut. I was in a practice room just practicing, and the personnel manager walked by and asked, "Are you here for the audition?" I said "No." He said, "Well, do you want to?" I said, "What's on the list?" He gave me the list and I said "Yeah, I know all these things, so yeah, I'll go play." Later on they came out (I was over on the lawn reclining with my horn in its case and Ron was anxiously waiting outside the door) and the conductor, the music director, the head of the board, and some of the committee came out and they saw Ron and said, "Congratulations, Mr. Folsom" and put a hand out to shake Ron's hand; Ron said, "Mr. Folsom is over there." I saw all their jaws drop, because I looked a sight! Ron's a great guy and we'd been friends since the Music Academy which I went to for five summers. He had come back from working in the Netherlands and in Belgium and we were good friends and he didn't hold it against me. I was afraid that he would be upset, but he was happy for me. He said, "That's all right, I'll get something else." So, years later when I was in Los Angeles, I called him up to play extra with the Los Angeles Philharmonic every chance I got, so I tried paying him back a little bit for that.

Cleaned-up "hippie" Jerry Folsom in the early 1970s

I was principal horn in the San Diego Symphony for about 17 years before they were locked out for almost a whole year. When I first got in the orchestra, I was kind of loose and fancy free and if they had a work stoppage or negotiations, I was fine spending the summer on the beach and not working and lived in Encinitas and Solana Beach. But years later, in 1986, they were locked out and it dragged on and

Jerry during a summer concert with the San Diego Symphony in 1975

The Schumann Konzerstück horn section in San Diego. (l-r)Warren Gref, John Lorge, Tom Greer, Jerry Folsom. Photo courtesy of Tom Greer.

San Diego Symphony conductor Peter Erös bribed Jerry to cut his hair for the cover of a magazine (and he wasn't even playing a concerto). It was the program for Tchaikovsky 5th and the Eroica concerts. Comments by Jerry Folsom

The San Diego Symphony horn section in 1984 (l-r) Warren Gref, John Lorge, Tom Tucker, Bill Barnewitz, Tom Greer, Jerry Folsom (principal). Photo courtesy of Tom Greer

on and on and we were getting food from the government, old turkeys and bad rice, and I had kids at that point, so after about ten months I said to myself, "I've got to get a real job now." Not that this wasn't a real job, I just needed to work. Peter Erős was the conductor at that time and I really liked the orchestra and I never really planned on leaving there. I really liked San Diego.

I had the time to prepare. At that point, I'd been with the orchestra for 16 years and so I had plenty of time to work up the Los Angeles Philharmonic audition list which was 25 of the hardest things that you can think of for a horn audition list. I think they wanted nobody to win it (in fact I know they wanted no one to win it, because they wanted to change the situation.) It was the only orchestra that had co-principals. It was not an ideal system.

At the Los Angeles Philharmonic audition some people were saying that one of my teachers, Dale Clevenger, was there, and I thought that would be an exciting change for the orchestra. I looked for him, but I couldn't find him. Even though everybody was freaked out, I was happy about it. So, I just went to my practice room. I kind of isolate myself when I'm at an audition. I try not to listen to anybody else, to be influenced by anything or be distracted, and so I didn't think about that.

I was good friends with Danny Katzen because he was fourth horn in the San Diego Symphony before he won the second horn job in the Boston Symphony Orchestra and his story was that he was determined and took many, many auditions before he won one, and then he won every audition he took because he got so good at taking auditions. Well, I'd been on the other side of the screen many times, so I figured, this is practice for the next audition, and that'll be practice for the next audition, and that'll be practice for the next audition, so I wasn't nervous and I was very prepared, probably more so than other horn players who came from major orchestras because they had to work. I didn't have to work [because of the lockout]. I had the time to really perfect that list. So, I played the prelims and played the finals and got it on April 7, 1987.

Jerry and Los Angeles Philharmonic friends soon after winning the co-principal horn audition (l-r) Walter Ritchie, Jeff Reynolds, Jerry Folsom, Ralph Sauer

LA Philharmonic principal tubist Roger Bobo on horn and principal hornist Jerry Folsom on the Strucel/Minick Bass Horn in CC in the LA Music Center basement in the late 1980s. Photo courtesy of Kathy Chapman

Assistant principal horn Bob Watt and principal horn Jerry Folsom on a flight to Tokyo during the Los Angeles Philharmonic's Asia tour, March 17-25, 1994. Photo by David Weiss

I knew what it was like to sit on an audition committee. When you're on an audition committee, your standards are very high and it doesn't depend upon what the pay is; you're just looking for the best player that'll fit in the section. When you're on a committee, you listen to every instrument in the orchestra, even string auditions. I knew that the people on the other side were kind of jaded about hearing horn players, especially the ones that aren't horn players, and they think, "When are we going to hear something that we just pick?" just to get it over with. So, I knew to just relax and play every excerpt the way I thought it should be played, the way I'd like to hear it played. My heroes were Myron Bloom, Gerd Seifert, Norbert Hauptmann, Phil Farkas, Mason Jones, and James Chambers. I'd been studying with these guys all these years and my playing was kind of an amalgamation of all the things that I liked. Evidently, they liked it too, because I won the Los Angeles Philharmonic

job and became co-principal with Bill Lane, who was principal horn there long before me.

It's very difficult to have two principals and not two separate sections. In Europe, especially in Berlin, that's the way they do it – two firsts, seconds, thirds and fourths – two horn sections. That works out fine, but when a section has to adjust from one principal to another, the way Bill and I did it (I don't know how he and John Cerminaro did it, or how he and Sinclair Lott did it), we decided that the programming would work out fairly evenly if we just alternated weeks, which management hated because they wanted us there for every service all the time. I thought that was the best for the section, and also the best for us. When the orchestra's playing, you can't do freelancing jobs, or studio jobs, so that didn't affect that part of it. You can only do those jobs in your free time when the orchestra's off. It's really difficult because inevitably guest conductors come to the orchestra and they'll have a favorite whom they'll ask for and they did that with every wind section because they all had co-principals. That was instigated by Zubin Mehta when he was there because he hated to fire people; he wanted to duplicate every principal, and that way he'd be sure to have the ones that he really liked for recordings and special occasions. It's actually against the contract for a conductor to be able to do that. But management, being management, whenever the contract was inconvenient, they'd always try to circumvent it. They would come to me and say, "Arrange to do this week, or Erich Leinsdorf won't come." Then I would have to look like a jerk and tell Bill that I'd like to switch weeks. And he would say, "Why? We agreed on this schedule" So, it caused problems. We still got along fairly amicably, but there were times when it wasn't so smooth and it was difficult for the section.

Paramount Studios Star Trek TV session. (l-r) Gus Klein, Jerry Folsom, Jeff DeRosa, Steve Becknell, Joe Meyer

Brian O'Connor, Rick Todd, and Jerry in September 2001 at Harris/Wolfram Studios in Van Nuys, recording the film score of Saving Egyptian Film Classics. *Photo courtesy of Mark Wolfram*

Jerry practicing in a Paramount Sound Stage in the late 1990s. Photo courtesy of Beth Folsom

I was actually starting to do studio work before the Los Angeles Philharmonic audition. I went to Los Angeles to play for the only person I could think of who I would be nervous around, because I'd never played for him before and didn't know him – Vince DeRosa. He's a wonderful man. I played the entire Los Angeles Philharmonic audition list for him and he didn't say a word through the entire thing. I played all 25 works and my concerto and at the end he said, "You're going to win this audition." I knew he had never been in a contracted orchestra, and I said, "Vince, you have no idea the kind of politics that are on the other side of the screen and with the organization, there could be all kinds of reasons I wouldn't win the audition – like they have somebody else in mind, or my style doesn't fit – there's just a plethora of reasons why one wouldn't win any single audition." I knew that from Danny [Katzen]. And the fact that you get jaded on the other side of the screen and you want it to be perfect. So, I said, "Thank you, Vince." But he said "No, the last time I said that was when George Price became third horn [of the Los Angeles Philharmonic]." Zubin Mehta told me that George Price at one point was the best third horn player in the world.

Vince liked my playing so much that he gave my name to all the studio contractors and said there's this guy in town and he needs work (the reason was we'd been out of work for almost a year at this point and I was hurting for money). And it takes a long time even after they know who you are because they'll only call you when somebody else that they are normally hiring can't make it. So, you do one job. And if you're okay, you don't make any waves, and nobody throws you out a window or hates you, then you get called again and it gradually builds up until they're calling you for things you have to turn down.

I was already playing in the studios before I actually won the Los Angeles Philharmonic audition, which is why the studio musicians didn't resent me. They don't like the Philharmonic musicians actually working on the outside: "You have a job. This is what we have to do, we have to grub and scrape for these things." I didn't get any of that kind of animosity be-

16-Horn recording session for the Bernard Herrmann - The Film Scores *album (1995). Back row l-r: James Atkinson, Robert Watt, George Price, Brian Drake, Beth Cook-Shen, Bill Lane. Third row l-r: Diane Muller, John Mason, Ron Applegate, Warren Gref. Second row l-r: Brad Warnaar, John Lorge, Danny Katzen. Front row l-r: Jerry Folsom, Doug Hall, Jeff DeRosa. Photo taken by Esa-Pekka Salonen*

cause they felt like I was already one of them, and they didn't mind that a bit. I was lucky enough that I kept doing more and more recording sessions to where I was working constantly; and when the Philharmonic wasn't working, I was doing studio work and enjoying it. It's probably the opposite way for the studio players but, for me, playing for the studios was just fun. I got to play with great players and different players on every session – whereas, with the Philharmonic, you had the same guys year after year after year, so it felt like the Philharmonic was more of a job – even though I had time off and we split the repertoire. I still loved it and I didn't want to do anything else, but I really had more fun when there was good music written in the studios. It's still not as consistently great music like the standard orchestral repertoire and the new works that are great.

I played in the studios for a lot of the younger great film composers. Danny Elfman had just quit *Oingo Boingo* and was doing [*Batman Returns*] and I played on that, and I got to play for Hans Zimmer a lot and Basil Poledouris, Arthur Rubinstein, and great TV composers too, Dennis McCarthy, and I can't even name them all, there are so many. Because he was so popular, I also got to work with John Williams a lot – he conducted both in the studios and for the orchestra at the Hollywood Bowl, the summer home of the Los Angeles Philharmonic in the 1980s. He was really wonderful.

I really enjoyed my studio career. It was about a half a career. It's incredible how much I did in the time that I was actually there, because it was always just in my spare time and I had to turn down many things. I never considered quitting the orchestra. People who were freelancing were worried that I was going to quit, because there's more money in the studios if you're first call, and there was more work at the

Jerry introducing his son Chris to Zubin Mehta after his performance of Strauss's Second Horn Concerto. Photo taken backstage at the Dorothy Chandler Pavilion, November 19, 1992

Jerry performing Strauss's Second Horn Concerto with the Orange County Chamber Orchestra from The Los Angeles Times, *February 27, 1991*

Advertisement for Jerry's Hindemith Horn Concerto performance in The Los Angeles Times, *December 31, 1995*

Jerry from The Santa Clarita Signal, *January 2, 1996, before performing the Hindemith Horn Concerto*

Jerry and conductor Sir Antonio Pappano after the Hindemith Horn Concerto at the LA Music Center in early January 1996

Jerry with conductor Lawrence Foster and the LA Philharmonic rehearsing Mozart's Third Horn Concerto at the Hollywood Bowl. Photo taken in July 1998

Jerry with conductor Lawrence Foster and the LA Philharmonic after Mozart's Third Horn Concerto at the Hollywood Bowl. Photo taken in July 23, 1998

Jerry, conductor Esa-Pekka Salonen, and tenor Paul Groves rehearsing Britten's Serenade with the LA Philharmonic at Avery Fisher Hall in NYC, March 1999

Jerry and tenor Paul Groves at the Britten Serenade performance at Avery Fisher Hall, March 12, 1999

New York Philharmonic principal horn Phil Myers and Jerry backstage at Avery Fisher Hall after the Britten Serenade

Jerry backstage after the Britten Serenade with "Eppe" (Esa-Pekka Salonen) and Folsom's son Christopher with a classmate horn player

time. And I said, "No, don't worry about that." Rick Todd said, "You know, the guys are worried you're going to quit and just work on the outside." I said, "No, I don't want to do that. I love Bruckner too much, I love Mahler too much, I love Mozart too much." There are so many great pieces for the orchestra and I was getting to do concerti. Zubin Mehta conducted and I got to do the Strauss Second Concerto (which, when I was 15, I never thought I'd ever be able to play, but found that it was not that hard after working on it for a year.)

I'm also the only horn player who ever performed the Hindemith Horn Concerto at the Los Angeles Music Center. I was a big fan of Hindemith from a very young age. One of the first records I had was Dennis Brain on the Mozart and doing *Symphonia Serena* with the Philharmonia, and the Hindemith Concerto, so I was a champion of Hindemith. I've always loved Hindemith, and nobody had ever performed it at the Music Center; I was the only one who ever did. Hindemith doesn't seem to be that popular, so it probably won't be done again for a long time.

Jerry in the mid 1990s with his students, the Sugata brothers, before they went to Juilliard. Andy Sugata is on the outside in each photo and Jason Sugata is in the middle.

I've taught all through my career. When I won the audition in San Diego, it came with two other things. One was the principal horn with the San Diego Opera. I love playing opera, and I love singers. I was always a singer growing up. My mother and grandmother were church organists, so I always went to Sunday school and sang in the choirs. My dad's side was Presbyterian and my mom's side was Methodist and they had a bigger church and better organ so, we went to the Methodist church in Oklahoma where I grew up.

Every teacher I had made me promise that if I made it, I would teach. The other thing that came with the principal horn job in San Diego was professor of horn at San Diego State University, so I was able to honor that promise from the very beginning. At the university, I had students that were older than me which was a little weird, a little awkward at times. I taught at school but mostly privately because when you're working full time you can't really take on a full professorship. Vince DeRosa could because freelancing is a totally different situation than playing first horn in an orchestra. Maybe Jerry [Jerome] Ashby could have juggled it, but I think he died from trying to do both. He was teaching at every conservatory on the East Coast at the time and playing first horn in the New York Philharmonic, and I don't know what he died from, but I think he was overworked. I taught at Aspen for two years and he was one of the other teachers the second year, and he was a nice man, and a great player. And I said, "Jerry, when do you have time to do something like Aspen?" And he said, "This is a vacation." He was slightly less busy, so he enjoyed that very much.

Jerry at the Aspen Music Festival with his son Christopher and Barry Tuckwell in the early 2000s.

Jerry giving a master class in the Midwest with Frøydis Ree Wekre (not shown)

My approach to teaching depended on where the student was as a player and why they came to me. I would customize my teaching according to the student every time. Everybody's at a different place in their playing. I did everything, including training people to take auditions, because I won almost every audition I ever took and became pretty good at knowing how to take auditions. I was kind of like a "horn doctor" in LA (like Vince DeRosa a little bit) and I did a lot of that kind of teaching; that way I wasn't doing much teaching except masterclasses and that sort of thing. Pros would come to me for advice and lessons for problems they were having – like how to develop a cleaner tongue, faster tonguing, or if they were having an embouchure problem. The main guy in town was Vince DeRosa, of course, for air.

As far as my students, there were a lot of them who did well and I did have two really exceptional students. One was Tricia Skye, who plays third horn in the San Diego Symphony, and the

last lesson she had with me, I had prepared her for an audition for the Fresno Philharmonic. She won the first horn audition there, and that's when she decided she didn't want the responsibility – she wanted to be third horn. So, then she got the San Diego Symphony job. Another student I had for a while, who also studied with John Lorge before he came to me, was John Manganaro, who was an incredible talent. He did everything I asked. He could play everything great. He wanted to go to college and I said, "Go to Mike [Myron] Bloom. You're one of the people who's strong enough to withstand him for a year. You may want to switch after a year, but he has really great things to teach you." So, he did that, and then he switched teachers after a year. They have a special award at Indiana University that they don't grant every year, it's just every so often, when there's an exceptional musician and he's the only horn player who's ever won it. After that, he asked me for advice about where to go, what I thought he should do, and I said, "You can do a lot of different things. I suggest that you go to Europe because then you'll have a lot of choices, and you'd probably be able to play anywhere you want eventually, and you'll learn the languages." The first couple of years he supported himself winning horn competitions. The last time I saw him, he was doing the Mozart Horn Quintet on a natural horn (which I didn't teach him – that must have been IU's influence). So those are the ones who stand out that I remember were really exceptional.

All of my children were musical. I started them all on piano. I started them all in martial arts. I tried to expose them to as many things as I could think of so that they would have options and choices, and I figured that they would gravitate towards the things that they were most interested in. So, they each took the piano, they each chose an instrument, and one daughter chose the violin and another the harp. They all went to high school at the Los Angeles High School for the Arts. But none of them became musicians.

Christopher, my older son, picked the horn, and I've been teaching him since he was a baby. I've got pictures of him as a baby on my lap trying to reach the mouthpiece. And of course, they sing through it before they play. I couldn't explain to him how to buzz, because he was a baby, but I taught him from the time he could play anything. Christopher even went to the San Francisco Conservatory for two years, then decided that he did not like the politics that he was going to encounter in the business, so he just quit.

Photos of Jerry with his son Christopher in 1983. Photos courtesy of Beth Folsom

My daughter the harpist had a great teacher whose name was Susie Allen, whom I knew from the Music Academy. She loved my daughter's natural playing. She said, "I can't get my students to do what you do naturally and how you get the strings to sound." In fact, Susie was going to give her a harp, but she passed away and nobody in her family knew about that and we were not going to ask them for a $40,000 harp, so she still just has her pit-sized harp and she doesn't do that much. She performs online, entertaining things like cosplay kinds of things; she's really big into comic books. She has a 5,000-book collection of comics and she makes money trading comic books and crazy things online, nothing pornographic or anything like that, but... she's entertaining. So, people just throw her gifts and money and I don't understand the modern world – it's kind of strange that you can make a living just talking to people online.

Jerry before a concert

My younger son Eric picked the trumpet and got great instruments from the Los Angeles Philharmonic guys as gifts. I heard him play [Alan Hovhaness's] *Prayer of St. Gregory* after he'd been studying for a while – he had a beautiful sound – but he developed early TMJ, so no more trumpet.

My older daughter became a singer. She had actually studied the violin but became a really great singer. She sang on the *Ellen DeGeneres Show* with the school chorus and they all loved her and she already had a career. If any of them had been musicians, it would have been Dara, but she didn't get the chance. A year after she graduated from high school, she died in an automobile accident.

Casual pre-concert shot

Some of the interesting rumors I've heard brought up about me were these:

> Kurt Masur was in town and heard Jerry play Bruckner with the Los Angeles Philharmonic, and came up to him backstage and told him that he wanted him for the New York Philharmonic and started offering him money, and Ernest Fleischmann [LA Philharmonic Executive Director] walked by and heard him and started a bit of a tussle. As for Simon Rattle, he was the first conductor who Jerry played under in Simon's first concert with the Los Angeles Philharmonic – Mahler's Sixth Symphony in fact. Simon was absolutely smitten and offered Jerry principal horn in the City of Birmingham Symphony Orchestra (UK) and then later offered him principal horn in the Berlin Philharmonic. Ernest was not happy about that, but it helped Jerry get a raise.

There are half-truths in those stories. With Kurt, yes, he liked my playing very much, and I loved his conducting. But if that conversation happened between him and Ernest, that happened without any knowledge of mine. He did not offer me anything. I guess because they were appointing people back and forth, and John Cerminaro was appointed principal horn to the Los Angeles Philharmonic from the New York Philharmonic, maybe Masur thought he could do the same thing going the other way.

There were guest conductors who would ask for me and would only come if they could get me. As far as Simon Rattle, yes, we got along great and we became instant friends, and our kids played together. I loved Simon's conducting. I'm a big fan of Simon's. I think he's one of the greatest conductors in the world, and he was our principal guest conductor at the time, and I kept trying to talk him into staying. He was offered the job several times and turned it down because he has integrity, which I think is rare with some conductors. He was the music director of City of Birmingham Symphony Orchestra (UK) and he promised the orchestra that he would not leave the town until the construction of the hall was finished, because he was the main impetus for raising funds to get the hall built. So, when the Los Angeles Philharmonic was looking for a conductor, it was during the building of the hall that he was committed to getting finished, so he turned it down. They offered it to him four times and they said, "We can't find anybody else; we need you." And I said, "Simon, come on, take the job. You think you're going to get the Berlin Philharmonic or something?" I should have known it was going to happen after I said that. So those stories are kind of half true. But no, I wasn't offered principal horn in Berlin – I don't think even he could have done that. That would have been a pretty big power play.

Jerry in Berlin with Berlin Philharmonic horn players (l-r) Stefan Dohr and Norbert Hauptmann (principals), and Manfred Klier (fourth). Photo taken September 8, 1994 at the Berlin Festival during the Los Angeles Philharmonic's 1993-94 Season's 75th Anniversary Tour of Europe

As for some of my favorite musical experiences, that's a very difficult question because I had so many wonderful experiences. The things that stand out to me were being able to perform opera and onstage with Luciano Pavarotti. He was incredible to work with. My favorite experiences were mainly working with certain conductors and specific concerts.

Kurt Sanderling was Bruckner's prophet on Earth, I think. We did Bruckner's Fourth Symphony the first time I ever played for him, and he wanted it totally different from anything I'd ever heard. I couldn't understand at the first rehearsal how he wanted it, and it took me the first 15 minutes of a 2½ hour rehearsal to figure it out. He would talk about it, wanting it to sound like it's wafting over the mountains like an alphorn, and he would paint pictures. I thought, "What does this mean?" I'm trying to figure it out and trying to play it in time, and then I finally gave up on that because it just did not work. Meanwhile, the orchestra's like, "Come on, when is this guy going to get this thing so we can go on with the rehearsal?" I got the idea somehow (divining it or something), and I thought about Bruckner being an organist and that there's no *portamento* in the connection on an organ, so I was thinking maybe he doesn't like the slur. I didn't want to tongue it, so if you do that fifth more slowly (and I've always practiced the Farkas glissando slur exercises so that I could control what kind of slur I got), without the stuff in between, I could do that fifth and it would just sound like it was on the organ. It had to be slower, so I had to start the note earlier and still end up on beat one. So, it was not a sixteenth; it was more like two sixteenth triplets tied together with a sixteenth rest in front of it. I didn't know that until I got it first by feel, and then I analyzed how I was getting it so I could do it consistently. I had the habit of doing it in time (you get into discipline when you're a pro where you really need to be in time and never behind on the horn). It's a challenge when you're sitting in the back of the orchestra and the brass players back there, Tom Stevens (Los Angeles Philharmonic principal trumpet – 1972-2000) and Ralph Sauer (Los Angeles Philharmonic principal trombone – 1974-2006, [say] "You guys with your bells pointing the wrong way, you're just never going to get over that," so I would try to prove them wrong. After I finally got it (and like I said it must have been only ten minutes, but it seemed like forever), Kurt said, "Ah, just so!" He was about to go on, and the orchestra went, "Finally!" and they shuffled their feet. He was from East Germany and he put his baton down. He was angry. He said, "Why do you do this? He's the first horn, he's supposed to be great." He took us [the Los Angeles Philharmonic] on tour and we did it in Edinburgh [*sic*] [Glasgow, Scotland on May 26, 1991], and everything just clicked. He had his own arrangement for the horn parts. He made six horn parts out of four by doubling the parts. He did not like it to be really brassy like Daniel Barenboim did it with the Chicago Symphony. He wanted it bigger and rounder, and so adding two horns to it and having them play slightly less, you get that sound. I wish I had that arrangement because it works so beautifully. It went so great. A friend of mine who was backstage after that performance saw that before Kurt came out to take his first bow, he was crying and holding onto the rope and he said, "I'm sorry master, I can't do it any better than that." It's kind of customary for the first horn to get a bow for that piece. Up until then the audience was roaring and applauding, but when I stood up for my bow, they all stood up in unison and roared, and it almost knocked me off the back of the riser, so I would say that was a high point!

And there were other high points. We [the Los Angeles Philharmonic] were in residence in Salzburg [Austria] for a month and we did Mahler's Fourth Symphony there [at the

Jerry in a 2014 interview from the documentary
Botso: The Teacher from Tbilisi

Mary Ritch, Lou Korell, and Jerry in Los Osos CA after a SloCal Horns rehearsal, October 27, 2019. Photo by Patsy Dow, courtesy of Lou Korell

Mary Ritch and Jerry playing conch shell duets in Los Osos CA, after a SloCal Horns rehearsal, December 8, 2019. Photo by Lou Korell

Großes Festspielhaus during the Salzburg Festival on August 6, 1992] (which we recorded later) and the Viennese press was there. They always review visiting orchestras at the Salzburg Festival because the Vienna Philharmonic doesn't play in the summer – they're off. I got a rave review in *Das Orchester* (which is like our musicians' union paper here). Esa-Pekka [Salonen] was excited about it. He came to me, and it was in German (I don't read or speak German), and he said, "You should read your review." I said, "Maestro, I can't read it." He said, "Find somebody to translate it!" I got glowing reviews from the Viennese press, which was very nice. That made me feel really good about how I was playing it. I learned how to play that piece from a Hungarian, from Peter Erős, my conductor in the San Diego Symphony, and of course I was better when I played it in the Los Angeles Philharmonic, I would say that's a high point; but there are so many, I could go on and on forever.

"Because of the money crunch, [schools] want to keep it down to the basics, but they don't realize that art is something that human beings *need*, our souls need music and art," he said.

"Sitting in the orchestra at the end of Mahler's Second Symphony, or Bruckner's Fourth Symphony—something like that . . . it feels like you are ascending into heaven," Folsom added, groping for the right words. "How many people go through their whole lives without ever experiencing something that feels that way?"

Quote from Jerry about music education and performance from "Mr. Korisheli's Opus" *by Diane Haithman*

I was lucky enough to have talent, and with a lot of hard work, wherever I went, things worked out well. I had a fairly easy path. I'm doing it and I did it because I love music and I love the horn and I can't see doing anything else.

Jerry in 2019. Photo by George Johnston

Mary Ritch earned a BM at the University of Missouri at Kansas City Conservatory of Music and an MM and DMA in horn performance at the University of Southern California Thornton School of Music. An Illinois native, Ritch began her study of the horn at age 14 with William Scharnberg at the University of Oklahoma and at age 19 took a hiatus from music to pursue a career in law. She resumed playing the horn in her late twenties and completed her undergraduate degree in music performance with Nancy Cochran Block, then moved to California to pursue graduate studies with David Krehbiel and James Decker. At USC, Ritch was also librarian and music copyist of the Wendell Hoss

Memorial Library of the Los Angeles Horn Club from 1999-2003 and worked with such noted film composers as Elmer Bernstein, Bruce Broughton, and Michael Giacchino to prepare newly-commissioned works for publication by the Los Angeles Horn Club. After graduation, she worked as a paralegal and genealogist for law firms. In 2007, she started her own probate genealogy firm, Benefinders.com, which assists lawyers in locating missing heirs, and resumed freelancing on the horn in 2018. The author thanks Jerry Folsom and his family, friends, and colleagues.

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