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VOLUME LI, NO. 2

THE HORN CALL

FEBRUARY 2021



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# *The Horn Call*

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**James Boldin, Editor**

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[From the Minutes of the First IHS General Meeting, June 15, 1971, Tallahassee, Florida, USA]

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Robert Watt, February, 1987.

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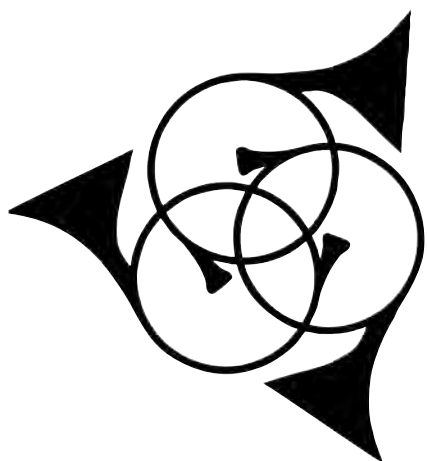
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# The Horn Call

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# From the Editor

James Boldin

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**"To be a person is to have a story to tell."**

**–Karen Blixen (1885-1962)**

---

**"There is no greater agony than  
bearing an untold story inside you."**

**–Maya Angelou (1928-2014)**

---

## Dear Friends:

I hope this message finds you in good health! To me, the quotes above by Danish author Karen Blixen and American poet, memoirist, and civil rights activist Maya Angelou represent much of what I love about the IHS. One of our great strengths is that we are for all horn players. All are welcome to submit an article for consideration, and we are interested in all topics related to the horn. These can include personal stories, history, equipment, pedagogy, and much more. I encourage anyone who has an idea for an article to contact me at editor@hornsociety.org so that we can chat about it. We all have stories to share about our mutual love of the horn.

Last summer, we were saddened to learn of the passing of Honorary Member Ib Lanzky-Otto (1940-2020). Please take the time to read the warm, heartfelt tributes to him by Peter Damm, Frøydis Ree Wekre, and others. We also lost Edwin C. "Ted" Thayer, longtime principal of the National Symphony Orchestra in Washington DC and a highly regarded teacher. Randall Faust has contributed an excellent biography and discography in celebration of Mr. Thayer's life and career.

Highlights in this issue include the first of a three-part series by Mary Ritch, "Robert Watt Remembers." Mr. Watt was the first African-American horn player to be hired by a major American symphony orchestra, and his story is both inspiring and compelling. Katy Ambrose's article "Unlocking the Past: William Lee and The Rodenbostel Horn at Mount Vernon," sheds new light on the life of William Lee, an enslaved Black American horn player.

We also introduce two new columns, "Horn Tunes" and "Teacher Talk." Although it has been available on hornsociety.org for some time, "Horn Tunes" will now also be available in *The Horn Call*. Curated by Drew Phillips, the goal of this column is to provide a library of pieces free for use by and for IHS members. The IHS is blessed to have many wonderful educators at all levels among its membership, and "Teacher Talk" will feature content authored by and for them. Articles will address issues faced by band and orchestra directors, private horn teachers, as well as university professors and all other educators. I am delighted that Karen Houghton was kind enough to write the first article for this exciting new addition. I also hope you'll listen to *The Horn Call Podcast*. New and archived episodes can be downloaded through Apple Podcasts and other podcasting apps.

Finally, I invite you to send in material for a forthcoming "lighter side" column. Submissions can include favorite recipes, humor, horn-related brain teasers/puzzles, anecdotes, interesting hobbies, funny/unusual photos, etc.

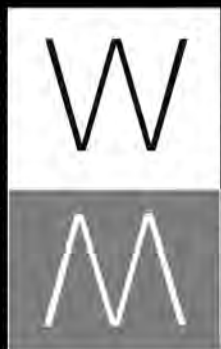
Though the past year has been filled with turmoil and numerous challenges, I am optimistic about the future, and hope that you are too!

James





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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), photograph, 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. In general, submissions should be approximately 1500 to 4000 words in length. Longer articles may be considered, but with the understanding that they may be edited for length and content, with the option to publish additional material from the original submission at [hornsociety.org/publications/horn-call/extras](http://hornsociety.org/publications/horn-call/extras).

*The Horn Call* is currently created with Adobe InDesign, Photoshop, Illustrator, Reader 9, and Acrobat. Prospective articles and accompanying materials (images, musical examples, etc.) should be submitted electronically to [editor@hornsociety.org](mailto:editor@hornsociety.org). For large files and/or a large number of files, a link to a file-sharing service such as Dropbox, Google Drive, etc., can be included. Footnotes (endnotes) should be numbered consecutively (no Roman numerals) and placed at the end of the text. Musical examples should be attached as pdf, jpg, or tiff files, or embedded in a Word document. For images, 300 dpi is the minimum resolution necessary for clear reproductions in *The Horn Call*. A *Horn Call* article template is available online.

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

## Introducing IHS53—our ONE horn community!

Hello, my dear horn friends and family!

I hope you and yours are healthy, safe and well, and on behalf of the Advisory Council and Executive Committee, I want to wish you a Happy New Year! Let's all hope that 2021 is less eventful!

I want to take this opportunity to introduce our upcoming digital Symposium, **IHS53**, which will be **August 9-14, 2021**. As I mentioned in the October *Horn Call* message, this Symposium will be all virtual, but with many of the offerings and experiences we have all come to expect and love from our in-person symposia. There will also be some major changes that, I hope, will make this event something quite special and not to be missed!

In our attempt to make this year's Symposium as familiar as possible, there will be live events, as well as pre-recorded and uploaded ones. We will be accepting recorded performances, lectures, presentations, and masterclasses, and these will be offered throughout the week. However, we're earmarking August 9, 11, and 13 as our live-streaming days, and these dates will feature live performances and other presentations. Also, like our traditional symposia, we are working on presenting interactive horn ensemble opportunities, both large and small. Still a work in progress, this will give everyone a chance to make music with other horn players!

What will make this Symposium very different, however, is its purpose, make-up, and registration. I have always been inspired by the IHS's aim of promoting and celebrating the horn and its music, internationally, and wanted to structure IHS53 to mirror that goal of



international participation and interaction as much as possible. To this end, IHS53 will be very affordable, with exceptionally low registration fees for members, to encourage as much participation as possible. Also, our desire is to have as many submissions from as many hornists as we can, from all over the globe. Members of the Advisory Council, along with our Representatives, will be encouraging submissions from all of our members. My dream is that this Sympo-

sium will have submissions from all of the countries of our membership, in any language, and from a wide variety of experiences and backgrounds: professional performers, professors, music educators, horn enthusiasts...everyone! I would love to see student solo and horn quartet performances all the way to our most celebrated soloists and orchestral performers.

Registration can be found at the Symposium website: **www.IHS53.com**. If you have a suggestion for a presentation you'd like to do, or want to present a performance, contact your local Representative, or send me an e-mail. The schedule of live streamed events will be available as soon as possible, as will a list of the pre-recorded events. Let's see if we can *all* work together to make this a very unique, and incredibly diverse Symposium!

*Wishing you all of the very best!*

A handwritten signature in black ink, appearing to read 'Andy'.



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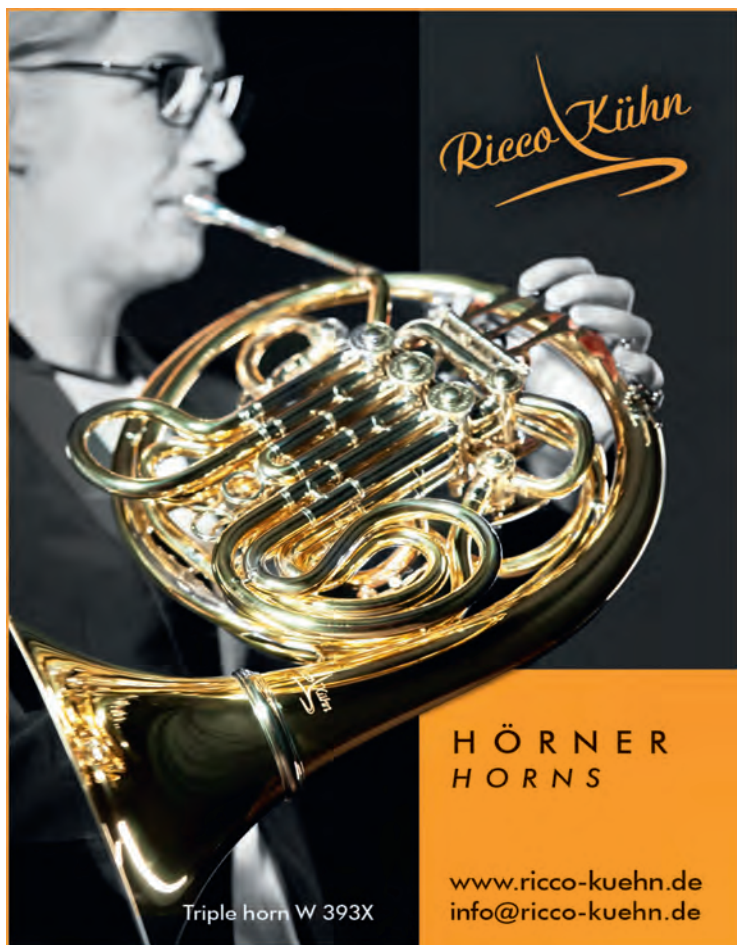
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A man in a black tuxedo with a white shirt and black bow tie stands in a dark, industrial workshop. He is looking upwards towards a large, polished brass French horn that is hanging from the ceiling. The workshop is filled with various tools, equipment, and a forklift on the left. The lighting is dramatic, highlighting the man and the horn against the dark background.

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# IHS News and Reports

## Brenda Luchsinger, Editor

### From the Office

**A**s we find ourselves in a new year, I often reflect on what I'm grateful for. I'm grateful and in awe of the horn community's energy and positivity in finding new ways to be creative, innovative, and supportive and nurturing of each other. Thank you.

I invite you to keep an eye on announcements and updates from the IHS, either through Social Media (Facebook, Instagram), [www.hornsociety.org](http://www.hornsociety.org), our E-Newsletter, and through emails. We are excited to hold our 2021 symposium online, and are working hard to bring to life the theme: Our ONE Horn Community. This includes holding our competitions – Premier Soloist, Frizelle Orchestral Audition Contest, Jon Hawkins Memorial Award, and Paul Mansur Award – so be sure to check the website often for updates and information!

Have you heard any of our new podcasts? James Boldin, our new Publications Editor, has created five podcasts so far, having conversations with hornists in our community. These podcasts are a delight to listen to, and bring their experiences, journeys, and stories to life, not to mention the sharing of great ideas and resources. [hornsociety.org/publications/horn-call/podcast](http://hornsociety.org/publications/horn-call/podcast)

Have you moved? Are you planning on moving? Please remember to update us with your new address! You can either let Elaine Braun or me know via email, or simply log in to your account at [hornsociety.org](http://hornsociety.org) and update your profile. This will ensure prompt delivery of your copy of *The Horn Call*. Thank you!

As always, if there is anything I can do for you, if you have any questions, or if you'd like to volunteer, please don't hesitate to reach out to me at [exec-director@hornsociety.org](mailto:exec-director@hornsociety.org). I'd love to hear from you!

– **Julia Burtscher**, Executive Director

### Membership

**Renewing Membership.** Our Webmaster, Dan Phillips, and I have changed the way we notify you about renewing your Membership. It used to be that on the first day of each month, I would send out a notice to all Members for whom we had email addresses, that their Membership had expired and it was time to renew. With this blanket email, there was not a good way for me to tell who responded and who did not.

In August, Dan configured the website to send an email to each Member one month prior to his/her expiry date, and then 10 days prior. He also set it to send me the names of those who received the emails. Now I have the names of all those who have not renewed at my fingertips!

Since the virus has closed down many University Music Departments, some students and faculty are using their school addresses and may not be receiving these

emails. Also, many Members rely on renewal cards, which are sent at the end of the month. Some of these cards are also going to University addresses and may not be reaching the folks who should get them.

I have sent personal emails to many of the people on the list, and many have responded. If you have trouble knowing when it is time to renew your Membership, please let me know. If you have paid your dues and received a Membership Card, your renewal date is in the upper right corner of the card.

We know that this is a very difficult time for many people, and we want to keep as many of you with us as we can. Take heart, better days are ahead!

– **Elaine Braun**, Membership Coordinator

### Advisory Council Members Election

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

The following individuals (listed alphabetically) have been nominated to serve a term on the IHS Advisory Council beginning after the 2021 international symposium. Vote for up to three nominees on the postcard found in this journal (stamp required) or by electronic ballot by logging on to the IHS website, [hornsociety.org](http://hornsociety.org). Votes submitted by any other means, including email, will not be accepted. Ballots (either card or electronic) must be received by **April 15, 2021**.

**Bruce Bonnell.** A chamber music specialist critically acclaimed for his “unfailing beauty of tone” and “utmost sensitivity,” Dr. Bruce Bonnell has enjoyed a successful career as an orchestral performer, soloist, clinician, and pedagogue on the horn and natural horn throughout North America and Southeast Asia. Born and raised in Newfoundland, Dr. Bonnell has been professor of horn at Central Michigan University since 2000. Former Second Horn in the Hong Kong Philharmonic from 1991-1994, and Principal Horn in the Malaysian Philharmonic from 1998-2000, presently Principal Horn with the Saginaw Bay Symphony Orchestra. Solo and chamber music highlights include the finals of the 1989 Canadian Music Competition, the 1998 Fischhoff Chamber Music competition, and recitals throughout North America and Southeast Asia. His teachers include William Costin, Kjellrun Hestekin, Michael Hatfield, Paul Tervelt, Richard Seraphinoff, and Richard Bissill. Bruce has not served on the advisory council.



**Steven Cohen** has been heard internationally as a solo, orchestral, Broadway, and chamber musician. Hailing from New York, he is in demand as a recital soloist, and has been a featured and guest artist at numerous horn workshops and events throughout the world. Focused on the creation of new music, Cohen has commissioned and premiered over 25 works from a distinguished collective of composers. His album *Cruise Control* features the world premieres of five major works for horn. Additionally, he is the director of The NU CORNO Ensemble, a group dedicated to commissioning and performing new works for horn ensemble. The ensemble has performed at four International Horn Symposia and introduced over 20 works into the horn ensemble repertoire. Aside from his performing endeavors, Cohen has presented lectures at numerous IHS Symposia and workshops, and he is sought after as a clinician.

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

**Peter Luff** is the Head of Performance Studies, Queensland Conservatorium Griffith University (QCGU). As a professional hornist he has performed with many ensembles, including the Melbourne Symphony Orchestra, Sydney Symphony, Australian World Orchestra, Australian Chamber Orchestra, Adelaide Symphony Orchestra, West Australian Symphony Orchestra, Queensland Philharmonic Orchestra, and Hong Kong Philharmonic. He was also a founding member and solo horn of the internationally acclaimed chamber ensemble the Southern Cross Soloists and he has broadcast and recorded extensively with ABC classic FM and 4MBS FM. As a teacher, Peter has tutored for the Australian Youth Orchestra, Queensland Youth Orchestra, Australian National Academy of Music, University of Arkansas (USA), Korean National University, and Shandong University (China). He served on the IHS AC and was Vice President, and in 2010 the IHS presented him with the prestigious Punto Award recognizing his major contribution at a national level to the art of horn playing.

**Johanna Lundy** is the principal horn of the Tucson Symphony and Assistant Professor of Horn at the Fred Fox School of Music at the University of Arizona. She has performed with orchestras across the United States and has appeared as a soloist and guest artist with numerous organizations. Her former students have gone

on to varied careers in music. Passionate about sharing music with the world, she believes that connecting with audiences creates the ultimate opportunity to take part in deep, expressive experiences.

**Michelle Stebleton**, Professor of Horn at Florida State University, has performed worldwide as a soloist, chamber artist, and clinician. Stebleton, a lifetime member of the IHS, has served in many facets of the organization, including attending as a student, performing in masterclasses, later adjudicating competitions, and serving as a guest artist, as a contributing artist, as a co-host, and as a vendor with her company, RM Williams Publishing. Currently, she is finishing a term on the Advisory Council, and is seeking the possibility of continuing in that capacity. For the past two decades, Ms. Stebleton has been a part of the horn duo MirrorImage with Lisa Bontrager. They are featured on the compact discs *On Safari: MirrorImage Goes Wild!*, *Harambee: The Horn Music of Paul Basler*, and *MirrorImage at the Opera*. She also has a disc of unaccompanied music, *Marathon*.

**Margaret Tung** is the Visiting Assistant Professor of Horn at University of Kentucky. She is an active educator and performer. She has performed with the Chicago Symphony Orchestra, Zurich Opera Orchestra, Cincinnati Symphony Orchestra, Baltimore Symphony Orchestra, Columbus Symphony Orchestra, Civic Orchestra of Chicago, and is principal horn of CityMusic Cleveland Chamber Orchestra. In 2016, Dr. Tung commissioned John Cheetham's Sonata for Horn and Piano and performed the world premiere at the International Horn Symposium. In April 2015, Dr. Tung was one of five musicians to represent the USA in an international orchestra in Yerevan, comprised of 123 musicians from 43 different countries, to commemorate the 100th anniversary of the Armenian Genocide. She is currently recording a CD of new works for brass quintet. Dr. Tung completed her DMA at The Ohio State University and holds an MM from Rice University and a BM from DePaul University.

## News Deadline

The next deadline for news submissions is March 1, 2021. 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, **Brenda Luchinger**, at [news@hornsociety.org](mailto:news@hornsociety.org). or log in to the IHS website, click Publications -> The Horn Call -> Member News Submission to upload text and image files.





## 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 Secretary Julia Burtscher.

## IHS Composition Commissioning Opportunities

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

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

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

Members are invited to check out the extensive collection of Symposium Highlights recordings at [hornsociety.org/multimedia-mainmenu/symposium-highlights](http://hornsociety.org/multimedia-mainmenu/symposium-highlights), including a 1969 interview of Anton Horner with James Chambers, and dozens of performances by Alan Civil, Barry Tuckwell, Dale Clevenger, and other luminaries. Also worth a visit is the collection of performances by Honorary Members at [hornsociety.org/multimedia-mainmenu/audio](http://hornsociety.org/multimedia-mainmenu/audio), including the latest additions of the Schumann Adagio and Allegro and Rossini Prelude, Theme and Variations performed by Vitaly Bujanovsky.

## Job Information Site

Hornists with information about professional jobs should send the information to James Boldin at [boldin@ulm.edu](mailto:boldin@ulm.edu). Professor Boldin posts the information on the IHS website. To view the listing, go to [hornsociety.org/network/performance-jobs](http://hornsociety.org/network/performance-jobs).

## Mike Hatfield Recollections Request

Please consider contributing any recollections, anecdotes, simple one-liners you heard and have remembered from working with Michael Hatfield through-

out his career from public school days in Evansville, college days in Bloomington, and professional and informal days throughout his performing and teaching career in Indianapolis, Cincinnati, Aspen, Santa Fe and Bloomington for a tribute article. Photos from all those cities are being sought. Recollections from administrators and audience members will gladly be included along with those from former colleagues and pupils. Mr. Hatfield has touched so many nationally and internationally. Please send your thoughts at your earliest convenience to John Dressler via [jdressler293@gmail.com](mailto:jdressler293@gmail.com).

## Assistantships

To see a listing of available assistantships, go to [hornsociety.org/network/assistantships](http://hornsociety.org/network/assistantships). To post an announcement, send the information to Dan Phillips at [manager@hornsociety.org](mailto:manager@hornsociety.org).

## Area Representative News

**Travis Bennett**, Professor of Horn at Western Carolina University, is the new Area Representative for North Carolina. Welcome!

—**Kristina Mascher-Turner**, Coordinator

## Coming Events

The **Northeast Horn Workshop** will be held virtually February 26-28, 2021, hosted by **Jonas Thoms** at West Virginia University in Morgantown. Featured artists include the American Horn Quartet, Randy Gardner, Noa Kageyama, Peter Kurau, and William VerMeulen. Events include performances, masterclasses, presentations, competitions, vendors, exhibitors, and a Horn Teaching Project. [music.wvu.edu/nehw](http://music.wvu.edu/nehw)

**Hornswoggle** will celebrate 40 years in Jemez Springs, New Mexico on May 28-30, 2021, featuring Dennis Houghton, Karen Houghton, Kenneth Iyescas, and Michael Walker. Participants will be placed into ensembles by ability level. Contact **Karl Kemm** at 940-300-3131 or visit [hornswoggle.org](http://hornswoggle.org).

**Phoenix Music Competition 2021.** Phoenix Music Publications is holding an online horn duo competition, which will include music by Ricardo Matosinhos (1st round) and a new work for two horns by Kerry Turner (2nd round). The application deadline is May 15, 2021. Prizes include a new piece by Ricardo Matosinhos, dedicated to the winners, two mutes by GrBrass Mutes, as well as sheet music and CDs. The members of the jury are Denise Tryon, Karl Pituch, Kerry Turner, Kristina Mascher-Turner, and Ricardo Matosinhos. The application form and more information are at [phoenixmusicpublications.com](http://phoenixmusicpublications.com).



The 2021 **Summer Festival at the Round Top Festival Institute** applications are open now through February 22, 2021. The festival takes place from June 6 – July 18, 2021 in Round Top, Texas with six weeks of intensive training for young musicians seeking a transition from conservatories and universities to a future professional career. Symphony orchestra, chamber orchestra, chamber music, and solo repertoire are included in the six-week program. Accepted artists are offered a scholarship (worth \$6,000) for tuition through The James Dick Foundation for the Performing Arts. Visit [festivalhill.org/summerinstitute](http://festivalhill.org/summerinstitute) for more information.

## Member News

**Anne Howarth** performed on a live-streamed concert, *The Voice of the Rain*, inspired by autumn and nature with Boston's Juventas New Music Ensemble in November. *The Elements* by Oliver Davis describes Air, Water, Fire, and Earth. *Watershed* by Oliver Caplan is inspired by a walk along the Mystic River in Medford (a Boston suburb), ending at one of the Mystic Lakes. Anne swims regularly in the Upper Mystic Lake, so she is "very attached to this piece." The concert is available at [juventasmusic.org](http://juventasmusic.org).

**Anne Howarth, Jeremy Ronkin, Michael Weinstein, and Ellen Martins** performed movements from the Hindemith Sonata for Four Horns and African-American composer Ulysses Kay's Serenade No. 2 for Four Horns on a Lexington (MA) Symphony online production in November called "On Stage at Home." Anne and Ellen answered questions from the audience after the horn quartet portion of the program. The concert is available at [lexingtonsymphony.org](http://lexingtonsymphony.org).

**Jean Jeffries** (Amherst MA) performed in a remote video of John Williams's *Imperial March* from *Star Wars* with the Valley Winds (Pioneer Valley, Massachusetts), directed by Brian Messier, in costume as Darth Vader for Halloween. [youtube.com/watch?v=VdUe7PcwKjo](https://youtube.com/watch?v=VdUe7PcwKjo). Jean's students recorded Franz Bieble's *Ave Maria* arranged by **Kate O'Brien** for seven horns. [youtu.be/ppWbp2wK3xA](https://youtu.be/ppWbp2wK3xA)

**Pamela Marshall** (Lexington MA), in addition to playing and writing for horn, composes for other ensembles, particularly chorus. In November, she contributed to a virtual concert by Triad, Boston's Choral Collective. Pam's composition, *spinning*, is based on a poem by Nancie B. Warner, and illustrates "the cosmic concept on top of imagery of autumn leaves and star trails." Another work is about refugees crossing the English Channel. The composers created new pieces "designed for the pandemic situation of no group rehearsals." [youtu.be/oBGTeA8Rikg](https://youtu.be/oBGTeA8Rikg)

**Tuesday Nights with Tallahassee Horns**, a virtual horn practice session, has been operating weekly since the end of July. The brainchild of **Ellen LaBarre** and **Michelle Stebleton**, hornists from Tallahassee, Florida, Ann Arbor, Michigan, the DC Horn Club, and Bolivia meet weekly for fundamentals and play-along ensemble music provided by **David Goldberg**. Guest artists have included **Lisa Bontrager, Ben Lieser, Jon Gannon, Kristin Woodward, Li Yeoh, and Aaron Brask**.

**Ellen LaBarre** provided an area-wide Middle School Fundamentals session over Zoom. Students attended from Tallahassee and South Florida. More sessions are being planned.

**Nathan Pawelek**, after 17 years with Quadre, has decided to retire from the horn and the group. The members are grateful for everything he provided during his long tenure as an artist, composer, and advocate for the organization. Everyone wishes him the best in his future pursuits. Quadre (**Amy Jo Rhine, Lydia Van Dreel, and Daniel Wood**) announces that **Adam Unsworth**, who was the guest artist for the recent California tour in October, has joined the ensemble. Quadre has won the Avant "Impact Performance" competition's Heart Prize for their work around social justice issues, rehearsed five new commissions for their spring concerts, and performed for the Santa Clara Opioid Overdose Prevention Program as well as organizations that serve the unhoused: WeHOPE, Martha's Kitchen, and the Bill Wilson Centre.



*Amy Jo Rhine, Adam Unsworth, Lydia Van Dreel, Daniel Wood*

**L. William Kuyper**, retired Assistant Principal Horn of the New York Philharmonic, donated instruments to the University of Oregon horn students. He has been active both in the United States and abroad as a soloist, clinician, and recording artist. He joined the Philharmonic in 1969 after memberships in both the National Symphony Orchestra in Washington DC and the United States Marine Band. While in the Marine Band, he had the distinction of participating in the State funeral service of President John F. Kennedy. Mr. Kuyper now resides in Portland, Oregon, and recently donated a Yamaha natural horn (reproduction of a French 18th century orchestral horn) with a full set of crooks and a two-valve insert.







Kamuela Akeo, a junior studying music performance at UO



William Kuyper with his horn

**Annie Bosler** has released a one-of-a-kind online self-study course through CollegePrepforMusicians.com that has everything you need to know for middle and high school students applying to schools for music.

**Maddie Levinson** (Northglenn CO) has kept busy with her involvement with a sewing chain since February while many symphonies have had their seasons cancelled due to COVID-19. She has made and donated over 1300 masks so far. She has also been making face masks with slits for brass students and bell covers for all brass instruments, even designing her own model. She has been a seamstress her entire life, sewing in drapery shops and for medical suppliers. She is proud of being able to help musicians play safely!

**Robert Sheets:** "Greetings from California! The For Fun Horn Quartet is an informal group (sometimes more than four, sometimes less) of retired amateur horn players in Silicon Valley that has been getting together for over eight years. After a four-month hiatus due to COVID-19 concerns and restrictions, we started getting together again in August! Quarry Park in Saratoga was the perfect outdoor setting with plenty of space to distance from one another. We mostly play at Memorial Park in Cupertino (fewer flying insects!). If you are interested in joining us on occasion, contact sheets.bob@gmail.com."

Robert Sheets (Saratoga Symphony, Cupertino Symphonic Band), Mark Nakamura (Saratoga Symphony, Redwood Symphony), Len Brothers (Saratoga Symphony, Winchester Orchestra), and Ted Hasegawa (Cupertino Symphonic Band, Wesley Presbyterian Church)



**Centria Brown** (Louisiana Tech University and IHS Area Representative for Louisiana), **Kristine Coreil** (Northwestern State University of Louisiana), Thomas Hundemer (Centenary College of Louisiana), **Seth Orgel** (Louisiana State University), **Catherine Roche-Wallace**

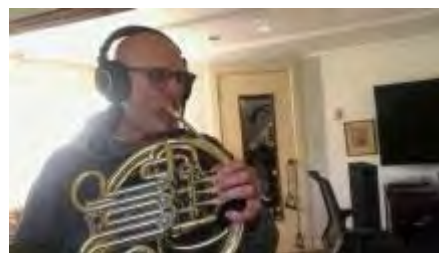
(University of Louisiana Lafayette), and **James Boldin** (University of Louisiana Monroe) and their students were treated to a guest Zoom lecture by IHS Honorary Member **Frøydis Ree Wekre** in November. The renowned pedagogue spoke to an online audience of approximately seventy about "Being Your Own Teacher in the Practice Room" and "Why Do We Get Nervous and What Can We Do About It?"



Louisiana horn professors and students with Frøydis Ree Wekre

**Zoë Stevens** (Beman, Germany): "We have been busy establishing a website for our non-professional natural horn network and have high hopes that people who have the intention of taking up the natural horn will find useful information. The website includes information about finding the right teacher in the area, horn makers and dealers, people to play with, practice videos from professionals, and other topics about the horn, as well as dates for natural horn workshops and concerts." [naturhorn-netzwerk.de](http://naturhorn-netzwerk.de)

**Ronald Maleson** (Hampstead MD) writes that living out in the country has certain advantages, including long hikes every day in a beautiful reservoir park, extremely few people to come in contact with, and lots of horn practice! "I have been involved with virtual orchestral and band products that have turned out really well. My brass quintet has been getting together once a month on the farm where we can play together in a socially safe area.



Ronald Maleson

It's fun to entertain the deer and a few of the distant neighbors who call up to say how much they enjoyed listening."

**Christopher Wiggins's** company, C.D. Wiggins

Sheet Music, has taken over, as of November 1st, all titles for horn and horn ensemble that he composed, which were initially published by Emerson Horn Editions and Solid Wood Publishing of Mountain View CA. New titles recently released include a set of 12 short trios, *Twelve by Three*, designed for intermediate/upper-intermediate abilities for three horns or brass trio. A catalogue is available at [chris\\_wiggins21@hotmail.com](mailto:chris_wiggins21@hotmail.com) or +44 (0)770-137-4154 (cell) or +44 (0)1453-543132 (landline).



**Corrado Maria Saglietti** (Torino, Italy) reports an interesting video interview about “The Magic Horn” (9 duets for horns, Editions Bim) and also about himself and his musical ideas. The video is available at [youtube.com/watch?v=aseH6DxxE5A](https://www.youtube.com/watch?v=aseH6DxxE5A). He also reports a concert with the Suite for Horn and String Quartet with the excellent soloist **Philip Foster**. The concert is available at [lidkopingskonsertforening.se/kalender/kalender-20201112-vertavokvartetten](https://lidkopingskonsertforening.se/kalender/kalender-20201112-vertavokvartetten)

**Charles Sernatinger** (Wilmette IL): “Things have been understandably quiet on the horn front for the Chicago musicians, but here is a picture of the horn section for the West Suburban Symphony of Hinsdale Illinois from last December’s Christmas concert. Our usual third hornist, **Liz Moog**, was unable to play, and I recruited the fourth horn of the China National Symphony, Ms. Jindi Wang as a sub. Jindi was staying with us on vacation, and the China National Symphony had graciously allowed me to sit in on two of their concerts, one in Beijing and one in Illinois, in the previous years. Jindi recently played the fourth horn solo of Beethoven’s Ninth Symphony for the opening concert of the China National Symphony in Beijing.”



*Wearing appropriate Christmas attire: Phil Jacobs, Jindi Wang, Pam Stephan, and Charles Sernatinger*

**Nathan Kessler** (Medford OR): “One of my friends, who was my first horn teacher, has been having horn parties at her house for years, inviting everyone she knows in the area, including high school students like myself, and professionals. We play chamber music – everything from Mozart to *Star Trek* – and it is tons of fun! Since the onset of Coronavirus, we have been continuing to have our parties outside in her backyard, sitting in a giant circle, which makes an even bigger and more amazing sound for everyone around to hear. It is always a great way to enjoy music and the horn, even during this time.”

**Dan Heynen** (Vancouver WA): “With limited opportunities for live rehearsal and performance during the pandemic, I’ve found multi-track recording of horn ensembles to be an enjoyable way to keep my lip in shape. The equipment required is minimal – a computer, microphone, and headphones. I use a MacBook Pro, an Apogee mic that plugs into a USB port, and over-the-ear headphones. The GarageBand software that comes with Mac comput-

ers is user-friendly. Set up a click track, record the parts in any order, and add reverb so it sounds like a concert hall. Audio files can be large for sharing, but you can upload performances to Sound Cloud for free. Some people prefer using video, but for me, audio is all I need!” You can listen to Dan’s tracks at [soundcloud.com/corprimo](https://soundcloud.com/corprimo). For help with the process or for PDFs of parts for non-copy-righted pieces, contact Dan at [danheyne@mac.com](mailto:danheyne@mac.com).

**Ricco Kühn** (Oederan, Germany): “In total, 2020 was almost my most successful year until now. However, at no moment did I feel that way. In March/April, I had a lot of running orders from dealers and musicians. Many players cancelled their orders because the orchestras and music schools had closed, but I could sell all the ordered instruments. We had a small number of orders for new instruments, refilled our stock, and also, because of the closed orchestras, had instruments in our shop to repair. I had enough work for all of my employees. It was stressful, but I could focus on new projects because we had more time. Most employed musicians and music teachers here got almost their full wages during the time that the orchestras were closed. I had inquiries from players who wanted to use the calm time to try new instruments without the normal orchestra stress. Now all public concerts are cancelled and music schools are closed again. Reflecting on this year, I’m thankful to come through without big problems. I appreciate all the customers who bought my instruments in such an unsafe time. Also, many thanks to my dealers worldwide, who nevertheless ordered horns. I still have orders and try to be creative enough to hold all my employees and do my best to collect power for the great time after Corona!”



*Don Krause and an ensemble of over 40 horn players performing Horns a Plenty Christmas music at the Capitol Rotunda in Madison, WI.*

## Obituary

**Per-Olof Blomqvist** (1946–2020) passed away on March 1, 2020 after a long battle with cancer. He was a member of the IHS and the Swedish Horn Society, and very active in the Gothenburg Horn Club. Britt-Marie Jonsson notes that Per-Olof “was a great friend to hornists in Gothenburg and the surrounding area, and will be remembered warmly.” The complete tribute is published in *Movitz: Swedish Horn Society Magazine*, No. 45, June 2020.





## Correspondence

Dear Bill, Marilyn, Nancy, Andrew, Annie and Kristina:

Thank you very much for the wonderful obituary and appreciation of Barry Tuckwell in the May 2020 issue of *The Horn Call*. I thought that it might be interesting to tell you about a very short and unsolicited lesson that I received from Barry back in 1981. I was in my first season as Principal Horn of the New Orleans Symphony, and we were performing an all Strauss program featuring Mr. Tuckwell as the soloist in the Second Horn Concerto. The venerable Max Rudolf was the Guest Conductor for the concerts which included the tone poem *Death and Transfiguration*. I had no qualms about playing for Maestro Rudolf as I had already worked with him in the New Jersey Symphony, but playing in front of Barry Tuckwell made me very nervous! I was especially concerned about being one hundred percent accurate on the ascending octave leap in the passage eleven measures before Rehearsal Y.

Before the first concert I found a dark and distant corner backstage in the old Municipal Auditorium and started

drilling the spot over, and over, and over. Then, there was a quiet tap on my shoulder. I stopped short and pivoted, and there, standing quite close to me was a smiling Barry Tuckwell! He put his hand on my shoulder and said in a fairly loud but genial voice, "Well! That's SIX of those that you've wasted!" It was a lesson that I have tried to remember to this day and I wish to repay Barry by advising young professional players that he was completely right in steering me away from my obsessive behavior. That night I learned from one of the greatest virtuosos on our instrument that there is an optimal time and a place for intense preparation – maybe just not right before the concert! Once in a while I encounter a rising artist with pre-concert jitters who needs to hear Tuckwell's advice, and so I tell them about a night in New Orleans long ago. Long story short – don't leave the fight in the Locker Room!

Sincerely yours,  
Tony Cecere

Dear Editor:

What happened to melodic intonation?

I read the article by William Scharnberg in the October issue of *The Horn Call* with great interest and enthusiasm. He explains various elements of good horn playing in an efficient and easily understandable way. Excellent! However, in my view, there was one piece of information missing, a mention and explanation about melodic, also called expressive or horizontal, intonation.

I have observed a few masterclasses for horn by other teachers in my life, lately also online, and when it comes to telling students how to improve intonation, often the general advice focuses on the so-called "just," – also called harmonic or vertical – system of tuning. Of course, tempered intonation is mentioned, by Scharnberg as well, but melodic intonation, rarely. This is especially the case in North America, maybe influenced by the late Chris Leuba's booklet about just intonation? Or maybe by strong focus on tuning chords from our colleagues in the low brass?

Melodic (expressive, horizontal) intonation is being used by all string players today – with an exception for those in the Baroque department – and also by the best woodwinds and singers. So, as horn players, we need to know and to master this system, alongside tempered and harmonic. Think about the melody in the third movement of the Violin Concerto by Mendelssohn, where the first horn plays in unison with the cello section. There are many other examples as well from our literature, for example when we have a melodic line alone, in chamber

or orchestral settings, maybe responding to the strings or the woodwinds. For music composed for one voice only, like horn alone, the musical story will tend to sound dull and lacking in finesse if melodic intonation is not being used.

In expressive intonation, it is about coloring melodic lines for enhancing the emotional content of the musical story – or phrase – at hand. The leading tones, upwards and downwards, play a most important role, as well as somewhat small minor thirds (*how sad is this story?*) and somewhat large major thirds (*how happy are we now?*). In agreement with the harmonic system, the fourths and the fifths need to be absolutely physically in tune, also within our own melodic line when playing alone. The octaves are supposed to be "just," but it does happen, especially with violin players, that they stretch the octaves slightly – making them larger – as an artistic tool. If a whole first violin section agrees on this, the winds need to go with the flow. Or the harp players, for matter: the good harpists know to pitch up the top strings when they tune. Otherwise they will sound flat when accompanying the violins in the high range. I love this quote from the great Hungarian violinist and teacher Josef Szigeti: "Good intonation should be like a perfectly ripe peach; it makes your mouth water and your lips pucker!"

We need to know about and master these three intonation systems, and train to be able to switch according to the musical environment at all times.

Frøydis Ree Wekre



**In memory of Jeremy Montagu (1927-2020)**

It feels as if I had known Jeremy forever. His little Shire book on the French Horn was something I cherished when I was a child learning the French Horn and was one of the first insights into the history of the instrument. Whilst this book is a slight volume, it is perfection, a superb introduction in a handful of pages. And as a young horn player it delighted me.

One of the things that I found totally eye-opening was the range and breadth of people who have paid tribute to Jeremy in the days following the news of his death. I always saw Jeremy as one of "my" clan; i.e., horn players. He was obviously a man of many interests and hugely knowledgeable on so many things (his books on percussion instruments are also on my bookshelves!), but I was really struck by the scope in terms of generations, subjects and geography, of people who were sharing personal recollections that mirror my own. These were often stories of Jeremy showing generosity, support and encouragement to them at crucial points. In my experience he had the ability to notice young people and their interests, he would listen and engage with them and then often go out of his way to actively support them."

Anneke Scott

*Principal Horn, Orchestre Révolutionnaire et Romantique*

**Dear Editor:**

I want to comment and expound on the article "Horn Playing Tips" by William Scharnberg, specifically an item in the Endurance category (page 67). There he mentions playing a (second line) g' for twenty minutes, an idea he got from a jazz trumpet player. I had come across a lecture on Youtube by trumpeter Jens Lindemann, <https://www.youtube.com/watch?v=dmSOaY0JpnA>, where he talks about the Walter White *Long Tones*, which I believed was what Mr. Scharnberg was referring to. After corresponding with Mr. Scharnberg (and watching the video again, more carefully), I learned that Walter White got this idea of extended long tones from Cat Anderson, lead trumpet with Duke Ellington for many years.

The Walter White long tones aren't played for twenty minutes straight, but rather eight bars on, then two bars of rest, softly, in a slow tempo. (His web site sells a CD of laid-back, easy listening accompaniment for the long tones ... helps with keeping the sanity.) That pattern is repeated for twenty minutes.

Bill Tyler

**Memories of Ted Thayer by Gregory Hustis**

I first met Ted Thayer as a seventh grader in Richmond, Virginia. Ted was teaching at what was then called RPI (Richmond Professional Institute) before it became VCU (Virginia Commonwealth University). I took lessons with Ted and thus was introduced to first-class teaching and horn playing. More important to me, however, were the three years (tenth through twelfth grades) during which I played assistant first to Ted in the Richmond Symphony. What a great example I had as a young, impressionable player! Please understand that my being able to have that position was because in those years (1965-1968) the Richmond Symphony was a terrific regional orchestra, but certainly not the fine professional orchestra it is today. One of the highlights of my career was having the opportunity to play second horn to Ted in Brandenburg 1.

Ted and I stayed in touch sporadically over the years. In 1986 Ted (National Symphony), Howard Hillyer (Pittsburgh Symphony), Gene Wade (Detroit Symphony) and I (Dallas Symphony) played together in Rio de Janeiro at something called the World Orchestra. Ted played an

absolutely gorgeous Firebird Suite that was very much admired by conductor Loren Maazel. Ted always played with a beautiful sound along with intelligent, refined musicianship. He was also an accomplished pianist

There have always been many great horn players. Few, however, have possessed the fine character of Ted. To my knowledge he was always kind and gentle. Ted was a giving, caring teacher, and his many students speak of him with the highest regard and respect. In many ways Ted was someone we could all emulate. Playing principal horn in a major orchestra does not always bring out the best in people. Ted seemed to remain above the fray. He loved the horn, his family, and music.

Gregory J. Hustis

*Principal Horn, Dallas Symphony Orchestra-retired  
Adjunct Professor of Horn, Southern Methodist University  
Artistic Director, Music in the Mountains  
Director of the Wind Ensemble and University Orchestra,  
University of Texas at Dallas  
Artistic Director, Metropolitan Winds  
President, Dallas Chamber Music Society*





## Obituary: Ib Lanzky-Otto (1940-2020)

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

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

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



He retired from the orchestra in 2007.

Swedish composers Gunnar de Frumerie, Åke Hermanson, Yngve Sköld, and Sixten Sylvan have written solos and concertos for Ib. Ib made a number of recordings, notably the Strauss Horn Concerto No. 2 and Gunnar de Frumerie's Horn Concerto, op. 70 with the Royal Stockholm Philharmonic, the Friedrich Kuhlau Concerto for Two Horns with Frøydis Ree Wekre and the Odense Symphony Orchestra, and music for horn and piano with his father at the piano.

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

Ib often performed at IHS symposiums. He was a member of the Royal Music Academy of Sweden, and an Honorary Member of the Icelandic Horn Club, the Norwegian Horn Club, the Swedish Horn Society, and the IHS (elected in 2005).

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### A Wonderful Hornist and Humorist

I met Ib when I took lessons with his father, Wilhelm Lanzky-Otto, starting in 1961. Ib lived in the boys' room at his parents' home, and he had a job at the Stockholm Opera. Even then, he was very big and very funny. I still remember why he offered to drive me back to my dorm: *I need exercise* – and then waved his right foot.

We met and collaborated in different ways. In 1964 I had access to the Stockholm Concert Hall to be able to practice, as well as to take frequent lessons with Wilhelm over two months; this allowed me to listen to the orchestra, at both rehearsals and concerts. Ib had by then become a solo hornist in the Swedish Royal Philharmonic. His beautiful tone made an indelible impression, as well as his personal, expressive touch, especially in the form of agogic or dynamic subtleties. His pianissimo playing carried to the back row and almost hypnotized the audience, at least me.

Then I studied with Vitaly Boujanovsky in Leningrad (now St. Petersburg). A few years after my studies, I arranged for a visit from my Russian teacher in Oslo.

Many people signed up for the seminar, and among them was Ib! I arranged for him to play for me in the Oslo Philharmonic on third horn that week, so the stay in Oslo became easier financially.

When the Stockholm Concert Hall later reopened after a long restoration, Ib convinced his management that he just had to have me as an assistant in Mahler's 8th Symphony. He had noted exactly where I should and should not play, which was reassuring.

Eventually the Nordic horn seminars began. The first seminar was in Finland in 1975, and then it was Norway's turn the following year. Ib was invited as a teacher and soloist. Boujanovsky was the main featured guest, and Ifor James came by one day. Two such humorists as Ib and Ifor were almost too much for our Russian guest; he laughed so much the tears rolled down his cheeks.

In 1977, Ib and I were both invited as featured artists to the year's IHS symposium in Hartford, Connecticut, USA. A great photo from that week shows two large gentlemen, Alan Civil and Ib, back to back, both with



cigars. On the way home, Ib and I were on the same flight from New York to Copenhagen. According to SAS's manual, extra-large people were entitled to two seats, without paying extra for it. Ib immediately started at the check-in demanding his two seats. However, the flight was completely full, so the result was that Ib got to travel in first class while I sat in tourist class. From time to time he came back to tell me about everything he experienced; e.g., "seven forks (i.e., seven courses) during the meal!" "Only cloth towels in the toilet!" etc. In the end, he managed to persuade the steward to invite me to the first-class bar on the upper level. A memorable journey!

Ib as a humorist is a big chapter. Basically, I think humor was probably a defense weapon against bullying because of his weight. Of the most impressive gags, I can mention:

- The end of the Siegfried signal played so that the mouthpiece fell into his mouth when the high c" was to be played.
- A curved adapter between the horn and the mouthpiece on which he played English horn solos with beautiful vibrato.
- Tuning rituals at the beginning of recitals: If the stage had a wooden floor, he scraped the horn's bell in advance against the floor and found out what pitch it produced. Then he instructed the pianist to give him exactly that tone when he was supposed to tune. The tone was sounded, Ib scratched the horn against the floor and nodded appreciatively to the pianist. People could hardly believe their own eyes and ears, and laughter erupted. Thus, Ib had the audience on his side before he played a single note.
- Another variation of tuning before the start of the concert was to ask for a concert A, then pick up a tuning fork from his pocket, hit it against the music stand and listen, followed by an appreciative nod to the pianist.

Ib also composed a little, when appropriate. At horn seminars in Norway, Denmark, and Germany, we performed the first movement of the Beethoven Sonata together. I played the horn part, the pianist also played what Beethoven had written, while Ib played a second part, partly above and partly below and otherwise around, with a big dose of humor. We both played from memory and could therefore move around a bit on the stage and make a show of it that way. For me, the hardest part was suppressing laughter and sticking strictly to the original horn part.

In *Hunter's Moon* by Gilbert Vinter, Ib created his own story, backed up by appropriate choreography, long before this kind of performing had become fashionable. In retrospect, it turns out that Vinter's inspiration for the work came from a pub in Birmingham called Hunter's Moon. Ib was really on the right track with his interpretation!

Several times we were both invited as jury members at the international horn competition in Markneukirchen, Germany. We hung out a lot together, including driving from Frankfurt, and solved both world problems and horn problems on those trips. But on the jury, we probably did not always vote the same. I felt that Ib mostly had stronger preferences and dislikes than I did, and he felt the opposite.

Perhaps our most important collaborative project was the recording of the Friedrich Kuhlau double concerto with the Odense Symphony Orchestra and conductor Othmar Maga in 1990. Before the recording, we sometimes met to rehearse together, but mostly discussed it on the phone, especially about the tempo of the last movement. The second horn part is virtuosic, while the first part places great demands on endurance. I had to constantly turn up the metronome and whip myself up to a faster tempo, at Ib's command. I feel that the recording holds its ground artistically, even today. Ib played fantastically, with his great sound and artistic ideas.

This tribute was originally written for Ib's 80th birthday which was July 8, 2020. Now it has turned into a tribute to his life, as seen from my perspective. Thank you for the music, dear friend and colleague, thank you for the friendship, and thank you for all the nonsense! You have been a light in everyday life for me and for many others, both as an artist and as a human being.

*Frøydis Ree Wekre is Professor emerita at the Norwegian Academy of Music and an IHS Honorary Member*



*Ib and Frøydis*





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## Memories from Denmark

In August 2020 the world said a sad farewell to a true master of the horn. Ib Lanzky Otto was a legend, and left a permanent mark in everyone who passed his way with his beautiful, rich sound and generous musicality, both from his chair in the Royal Stockholm Philharmonic, and from his numerous recitals, recordings, masterclasses, and solo-concerts around the world.

My own personal first encounter with Ib's playing unfortunately was not live, but instead listening to his recording with his father Wilhelm at the piano, playing music by Schumann, Mozart, Bentzon, and Nielsen among others. That famous BIS-LP with a picture of both father and son on the back cover, Wilhelm behind his bike, and Ib with his Alex 102 ... and his cigar. I never knew a horn could sound like that and was completely blown away. For years, that LP was my go-to recording when I needed "sound" advice.

Ib was a frequent guest at the Nordic Horn Symposiums, famously known for their high level of horn playing, cozy and great atmosphere and long and bright nights. Here Ib would share his music, wisdom and horn tips with everyone, inspiring generations of horn players; students, amateurs and professionals alike. At the later symposiums, when not playing in public anymore, Ib would set up a small flea market in a corner, selling out from of his collection of music and LP's at very reasonable prices. But those who went by Ib's shop would get far more than a recording or some sheet music; they would walk away with new inspiration, musical insight and wisdom concerning life in general, all served with enthusiasm and great humor.

We will miss Ib immensely, but his music lives on.

*In loving memory,  
from Jeppe Rasmussen,  
Chairman of the Danish Horn Society*

The first time I met Ib was at a masterclass in 1994 organized by the Danish Horn Club. I remember the day clearly; I woke up way too early and was so excited to meet the legendary horn player. We all met at the Royal Opera (in Copenhagen) and went to the studio and took a seat. Ib quickly organized who was to play what piece. I got the third movement from R. Strauss 1st Concerto and I started to play. Ib didn't stop me so I played all the way to the end. My heartbeat was also very enthusiastic that day so the end of the movement came so fast that Ib's first comment was, "What valve oil do you use?" and then he was laughing with his charismatic laugh. Ib was an expert at making people calm and feel safe at the masterclasses.

Since then Ib has been a huge inspiration and was always more than happy to help in any way he could.

Ib was best friends with my father-in-law, Torben Verner Jensen, so I often had a visit at my house when Ib was in Copenhagen. That always included a wonderful dinner and a lot of horn stories from the good old days. I must relate one of them. Ib played as a soloist in the old East Germany, and after the concert he was given his payment in East German Marks. On his way home, he decided to use all of the salary on toilet paper, which had a hardness like nowhere else. He stuffed his big Mercedes with it, and the border guards looked at Ib like he was wired. His plan was to change all the toilet paper in the complete Royal Concert House in Stockholm for fun. He never did it because he really liked the man who was cleaning the toilets and was afraid he would get that man in trouble.

The last time I spoke to Ib was at the 10th of August, when we were analyzing the beginning of Bruckner 4 that I was playing that week.

Ib Lanzky-Otto was one of the finest horn players we ever had here in Scandinavia. I will always remember our wonderful moments.

*Lasse Mauritzen  
Principal Horn, The Danish National Radio Orchestra*



*Ib and Lasse Mauritzen*

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## From Finland and Sweden

Ib Lanzky-Otto has passed away, and of course, many of the Swedish horn players have personal memories of having met Ib. In a small country like Sweden, where most horn players who had studied in the 1960s and 1970s had Ib's father, Wilhelm, as horn teacher, everyone knows each other in this close-knit community.

Of course, those who belonged to Ib's generation and who played with him have memories of a lot of practical jokes, both on colleagues and conductors. Ib could be lightning-fast in his reply, and saw the humour in many situations. But he also had a serious side when it came to his own music making. He practiced constantly, he pre-



pared in the smallest detail, and was sometimes forced to find the strangest places – in the car, for example – where he could practice without disturbing family and neighbors. He was a diligent score and record collector, and had an incredible detailed knowledge of older horn players, conductors, and legendary recordings.

Ib's career as a soloist began in the 1960s. He made many solo appearances, especially in Scandinavia, but also in Eastern Europe and North America. He mastered many of the Nordic languages: Danish, Icelandic, and Swedish, and also English and German. He participated in many music festivals as a masterclass teacher and became a frequently hired jury member in various competitions. He was invited to the annual workshops organized by the IHS at least eight times.

After Ib's death, many people shared their memories on social media, and it became clear how important Ib was for younger generations. He was very generous in offering his hornistic and musical experience. A lesson that was supposed to take an hour could become a whole afternoon. Ib listened as devotedly to a beginner as to a college student who played in a masterclass.

In 1991, Ib was elected a member of the Royal Swedish Academy of Music. In 1992, he was one of the founders of the Swedish Horn Society. He wanted to create a context where everyone with an interest in the horn could meet, and he loved to be a teacher in masterclasses for younger horn players. At the recurring Nordic horn seminars, which began in 1975 in Finland, Ib was a regular guest, and he often participated with the Norwegian horn player Frøydis Ree Wekre, whom he had known since his teenage years in Stockholm. After his retirement, he was diligent in keeping in touch with his friends. Many of us received text messages from Ib with encouraging words before a concert.

Ib Lanzky-Otto's musical heritage is preserved on many various recordings. We who had the joy of meeting him have the responsibility to pass on his warm personality and genuine human interest to future generations.

*Hans-Erik Holgersson, The Swedish Horn Society;  
Mats Engström, horn player and former member of the  
Royal Stockholm Philharmonic Orchestra*

Ib was one of my heroes in my youth. I grew up and studied in Finland, but because of collaboration of Nordic horn players, I had the pleasure of hearing him live several times in the 1980s and 1990s.

The most memorable of these occasions was Britten Serenade with Tapiola Sinfonietta in 1991. The Britten was a very special piece for him. I later got to know him per-

sonally mainly through my wife and father-in-law, whose family friend Ib was. I am sure it was because of this connection that he later asked me if I was interested in playing some weeks with his orchestra in Stockholm, which then became my orchestra a couple of years later, when he retired. I am very proud to be his successor, he is a legend in the Stockholm Philharmonic Orchestra's history and in Swedish music life.

Ib visited my family several times in his last years. He always came with the largest boxes of candies for the children and told them that he would come back the next day to check if the children had eaten everything up. His wit and sense of humor was unique.

His stories often had several layers, and one had to pay attention to the very end to get the point and the humor. Like when I talked to him the last time at Easter this year. He told me about his examination by a doctor and began by saying: Markus, there is one thing about playing horn, that you really should be happy about! He then explained with his unique gallows humor for about 15 minutes which kind of diseases the doctor had found, until he had abruptly stopped and cried out in amazement: No, no, this cannot be true! To wondering Ib, he had then explained that he never before had seen an 80-year-old with lungs of a 35-year-old – and this in spite of Ib being a famous smoker of fat cigars at least into his 70s.

*Markus Makuniitty grew up and studied  
in Finland but is now principal horn of the  
Royal Stockholm Philharmonic Orchestra.*

### **Sein Leben war die Musik, seine ganz besondere Liebe galt dem Horn**

Trauer und Wehmut löste die Nachricht aus, daß unser lieber Hornfreund Ib Lanzky-Otto, von seinen Leiden erlöst wurde und diese Welt verlassen hat. Für alle, die ihn kannten, ist sein Tod ein schmerzlicher Verlust.

Im wahrsten Sinn des Wortes, Ib war eine Legende. Unvergesslich werden sein expressiver, warmer Hornton, seine perfekte Technik und seine so wunderbare musikalische Gestaltung bleiben. Ich bewunderte ihn, den ich bereits in den 1960er Jahren kennenlernte, als Persönlichkeit, als Musiker und Künstler, schätzte seine sympathisch humorvolle, liebenswürdige und warmherzige Art und Weise. Es war eine freundschaftliche Verbundenheit über lange Jahre. Während ich schreibe, erinnere ich mich an so manche Begegnung, an Zusammenarbeit in Sommerkursen, nicht zuletzt auch an seine langjährige Mitarbeit als objektiver Juror unseres Internationalen Instrumentalwettbewerb für Blasinstrumente in Markneukirchen.

*Wir werden Erinnerungen an Ib Lanzky-Otto  
bewahren und seiner immer dankbar gedenken.*





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## His life was music, his incredibly special love was the horn

Sadness and melancholy were triggered by the news that our dear horn friend Ib Lanzky-Otto was released from his suffering and left this world. For all who knew him, his death is a painful loss.

In the true sense of the word, Ib was a legend. Unforgettable will remain his expressive, warm horn tone, his perfect technique, and his so wonderful musical arrangement. I admired him, whom I had already met in the 1960s, as a personality, as a musician and artist, and I appreciated his sympathetically humorous, amiable, and warm-hearted manner. It was a friendly bond over many years. As I write, I remember many an encounter, working together in summer courses, and finally, his many years as an objective juror of our International Instrumental Competition for Wind Instruments in Markneukirchen.

We will keep memories of Ib Lanzky-Otto and always remember him with gratitude.

*Peter Damm grew up and worked in the former East Germany, including as principal horn of the Dresden State Orchestra, becoming an honorary member of the orchestra when he retired in 2002.*

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## A Hornist for Valhalla, from Hugh Seenan

I first came across Ib Lanzky-Otto when I was at school. I was completely hooked on playing the horn and I treasured my recordings of the two great horn concerto and chamber music soloists of that era, Barry Tuckwell and Hermann Baumann. What a great era this was for aspiring young horn players! It was all vinyl records in those days and CDs were a few years away. I came across an LP recording of a horn player who was unknown to me at the time, Ib Lanzky-Otto playing Strauss Horn Concerto No. 2 and a Concerto by Gunnar de Frumerie. The front cover had a picture of a very large guy playing a very small horn.

A new recording of Strauss 2 was a very big deal and my first impression on listening was the sheer quality of Ib's horn sound. How was he making such a glorious but hugely heroic sound on such a small horn? I knew nothing much about horn manufacturers in those days as I was playing a knackered old school compensating horn which I gratefully received free of charge. The instrument of Ib's choice was not a standard B-flat and

F full double horn but an Alexander B-flat and A single horn. This was also the horn of choice of the legendary Alan Civil. In fact, both horn players had an almost identical approach to horn playing and sound. Lanzky-Otto had a glorious sound quality with a perfectly projected cantabile in the tuneful middle and high registers and a heroic orchestral style with a big dynamic range and a strong musical personality.

Ib was also one of the nicest guys in the business. I only met him once quite recently in Stockholm where I was thrilled to meet the great man in person. His father, Wilhelm, before him was a superb player, and the Lanzky-Otto family have the same reverence in Scandinavia that we British reserve for the Brain family dynasty.

Unfortunately, the Strauss 2 recording and some of the others Ib made on the Caprice record label have not been released on CD, but the Gunnar de Frumerie Horn Concerto is available on YouTube. Ib has made several solo recordings which are a great testament to a wonderful horn player and musician. He and the legendary Norwegian horn player Frøydis Ree Wekre recorded the Friedrich Kuhlau Concertino for two horns and orchestra with its spectacular parts. Lanzky-Otto was also a particularly fine orchestral principal horn and he made many recordings with his beloved Stockholm Philharmonic orchestra. He will be most welcome in Valhalla.



*Ib with members of the Stockholm Philharmonic brass section*

*Hugh Seenan is former principal horn of the Royal Scottish National Orchestra and the London Symphony Orchestra and former professor of the Guildhall School of Music and Drama in London. His comments appeared in the Autumn 2020 issue of The Horn Player.*



# Robert Watt Remembers, Part 1

## by Mary Ritch

Robert Lee Watt was the first African-American horn player to be hired by a major American symphony orchestra, the Los Angeles Philharmonic, joining the ranks of only a handful of African-American symphonic musicians. It was his first professional audition, at age 22 during his third year at New England Conservatory, and he held the position of assistant principal in the orchestra for 37 years.



Robert Watt in 2019 and 1970 from the short film  
*Bob Watt in Conversation with Todd Cochran*

Watt (who goes by Bob) gained experience and preparation for his audition at the New England Conservatory (NEC) in Boston. He studied with Harry Shapiro, long-time second horn of the Boston Symphony Orchestra, and, when he was only 20, was a soloist with the Boston Pops under Arthur Fiedler. He also assisted BSO principal James Stagliano under Erich Leinsdorf and played in the Boston Ballet Orchestra under Arthur Fiedler.

Bob's successful musical career is remarkable considering his background. He was born in Neptune, New Jersey on January 15, 1948 into a family struggling with poverty. He learned to play soprano bugle from his father, who coached a community drum and bugle corps, then switched to French horn bugle. His father and others tried to discourage him from playing horn, but he persisted and as a high school freshman picked up a horn, convinced the band director that he could play it, and within a few months won the first horn position in New Jersey's All-Shore Symphonic Band. Success continued through high school: New Jersey's All-State Regional Band and Orchestra, All-State Band and All-Eastern Band & Orchestra, and a merit scholarship from the Monmouth Arts Foundation with a performance of Strauss's Concerto No. 1 for the Foundation's Annual Concert. By the time he graduated from high school in 1967, he had been a regular member of the Monmouth Symphony Orchestra and New York City's Cosmopolitan Youth Orchestra, as well as student band director at his high school. He attended New England Conservatory on full scholarship and was a fellow at the Tanglewood Music Center the summer before his junior year at NEC. He finished his BA in Music at the California Institute of the Arts in Santa Clarita.

In his orchestral career, Bob played under the Los Angeles Philharmonic's music directors Zubin Mehta (1962-78), Carlo Maria Giulini (1978-84), André Previn (1985-89), and all but the last two years of Esa-Pekka Salonen's tenure (1992-2009). He also played under principal guest conductors Michael Tilson Thomas

(1981-85), Sir Simon Rattle (1981-94), and Leonard Slatkin (2005-07).<sup>1</sup> While a member of the Philharmonic, Bob performed the Mozart and Strauss horn concertos, and often shared principal horn duties with Sinclair Lott (1949-73), Henry Sigismonti<sup>2</sup> (1971-78), Bill Lane (1973-2010), John Cerninaro (1979-86), and Jerry Folsom (1987-2006). He also substituted in the section

wherever needed.

During his off time from the Philharmonic, Bob played for television and film composers Elmer Bernstein, Alf Clausen, Danny Elfman, Michael Giacchino, Maurice Jarre, Quincy Jones, Trevor Jones, Henry Mancini, Alan Menken, Lalo Schiffrin, John Williams, and others. His recording credits include *Last of the Mohicans* (1992), *Pocahontas* (1995), *Mission Impossible* (1996), *Rush Hour* (1998), *The Incredibles* (2004), *Miracle at St. Anna* (2008), as well as three seasons of *The Simpsons*, *American Dad*, *Family Guy*, and *King of the Hill* (2006-08). Bob has also recorded and performed live in many genres, including pop, R&B, jazz, funk and soul, with artists ranging from Paula Abdul to Stevie Wonder. In 1985, he helped organize an all-black brass quintet, the New Brass Ensemble, which performed twice at Finland's Lieksa Brass Festival, and in 1989, he was appointed to the Grant Panel (Chamber Music Division) of the National Endowment for the Arts in Washington DC.

Bob's love of chamber music and desire to make classical music more accessible inspired him to form the Renaissance Evenings chamber music series at the City Club on Bunker Hill, featuring LA Philharmonic musicians and Los Angeles freelancers. He has lectured extensively on music and African history, and has taught a course about The Music of Black Americans at Los Angeles City College. He is a descendant of The Gullah/Geechee Nation from the coastal areas and sea islands of the southeastern states of Florida, Georgia, and the Carolinas.<sup>3</sup> He produced a documentary called *Missing Miles* (about his friend, jazz trumpeter Miles Davis), which was chosen by the Pan African Film Festival and the Garden State Film Festival.

Bob has written extensively about jazz and classical musicians for various publications, including the Brass Bulletin, and his article for *Accent/LA* directed towards the African American community, "Come Hear Me Play," was reprinted by the Los Angeles Philharmonic in a concert program and many times thereafter. His autobiography, *The Black Horn*, and a horn-playing instruction





manual, *French Horn Tips and Tricks*, were published in 2014. He is currently working on a new book, *Tales from the Symphony: An African-American Perspective*, containing interviews with professional African-American symphonic musicians. Fluent in both German and Italian, his interests outside of horn playing include dressage, martial arts, Sabre fencing, and flying.

Bob talked with composer Todd Cochran in 2019 to discuss his musical roots and the making of his 2018 debut solo album *I Play French Horn*. The following three-part article is based on that YouTube interview, other interviews about and excerpts from his published book, excerpts from his instruction manual, and 2020 telephone interviews with the author. Unless otherwise indicated, all photos are from Bob's collection. Sources for the article can be found online at <https://hornsociety.org/publications/horn-call/extras>.

In Part 1, Bob reminisces about his early years, falling in love with the sound of the French horn, his first musical experiences in drum corps, learning the "real" French horn, his first successes in music competitions, his high school years, and leaving Asbury Park for the New England Conservatory.



Google Earth Street View (rear) of Robert's boyhood home at 433 Drummond Avenue, Neptune, NJ

## My Early Years

I was the fourth of seven children growing up in the frigid Northeastern United States, in Neptune and Asbury Park, New Jersey. We grew up in a giant cold-water flat of a house. But we didn't think about that – we made fun kid stuff of it – like snowball fights inside the house (because there were cracks in the windows, and snow would drift in). We didn't think, "Oh my God, this is terrible – we have no heat!" – we just made fun of it. Sometimes we had to use kerosene lamps and candles for light, and firewood for heat. Food was scarce at times; I remember once when all we had to eat was powdered milk from the U.S. Army and sandwiches made from Karo syrup, mayonnaise, and mustard on white bread. In 1958, when I was ten years old, we were behind on rent, so we had to move to a small, dingy, rat and roach infested apartment above a liquor store on Springwood Avenue in Asbury Park. The triple window in the large front room was a wonder. We sat for hours just watching people and the things that happened on the street below.

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## Once I saw the police continue to beat a handcuffed guy who still had chunks of glass in his body.

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There was no hot water, no stove, and no central heating. My siblings and I shared one large bedroom with three sets of bunk beds. Eventually, we got a kitchen stove, and it was my job to get coal for it to heat water for bathing. I washed myself every day, birdbath style, in cold water when I didn't have time to heat water on our kitchen stove. It was really cold in our flat at times and to wash up in cold soap and water in the dead of winter was bordering on insane. I was always very embarrassed having to go to my grandmother's place in the "Projects" (Asbury Park Village, where we later moved) once a week to take a bath. We didn't have a telephone and I was just too embarrassed to tell people that we didn't have one, so I told them it wasn't working. When I later went to the New England Conservatory, I had to get used to the fact that I was in a totally different environment. I remember thinking there would always be heat and hot water, enough food, and most places would be free of rats and roaches.



Robert's neighborhood, Springwood Avenue, Asbury Park, 1968 from Bygone.com

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## My parents were both musical.

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My mother played piano by ear, and my dad played trumpet at Cuba's Spanish Tavern & Night Club.<sup>4</sup> He would come home at night and play his trumpet and scat sing, and I would peek down from the stairwell. During that time period, starting when I was seven years old, he tried many times to teach me trumpet. He said if I learned the trumpet, I would be joining a long line of trumpet players named "Bobby." There was my cousin Bobby Booker, a.k.a. Robert Lee Booker (my namesake), a well-known jazz trumpet player in New York, and his Uncle Bobby, who also played jazz trumpet in New York. But, in spite of that great tradition, I never learned the trumpet.

The West Side Community Center in Asbury Park always had a very fine drum and bugle corps, which my father started up (he was also the caretaker, janitor, athletic coach and music director there). I reluctantly





played soprano bugle in the corps, feeling like it was the least I could do for my father, who had taught me how to blow a brass instrument. He wanted me to follow in his footsteps and play trumpet, but the moment I discovered a recording of the French horn in the basement of the community center, I said, “what’s that instrument?” He said, “Why, you like that horn?” I said, “It gives me chills, let me hear it again.” It just really touched me. “Oh,” he said, “that’s a French horn, a peck horn. It’s a middle instrument – it only plays the off-beats and never gets the melody – and besides, it’s for thin-lipped white boys. Your lips are too thick for that narrow mouthpiece.”

He believed I wasn’t physically suited to play the French horn. I was crushed. He had these old ideas and, in his defense, he didn’t know any black French horn players. These ideas were stuck in his head and he dumped them on his kid. Then I went to high school, and the white band director, Mr. Bryan, said the same thing – he had also taught my father in high school – but he ended up being the guy who helped me the most. After I had been playing horn for a while, he bought a new Conn 8D for me to play in high school (which I left there when I went to college). I took my instrument home every day and there were these privileged white kids who lived across the lake from the school and got to ride the bus, and they didn’t bother to take their instruments home. When the band director found that out, he let them have it. Like me, most of the black kids had to walk a mile to school, or get there however they could from the West Side.



Robert’s father Edward Augustus Watt, Jr. (1921-2004) at age twenty playing trumpet in “The New Jersey Squires of Rhythm” at Cuba’s Night Club in Asbury Park

So many kids had to do that and worse, and I believe it’s so important for young people to hear these stories and know they can persevere in spite of hardships. It doesn’t matter where you start off. It’s where you end up (if you really want it). A lot of people say that black men of my father’s generation had a hard time complimenting their kids, and he was always very critical of us. He had

a very condescending posture and, in a way, he resented my strength and independence as much as he admired it. I think he wanted to support me, but he had a fear and a stigma towards what I wanted to do just because it was *different*. I found out just before I went to the Conservatory that he actually auditioned for Juilliard. He ran out of his audition there because he got frustrated; he wasn’t classically trained, and didn’t know what the technical terms meant. I could see he was deeply hurt by that incident. So, when I came along a generation later, saying I wanted to play French horn, he said, “You think they’re going to take you? You’ll see.” Years later, when I had been a professional French horn player for over seventeen years, he had to take back his words. In the mid-1980s, I played for him from memory the fourth variation of Jean-Baptiste Arban’s *Variations on ‘Carnival of Venice’*. My father was very impressed, almost crying, and said, “Come hug your daddy – I know you’re great; I’m really proud of you.” It was closure for both of us.



Above: The Bobby Booker Band at the Roxy Club, Newburgh, New York, c. 1931-32. L to R: Roy Bumford, ts: Ed Hart, as: Don Frye, p: Gus Robinson, d: Bobby Booker, t/ldr.

Robert’s paternal cousin once removed Robert “Bobby” Lee Booker (1907-1983) in New York circa 1931-1932 from *Storyville Magazine*, No. 101, p. 173.



Robert playing a duet with his father Edward in 1985 at a family reunion

My mother was a saint. She worried about me and wanted to make sure I never went hungry while I was at college in Boston. My mother wrapped newspapers around her regular shoes using black electrical tape to form a pair of “newspaper boots,” then walked almost a





mile in a blizzard to the post office just to mail me a \$20 postal money order. I think my biggest artistic “hero’s journey” was playing in Carnegie Hall while my mother sat in the balcony. My mother, the person who had heard me try to play the French horn the first time and get through a melody. I had played some little tune, and I heard her from the kitchen saying, “Go on, boy.” One of the highlights of my life was seeing her watch me play in Carnegie Hall and knowing that she had witnessed the whole journey.

My self-image growing up was as a poor, nobody kid from a cold-water flat on Springwood Avenue, but I don’t feel that way anymore. There has always been a part of me that felt like, “How do you like me now? I’m playing at Carnegie Hall.” My mother was proof that class doesn’t come from money. She was so poised and carried herself in a way that commanded respect. That’s where I got my class. My mother used to feed the little kids next door – and *we* barely had enough – but she shared with those kids. A few summers ago, I saw a homeless woman without shoes trying to walk across burning-hot asphalt, and I could hear my mother saying, “Poor thing. Give her your shoes. You have plenty of others.” I gave her the old Crocs I was wearing. That’s what my mom would have wanted me to do.

## Falling in Love with the Sound of the French Horn

I fell in love with the sound of the French horn at a very young age. I always thought that the French horn had a special sound and quality of tone like no other instrument. I heard the horn before I really knew what it looked like. One night, when I was in the seventh grade (1960) helping my father clean up at the community center, I was going through some old 78 recordings when I found the *William Tell Overture* (which, incidentally, was also the theme to the TV show *The Lone Ranger*, which every kid watched in the 1950s). While listening to that old recording, I asked my father what the instrument was that came in after the trumpet in the famous theme—what that instrument was that had such a deep, rich sound. That instrument sounded so wonderful – I felt it in my bones, like part of my heart and soul. There was nothing in my world so beautiful. Once I found out what that instrument was, I made a beeline for it and started learning to play, hoping I would be able to express myself musically on it someday.



Robert at age ten.

Growing up in New Jersey, there was absolutely *nothing* so beautiful as that music. I felt that if there was a musical world out there that I could be a part of, and play this beautiful instrument and make a living at it, I was going to do it. I knew there just had to be more out there than most people were telling me in my hometown. Community is really an influential aspect of who we are and how we see ourselves, but the community outside my doorstep was not feeding me what I needed; so, I had to go thousands of miles away (with my imagination). I knew that a world existed out there that I wanted to be a part of one day. I also think my emotional setup as a young man connected with the sound of the French horn. It had a deeply rich and, yes, *romantic* quality that, in my teenage life, was indescribable. People thought I was crazy to play an instrument so different than my father’s. It was a lonely vigil—loving something that no one else around me understood or could relate to.

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**No one in my world really knew  
what a French horn was, and  
yet I was deeply drawn to it.**

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Robert at age 14 from 1964  
Asbury Park High School  
Yearbook.

One of my earliest memories of falling in love with the sound of the horn occurred in an elevator: I was probably just fourteen years old, with a group of people on the elevator, and heard the beautiful opening horn solo from Henry Mancini’s 1962 film score to *Days of Wine and Roses* (played by the legendary Vince DeRosa). I sucked in air, and said to everyone on the elevator, “Did you hear that?” They all looked at me and said, “Hear what?” And I said, “Did you hear that French horn?” And I’m very excited. When we got off the elevator, someone pulled me aside and said, “Son, if you’re hearing things, maybe you ought to talk to your mother. All we heard was music.” I felt so terribly upset, pacing back and forth, and went over to my mother: “Why don’t they hear it? Why couldn’t they hear this beautiful sound? What’s wrong with people?” She said, “You don’t understand. You have a musical ear. They don’t hear what you hear.”

Later in high school, after studying the horn for a while, the first recording I bought was Tchaikovsky’s Fifth Symphony. I knew about the famous solo because it was in the back of my French horn method book, but I had never heard it. I wanted to hear it played by a top symphony horn player, so I found a recording of the Boston Symphony with James Stagliano, but we didn’t have a stereo at home, so in order to hear it I had to use the stereo of one of my father’s girlfriends. The first



movement of the Symphony was absolutely beautiful, starting with the clarinets playing a very dark, melancholy tune with just the right emotion that I had felt many times myself. The ending of the first movement ended in such a way as to totally set up the mood for the second movement. When the French horn began to play, I held my breath and became a little dizzy after hearing how amazing it sounded. I wondered if I could ever play it that way. I was thrilled with the idea that I was going into a world where I could possibly have a chance to play that beautiful solo with an orchestra one day. I could use the power of music to express all those feelings that I had when walking to high school in freezing weather with no breakfast, or the times I wanted so desperately to be with my girlfriend and couldn't. After that experience, I went out and bought another recording, the *Choral Fantasy* by Beethoven. I loved the sound of his music; it really touched me. Somehow, I got ahold of a small record player which I could hide under my bed. It didn't have a cover, just a turntable that worked and a good stylus. When I was home alone, I listened to the *Choral Fantasy* with the volume turned up.

## My First Musical Experiences in Drum Corps



*The Neptune Shoreliners in 1964 from DCX - The Drum Corps Xperience.*

In 1962, when I was in the eighth grade, my first real fascination with music was the Neptune Shoreliners, a new drum corps in town. When they asked me to join, I told them that I could play the soprano bugle. They said what they really needed were more French horn bugles.<sup>5</sup> I had never heard of a "French horn bugle," but if it sounded anything like the French horn I had heard on that 78 recording, I was in. I could finally produce that French horn sound that had haunted me so much. My friend told me about how they played really fancy music, did very sophisticated marching maneuvers, and had really great red, white, and black uniforms and shiny bugles. My father was not happy about my finding another drum corps, and said that it was okay if I played in "that white drum corps" as long as I still played with his West Side Community Center Corps. At night, I practiced in the large, unheated front room for hours in the dark, wearing gloves and my overcoat. I took breaks

every so often and joined my family to get warm by the kerosene stove in the TV room. Music was the only thing that calmed me down in my turbulent living environment. I played my French horn bugle for hours in the dark in that freezing front room before I felt like myself again. At that time, I didn't know the difference between practice and playing. I just played whatever came into my head, mostly French horn passages that I had heard on movies and television.



*A French Horn Bugle from Drum Corps Online Museum.*

## Learning the "Real" French Horn

In 1963, when I entered high school, my mission was to take up the *real* French horn. I went down to the band room to seek out the band director, Mr. Bryan, who had been teaching in the school district for years. He had even taught my father in high school. He played trombone and was a student of Arthur Willard Pryor<sup>6</sup> ("Asbury Park's first musical superstar"), who was virtuoso valve trombonist for John Philip Sousa and a noted band-leader who made Asbury Park his summer home for nearly twenty-five years in the early 1900s. I told him that I wanted to take up the real French horn, because I could already play the French horn bugle by ear in drum corps and wanted to learn how to read music. He tried to tell me that there was no such thing as a French horn bugle! He said, "Well, son, I'm sorry, I don't have a French horn right now that you can start on, but I can start you on a trombone or tuba. I have plenty of those instruments on hand. Most of you colored fellows have thick lips, and you do better on the instruments with larger mouthpieces. The French horn has a very small, thin mouthpiece and you might have trouble blowing it." I told him that I already played the French horn bugle, it had a French horn mouthpiece, and my lips had no problem playing it. He paused before saying, "Look son, there is an old French horn in the instrument closet. I'm not sure it even works, but you can take it home. I'll give you a method book and you see what you can do with it." He opened the case and there it was, the *real* French horn. I was so excited; I had never seen a real French horn up close.





Underneath the horn, I noticed a method book, *Foundation to French Horn Playing: An Elementary Method* (1927) by Eric Hauser, also a player for John Philip Sousa. Mr. Bryan said the book would begin teaching me to read music as well as how to play the horn. I couldn't wait to get that instrument home. As I left the band room with that horn, I instantly felt more "on par" with my new love (a girl I met in the eighth grade who played in the band) and all of her advanced, accelerated, and valedictorian friends. I would become Bob Watt, French horn player, who would soon be in the College Prep curriculum, serious guy, most likely to succeed. After playing the single F horn over the weekend (and getting used to working with three sticky rotary valves instead of one piston valve, and the pitch of the instrument being a half-step lower than I was used to), I was extremely anxious to get to my first lesson with Mr. Bryan.

That morning, I ran into him as I entered the building. "You walked all the way from the West Side in the rain with that horn, son? Imagine what kind of band I could have if I could get only half of the kids to take their horns home! Just play something, son. Let me hear you blow that horn." After a few minutes, he asked in amazement, "Where did you learn to play like that?" I replied, "Like I said, I played French horn bugle in a drum and bugle corps. We played competitions and parades all the time. I developed quite a lip, breath control, fast tonguing, and all that, but I can't read music." He said "Let's get you another instrument; those valve springs are shot. There's a girl who leaves her horn at school over the weekends, and you can take her horn home then. It's a double horn (Conn 6D) and it works very well." He said he would get the old single F-horn fixed.

The Eric Hauser book became the entire French horn world for me. It had famous horn parts from celebrated orchestral and opera works—the *William Tell Overture*, Wagner, and so on. I practiced so much that my mother would have to come into that cold room and tell me to take a break and go sit by the stove to get warm. She said I'd catch a nasty cold. I always reminded her that I was wearing my overcoat and was quite comfortable. In two months, I had finished the Eric Hauser book and started a new two-volume set of books called *Rubank Intermediate Method for French Horn*. Mr. Bryan told me that I was now at the intermediate level and progressing very well. He taught me weekly and guided me somewhat, but I had my own momentum. I played the French horn every day for hours, just producing long tones, getting used to the instrument, and enjoying the lovely tone. I just couldn't get enough of that rustic, mellow sound. When I tried to play bugle calls on the real French horn, I noticed it had a better response, a more liquid and softer feel to it. I started to get more and more curious about the composers listed in the back of the Hauser book. Who were Wagner, Mozart, Bach, and Grieg? One cold Saturday morning, I went to have my shoes repaired.



Robert's band director and first horn teacher Frank A. Bryan from 1965 Asbury Park High School Yearbook

There was an old guy named Leonard who lived and worked in the shoe repair shop (who employed me to run errands for him). Leonard talked to me a lot about what I wanted in life. He always lectured me to keep studying and to stay in school. One Saturday when I showed up to run my errands, Leonard had a gift for me. It was a photo collage of all of the European classical composers from Bach to Ravel. There was a photo of each composer with his birth and death dates. He said I should start learning music history and read up on the European masters. I put this wonderful gift on the wall of my little cubbyhole room and studied it daily, trying

to pronounce the names of each composer.

Later in the ninth grade, my girlfriend told me "Mr. Bryan told the whole band about you today." She said he made a big speech about how none of the kids practiced. If they'd just take their instruments home and do a little practice, the band would sound much better. Then he said, "I've got a colored boy who's learning French horn who carries his horn and school books all the way over to the West Side every day and on weekends. Some of you live just across the lake, and come to school in a nice comfortable school bus and can't even take your instruments home one stinking day of the week!" They asked what my name was and Mr. Bryan said, "Never you mind what his name is, you'll know soon enough because he's going to really do something on that French horn!" I was coming along on the horn so well that Mr. Bryan let me sit in as third horn with the concert band for one piece. I was really nervous at first and then things got better and easier the more I played.

Mr. Bryan started talking about an honor group called "All-Shore Band." He said he thought some of us should audition for it – just for the experience, not that we'd make it. He said if I came to Summer School Band and studied with him, I'd have a better chance if I wanted to audition for All-

Shore Band. Mr. Bryan also conducted a professional concert band [The Asbury Park Concert Band] during the summer at the Arthur Pryor Band Pavilion at the beach in Asbury Park.<sup>7</sup>

Mr. Bryan thought perhaps I might sit in with his professional band to get reading experience. One evening I walked down to the beach to hear the band. There were two Juilliard French horn students who played extremely well. David Crites, the first horn, asked me how long I had been playing and if I had a teacher. I told him just Mr. Bryan. He said if I wanted, he would help me. "Come around tomorrow to my hotel and we'll have a lesson. Don't worry about the money, just show up with your horn." I ended up studying with him until I went to college. Later on, he gave me one of his mouthpieces, similar to a Giardinelli C4, which I played on my entire career. Vincent Dell'Osa in Philadelphia made a copy of it. I had Yamaha make a copy of it too when I was in Japan, and play the copy now. I have the original mouthpiece in a memento box.



## First Successes in Music Competitions

After Summer School Band, Mr. Bryan informed me that I should try out for All-Shore Band which he was conducting in the coming school year. I asked him about All-Shore Band, and he told me that it was a concert band made up of all eighteen high schools in the New Jersey Shore Area. If I made All-Shore Band, it would be a big deal around school because very few students ever made an All-Shore team (in music as well as sports). So, in January 1964, I auditioned and was very surprised that I made first chair, first stand. In those bands, in order to give more students who qualified a chance to participate, they had two players on each part for every instrument.



Robert during 1966 New Jersey All-State Band. Jeff Neville, later personnel director of the LA Philharmonic, in the front row, second from right. They did not know each other at the time.

At the audition, I played part of the Mozart Horn Concerto No. 3 and really poured my heart out in the slow movement. I had very strong emotions in those days, and it came through in my music. Mr. Bryan was very impressed with my making All-Shore Band. He said, "I always thought Watt got a sound like a man on the French horn." All-Shore Band was very intense. It was a large group of 105 players. The rehearsals were more serious, and the level of playing was much higher than our high school band. I remember the other players in the section looking down at me every time I had something to play (the same way they did in my high school band), but I didn't care. It wasn't their fault they'd never seen a black person play the French horn. It was actually a friendly experience, once we all got a chance to talk to each other. It was just an innocent situation of curiosity, and of course, I had similar feelings about them. Most importantly, it was music that had brought us all together at such a tender age. My innocence as a young artist, just going after what was in my heart, was probably my first realization that there needed to be bridges between cultures, because I was trying to scale a cultural wall. That childhood wonder that knows no

boundaries between cultures – just the desire to express – enabled me to find my vehicle, and I was off and running.

All-Shore Band took place out of town (in Long Branch) and Mr. Bryan drove us to the rehearsal venue at Shore Regional High School. After the first rehearsal, we stayed with white families for several days until the concert on March 24, which solved the transportation logistics. My hosts lived in such opulence and comfort that it was hard for me to believe I was still in New Jersey. I had a kind of premonition that this was the beginning of a completely new life for me; a really different life that music, my horn, and my education would earn for me. Perhaps I would have a nice home like that one someday, with heat in every room, and hot water, especially in the morning. Later in life my career in music would enable me to live in some of the poshest areas of Los Angeles: Bel Air, Pacific Palisades, and Baldwin Hills.



A musical program of chorus and band was on the agenda for the open house. Discussing the score of music played are (left to right) Robert L. Watt, Asbury Park, a junior and French horn player; Mrs. Caldonia Brown, a teacher at Bangor Avenue School; and her nephew, David J. Herring, an Asbury Park junior and trumpet player.

Robert in 1965, Asbury Park Press, 14 Nov. 1965, p. 18

During the spring of 1964, my horn teacher (Crites) invited me to play a concert with the Cosmopolitan Youth Orchestra of New York City, led by the assistant conductor of the New York Philharmonic. Crites needed me to assist him in Rachmaninoff's Symphony No. 2. I had to transpose mentally – on the spot – down a half-step to horn in E. Everything went by so fast and everyone seemed to know the music, except me. It was a beautiful work and I thought, "Here I am right where I want to be, sitting in an orchestra, not watching one on TV, but sitting and playing my horn in a *real* French horn section." However, I was having a hard time keeping up, and I suddenly had the frightening feeling that I had chosen the wrong profession. All the other musicians were just playing away and I was lost most of the time. I felt sick to my stomach. As we were leaving the rehearsal, Crites asked me what was wrong. Reaching the subway station, I told Crites that I was going to throw my horn in front of the train when it came. I told him I was going to quit playing the horn and maybe throw myself in front of the train, too. He grabbed me and shook me and said, "You're not going to quit!" He said these feelings were all part of the process and that I would just have to get





through it (and a lot of other insane stuff) before it was all over. A few months later, Crites was back in Asbury Park playing in the Summer Band on the boardwalk, and I was asked to sit in with them. It was a real thrill trying to keep up with those players, but I loved it. Once I started playing with those pros, I felt a lot better about my playing and my wounds had healed from feeling like I wanted to quit and jump in front of that train in New York.



Robert in October 1965 (age 17) in his bedroom at the Projects with his nephew Milton. Image from the short film Bob Watt in Conversation with Todd Cochran.

## Planning for the Future

During my senior year, my *very life* was contingent on my getting into college and leaving Asbury Park, New Jersey. There was something about the city of Boston that captivated me.

Perhaps I felt that I could study better there than in New York. Perhaps it was

because I had watched the Boston Symphony Orchestra's television broadcasts on CBS Sunday nights for years. I asked my horn teacher if I went to the New England Conservatory of Music, was it possible I could study with one of the horn players of the Boston Symphony? He said my teacher would either be James Stagliano (BSO principal) or Harry Shapiro (BSO second horn), who both taught at the conservatory, and that I would be in good hands with either one of them. I knew then that I had to audition for the New England Conservatory. In the final analysis, the New England Conservatory of Music was my first and final choice.

## My Senior Year of High School

My final musical achievement during my senior year of high school was being accepted to the NAFME All-Eastern Honors Concert Band, a symphonic band made up of students from eleven northeastern states: Connecticut, Delaware, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, plus the District of Columbia, and the Department of Defense School in Europe. The biennial Eastern Division Honors Ensemble Festival concert, sponsored by the National Association for Music Education (NAfME), was to be held in Boston that year (1967). I was chosen as one of the principal horns. I was extremely excited about going to Boston and having a chance to visit the New England Conservatory while still waiting to be accepted there. The first sights I wanted to see were the New England Conservatory and Symphony Hall. I couldn't believe

how old the conservatory building looked and how close it was to Symphony Hall where the Boston Symphony played. I thought if I got accepted into the Conservatory, I would be living in a musical paradise having the Conservatory and Symphony Hall so close together. I thought about all the live concerts of the Boston Symphony I could attend. After All-Eastern Band and the trip to Boston, it was very difficult to return home. After a few months, I was notified that I was accepted into the New England Conservatory on a full four-year scholarship.



These three Asbury Park High School students played in the All-Eastern Band and Orchestra recently at the Music Educators National Conference in Boston. They are David Herring, Robert Watt, and Judith Schwartz.

Robert in February, 1967,  
Asbury Park Press, 17 Feb. 1967, p. 27

## Graduation and Leaving Asbury Park for The New England Conservatory



Robert's Senior High School Yearbook Photo 1967 (age 19)

High school graduation night was overwhelming. I was going to lead the class of 1967 down the aisle; me, the "nobody," who got left back in seventh grade and slept in his socks until black crust formed on his ankles, who carried twenty-five-pound bags of coal to make a cooking fire (when most people had gas ranges), a poor black kid from the West Side who started out in Basic Studies and ended up in College Prep. I became very emotional when the band started playing the graduation march, *Pomp and Circumstance*.

As September neared, I was getting more and more excited about leaving Asbury Park even though I didn't know how I was going to travel to Boston. To my great surprise, my father offered to *fly* me. I was a little nervous because I had never flown on an airplane. The next thing I knew, I was sitting on a DC-9 jet with *lots* of apprehension about my first time flying. I eventually overcame my fear and would later fly to hundreds of cities all over the world on tour during my 37 years with the Los Angeles Philharmonic<sup>8</sup>, and would even obtain my own private pilot's license! I have an ASEL license (airplane, single-engine, land) with instrument rating. One of my favorite memories was meeting legendary hornist (and pilot) Phil Farkas in Indiana and talking about the horn and flying.





The new section of Asbury Park Village "The New Village," where Robert lived in the late 1960s, was built in 1952. It was his last residence before going to college in 1967 (he lived on the 3rd floor). Image from the short film *Bob Watt in Conversation with Todd Cochran*.

In Part 2, Robert Watt talks about music school, his early career, soloing with the Boston Pops, his first professional jobs, Tanglewood, preparing for auditions, auditioning for the LA Philharmonic, the Conn 8D school of horn playing, auditioning for the Chicago Symphony, playing in the LA Philharmonic, playing assistant principal horn, soloing in Europe, playing chamber music, and his studio playing. In Part 3, he discusses being a black hornist, his friendship with Jerome Ashby, racism, other black horn players, black conductors, The New Brass Ensemble, teaching, writing, his friendship with Miles Davis and the birth of the idea for his solo album *I Play French Horn*.

<sup>1</sup>Mr. Watt also played in Los Angeles and on tour with the Los Angeles Philharmonic's guest conductors Leonard Bernstein, Eugene Ormandy, Henry Lewis, James DePreist, Herbert Blomstedt, Marin Alsop, Christoph Von Dohnányi, Daniel Barenboim (1977), Pinchas Zukerman (1978), Erich Leinsdorf (1981), Myung-Whun Chung (1981-82), Andrew Davis (1983), David Alan Miller (1991), Kurt Sanderling (1991), and Pierre Boulez (1992 & '96).

<sup>2</sup>Maternal first cousin and student of legendary Hollywood studio hornist Vince DeRosa.

<sup>3</sup>"Designated by the United States Congress in 2006, the Gullah Geechee Cultural Heritage Corridor extends from Wilmington, North Carolina in the north to Jacksonville, Florida in the south." From The Gullah Geechee Cultural Heritage Corridor Commission (*see sources page, hornsociety.org/publications/horn-call/extras*)

<sup>4</sup>"Cuba's Spanish Tavern & Night Club (1934-71) 1147 Springwood Avenue, Asbury Park. Owner Henry Lopez (Puerto Rican native, born in 1895). Cuba's opened in 1934. Together with his wife, Minnie, they also owned a candy/newspaper store (also called Cuba's, or the Midway Stationery) located about four doors down from the night club. Performers include Billie Holiday, Ike and Tina Turner, Little Richard, and the Four Tops. They often performed in the back room, which was named the 'Aztec Room.' Memory from Cliff Johnson: 'I can remember being still in my teens and we were playing in Cuba's. In Cuba's, they had a bar in the front, and a nightclub in the back. They had Broadway-type shows back there, they had two or three showgirls, they would have a comedian, they would have tap dancers, and all sorts of entertainment – the kinds of things you would see if you went up to New York. I was fortunate enough, when I was still a teenager, to play there in the back of Cuba's. Many of our parents – because we were all teenagers, the guys in the band – our parents came to see us perform there. And not only our parents, but back in those days, people who wanted to hear jazz music, people who wanted to have a good time and go to a nightclub, they came from the east side of Asbury Park, with their furs, pulling up with their limousines, big time. Going to the back of Cuba's. And there were no racial incidents whatsoever.

Mary Ritch earned a BM in performance at the University of Missouri-Kansas City and an MM and DMA in performance at the University of Southern California. At USC, she was librarian and music copyist of the Wendell Hoss Memorial Library of the LA 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. This is her second article in a series about noted West Coast horn players' memoirs for *The Horn Call*. She wishes to thank Mr. Watt for his assistance with this article.



Everyone just melded together." From *Asbury Park African-American Music Project* (*see sources page*)

<sup>5</sup>A French horn bugle is a single-piston-valved instrument used in drum and bugle corps, pitched in the key of G-D (an octave lower than played), and used with a horn mouthpiece. These bugles (invented in 1941) became popular because they could sound more notes than other bugles utilizing the lower portion of the overtone series. Around 1957, new bugles were made available with the option of a factory-installed secondary 'slip-slide' or rotor valve. Many corps opted to utilize bugles with only a primary piston during the early 1960s. Despite the fact that many corps utilized 'slip-slides' as a secondary 'valve' for their bugles, most corps that utilized an additional valve were choosing rotor assemblies for their instruments by the mid-1960s. These rotors were cleverly designed into the tuning slide and were played by the left thumb or forefinger. From Scooter Pirtle's "Evolution of the Bugle" (*see sources page*)

<sup>6</sup>"As assistant conductor of Sousa's band, Pryor was largely responsible for introducing the syncopated rhythms of ragtime music to the Sousa band's repertoire. Some of the titles of his compositions reflected the disturbing racial beliefs of the era, including cringe-inducing titles like 'Smoky Mokes.'" From Jean Mickle's "Arthur Pryor, Asbury Park's First Musical Superstar" (*see sources page*)

<sup>7</sup>The Asbury Park Concert Band, which entertained summer boardwalk crowds, was comprised of 17 core professional musicians and frequently brought in college students to help cover all the parts. The band's repertoire included Sousa marches, show tunes, big band selections, movie and TV themes, classical and jazz and music that appealed to children. The band was originally formed by Arthur Pryor in 1942 (who died shortly thereafter), then directed by his son Arthur Pryor, Jr., who was followed in 1945 by Frank Bryan as director until 1989, when John Luckenbill became the conductor. –From "Asbury Park Concert Band Celebrates Diamond Jubilee Season" by Ed Salvat (*see sources page*).

<sup>8</sup>With the Philharmonic, Mr. Watt toured over 300 cities in over 30 countries.





# A Horn for Dennis Brain's 100th Birthday

by Frédéric Jourdin

The famous musician Dennis Brain (1921-1957) used to play on single horns. He preferred these instruments for their lightness, as opposed to double horns, but single horns have missing notes in the low range. So, in cooperation with horn makers, he never stopped looking for the ideal single horn which would have extended capabilities, ease of use, and proper sound. Research in this field is detailed in a large biography by Stephen Gamble and William Lynch, entitled *Dennis Brain: A Life in Music*.<sup>1</sup> From this research we believe Brain was deeply convinced that an ideal single horn should exist, and this is the main assumption in our own present research.

Dennis Brain started his music career around 1937 on a French-made Raoux-Millereau horn, crooked in F and fitted with a detachable set of three piston valves. A B $\flat$  crook could also be used, especially for works in the upper register. In 1948, despite certain regrets for the F tonality, Brain asked Paxman in London to set the instrument permanently into the key of B $\flat$ , with the addition of a descending rotary valve to compensate for hand-stopping. About two years later, Paxman also added another rotary valve to raise the horn in C alto, Brain having noticed some good effects obtained by the French players with their third ascending valve. The single horn then comprised five valves in total, arrayed in line.

In 1950, Brain acquired an Alexander 90, a single horn with four valves: the usual three valves plus a stopping valve. It had a wider bore and a larger bell flare than the French instruments. Brain preferred the sound of his Raoux, but the Alexander proved to perform more reliably. Later, he also adopted another Alexander single horn, especially built for him, fitted from the start with five valves

including an ascending valve for D alto which gave a wide range of tonalities. However, still unsatisfied, he continued research and acquisitions, working notably with the Alexander firm in Mainz in designing a new five-valve single horn which included stopping and ascending E $\flat$  alto valves. Because of Brain's untimely death in a car accident, he never had the opportunity to finish this project, called "The Brain model."

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## Where would Dennis Brain's quest for the ideal single horn have led had he lived?

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In this article we resume the research in the same field of the five-valve single horn. We started from the "Brain model" idea, replacing the stopping valve with an F valve. With this configuration, an implicit muting valve also surprisingly appears. These latest findings have been published in the *Applied Acoustics* (APAC) journal. These latest findings have been published in the journal *Applied Acoustics* (APAC).<sup>2</sup>

Although extremely simple and advantageous, the proposed concept is original and, to our knowledge, no such instrument has been built. Perhaps Dennis Brain himself would have approved of it? In retrospect, we think the famous horn player was right in his relentless pursuit of the ideal single horn. And, while the horn presented here has never been played by him, it could be used wisely by his successors, for professional single horns are light and agile. They allow the largely open physical posture (in terms of instrument holding) required to perform at full potential, and they are particularly suited to chamber and solo repertoire.

## Concept

The novel concept proposed is based on a five-valve single horn structure in the main key of B $\flat$ . The first three common valves are operated by the fingers and lower the pitch by two, one, and three semitones. They will be respectively numbered 1, 2, and 3 as usual. The last two valves are operated by the thumb and comprise a natural F (descending) and an (ascending)

high E $\flat$ . They will be numbered 4 and 5 respectively.

An ascending valve works in the opposite manner of a descending one. When pressed, this valve cuts out 74 cm of tubing so as to raise the B $\flat$  horn to the pitch of high E $\flat$ . When the valve lever is not pressed, the sound waves travel through that part of tubing, which belongs to the main tube length so as to remain in B $\flat$ . Next to it, the F (descending) valve adds 99 cm to the main tube. A schematic diagram of the tubing with all rotary valves displayed in neutral position is shown. This design leads to the special characteristics presented in the following section.

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**With such extra thumb levers, we decided to call this instrument the ACDC, or Ascending/Descending horn, with a wink of an eye for the well-known Australian rock band.**

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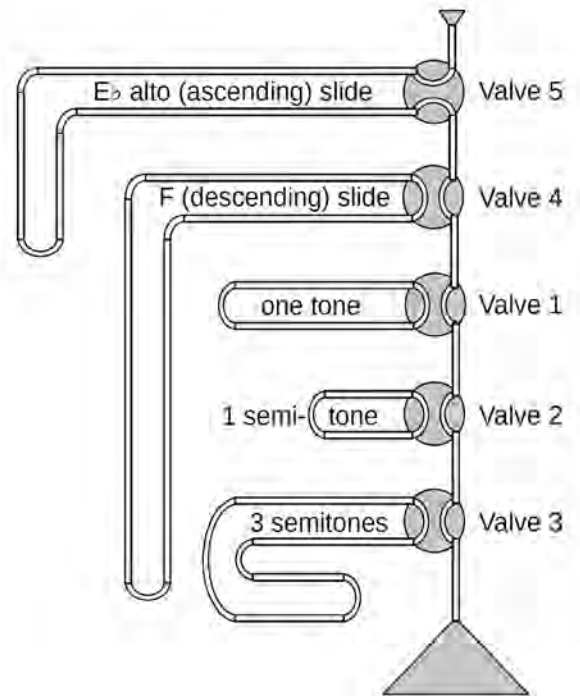


## Main Characteristics

The E $\flat$  alto and F slides give the horn a wide range so that all notes in all registers can be played. Moreover, the E $\flat$  alto slide makes it easier to hit a few high notes, especially the high C and B $\flat$  (in F-horn notation). But the main remarkable property of this horn, as stated in the schematic diagram, is its implicit A $+$  stopping valve. This valve (or rather the equivalent) is obtained by a simultaneous pressure on both thumb levers. Then, by construction, the horn sets immediately to A $+$  stopping functionality because the slide length difference between F and high E $\flat$  (99 cm - 74 cm) exactly matches the length of an A $+$  stopping slide (25 cm). This latter incidental discovery allows us to propose the first five-valve single horn which admits a complete range of tonalities. This includes stopped harmonics, without the need of any additional slide or clutch valve (contrary to other single horns), and with fingerings similar to the standard B $\flat$ /F horn, except in the pedal range, where it has a few specific fingerings. These pedal-range fingerings are the only notable disadvantage we found about this horn. Fingering charts (in F notation) for the full horn range are provided in the section entitled Fingerings.

The ACDC (Ascending/Descending) horn concept:

E $\flat$  alto + F = A $+$  stopping



*Tubing Diagram for the ACDC Horn*

## Possible Design

The length of the different parts are specified in the following table. It shows in particular that all parts outside the valves are conical while the parts controlled by these valves are cylindrical.

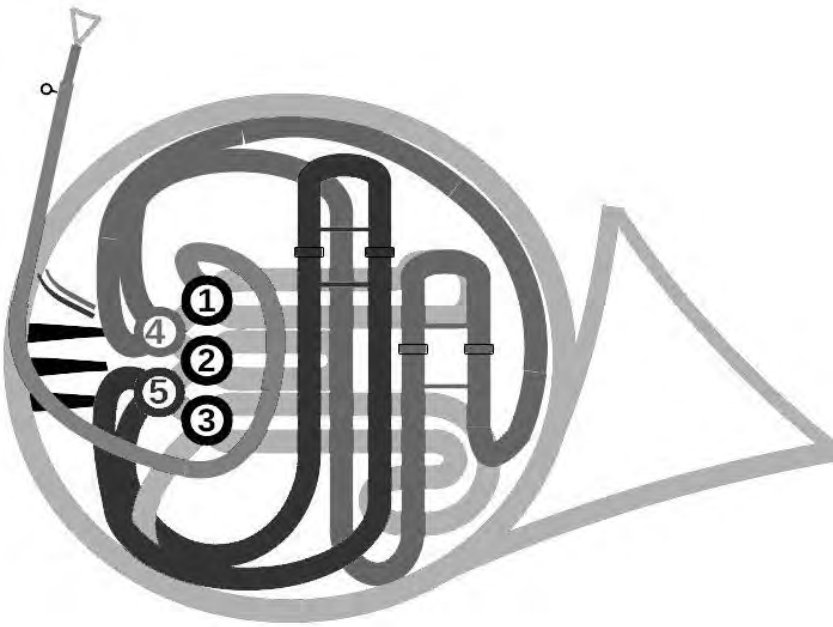
Tapered parts and valves		Cylindrical parts	
Part	Length (cm)	Part	Length (cm)
Leadpipe tuning bit (variation)	$\pm 1$	B-flat loop (ascending E-flat)	74
Leadpipe	53	First slide	36
Valve section	13	Second slide	18
First branch	46	Third slide	59
Bell section	86	F loop	99
Total E-flat body	198	Total B-flat body	272

A possible design of the horn is shown below as an artist view from rear. The leadpipe and F loop are drawn in medium gray. The B $\flat$  loop (ascending high E $\flat$ ) emerges in dark gray, and the rest of the tubes appear in light gray. The air flow goes through the valve following the order 1, 4, 2, 5 and 3. Valve positions are optimized so as to reduce the length of the valve section. Therefore, the leadpipe should be long enough for a well-functioning B $\flat$  horn, acoustically speaking.





## Fingerings



*Artists design for the ACDC Horn*

The fingering chart for the high, middle, and low ranges shows the same fingerings as those commonly used on a double B $\flat$ /F horn (with the horn standing in B $\flat$ ). For instance, the F slide of the ACDC horn allows playing g and g' with fingering 4. Also, f $\sharp$  and f $\sharp$ ' can be played with fingering 42, as on the standard horn. These fingerings are mentioned in bold characters. However, an F natural slide cannot be used to play the whole scale as on a full F horn since the slides connected to valves 1, 2, 3 are not long enough (except by inserting a set of three F horn slides instead).

The E $\flat$  alto valve can be used for easier production of certain high notes. In particular, a $\sharp$ " and c'" can be played with more security on the 8th and 9th overtones, instead of the 12th overtone of the B $\flat$  horn. The finger-

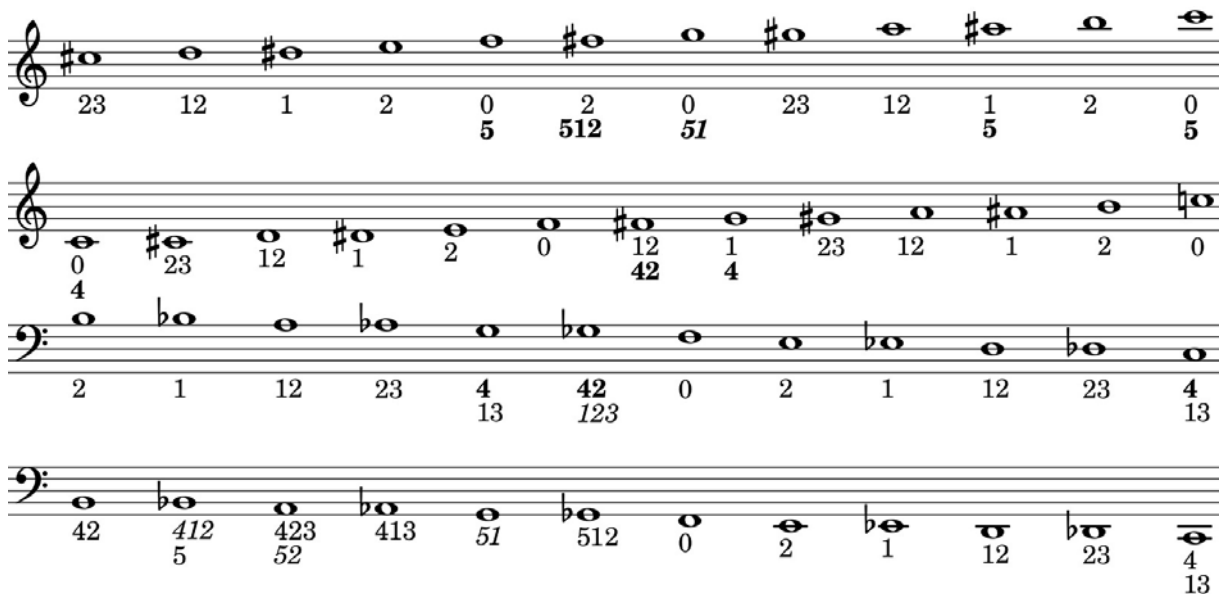
ings employing E $\flat$  alto are mentioned in bold characters (the g'" played 51 is mentioned in italics because the resulting note could be quite sharp and must be tested in practice). Although the E $\flat$  alto gives less possibilities than a full E $\flat$  horn (on a descant double or triple horn), it can bring some help with a few high notes, especially the high Cs. The corresponding slide can be adjusted to specifically tune these high pitches.

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**All notes in the pedal range can be played with this single horn, without the need of any additional slide or change in configuration.**

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But the player may have to alternate between the 4 and 5 thumb levers, as displayed in the fingering chart, which can be awkward when fast passages are required in that range. Also, fingerings for low A and its two neighbors are not standard. For information, fingerings for notes that are not exactly in tune (i.e. low G and F $\sharp$  played on the B $\flat$ /F horn) are mentioned in italics, even though their pitches are easier to correct in that range than in higher ones.



*Fingering chart for the ACDC Horn*

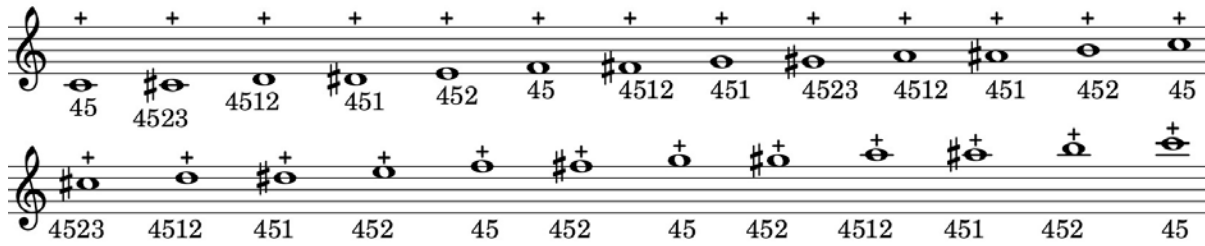


## Stopped Harmonics

With a stopping valve, hand-stopped phrases are no longer a chore but a real pleasure to perform. It avoids the need of transposition, allows playing on the more secure B $\flat$  horn, and above all, makes all stopped harmonics always in tune. The last occurs because (contrary to many horn players' beliefs) stopped harmonics do not exactly deviate from the open harmonics by a semitone but by a fixed amount of tube length (25 cm). In particular it explains why results obtained even with a stopped full F horn are uneven.

On the ACDC horn, the stopped fingerings are those of the usual B $\flat$  horn prefixed with "45" (see the fingering

chart) because the stopping valve is implicitly obtained by a combined action on both the F and high E $\flat$  valves. In terms of physical posture, when the right hand closes off the bell, the left hand will have a firmer grip for a simultaneous thumb pressure on the 4 and 5 levers. Therefore, a stopping functionality is quickly available on this horn and allows the player to alternate between open and stopped notes. Other single horns often require interchanging A+ stopping and F-extension slides, with possible fingering errors due to this change in configuration. With the ACDC horn, on the contrary, all slides are unchanged so that fingering errors are reduced.



Stopped horn fingerings for the ACDC Horn

## Comparison With Other E $\flat$ Alto Horns

Unlike the F alto, the E $\flat$  alto horn sounds closer to a B $\flat$  horn. For this reason, the combination of the two latter horns makes sense. Existing horns involving a high E $\flat$  section are either double (B $\flat$ /high E $\flat$ ) or triple (B $\flat$ /F/high E $\flat$ ). The triple horn has extended capabilities, at all ranges, but it is quite heavy and expensive, and it does not have a stopping valve, while the ACDC has an implicit one. Compared to the triple, the ACDC has a very limited but focused high E $\flat$  capability. Also, it does not have a full F horn, though the natural horn in F exists, and the horn in D is accessible and well in tune, but with the fingering 423.

The double B $\flat$ /high E $\flat$  is lighter and cheaper than the triple, and it often has a stopping valve. Also, with its full E $\flat$  alto horn, it gives the same capabilities of playing in the high range as the triple horn, but the G and F $\sharp$  must be played with fingering 412 and 423 respectively (or 5 and 52 while replacing the stopping slide with an F extension) which is quite unusual compared with the standard horn. With our ACDC horn, however, low G and F $\sharp$  can be played with the usual 4 and 42 fingerings, and it's the lightest and potentially the cheapest of all these horns.

## Conclusion

We think this design deserves the manufacture of a model necessary to verify, in real playing conditions, the interesting capabilities shown in this article. On paper, we believe this horn has the widest capabilities of all existing five-valve single horns on the market. In our opinion this horn should be able to accommodate more players than single-horn specialists. However, technical mastery of this horn could be a challenge. With its five valves arrayed in a line, it works more like an uncompensated tuba while horn players are trained to think of horns like sections of three-valved instruments, where thumb valves are used to switch from one section to another. Yet using an ACDC horn is particularly simple, as stated by the fingering charts displayed above. Only the pedal range is tricky and will demand some learning. We hope that enough people could be interested in such an instrument to encourage horn makers in designing this special model. This year, Dennis Brain would have been one hundred

years old. Does this generous artist not deserve a new horn for his birthday?

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The author wishes to thank William Scharnberg especially for his contribution to this article and to a previous similar article entitled *A German Horn with a French Valve* published in the May 2009 edition of *The Horn Call*.

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*Dr. Frédéric Jourdin is a dedicated amateur horn player living in Brest, Brittany, France; fred.jourdin@free.fr is his email address – please contact him if you have questions.*

<sup>1</sup> Stephen Gamble and William Lynch, *Dennis Brain: A Life in Music* (Denton TX: University of North Texas Press, 2011).

<sup>2</sup> Frédéric Jourdin and Yann Jourdin, "The ACDC Horn: A 5-Valve Single B-Flat Horn with E-Flat Alto and F Slides." *Applied Acoustics* 159 (February 2020): N.PAG.





# A Note on Hand-Horn Technique in the Baroque

by John Ericson

While hand-horn technique is well known in the Classical period, a central, underlying question is when exactly did horn players first make use of hand horn technique? Traditionally, the date has been considered to be after 1750, but there is a variety of evidence that points to an earlier date. A comprehensive study of the topic is beyond the scope of this article, but a brief look at the topic is in order.

A prime example of a work to examine for evidence is the Overture (Suite) TWV 55:F11 in F major for 4 horns, 2 oboes, 2 violins and basso continuo, "Alster" by Georg Philipp Telemann (1681-1767). This work is a great example of the type of spectacle often encountered in Baroque works that featured the horn. This particular work has been dated to 1725 and is programmatic, with colorful titles on eight of the nine movements. For example, the "Hamburg Carillons" features the horns imitating bells and the "Alster Echo" features echoes between the oboes and horns. These programmatic titles make great sense as Telemann had been working in Hamburg since 1721 and the city is located on the Alster river.

The movement of most interest in relation to hand horn technique is movement VII, "Die Konzertierenden Frosche und Krahen" or "Concertizing Frogs and Crows." Note the use of the  $f''$  and  $f\sharp''$  in the chromatic passage work passed between the first and second horns in

this example, which starts in measure fifteen of the movement (Example 1).

Horns typically used for period instrument performances of Baroque works today generally have vent holes added. These were unknown in the period, but when correctly manipulated allow for the clear production of  $f''$  and  $f\sharp''$ , those notes being the key notes of this passage.

But say you are playing this back in 1725 and do not have vent holes. How are you going to play those chromatic passages? Perhaps by bending the pitches, but certainly the easiest way would have been to use your hand in the bell to slide the pitches into place up and down (the natural harmonic being about half way between  $f''$  and  $f\sharp''$ ), and as a bonus the combination of open and covered notes would have been particularly effective in a movement imitating the sound of frogs and crows. Try the passage on hand horn; it is so effective when performed in this manner that it is difficult to believe that Telemann had any other performance method in mind.

The question is still open as to how early hand-horn technique was known, but I would be inclined to agree with those who state that hand-horn technique was known no later than 1720, at least among the best players of the time.

The image displays a musical score for four horns and four hand horns. The top section, labeled 'Telemann', contains four staves for 'Horn in F 1', 'Horn in F 2', 'Horn in F 3', and 'Horn in F 4'. The bottom section contains four staves for 'Hn. 1', 'Hn. 2', 'Hn. 3', and 'Hn. 4'. The music is in 3/4 time and F major. The key feature is a chromatic passage between measures 15 and 22, where the first and second horns (both in F) play a sequence of notes: F, F-sharp, F, F-sharp, F, F-sharp, F, F-sharp. The hand horns (Hn. 1 and 2) play a similar chromatic passage, while Hn. 3 and 4 play a simpler, more rhythmic accompaniment. The score is written in a clear, modern notation style.

Example 1. Georg Philipp Telemann, "Die Konzertierenden Frosche und Krahen" from Overture (Suite) TWV 55:F11, mm. 15-22.

This article is excerpted from *Playing Natural Horn Today*, second edition (Tempe, AZ: Horn Notes Edition, 2018).

One of the most visible hornists today, John Ericson has wide-ranging experience as an orchestral player, soloist, and teacher, and is co-founder of the online magazine *Horn Matters*. Since 2001 he has served on the faculty at Arizona State University, where he is Professor of Horn. He holds degrees from Indiana University (DM), the Eastman School of Music (MM and the Performer's Certificate), and Emporia State University (BM), his hometown university.



# Mindfulness for Musicians

## by Johanna Lundy

Daily practices of mindfulness are simple efforts that can help us develop awareness, connect with our emotions, and build courage. The processes presented here teach us how to manage our energy. There is a companion video, “Mindfulness for Audition Preparation,” which actively guides the viewer through the exercises. It can be found online at [https://youtu.be/fnJ\\_OyspY7s](https://youtu.be/fnJ_OyspY7s).

### What is mindfulness?

According to Oxford Languages, it is “a mental state achieved by focusing one’s awareness on the present moment, while calmly acknowledging and accepting one’s feelings, thoughts, and bodily sensations, used as a therapeutic technique.”

Mindfulness is knowing the connections between the physical and emotional parts of yourself. It is becoming aware of the emotional root causes of physical issues like tension or pain. Mindfulness is also learning to recognize our emotions and experience them.

### Why do I need mindfulness?

Regular practice of mindfulness supports our ability to focus the mind and let distractions fall away. You can improve your performances by cultivating a calm, concentrated state of mind where passing thoughts roll by you as you perform your best.

Most importantly, practicing mindfulness supports mental health. We have been experiencing unprecedented and challenging times through the COVID-19 pandemic. During these months of cancelled concerts, loss of income, travel restrictions, and disruption of our daily routines, we must bring attention to our mental health. Even without a pandemic, daily life involves frequent frustrations. We are late for work and stuck in traffic, we are hungry but just ran out of bread, we can’t find our phone when we need to make a call. These obstacles beyond our control and interruptions in our life are all opportunities to increase our awareness and learn about ourselves.

Onstage, high stress performance situations can cause physical and emotional reactions that can negatively impact the quality of our performances. I call this a “heightened state of awareness.” Have you ever been in a performance or audition and noticed all of a sudden, “What a loud breath I have!” or, “Wait, how do I usually breathe?!” This is what I mean. To perform our best, we must practice this heightened awareness before we get to the concert stage.

### Stress Responses

When we experience a situation that causes a fear reaction, our brain responds with a hormone known as cortisol. This causes emotional and physical responses in the body, often described as Fight/Flight or Fight/Flight/Freeze. Cortisol prepares the body for each of these potential responses. This was vitally important to humans at earlier times in our history, but in our modern world, this stress response is often unwanted, presenting itself at the wrong time. While we are hardwired to prepare for Fight/Flight in the case of a physical threat, such as a saber-tooth tiger running toward us, nowadays, the response is often triggered by an emotional threat, such as fear or stress. Unfortunately, the effects of cortisol release (increased heart rate, excess energy) are often not helpful in dealing with emotional stress.

Think about a time when you were hopping mad. Perhaps you paced around thinking about what you would say to the person you were angry with. Your heart rate and tension may have taken hours to bring back down. Your body prepared you to physically fight this person, not to calmly tell them how frustrated or upset you were at their actions. When we think about the stress that comes from daily life, an important performance, or an audition, we can recognize that these situations are not life-threatening, but rather emotional stresses.

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**Regular practice of mindfulness can help us recognize the body’s stress response and manage it for these non-life-threatening situations.**

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Knowing how to experience your emotions and let them go and having physical steps that slow the reactive response of the body will help us come back down. By following these practices, you will develop a new relationship with yourself, your instrument, and performance.





## Deep Breathing

Deep breathing has been proven to beneficially alter our physical and emotional states. Begin by bringing your focus to your breath. Notice your body's expansion on the inhale and the gentle contraction on the exhale. Breathe in through the nose and out through the nose. Let's lengthen the breath in a balanced way, using counting at quarter note = 60 [Figure 1].

In:	1	2	3	4	out:	1	2	3	4										
In:	1	2	3	4	5	out:	1	2	3	4	5								
In:	1	2	3	4	5	6	out:	1	2	3	4	5	6						

Figure 1

Slowing down our exhale in particular promotes relaxation in the body. When we take quicker, shallower breaths, the body is heating up, preparing us for Fight/Flight/Freeze. When we breathe slowly and deeply, our diaphragm moves farther on the inhale and we take more air into our lungs. In contrast to the stress response, our exhale activates the body's rest and relax response. This parasympathetic response causes our heartbeat to slow slightly and sends blood out into the body.

In order to lengthen the exhale, try breathing in and out with the following counts at quarter note = 60 [Figure 2].

In for:	1	2	3	4	...and out for:	1	2	3	4		
In for:	1	2	3	4	...and out for:	1	2	3	4	5	
In for:	1	2	3	4	...and out for:	1	2	3	4	5	6

Figure 2

Now let's pivot to a different practice. You can try closing off one nostril to breathe in and out, or switch between each side for inhale and exhale. According to James Nestor, author of *Breath: The New Science of A Lost Art*, "When we breathe through our right nostril, circulation speeds up [and] the body gets hotter, cortisol levels increase, blood pressure increases. Breathing through the left will relax us more. Blood pressure will decrease, temperature lowers, which cools the body, and reduces anxiety as well." Try it for a few breaths.

## Setting Intentions

The few minutes you spend before playing your instrument are critical to developing your relationship with yourself, your playing, your challenges and your goals. An intention is basically a goal that you commit to. What do you want to accomplish? What do you want to sound like? Imagine yourself carrying out your intentions. Here are some ideas: I'm going to play with my best sound today, or I'm going to go for the high note in the "Short Call," or I'm going to be kind to myself when I make mistakes.

Intentions are most effective when they are something within your control, stated in the positive. If you are an overachiever, be kind to yourself and be reasonable with your intentions. Especially with the pandemic, be gentle with your expectations, possibly as simple as: play the horn today, or get up and get moving.

## Basic Sitting Meditation

Basic sitting meditation is a Buddhist practice based on focusing on the breath. It can be useful to set a timer before you begin this exercise on your own. I suggest

that you err on the shorter side at first, such as three to five minutes, maybe even one minute! You can always lengthen the time in future repetitions. Much like practicing, it's more beneficial to commit to short, regular meditations every day, rather than practicing longer meditations, but less frequently.

Sit comfortably in a chair or sit on the floor with legs crossed. You can use a cushion to elevate your hips if needed. Let your hands rest gently on your legs. You can close the eyes or keep eyes open and just relax your focus. Turn your attention to your breath, gently following it as it goes in and out. No need to control or change it, just observe and stay present with it. As you notice thoughts arising, label them “thinking” and let them go, like watching clouds pass overhead on a summer day. Bring yourself back to your breath. You will again experience the mind beginning to wander – just notice it and bring your attention back to your breath. When your timer sounds, take a moment to wiggle your fingers, toes, or head before opening your eyes and moving forward.



## Connecting with Our Emotions

To feel comfortable in our daily lives and to be truly in control of ourselves in performance, we must recognize all our emotions, not only the positive ones. In the highly competitive world of music performance, we are taught to put up a tough, confident exterior — one that may not be honest with our true selves. I received coaching by many teachers to imagine myself winning and to denounce my fear. But one side effect of this thinking is denying our fears, which is denying a part of ourselves.

I recommend a sincere and more vulnerable approach. Rather than suppressing fears, acknowledge them, and then practice courage. Once we acknowledge and feel an emotion, it can pass by as easily as the clouds did in meditation.

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### **Rather than suppressing fears, acknowledge them, and then practice courage.**

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Here is a protocol you can use to experience and acknowledge your emotions. This is another type of meditation. Let's begin by tuning into the body and closing down the eyes.

1. *Note and name the emotion.*  
Take a scan of your body and ask yourself, "What emotion am I feeling currently?" It may be hard to notice at first. Our society encourages us to suppress our emotions, so it may take some practice to rediscover yours. Just give it a shot and if an answer pops into your head, go with it.
2. *Trust your ability to be with the emotion.*  
Whatever it is, you can handle it. Remember, it is a part of you.
3. *Assess the reality of current threat versus illusion.*  
If you begin to feel overwhelmed at any time, open your eyes and look around the room. You are safe, there is no physical threat.
4. *Ask yourself: Where do I feel the emotion (physically) in my body? Describe the sensations of it.*  
Is the emotion heavy, translucent, dense, or lumpy? What color is it? Don't take this too seriously and just go with whatever response comes to you.
5. *Thank the emotion.*  
Remember, it makes you who you are in this very moment. Most of our emotions are trying to keep us safe from experiencing a "scarier" emotion, such as anger protecting us from sadness. Thank them for trying their best to help us.

6. *Allow yourself to breathe, discharge, or soothe.*  
We'll cover energetic discharge in more detail shortly. Think of soothing as anything that would comfort a crying baby, such as patting your shoulder or holding a hand over your heart.
7. *Notice other feelings that arise, acknowledge and be with them.*  
This is a process of layers that keeps going. Once you experience an emotion, it will often dissipate, leaving another present. The process begins again, but first...
8. *Celebrate successfully working with your emotions.*

## Energetic Clearing

Energetic clearing or energetic discharge is a process using physical movement to release emotional energy and tension, or an emotional process to release emotional and physical tension. Here are a couple ways you can practice this:

1. Shake your hands, wiggle your elbows, your feet, anything, just give it a try! Something about this involuntary flopping of the body helps release excess energy.
2. Try physically expressing your emotions. If you are feeling anger, punch a pillow or punch into the air. If you are feeling sadness, sob or rock back and forth on the floor. You may want to try this when you are alone!

While these processes may seem unusual and not something we are used to socially, remember that it's completely natural for us all to have emotions. Think of babies again — when we see a baby crying, we may get frustrated, but we don't say, "what's wrong with that baby?! I can't believe it's crying!" Before we have access to language to express our needs, the only way we can express them is physically. As adults, this is still a useful process for us.

If you are curious for more, check out Osho Dynamic Meditation, [www.oshodynamic.com](http://www.oshodynamic.com). It's another option for clearing emotions that can be highly effective!

## Practicing Courage

Practicing courage is not necessarily a mindful practice (although you could easily design a practice with it!). But it's an important element of great performances and overcoming fear, and here are a few exercises for it. Especially at this time of increased uncertainty about our lives and futures, we need courage.

Courage is not something we talk about often





enough in our society. If you haven't taken a few minutes to think about it, make time for it. Think through your own lived experiences when you demonstrated courage and write them down. Think of the teachers and mentors you have worked with who encouraged you. Have you supported others to take a chance, such as friends, family members, your own students, or a child? Imagine your first time trying to balance on a log, ride a bike, or jump rope. Can you share your own encouraging words with yourself?

You can create courage goals for yourself pertaining to everyday life or to playing the horn. For example: I will perform with all my courage and love. I will take chances musically in this performance. I will live with an open heart today. I will take a chance and be emotionally vulnerable. I will admit it when I'm wrong. When I feel fear, I will summon courage.

## Final Thoughts

We have just gone through many processes you can use to improve your performance. It's a lot to take in! I suggest that you look at the video ([https://youtu.be/fnJ\\_OyspY7s](https://youtu.be/fnJ_OyspY7s)) to experience guided versions of these meditations and more. Remember that music's challenges can teach us mindful practices and help us to better know ourselves.

These practices are actually life practices that can be used at any time. From time to time, take a moment to breath, close your eyes, and check in with yourself throughout the day. The more you practice these concepts, the more you will tap into your inner wisdom and creative expression.

I have a short list of recommended resources to conclude this article. Please take a look and don't hesitate to reach out to me with any questions. Take care of yourself and others during this challenging time!

### Recommended Further Resources

Pema Chodron, *Start Where You Are*

George Leonard, *Mastery*

Benjamin and Rosamund Stone Zander, *The Art of Possibility*

Susan Jeffers, *Feel the Fear and Do It Anyway*

Don Greene, [www.winningonstage.com](http://www.winningonstage.com)

Art Giser, [www.facebook.com/energeticnlp](https://www.facebook.com/energeticnlp)

James Nestor, *Breath: The New Science of A Lost Art*

Headspace.com (also an app)

*Inside Out*, [www.movies.disney.com/inside-out](http://www.movies.disney.com/inside-out)

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# Unlocking the Past: William Lee and The Rodenbostel Horn at Mount Vernon

by Katy Ambrose

Several Black American Founders played the horn. Their life stories are as rich and diverse as their white counterparts. However, their association with the horn was usually forced upon them by enslavers. We know that the stories of many talented horn players have been lost to history, but we must also acknowledge that surviving histories were written by, for, and about, people possessing the power to reinforce their own relevance. The history of horn playing in America, for example, shows that while white horn players in Colonial America were laborers or gentlemen with means to support a musical hobby,<sup>1</sup> the talents of horn players of African and Creole descent were exploited for the benefit of their indentures and enslavers.<sup>2</sup> One such horn player was the huntsman for the estate of George Washington: William Lee. What little is written about Lee exists because of his affiliation with Washington and reads from a perspective which is disconnected from Lee's true experience as a Black American. This article stems from my doctoral research and attempts to rectify William Lee's anonymity as a hunting horn player.

When hunting parties took place on early American estates, enslaved persons performed the duties of huntsman: tending to the horses and hounds, as well as blowing the hunting horn on and off the field. The injustice to enslaved horn players is further evidenced by the symbolism of the horn in the aristocratic hunt; the horn signal trope implies much beyond the sport. It also connotes servitude: huntsmen were luxurious accoutrements to the hunt. When coupled with the prevailing American eighteenth-century sentiments toward People of Color, we must recognize that enslaved huntsmen were not seen as people, but as livestock property.

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## William Lee's duties extended far beyond those of a typical European huntsman.

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William Lee's duties extended far beyond those of a typical European huntsman. Lee was at Washington's side before, during, and after the American Revolutionary War. The fact of Lee serving as horn player for the estate was documented in diary entries of Washington's grandson, George Washington Parke Custis. A horn made by British horn-maker George Henry Rodenbostel currently resides at Washington's Virginia estate, Mount Vernon. It was gifted to the estate in the early twentieth century after

being passed through generations of family members of Washington's doctor, who claimed it was a gift from the president. The link to Washington cannot be verified or discounted. I have been fortunate to be able to work with Associate Curator Jessie MacLeod, at George Washington's Mount Vernon, and master horn maker Richard Seraphinoff, to study this horn. The horn, and its possible player and provenance, are an interesting and important chapter in the history of horn playing in America.

William Lee was born in approximately 1750–52, in Northern Virginia, on or near the estate of Mount Vernon; his exact birth year is unknown, but he appears on George Washington's list of "tithables" (the enslaved people he paid taxes on) in 1768.<sup>3</sup> Enslaved people were taxable property starting from age sixteen, so Lee's birth year would have been 1752 or earlier. Very little is known about Lee's early life. Washington's records indicate that he purchased Lee from Mary Smith Ball Lee, and that Lee was mixed race.<sup>4</sup> Lee likely had a white father from the influential Lee family which includes both Richard Henry Lee (1732–1794), and Robert E. Lee (1807–1870).<sup>5</sup> It was so common for enslaved women to endure power-based sexual assault that William's parents could have been any of a huge number of white men and enslaved African American women.<sup>6</sup>

Washington purchased Lee for £61.15.0, a high price for an enslaved person at the time, and it is likely that Washington was interested in Lee because of his reputation as a great horse rider.<sup>7</sup> Washington needed a "body servant," someone to act as both his valet and huntsman and quickly promoted William to this position. Washington's loyalty to William, or "Billy" or "Will" as he was also called, was evident to many visitors and members of his circle.

Perhaps the best example of an affectionate relationship between master and slave at Mount Vernon was George Washington's association with William, or Bill, Lee, his valet, who was described by a contemporary as being always at his [Washington's] side.<sup>8</sup>

The use of the word "affectionate" should not be misconstrued to mean that their relationship was one of fraternity. Lee was valuable to Washington because he reflected Washington's standards. Lee's command of horses and his skill as a huntsman would have impressed anyone who visited Mount Vernon for a hunting party.





Will, the huntsman, better known in Revolutionary lore as Billy, rode a horse called Chinkling, a surprising leaper, and made very much like its rider, low, but sturdy, and of great bone and muscle. Will had but one order, which was to keep with the hounds; and, mounted on Chinkling, a French horn at his back, throwing himself almost at length on the animal, with his spur in flank, this fearless horseman would rush, at full speed, through brake or tangled wood, in a style which modern huntsmen would stand aghast.<sup>9</sup>

In the sport of foxhunting, the role of the Huntsman is second only to the Hunt Master. The Huntsman directs the hounds and the hunting assistants, called Whippers-in, by blowing horn calls/signals on a hunting horn, while the Hunt Master directs and commands the riders using his voice. The Huntsman follows the fox, the Whippers-in follow the sound of the horn and steer (literally “whip”) the pack of hounds toward the fox while the Hunt Master leads the hunting party. When William Lee was later incapacitated by injuries, Washington said in a letter “I do not yet know whether I shall get a substitute for William; nothing short of excellent qualities and a man of good appearance, would induce me to do it.”<sup>11</sup> Lee was truly in a unique role in his position at Mount Vernon, and held an elevated status of enslaved person.



Figure 1. John Trumbull, “George Washington and William Lee,” 1780, oil on canvas, 36 x 28 in. (91.4 x 71.1 cm), Metropolitan Museum of Art, New York, <https://www.metmuseum.org/art/collection/search/12822>

After the end of the American Revolutionary War, hunting parties at Mount Vernon resumed. The excitement was renewed by the gift of a pack of French hounds from the Marquis de Lafayette. These *chiens de chasse* were fierce and could only be controlled by Lee. “The huntsman always presided at their meals, and it was only by the liberal application of the whip-thong that any-

thing like order could be preserved among these savages of the chase.”<sup>12</sup>

What exactly was William Lee’s relationship to the horn? It is clear that Lee played the hunting horn and that Washington had placed four purchase orders for hunting horns through his agent in London. None of the purchase orders or invoices indicate instrument makers, or any information beyond the London cutlery shop that supplied the horns in addition to many other items. This horn, which currently resides at Mt. Vernon, was made by an eighteenth-century British horn maker named George Henry Rodenbostel (d. 1789, active 1764–89). It was given to the estate in 1906 and formally bequeathed in 1921 by Judge James Alfred Pearce. Pearce inherited the horn from his grandfather Dr. Elisha Cullen Dick, a physician who attended George Washington at his death. Dick told his grandson the horn had been a gift from the Marquis de Lafayette to George Washington, and that Washington had given the horn to the doctor.

There are a few factors that support the idea that this horn may have belonged to Washington: 1) He did receive other hunting gifts from the Marquis de Lafayette, like the *chiens de chasse*; 2) Washington was a known buyer of aspirational goods, especially when concerning musical instruments; 3) Horns would have been used in bands of *Harmoniemusik* during the Revolutionary War by both British and American troops and the horn may have been confiscated from or left behind by a British hornist; and 4) Washington was notoriously scrupulous about his appearance and that of his estate and affiliations. He outfitted Lee appropriately, in fine clothing and equipment that were suitable for Washington’s status.

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**That said, there is no extant evidence to support or disprove the claim that the horn at Mount Vernon belonged to Washington.**

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Furthermore, there is no reason to believe Washington himself would have played this or any horn(s). Huntsman was a role for a servant, and there are many written accounts of the musical training and talents of his family members yet none regarding Washington himself. Also, with the severity of Washington’s dental concerns, it is hard to imagine he would have had the dental structure in place to be able to support the pressure from a mouthpiece or embouchure. In fact, in October of 1771 Washington had one of William Lee’s teeth extracted, likely for his own use.<sup>13</sup> This was a common occurrence for enslavers who needed dentures.



Analysis of Washington's financial records reveals that he ordered hunting horns in 1767, 1769, 1773, and 1786. The last request for a horn is peculiar because Washington's grandson, George Washington Parke Custis, wrote in his *Recollections* that Washington stopped hunting with his hounds in 1785.<sup>14</sup> In 1786, Washington owned at least one, if not two horns, presuming the one received in 1770 survived, but for what purpose?

George Henry Rodenbostel was an active horn maker between 1764–89. He was neighbor to the family of John Christopher Hoffmaster and served as Hoffmaster's apprentice, taking over the horn-making shop after his death in 1764.<sup>15</sup> Rodenbostel married Hoffmaster's daughter in October 1776, and on December 5, 1778 he entered his mark at Goldsmiths' Hall.<sup>16</sup> He voted in the Westminster Election of 1780 listing his trade as "French Horn maker", and died in 1789.<sup>17</sup>

A mirrored pair of crooked horns made by Rodenbostel is in the City Museum, Gloucester, which greatly resemble the famous Hoffmaster mirrored pair in the Bate Collection at Oxford. The Mount Vernon horn, however, is not made for crooks: it has a fixed leadpipe and no tuning slide. Washington's order of a "hunting horn" would preclude an informed buyer from purchasing a horn with crooks.

Over the course of several visits to Mount Vernon, it became evident that the extensive damage to the horn has rendered it unsuitable for playing or restoration. Minor restoration efforts were made by past curators, so it is difficult to assess whether its damage happened during contemporary riding or in storage. Original acquisition photos show that when the horn entered into the collection, the mouthpiece was in near-perfect condition and dents in the corpus, though severe, had not resulted in cracks in the metal. In 1990, the mouthpiece was discovered to be bent to ninety degrees. It was furthermore permanently damaged by being bent without first taking precautions to prevent the metal from cracking. The corpus has retained its circular shape, though in some places the dented tubing is so malformed it was difficult to take precise measurements.

The value of this instrument to the American horn community is immeasurable. It is extremely rare to find a historic instrument in the United States by such an esteemed maker as George Henry Rodenbostel. Furthermore, it adds to the existing evidence of horn-making practices in London after the death of John Christopher Hoffmaster. The measurements are so close between the Mount Vernon horn and Richard Seraphinoff's research into Hoffmaster's horns that it is clear Rodenbostel did not significantly adjust his design to reflect any evolving musical sentiment.



Figure 2. Original Rodenbostel horn (l). Richard Seraphinoff & Katy Ambrose at Mount Vernon (center). Seraphinoff replica of the Mount Vernon Rodenbostel horn (r). Photos by the author.

It can be assumed William Lee never rode again after 1785, both because it was the year of Washington's last foxhunt, and also because Lee incurred injuries to his kneecaps which would have made it nearly impossible to ride horses. If the Rodenbostel horn had belonged to Washington, might he have intended for someone, possibly Lee, to perform concert music? The answer may reside in Washington's vanity and careful pride of status.

In 1793, Washington had purchased a grand harpsichord for his granddaughter Eleanor "Nelly" Parke Custis. This instrument is germane to study of the Rodenbostel horn for two reasons: 1) harpsichord had fallen out of fashion by the late eighteenth century, fortepiano taking its place; 2) the instrument's maker was British, and thus the instrument represented a status symbol.<sup>18</sup>

Katherine Bridwell-Briner's research shows that simple hunting horns were being made in the American colonies as early as 1765, but the majority were imported from England, France, and Germany until the twentieth century.<sup>19</sup> As previously mentioned, Hoffmaster and Rodenbostel were both making horns with crooks and slides, and contemporary paintings indicate that players were using terminal, crooked, and horns with tuning slides during this period. However, Washington's inclination toward the harpsichord instead of fortepiano could be analogous to the use of a terminal length horn in comparison to the newer crooked horns.

The Tariff Act of 1789 negatively impacted the ability of people to import goods from overseas.<sup>20</sup> Washington was keenly aware that he was setting an example to support the American economy and laborers. For example, by the time he became the first President of the United States, he used only American wool for his clothing, even though British wool was of superior quality.<sup>21</sup> By purchasing as much as possible from local sources, Washington had leeway to buy internationally for goods befitting the office of the President otherwise not found in America.<sup>22</sup>

Nelly's harpsichord was made in London by Longman & Broderip. Laurence Libin, emeritus curator of musical instruments at The Metropolitan Museum of Art and editor-in-chief of the *Grove Dictionary of Musical Instruments*, describes Longman & Broderip as an "aspirational brand"





because they carried the Royal Patent.<sup>23</sup> Rodenbostel entered his mark at Goldsmiths' Hall on December 5, 1778.<sup>24</sup> The Goldsmiths' Company has had the Royal Charter since 1327, and Rodenbostel's skill and quality of work must have been very high to be a member.<sup>25</sup> George Henry Rodenbostel thus represents another "aspirational brand" of instrument maker.

Without commentary from William Lee himself, it is impossible to know whether playing the horn symbolized servitude or represented something pleasing to him. I did not uncover evidence to indicate that he performed concert music on a horn at Mount Vernon, but he may have expressed an interest to learn to play music other than hunting calls. If he had, the relationship between the two men was such that Washington would attempt to accommodate that request. William Lee was the only enslaved person to be granted freedom upon Washington's death.<sup>26</sup> Lee died in 1810 and was laid to rest in the unmarked slave grave at Mount Vernon. He is the only enslaved person who historians can definitively say is buried in that plot.<sup>27</sup>



Figure 3. Memorial Headstone at the Slave Cemetery at Mount Vernon. Photo by the author

William Lee represents countless other American huntsmen of African and Creole descent whose experiences with the horn were not documented. While those names have been lost to the winds of history, it is my hope that through redressing William Lee's anonymity we can ensure a place for him and the spirit of those other men in the horn history canon.

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<sup>1</sup>Jeffrey Snedeker, "The Horn in Early America," *Bucina: The Historic Brass Society series*, no. 2 (1997): 151–167.

<sup>2</sup>Kathryn Eileen Bridwell-Briner, "The Horn in America from Colonial Society to 1842: Performers, Instruments, and Repertoire" (DMA diss., University of North Carolina, Greensboro, 2014), 25.

<sup>3</sup>George Washington's Memorandum List of Tithables and Taxable Property, 20 June 1768, <https://founders.archives.gov/documents/Washington/02-08-02-0076>.

<sup>4</sup>George Washington's Cash Accounts, May 1768, note 2, <https://founders.archives.gov/documents/Washington/02-08-02-0059>.

<sup>5</sup>Jessie MacLeod, Associate Curator at George Washington's Mount Vernon, email to author, September 3, 2019.

<sup>6</sup>Monticello's website, <https://www.monticello.org/sally-hemings/>.

<sup>7</sup>Jesse Holland, *The Invisibles: The Untold Story of African American Slaves in the White House* (Guilford: Lyons Press, 2017), 14.

<sup>8</sup>Mary V. Thompson, *The Only Unavoidable Subject of Regret: George Washington, Slavery, and the Enslaved Community at Mount Vernon* (Charlottesville: University of Virginia Press, 2019), 53–54.

<sup>9</sup>George Washington Parke Custis, Mary Randolph Custis Lee and Benson John Lossing, *Recollections and private memoirs of Washington* (New York: Derby & Jackson, 1860), 387.

<sup>10</sup>Mary V. Thompson, *The Only Unavoidable Subject*, 52. See also <http://horsehints.org/FoxHuntingHumanRoles.htm>.

<sup>11</sup>George Washington to Tobias Lear, 8 November 1793, <https://founders.archives.gov/documents/Washington/05-14-02-0235>.

<sup>12</sup>Custis, *Recollections and private memoirs*, 386.

<sup>13</sup>James C. Thompson, *George Washington's Mulatto Man: Who was Billy Lee?* (Alexandria, VA: Commonwealth Books of Virginia, 2015), 57.

<sup>14</sup>Custis, *Recollections and private memoirs*, 389.

<sup>15</sup>William Waterhouse, *The New Langwill Index: A Dictionary of Wind-Instrument Makers and Inventors* (London: Tony Bingham, 1993), 331–332.

<sup>16</sup>Maurice Byrne, "The Goldsmith-Trumpet-Makers of the British Isles," *The Galpin Society Journal* 19 (April, 1966): 82, <https://www.jstor.org/stable/841916>.

<sup>17</sup>*Ibid.*

<sup>18</sup>Joyce Lindorff, "Nelly's Musical World through the Lens of her Piano, her Harpsichord, and her Music," (lecture presented at The Keyboard in Washington's America, Mount Vernon, VA, August 3, 2019).

<sup>19</sup>Bridwell-Briner, "The Horn in America," 75.

<sup>20</sup>John M. Dobson, *Two Centuries of Tariffs: The Background and Emergence of the U.S. International Trade Commission* (Washington, D.C.: U.S. Government Printing Office, 1976), 6–18, <https://www.usitc.gov/publications/other/pub0000.pdf>.

<sup>21</sup>Susan P. Shoelwer, "Striking the Right Note: George Washington Performs the Presidency," (lecture presented at The Keyboard in Washington's America, Mount Vernon, VA, August 3, 2019).

<sup>22</sup>Shoelwer, "Striking the Right Note."

<sup>23</sup>Laurence Libin, "Keyboard Instruments as Aspirational Goods in American Homes," (lecture presented at The Keyboard in Washington's America, Mount Vernon, VA, August 3, 2019).

<sup>24</sup>Byrne, "The Goldsmith-Trumpet-Makers of the British Isles," 82.

<sup>25</sup>Website for The Goldsmiths' Company, <https://www.thegoldsmiths.co.uk/company/today/about/>.

<sup>26</sup>George Washington's Last Will and Testament, 9 July 1799, <https://founders.archives.gov/documents/Washington/06-04-02-0404-0001>.

<sup>27</sup>Holland, *The Invisibles*, 37.



# Edwin C. "Ted" Thayer: A Biography and Discography

## by Randall E. Faust

**T**ed Thayer (1935-2020) had a distinguished career as a hornist, including over thirty years as principal horn of the National Symphony Orchestra in Washington DC. Highlights from his career are documented in the following discography, taken from a program of the 2013 Western Illinois Horn Festival.

However, he was also an important teacher of many outstanding students, several of whom received a great start from him and went on to careers as professional hornists. Among his many former students, notable ones are Jennifer Mon-



*Ted Thayer at the 2013 Western Illinois Horn Festival*

tone, principal horn of the Philadelphia Orchestra, and Gregory Hustis, retired principal horn of the Dallas Symphony Orchestra. He also taught for many years at George Mason University, and the Kendall Betts Horn Camp (starting in 2005).

Ted was a significant supporter of International Horn Society programs, and presented performances and classes at IHS Symposia in 1977 (University of Hartford), 1981 (SUNY Potsdam), 1985 (Towson State University), and 1988 (SUNY-Potsdam), as well as the IHS Horn Camp at Shenandoah Conservatory in 1983.

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**His performances and recordings with the National Symphony Orchestra were a very visible part of his career.**

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### Biography

Edwin C. "Ted" Thayer was a native of Weymouth, MA where he began his musical career on piano at an early age. He studied horn with Willem Valkenier and James Stagliano of the Boston Symphony Orchestra. Ted earned his Bachelor of Music degree cum laude and a Master of Music degree with performance honors at the University of Illinois where he studied with Thomas Holden. While a student, Ted attended Tanglewood Music Center for two seasons, performed with the Springfield, Ohio Symphony, and taught and performed for three seasons at the Brevard Music Festival in North Carolina.

After a three-year stint in the US Army Band at Fort Myer, Virginia from 1958 to 1961, he moved to Richmond, Virginia to become the principal hornist with the Richmond Symphony Orchestra and the Richmond Symphonietta. Ted also performed with the Richmond Woodwind Quintet and as principal horn of the Norfolk Symphony and served as an Associate Professor of Music at Virginia Commonwealth University. After joining the National Symphony Orchestra in Washington DC as principal horn in 1972, he performed as a soloist

on many occasions and was a member of the NSO Brass Principals Quintet from 1988 to 1999. He also represented the NSO at the World Philharmonic Concert in Rio de Janeiro, Brazil in 1986. Ted served as the hornist with the Europe Chamber Ensemble from 1981 to 1989 and was the hornist of the 20th Century Consort. He spent the summers from 1995 to 2001 at the Highlands Music Festival in North Carolina. Ted moved to fourth horn of the NSO in 2000, receiving the title of Principal Horn Emeritus until his retirement in 2003. He maintained his piano skills and was occasionally seen at the keyboard with the NSO.

After Ted retired from the National Symphony Orchestra, he continued his teaching on the faculty of George Mason University and the Kendall Betts Horn Camp and was active as a recitalist and clinician throughout the US. Ted's teaching style reflected his personality: hard working, patient, and analytical. His many students have gone on to full-time playing and teaching careers and are found in major symphonies, universities, opera orchestras, and service bands.

### Discography

When I hosted Ted at the Western Illinois Horn Festival in 2013, I asked him to compile a discography of his recordings to include in the program. Along with the interesting variety of literature, personnel, and conductors, this list is notable for the various formats. During the decades of his professional career, Ted participated in commercial recordings where the preferred format for release was long-playing record (LP), cassette tape, or compact disc (CD). In addition, National

Symphony Orchestra concerts were regularly broadcast nationwide through the Public Broadcasting System.

In recent years, internet videos have also become popular. An important one is Ted's performance of Shostakovich's Symphony No. 5 at the Great Tchaikovsky Hall in Moscow, Russia with Mstislav Rostropovich and The National Symphony Orchestra (available on YouTube). This was Rostropovich's first performance in Moscow after the fall of the "Iron Curtain" and the maestro's return from exile.





## Cassettes

- Handel: Complete Water Music, Chamber Soloists of Washington, Edward Carroll, Cond. Newport Classics 30012; also available on CD #NC60012, 1986.
- Prokofiev: *Romeo and Juliet* Suites 1 and 2, NSO, Rostropovich, Cond., Deutsch Gramophone 3302 087. Also available on LP DG 2532 087, and CD 410 519-2, 1983.
- Tchaikovsky: Symphony No. 6, plus a Strauss Polka, Grieg, "Ase's Death", Paganini Molto Perpetuo, Prokofiev "Tybalt's Death," Gershwin *Promenade*, Sousa *Stars and Stripes Forever*. NSO, Rostropovich Cond., Sony ST45836, also on CD SK 45836, 1991. (Rostropovich's Return to Russia).
- Highlands NC Chamber Music Festival, Schubert Octet, Reinecke Trio in A Minor, Poulenc Sextet for Piano and Winds, 1996.
- Highlands Chamber Music Festival, Brahms Horn Trio, 1996.
- 1985 IHS Workshop, Towson, MD. The NSO Horn Section, Development of section playing.

## LPs

- Debussy: *Iberia, Nocturnes, Nuages, Fetes, Sirenes*; NSO, Dorati Cond. London CS6968, also on CD F28L 20345, 1976.
- Wagner: "Ring Symphony," NSO, Dorati, Cond. London CS 6970, also on CD 417775-2, 1976.
- Robert Russell Bennett: *The Fun and Faith of William Billings, American*; Wm. Billings: Four Hymns; Wm. Schuman: New England Triptych, NSO, Dorati, Cond. London OS26442. (Official Souvenir Recording of the John F. Kennedy Center for the Arts).
- The Kennedy Center and the United Nations General Assembly Hall: Two record set of Japanese Young Composers and Performers, NSO, Rostropovich Cond. Yamaha #19-282, April 10 and 20, 1981.
- Roberto Gerhard: *The Plague*, with Alec McCowen, Narrator. NSO, Dorati. Decca Headline 6, 1974.
- Antal Dorati: Concerto for Piano and Orchestra, Ilse Von Alpenheim, pianist, NSO, Dorati Cond. Turnabout-Vox TVS 34669, 1976.
- Luigi Dallapiccola: *Il Prigioniero*, NSO, Dorati Cond. London OSA1166, 1977?.
- Tchaikovsky: *Francesca da Rimini, Hamlet*, and *Voyevode*, NSO, Dorati Cond., London CS6841, also on CD 443003-2, 1974.
- Olivier Messiaen: *La Transfiguration de Notre Seigneur Jesus Christ*, NSO, Dorati Cond. London OSA 1298, 1997.
- Tchaikovsky: Violin Concerto, and *Meditation* Op. 42, No. 1, Isaac Stern, Violinist, NSO, Rostropovich, Cond. Columbia 35126, 1979.
- R. Schumann: Piano Concerto, and F. Chopin: Piano Concerto No. 2, Martha Argerich, pianist, NSO, Rostropovich, Cond. Deutsch Gramophone 2531 042, 1978.
- Shostakovich: Symphony No. 5, NSO, Rostropovich, Cond. Deutsch Gramophone 2532 076, 1983.
- Villa-Lobos: Choros VI; Berlioz: *Roman Carnival Overture*; Stravinsky: *Firebird Suite*, World Philharmonic Orch., Lorin Maazel, Cond. Auvidis 4844, 1986.
- Andrew White Plays the Oboe: Andrew's Music Chamber Players; Petite Suite Francaise: Mozart: Quartet for Oboe and Winds, K. 370. Andrew's Music AM-40, 1982.
- Carl Orff: *Carmina Burana*, Richmond Symphony, Edgar Schenckman, Cond. Late 1960s.

## CDs

- Britten: *War Requiem*, Washington Chorus and Orchestra, Robert Shafer, Cond. NPR TWC 3898, 1995.
- Shostakovich: Symphonies Nos. 1 and 9, 1993; No. 4, 1992; Nos. 5 and 6, 1994; No. 7, 1989; No. 8, 1981; No. 11, 1992; No. 13, 1988, all with NSO, Rostropovich, Cond. Teldec 0630-17046-2, (12 CDs).
- Handel: *Music for the Royal Fireworks*, Chamber Soloists of Washington, Edward Carroll, Cond. Newport Classics NPD85579, 1995.
- Nicholas Maw: *La Vita Nuova; Ghost Dances; Roman Canticle*, 20th Century Consort, Christopher Kendall, Cond. ASV CDDCA 999, 1997.
- Stephen Albert: Symphony *River Run; To Wake the Dead*, NSO, Rostropovich Cond. Delos 1016. Symphony recorded in 1988, To Wake the Dead in 1982.
- Glazounow: Violin Concerto; Prokofiev: Violin Concerto, Anne-Sophie Mutter, Violinist; Chedrin: *Stihira*, NSO, Rostropovich, Cond. Erato 75506, 1989.
- Moussorgski: *Boris Godounov*, Soloists, NSO, Rostropovich, Cond. Erato 2292-45418-2, 1991.
- Prokofiev: Symphony No. 6; *The Love for Three Oranges*, NSO, Slatkin Cond. RCA 9026- 68801-2, 1996.
- Corigliano: *Of Rage and Remembrance*; Symphony No. 1, NSO, Slatkin Cond. RCA 9026- 68450-2, 1996.
- Schwanner: Concerto for Percussion and Orchestra, Evelyn Glennie, Percussionist, NSO, Slatkin, Cond. RCA 09026-68692-2, 1997.
- Tchaikovsky: Symphony No. 5 and 1812 Overture, NSO, Rostropovich, Cond. Erato 2292- 45415-2, 1991.
- Tchaikovsky: Piano Concerto Nos. 1 and 3, Vladimir Feltsman, Pianist, NSO, Rostropovich, Cond. Sony SK45756, 1990.
- Michael Kamen: *The New Moon in the Old Moon's Arms*, NSOP, Slatkin, Cond. Decca 299467 631-2, 2000.
- Jon Deak: *The Passion of Scrooge*, 20th Century Consort, Christopher Kendall, Cond. American Composers Forum INOVA 545, 2000.
- Dave Brubeck: *To Hope*, Cathedral Choral Society and Orchestra, Dave Brubeck Quartet, Russell Gloyd, Cond. Telarc 20 CD-80430, 1995.
- NSO 75th Anniversary Compendium, 1931-2006; NSO cond. by Kindler, Mitchell, Dorati, Rostropovich and Slatkin.
- Highlands Chamber Music Festival. 3 discs from 1998, 1999, and 2000, including Rossini Wind Quartet No. 6; Beethoven Sextet, Op. 20; Mozart Horn Quintet, K. 407; Jan
- Jan Bach: *Four Two Bit Contraptions*; Mozart *Musical Joke*, K. 522 and Beethoven Sextet, Op. 81b, Music Divide Productions.

## Special Performance LPs

- 1977 IHS Workshop in Hartford, Conn. Swedish Mountain Hymn Horn Quartet, and Mozart: Andante from the Horn Quintet. Sound Disc 39169 and 39172.
- 1981 IHS workshop in Potsdam, New York; Hindemith: Sonate for Alto Horn, Audio Village RR42210B.
- American Brass Band Journal – Empire Brass and NSO Friends, band music recorded at the Library of Congress, Frederick Fennell, Cond. Sine Qua Non SAS 2017.
- Flute Contest Music: As a collaborative pianist, Ted Thayer accompanied Professor Charles DeLaney in several compositions for Lanier Records XCTV-9898, 1958.



From 1980 to 2003, most NSO concerts were recorded and either live or delayed Broadcasted on Nationwide PBS radio stations, including all guest artists and conductors. Those included James Conlon, Erich Leinsdorf, Sir Neville Mariner, Fruhbeck de Burgos, Gunter Herbig, Leonard Bernstein, Hugh Wolff, Christopher Hogwood, Michael Tilson-Thomas, and several others. One important live broadcast worldwide was one of Rostropovich's concerts from Berlin when the NSO performed Beethoven's 8th Symphony and Shostakovich's 5th Symphony.

*Randall Faust is Professor Emeritus of Horn, Western Illinois University, and former President of The International Horn Society.*



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## Steal Each Other's Music!

I'm sure that after that title, many of you are scratching your heads. I'm not a kleptomaniac, but I am a big fan of theft. In this case, the theft is music, but only in the "playing" sense (you don't have to worry that if I come visit, your entire solo repertoire will suddenly disappear). Some of the most fun I've had practicing and improving is when I steal (or just borrow without asking or any intent of returning) literature from other instruments. Music written for other instruments is new, enlightening,

and practices skills and ranges that stretch us as players. For developing specific skills on the horn, it can be enjoyable (and *fun*) to borrow from other instrument families' literature and use that to improve. I have certain books and collections I enjoy turning to for myself and students for specific skills. All of these are standard etude books for each instrument. Here are some of my favorites and the skills they work on.

### Low Range

Most, if not all, horn players will have to read bass clef at some point in their careers, so this skill is important. Some of the most accessible music we often use to develop our low range and bass clef reading skills is music stolen from the trombone/tuba repertoire. There are many different books to use that work most of the same skills, with low range fluency, bass clef reading skills, large interval work in the pedal register, etc. These books, like many, are progressive and get extremely advanced very quickly. Here are some books to look into in order of (in my subjective opinion) difficulty.

- *Introductory Melodious Etudes for Trombone* – Alan Raph. Great for beginning students learning to read bass clef and play in the low range. Short exercises and gradually increasing range in both directions.
- *40 Progressive Etudes for Trombone* – Sigmund Hering. Good introduction to longer etudes in the low range. More complex rhythms and more difficult range requirements than the Raph.
- *Melodious Etudes for Trombone* (based on vocalises by Bordogni) – arr. by Johannes Rochut and *Twenty*

*Counterparts: Duet Accompaniments to Bordogni Nos. 1-20* – Tom Ervin. Have been arranged and are commonly played in a more typical octave by horn players, but to accentuate playing in the low range, reading from the trombone book offers the player more experience playing with the lyrical and technical quality of each vocalise. The duet book features more difficult accompaniment parts than the original, more expansive in range and dexterity than the Rochut arrangements.

- *40 Progressive Studies for Trombone* – H. W. Tyrrell. More expansive in range and style from the previous books, exploring down to pedal F within the first two exercises and expand beyond that in subsequent exercises. Etudes vary in style, rhythm, and key that will challenge a horn player significantly.
- *70 Studies for Tuba* – Vladislav Blazhevich. In two volumes, very challenging in technique and range. They include meter changes and difficult rhythmic challenges. The exercises begin less than a page long, and eventually progress to over two pages for each etude.

### High Range

If you know me, you know I am a big proponent in using the overtone series to expand the high range (I even wrote a duet book on it!). But sometimes, it's useful to read music and practice that accuracy and sustainability with written notation. Other instruments' exercises that we can steal can be brutal to work up, but also are helpful in working technique that is not idiomatic to our instrument.

- *Method for the Boehm Flute* – Joseph-Henri Altes (duets). Quite high, but all written as duets, which makes high range more enjoyable to practice, as you are playing with a friend or teacher and improving your ear simultaneously. Although the range is in the upper register, the exercises are in the key of C and the highest note of any exercise is c<sup>'''</sup> for a majority of the first book. Most of our major high range orchestral excerpts or solos will not ascend past c<sup>'''</sup>, so these exercises

are certainly helpful to control up through that pitch. Leaving most exercises in the key of C also opens up the door for transposition practice. Rests and idiomatic things for wind instruments means the hornist would not be playing all technical matters all the time, and would have moments to inhale at the ends of phrases.

- *Sixty Studies for Violin*, op. 45, Book No. 1 – Franz Wohlfahrt. The range challenge is easier starting out than the Altes duets. The highest pitch is a b<sup>''</sup> until the last exercise, in which the player is finally asked to play c<sup>'''</sup>. However, endurance is the task. String players can play endless strings of notes without the need to breathe and make very large intervallic leaps through string crossings much easier than we can. These etudes test the accuracy and efficiency of the player, especially when dipping down into the low range and back up quickly. The first few exercises will look like advanced Koppasch etudes, but soon they get quite challenging.



## Lyrical Playing, Phrasing, and Musicality

We all need to be able to play lyrically, but this doesn't mean that our smooth and melodic playing goal has to be inhibited by the most difficult exercises written. Often for lyrical playing, simple and short can do the job.

- *Lyrical Studies for Trumpet or Horn* – Giuseppe Concone. Written for either trumpet or horn, but I find them good to highlight because of the nature of staying within a specific range. They are simple in nature, with many sustained partials and slurs with large leaps. However, they never go below the trumpet's range (f#) and only include a" and b♭" in the last few etudes. Because of this, the player can focus in a limited range

## Technical/Dexterity/Articulate Playing

Again stolen from the trumpets, but these are idiomatic to brass and good for the fingers to learn to move quickly. The violin etudes above are also good for this technical development.

- *Technical Studies for Cornet* – Herbert Clarke. Many of us have heard trumpet players across the globe warm up on Clarke No. 2, and now it's our turn! Many of these first few exercises of finger dexterity sit within overtone partials forcing us to not only get our fingers correct, but also integrate our slurs across partials with the same valve combinations, which is more difficult than for our trumpet colleagues and their fingerings.

on making smooth transitions between partials and musical phrases with long sustained pitches.

- *"Art of Phrasing" from Arban's Complete Celebrated Method for Cornet* – Jean-Baptiste Arban. Short and simple melodies literally written to give students the opportunity to practice playing musically without extreme range or technical emphasis. Most melodies are to be taken slowly and follow common chordal progressions that develop a student's ear for cadences, ends and peaks of phrases, and other musical devices. Fermatas, ornamentation, and articulations are improved to help the student find the vocal quality and line in their playing through these short melodies.

This entire book lies perfectly within our range and asks the hornist to do exactly what the trumpet player would do. An added challenge would be to play the entire book on the F side of the horn, instead of utilizing the B♭ side.

- *Complete Conservatory Method for Trumpet* – Jean-Baptiste Arban. Almost any chapter selected from this book will cover something that the player can use to get more technically proficient; slurs, single tonguing, multiple tonguing, trills, syncopation, ornamentations, scale studies – you name it and Arban has done short and simple little exercises to practice it.

## Transposition

Apart from some of the high range exercises listed above, transposition should certainly be practiced in a context away from the orchestral excerpts that utilize it most often. Most useful are extremely simple exercises that sit in a comfortable range to get used to reading either in a completely different key with solfege or transposing by interval on each pitch. Horn transposer extraordinaire Jeff Agrell once quoted to me that transposing to another key is like "putting on a different hat." It's just another set of fingerings you have to use. I like to use exercises that are very simple and short for the first-time and developing transposers to get used to that new key and new set of fingerings.

- *Practical Studies for Cornet and Trumpet*, Books Nos. 1 and 2 – Robert Getchell. Often used with first time horn players, but I enjoy them for transposition. The first several pages are all diatonic scale patterns written in the key of C. They begin introducing accidentals within the first few pages, but before any key signature changes, dynamics, or articulations. Both Books Nos. 1 and 2 are good for transposition practice and increase in difficulty progressively so that the student will be able to get used to moving away from the written pitch suc-

cessfully without adding more musical elements in than they can handle. And if the student is asked to transpose each exercise to every different possible key, even the first 10-15 exercises could take several months to complete perfectly as the student is just learning to transpose.

I have used these books myself and with students to practice various technical skills over the years. Other instruments' books can aid in developing other skills, so this list is not exhaustive, just ones I've found to accomplish the given task when needing something new for a student. We have many different etude books that target everything a horn player will ever need to do: Maxime-Alphonse, Kopprasch, Kling, Mueller, Reynolds, Schantl, etc. However, there is something to be said for practicing and reading music for an instrument that has no sympathy for what is idiomatic on the horn. The easier some impossibly difficult etude becomes, the easier some passage actually written for the horn will seem.

If you have various other instrument family's etudes that you use, please share! Let's connect with our colleagues and enjoy stealing from each other!

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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 enjoys playing card games and has progressed to being able to deadlift over 1.5 times his body weight. [aphillips527@gmail.com](mailto:aphillips527@gmail.com)





## **Fostering Community in the Studio: Overcoming Isolation through Creativity**

In 2020, and now continuing into 2021, we have faced innumerable challenges to the sustenance of our musical lifestyles and landscapes. Through compassion, understanding, resilience, and creativity, many of us found ways to continue making music. But one of the most innate and integral components of the music-making process is reliant on one simple thing: other people. Whether it's within the setting of a collegiate studio, or a group of friends, the aspect of community and interpersonal connection is paramount to

success and happiness, and is one element that has been, and continues to be, a challenge to maintain.

I have been inspired by my colleagues as well as my students this past year, so I have compiled some ideas, activities that my colleague Jean Martin-Williams and I have used at the University of Georgia, and projects initiated and facilitated by two of our amazing graduate students, Jordan Chase (MM) and Stephen Newberry (DMA).

### **The Zoom Connection**

Technology has allowed us to connect with each other instantly and across vast distances, opening up doors for collaboration that have previously been unnoticed. However, there is nothing natural about a group conversation with everyone staring directly at each other. The problematic aspects are tacit (but I will state a few anyway): Where do I look? What's in my background? The fatigue of maintaining eye contact which would never happen in a live group... Putting everyone into a group room doesn't inherently solve the problem of isolation in a studio. Instead try these approaches:

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**Focus on interactivity. Make everyone an active participant.**

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Facilitate responses through encouraged sharing of ideas. Utilize breakout rooms for smaller, more manageable conversations. Try web-conferencing-based icebreaker games (we did a really fun one here at UGA where two students had to have a conversation only using questions, and once someone slipped up, it went to the next person).

But again, Zoom-style conferences are not inherently

social; in fact, they are anti-social in the capacity that many are starting to loathe and have a sense of animosity towards these types of conferences. Many people feel like they are flies on the wall. As a teacher, I scan the classroom as I speak, making eye contact with everyone on a regular basis. I still do this to my Zoom screen, realizing that it's making no difference to the individuals at whom I am looking, but more to check if they have fallen asleep yet. So, again, my advice is to make

everyone feel a part of the process. Elicit involvement without forcing participation. And be the facilitator of discussion – many times I don't speak for fear of interrupting someone else due to absence of subtle social cues required for normal conversation.

Global-horn-community based initiatives out there include: Horn Camp Connect, Sarah Willis's Horn Hangouts, The Horn Circle, etc. These are all wonderful opportunities for horn enthusiasts to convene, connect, learn, and be inspired to keep playing. Thank you to all who make these projects possible.

### **The Group Warm-up, by Jordan Chase**

A lot of studios across the country, both horn and not, have the studio meet periodically and a student lead a warm-up. I started this initiative for the UGA Horn Studio because I realized that sometimes I warmed up without thinking. This project gave me the opportunity to reflect upon my own warm-up, see what other people do, and incorporate new ideas into my warm-up. My goal was to help my studio both interact more often during COVID and to provide the tools they need to develop an effective warm-up. Logistically, finding a

time that worked for everyone was difficult. A solution was to record all the Zoom warm-ups and save them to my computer, so they can be archived and uploaded to a source that was available to the entire studio.

Finding different warm-ups was difficult, but I was fortunate to get a large set of music from a horn player who was no longer teaching. Using this resource, I found several method and warm-up books that I had not used before and learned new warm-ups for myself. This allowed me to reflect upon my own warm-



up and work towards making it more effective, while giving me the skills I will need to teach students later in life.

The results of the group warm-ups were incredible. It seems to have really helped expand the scope of my own warm-up, while also condensing the time I spend on it. For the studio, I believe that the students

who showed up have a greater understanding of what goes into an effective warm-up and got to take part in some great conversations about why we warm up, what we do to warm up, and how to do it most effectively. This project will definitely continue into next semester and I hope beyond that, allowing me to leave it as a legacy for the UGA Horn Studio.

## Thinking Outside the Box

Every year here at UGA we host a community horn event called "Horn Playing: Playing Outside the Box" that focuses on some of the more creative aspects of our musical experience: improvisation, entrepreneurship, modal exploration, and more. This fall we hosted a similar event, but via Zoom. We tried to solve the current limitations of our digital performance in creative ways. The main issue with playing with another person online is the latency making simultaneous performance near impossible. So, what if music-making didn't rely on synced playing?

Instead of a traditional duet, try a call and response, with the players taking turns, listening and responding in a dialogue as two people would normally talk. Turn this into a chain (à la telephone) and create an entire piece! Or create a piece where one performer is active and one is passive.

Instead of a traditional horn choir, try something based more in the realm of conduction or sound painting! I imagined several "scenes" and created slides for each: silence, C-major chord, long sounds, short sounds, lowest note possible, extended techniques, etc. I then would cycle through these scenes and everyone would contribute their performance while also listening to what others were doing. If we are more concerned with the complete tonal landscape instead of lining up, we can create amazing and unique pieces.

As fun and creative as these digital solutions can be, realistically they often serve as a band-aid for when live performance cannot happen. So, we also have to be creative in finding ways to still perform with each other, in the actual same space as one another.

## Duet Round Robin, by Stephen Newberry

One of my major concerns going into this bizarre new school year was the difficulty of fostering a sense of community within the horn studio. For those of us who are returning students and have already established relationships with each other, we have managed to get by and stay in touch. However, the first-year students are the most affected by a primarily online/distanced curriculum. Sure, we can still have conversations and get to know each other via Zoom and social media outlets, but virtual communication seems to sacrifice the candid and human elements of our interactions (such as not having to unmute yourself in order to speak).

Beyond the social elements that are missing, there are also limits to what we can achieve musically. I am sure that I'm not alone in believing that I play my best and feel most inspired when I am making music with others. So, in an effort to help fill both of these voids, I proposed a round robin of sorts, for which each member of the studio would meet with at least five others over the course of the semester to play some outdoor duets (abiding by social distancing/bell covering guidelines). The assignment portion of this initiative was to have the participants submit short video performances

and photos of their meetings by Thanksgiving break (after which the remainder of the semester was fully virtual). These submissions would ultimately contribute to a video collage that we can all look back upon as a reminder of how we as a studio made the best of a chaotic semester.

From my personal experience in participating in this, I found that there were virtually no logistical issues, other than the occasional rainy day. It is safe to assume that most of us have smartphones, so recording isn't a major hassle. I gave more than enough advance notice for the participants to schedule meetings among themselves, with plenty of room for adjustment if something came up.

Overall, feedback from the studio regarding this project has been very positive. I certainly enjoyed each of my own meetings. It was nice to catch up with my studio mates in a musical context, as well as to get to know the first-year students, hopefully helping them to feel more at home in the UGA horn studio. Provided the pandemic situation is held at bay, and that we potentially gain more access to indoor facilities at school, I would love to continue this into next semester.





## Put the Horn Down

We often can get so focused on improving our own technique, or helping our students grow as horn players, or thinking about that next gig that we forget that we are all... people. In my eyes, music has the blessing and curse of being both our area of study / profession and our hobby. This creates a lack of separation between work and play – this is not a healthy thing. One of the best things we can do then is to find ways to put music aside. Put the horn down. Close the score. Turn off the iPod. Unplug and unwind from music. Within the context of studio community, this means planning events and gatherings that, along with

adhering to health guidelines, allow for conversation that is less “How is your Kopprasch going?” and more “How are you doing?”

Some ideas for events: Group hikes, sitting around a bonfire, movie time (outside with projector or virtually through a watching party), non-contact sports (tennis, pickleball, jogging), online video games, potluck in a local park, etc. Granted, this list is limited to activities that adhere to distancing and aerosol safety – there are so many other fun options for studio community building under more traditional circumstances.

## In Sum

Focusing on the strength of our communities is how we can continue to grow and thrive not just as musicians, but as human beings. If you have any fun and creative ideas or activities that you’ve done with your studio, please reach out and let me know!

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**We’re all in this together,  
and as such, we need to  
take care of each other.**

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*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 baking recipe is everything bagels. jamesnaiguscomposer@gmail.com.*

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# Safely Playing Together Amid COVID-19?

by Chuck Strain

At the time of this writing (December 7, 2020), COVID-19 is a serious disease. Globally, according to the World Health Organization (WHO), there have been over 66 million cases and 1.5 million deaths since the start of the pandemic. A plethora of updated information about COVID-19 is available at the websites of the WHO<sup>1</sup> and the Centers for Disease Control and Prevention (CDC).<sup>2</sup>

## How is COVID-19 Spread?

According to the CDC, COVID-19 spreads easily from person to person, by close contact and by airborne transmission. When people cough, sneeze, sing, talk, or even just breathe, they produce respiratory droplets, which can contain infectious viral particles, even if the people have no symptoms. Such droplets can cause infection when inhaled or deposited on mucous membranes. A less-common means of infection is by touching a surface that has the virus on it before touching one's mouth, nose, or eyes.

Larger respiratory droplets, as from a cough or sneeze, generally fall by gravity to a surface within a few seconds and within a few feet of the source. Smaller droplets, called aerosols, can linger in the air for minutes to hours. Aerosolized viruses may spread farther than six feet from an infected person, and even after the carrier has left the space.

Dr. Erin Bromage, a comparative immunologist and professor of biology at the University of Massachusetts Dartmouth, published a blog post about viral transmission science on May 6, 2020 (and updated on May 20).<sup>3</sup> With efficient explanations using lay language and practical examples, the article has, itself, gone internationally viral. A few key points:

- The tiniest exhaled particles waft throughout a room for several minutes.
- A certain threshold number of viral particles must be introduced to one's body in order to become infected.
- The accumulation toward this threshold increases by the intensity of exposure multiplied by the duration of exposure.
- Physical distancing offers significant protection only in brief encounters.

## Can We Again Indulge Our Passion for Playing In-Person?

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**Musicians and organizations are struggling with scientific, ethical, and financial issues in deciding whether, when, and how to safely resume in-person lessons, rehearsals, and concerts.**

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To explore how we may develop guidelines to minimize the risk of viral transmission, critical thinking should be applied to the results of various scientific studies now underway. As wind instrumentalists can be said to be in the business of inhaling and exhaling, the reader is invited to closely examine the articles and studies cited below. Note that each study is designed differently, resulting in varied findings, including which musicians contribute more or fewer aerosols.

## Developments in June, 2020

In line with Professor Bromage's article, a study published on June 2, 2020 in the Proceedings of the *National Academy of Sciences* found that airborne speech droplets generated by asymptomatic COVID-19 carriers "are increasingly considered to be a likely mode of disease transmission."<sup>4</sup>

This study was one of several references in a comprehensive policy document titled "Army Band COVID-19 Risk Mitigation for Large Groups," published on June 3, 2020 (and updated on September 1) by the West Point Music Research Center.<sup>5</sup>

Notable in the West Point Band setup are plexiglass barriers on three sides of every player, along with individual microphones and monitors. Their stage plot spreads thirty wind musicians, plus conductor and percussion,

over a 50x50-foot stage. Where outdoor rehearsals are not feasible, they go for the largest possible room. They employ CDC disinfecting techniques and sixty-minute rehearsal blocks, including forty minutes of playing and twenty minutes of rest.

Adam T. Schwalje and Henry T. Hoffman, both physicians and bassoonists, published on June 10, 2020 a pre-print of an article to be submitted to peer-review journals, titled, "Wind Musicians' Risk Assessment in the Time of COVID-19." Outlining the scope of the problem and the limits of current knowledge concerning the risk presented by aerosol generation and persistence, the article even raises questions about serial use of practice studios and leakier embouchures of beginning wind players.<sup>6</sup>





## Important Studies Underway

### A. University of Colorado Boulder and University of Maryland

Two mechanical engineers – Dr. Shelly Miller, of the University of Colorado Boulder, and Dr. Jelena Srebric, of the University of Maryland – are leading the International Coalition of Performing Arts Aerosol Study. Launched in May, 2020, it is designed to study respiratory aerosols produced by wind instrumentalists, vocalists, actors, and dancers. The goals are to track emission rate, particle size, volume, direction, density, dispersion, accumulation, and elimination of such aerosols in performing arts spaces, and to investigate mitigation strategies.<sup>7</sup>

Although a final report is expected in January, 2021, preliminary findings have been released, with principal takeaways related to masks, distance, time, air flow, and hygiene:

- Most wind instruments (and singers) produce aerosols at similar rates, although an unmasked oboe is a prolific outlier.
- All musicians should wear well-fitting, multi-layered masks of material thick enough to slow and disperse aerosol projection.
- Wind musicians should employ masks with mouthpiece slits when playing, and non-slitted masks when not playing.
- The bells of all wind instruments should also be masked with multi-layered material that does not become more porous when stretched.
- Each musician should have a 6x6-foot space (9x6 for trombones).
- Musicians should all face the same direction in straight lines.
- Rehearsals (and presumably concerts) should be outdoors whenever possible.
- Rehearsals (and presumably concerts) should be halted after thirty minutes. If outdoors, a five-minute break would allow aerosols to disperse. If indoors, musicians should exit the room until ventilation has completely changed the air at least once, but a double or triple air change is better.
- Water keys and the like should be emptied into absorbent pads to be personally disposed.
- There should be frequent hand-washing and surface-disinfecting.
- Ventilation system upgrades with HEPA filters are recommended.
- Any talking should be at a low, conversational volume, and those doing most of the talking should use microphones, so as to diminish aerosol emissions.
- Plexiglass partitions between musicians are expressly *not* recommended, as they would likely create stagnant spots of aerosol build-up due to ventilation system limitations.

### B. Colorado State University

A study underway at Colorado State University – not to be confused with the University of Colorado Boulder, – is led by Dr. John Volckens, a mechanical engineer.<sup>8</sup> The study is designed to ascertain the rate and size of bioaerosols emitted by wind players, singers, and dancers of varying age and gender. And it seeks to determine whether aerosol emissions and exposure can be reduced to acceptable levels by means of distancing, room ventilation and filtering, and the use of masks and other barriers.

Selected findings:

- The trumpet, saxophone, and bassoon produce relatively high levels of aerosols, the French horn, oboe, and voice produce medium levels, and the flute and piccolo produce low levels.
- Particle emissions are highly variable from one player to the next on the same instrument.
- Masks can reduce vocal emissions by 90% or more.

Dr. Volckens presented at a webinar given on August 30, 2020, discussing these and other preliminary findings.<sup>9</sup>

At time code 10:30, Dr. Volckens gives a primer on airborne particle size. One micron is one millionth of a meter. For context, the diameter of flour dust particles is about 100 microns, and of pollen particles is about 10 to 30 microns. The diameter of medical nebulizer spray particles is about 1 or 2 microns, and of smoke particles is about 0.1 microns. Slightly larger than the smallest of these, a COVID-19 virion particle is about 0.12 microns, but it would usually be found riding along with bodily fluids.

At 14:45, Dr. Volckens discusses fluid dynamics, illustrated by a fascinating animation, showing how even slight air currents thoroughly and efficiently mix particles around and throughout a room.

At 16:35, he discusses his research, testing the protective efficacy of available face masks. Different masks are highly variable in the degree of protection they provide to the wearer, but are generally strong in protecting others from particles emitted by the wearer. The masks less effective in protecting the wearer are deficient in filtering particles smaller than about 9 microns.

### C. University of Cincinnati

An August 4, 2020 article shares preliminary results of an ongoing University of Cincinnati study led by Dr. Jun Wang, a mechanical engineer.<sup>10</sup> Here are a few key points:

- Virus transmission is likely both from relatively large droplets that travel only a few feet from their source and from microscopic particles called aerosols that can travel farther and float around for some time.
- Six-foot spacing can greatly help with droplets, but protection from aerosols indicates spacing “as much as possible, ten feet, twelve feet or even beyond that.”



- Singing comes in first, trumpets come in second, other winds are bunched together in third place for aerosol production, and even string players contribute by speaking (and, presumably, breathing).
- Protective measures being investigated include masks, air purifiers, microphones, and instrument covers.

#### D. University of Minnesota

Dr. Jiarong Hong, a mechanical engineer, is leading an ongoing study at the University of Minnesota, using musicians from the Minnesota Orchestra. An article from the (Minneapolis) *Star Tribune*, describes preliminary results<sup>11</sup>, as have been separately published in the *Journal of Aerosol Science*.

Here are some highlights:

- Previous European experiments measured larger droplets, not aerosols, emitted by instruments.
- Aerosol production, velocity, and spread are not greatly dissimilar whether playing various wind instruments, speaking, or breathing normally.
- The tuba was found to release the lowest concentration of aerosols. The bassoon, piccolo, flute, bass clarinet, and French horn all released aerosol concentrations comparable to normal breathing. The clarinet released marginally more aerosols, comparable to speaking, and the oboe and bass trombone did so at levels slightly above speaking range. The trumpet had the highest aerosol score.
- Particle quantities also varied by musician, note pattern, loudness, and pitch.
- Three layers of cloth barriers placed over trumpet bells cut aerosols by 92%, but hurt sound quality, while two layers blocked 75%, with only a slight reduction in quality.
- Horizontal projection of aerosols by wind musicians was moderate. Instead, particles warmed by body heat launched into cooler ambient air tended to rise promptly in a plume.

- Such a thermal plume would tend to circulate particles up and over any plexiglass partitions.
- Reducing room temperatures might more powerfully drive warm particles upward, and overhead filters could even be placed there to trap pathogens.
- Minnesota Orchestra players start “light” quarantines two weeks before rehearsal. Then they’re tested for COVID-19 a week out.

#### E. Rice University

Engineers at Rice University have partnered with the Houston Symphony and the Shepherd School of Music to study particles emitted from wind instruments and singers. Preliminary results of the study led by Dr. Ashok Veeraraghavan, Assistant Professor of Electrical and Computer Engineering, may be found online.<sup>12</sup>

A summary of their findings and recommendations:

- There is significant airflow disturbance near the mouth.
- Whether from instrument, mouth, or nose, warm, exhaled aerosols begin to rise within a foot or two of the source.
- Larger droplets fall rather quickly toward the floor.
- Room air currents driven by ventilation have a major effect on the flow of exhaled aerosols.
- Good room ventilation with a high rate of air exchanges per hour is important for safety.
- Large vents removing air from above performers would be helpful.
- Aggressive ventilation filtration systems—from MERV13 filters on the low end to HEPA filters and ultraviolet irradiation on the high end—would minimize risk. Wind players should wear masks with mouthpiece slits.
- Standard social distancing of two meters is important protection from larger droplets.
- Periodic COVID-19 testing of musicians, including pool-testing, may reduce risk.

### Putting Risks in Perspective

Once we can know definitively that sustained exposure to exhaled particles presents little danger of contagion beyond a few feet, we can confidently risk the health of ourselves, those dear to us, as well as colleagues, acquaintances, and mere strangers.

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#### Of course, everything we do involves a risk.

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You might consider quantifying the COVID-19 risks in your locality, to make an informed decision about participating in an ensemble. For example, those in the United States may consult the Georgia Institute of Technology COVID-19 Risk Assessment Tool.<sup>13</sup> This interactive tool is updated daily with localized COVID-19 case data, permitting one to predict the percentage likelihood that one or more persons at a

gathering will be positive for COVID-19, given the number in attendance and county location.

For instance, were I to consider attending a concert today in Cincinnati, Ohio, at which musicians and audience would total 500 persons, the chances that at least one COVID-19-positive person would be there is greater than 99%. For a 100-person event, that risk would be 97%. For a 50-person rehearsal, the chances reduce to 82%. For 20 persons, such risk would be 50%, and for 10 persons, 29%.

Even if you were willing to risk your own health, what if you were to become an unwitting, asymptomatic carrier to a colleague or a family member? Beyond personal and ethical issues, what would be the public relations impact if your music group were to be unlucky enough to become the focus of a super-spreader event, or a key factor in the cause of a death?





## Room for Optimism?

There is cause for optimism about a relatively normal resumption a year or two from now. In the interim, any large gathering will require the kinds of musician safety measures discussed above. But we will also need permission from governments, plus confident projections regarding the following critical short-term practicalities and safety measures:

- Musicians who become unavailable – because of health vulnerability risks, quarantine due to contact with a COVID-19 carrier, or becoming ill – can be readily replaced.
- Stages, backstages, and rehearsal halls will be large enough for physical distancing among musicians.
- Physical distancing for auditorium seating will permit perhaps only around one-sixth of full capacity, while still providing enough ticket revenue to support the organization.
- Arts organizations will screen arriving patrons for fever and recent COVID-19 contacts.
- Arts organizations will delicately and successfully enforce mask-wearing and distancing rules for patrons.
- Everyone will tolerate the much greater time needed to usher distanced patrons in and out of performance venues.
- Intermissions, during which the entire auditorium will be cleared, will be held no less frequently than every thirty minutes.
- Lobby and outdoor areas will be large enough to safely contain all those evacuated from the auditorium.
- Intermissions will be lengthened to allow full replacement of auditorium air with outside or filtered air, and also to allow more time for spaced use of restrooms. Refreshments will not be missed.
- The public, including the most vulnerable senior population (classical music's core demographic), will brave concert hall risk in viable numbers.
- Newly-added costs of sanitizing during rehearsals and concerts, and for public relations campaigns to tout such safety measures, will not be prohibitive.
- Volunteer ushers and paid sanitizers of auditorium, lobby, and restroom surfaces will be recruited with heavy incentives.
- The cost of near-hospital-grade ventilation system upgrades will somehow be absorbed.
- Former ticket buyers and/or donors (and governments) will step up to provide needed revenue for already-struggling arts organizations.
- New revenue sources will replace obsolete paper-program advertising.
- Patrons will embrace – and pay for – streamed and recorded concerts.

## When Will People Resume Concert-Going?

A June 8, 2020 article in the New York Times describes the results of a survey of 511 epidemiologists as to when they would personally resume doing ordinary things, such as getting on a plane or hugging a friend.<sup>14</sup> About a third of the respondents projected first going to a concert or play three to twelve months from that point, and about two thirds projected first doing that more than a year later.

As the pandemic is a moving target, at what point will epidemiologists – or lay concert-goers – get back in the concert saddle? There is no doubt that hornists hanker to grasp that saddle horn, and sit tall in the saddle, just as soon as the threat of saddle sores has waned. What a *dolce* ride into the sunset that will be!



*Chuck Strain plays horn with the Kentucky Symphony Orchestra.*

<sup>1</sup><https://www.who.int/emergencies/diseases/novel-coronavirus-2019>

<sup>2</sup><https://www.cdc.gov/coronavirus/2019-nCoV/>

<sup>3</sup><https://www.erinbromage.com/post/the-risks-know-them-avoid-them>

<sup>4</sup><https://www.pnas.org/content/117/22/11875>

<sup>5</sup><https://www.westpointband.com/westpointmusicresearchcenter/army-band-covid-19-risk-mitigation-for-large-groups.html>

<sup>6</sup><https://slippedisc.com/2020/06/a-full-assessment-of-the-covid-risk-of-playing-wind-instruments/>

<sup>7</sup><https://www.nfhs.org/articles/unprecedented-international-coalition-led-by-performing-arts-organizations-to-commission-covid-19-study/>

<sup>8</sup><https://smt.d.colostate.edu/reducing-bioaerosol-emissions-and-exposures-in-the-performing-arts/>

<sup>9</sup><https://youtu.be/TC9sjluDsrQ>

<sup>10</sup><https://moversmakers.org/2020/08/04/uc-ccm-covid-research-how-bad-is-the-news-for-voices-and-winds/>

<sup>11</sup><https://m.startribune.com/in-minnesota-study-u-s-engineers-try-to-orchestrate-a-return-to-concerts/572784222/?c=n&clmob=y&fbclid=IwAR32iICULktgGpLAX9pLQExi40BMf6VqZNiHbsbKOVhGIBytjxU2fav65o>

<sup>12</sup><http://computationalimaging.rice.edu/research/tunes-flow/>

<sup>13</sup><http://covid19risk.biosci.gatech.edu/>

<sup>14</sup><https://www.nytimes.com/interactive/2020/06/08/upshot/when-epidemiologists-will-do-everyday-things-coronavirus.html?smid=em-share>



## **Paxman Musical Instruments: Institution and Innovation**

**W**hile the pandemic, ongoing at the time of this writing, has affected all of us in innumerable ways, one of the most frustrating is the cancellation of large events like the International Horn Symposium and smaller conferences around the world. As players, teachers, and students, we all rely on those gatherings to try new equipment, hear and purchase new music, and talk shop with “our people.” This has become increasingly important over the last several decades as local music shops closed or were bought out by impersonal conglomerates. Around the world, only a few places remain where one can try different professional level instruments, have one’s horn repaired, and actually browse for music, recordings, and all manner of accessories. Paxman Music Instruments in London is one of those places, providing an important home base for horn players of all levels from around the world.

In normal times, Paxman representatives can be found manning several tables at any large music conference that includes horn players. No matter the location, they arrive with lots of horns to try, mouthpieces, accessories, and most important of all, information. Sales Manager Steve Flower briefly describes their breadth:

Although we celebrated our Centenary in 2019, many people still don’t know that we have been around for that long. We have not been making horns for that long, but still have 73 years horn building experience, 62 of them to our own design. We have also had our Academy range of instruments for over 12 years, making Paxman available and affordable for every level of playing and budget. In the shop in London, as well as our own horns, we also sell many other brands, Alexander, Dieter Otto, Schmid, Yamaha, Holton, etc. This means that not only do customers get the best choice, but there is no pressure to sell Paxman and we can give genuine unbiased advice.



Founded in 1919 by Harry Paxman, the company first produced horns in 1945, starting with a very small-scale operation of twelve horns per year, maximum. Richard Merewether arrived in England in 1950 after starting a performance career in his native Australia. He had a horn built to his specifications by Alexander, but in 1959 approached Robert Paxman with his ideas about better horn design, particularly for high playing. This association led to the first Paxman descant horns in f-alto and F/f-alto, which quickly became popular. The partnership of Robert Paxman and Richard Merewether formed the foundation of modern Paxman horns and the company itself. Steve Flower continues:



*Bob Paxman and Richard Merewether*

The boom time for Paxman in terms of expansion of production was the late 1960s and 1970s. With Dick Merewether’s designs and the introduction of usable descant/triple horns there was something for everyone. The design concept by someone with a deep knowledge and understanding of the physics as well as the ability to play at the top of the profession was unique at the time and probably unsurpassed today. His enforced retirement from playing was undoubtedly to Paxman’s benefit and his links with professional players also helped increase takeup by pro players. This was also the time that travel became more accessible and the IHS symposia (and other events) started, so access to try the horns became more widely available. Early adopters of Paxman are numerous, and the important ones are different for each country. For example, it was probably the 1970s





LSO section (Halstead, Chidell, Cripps, Bimson, Rooke, Relph, etc.) that played with the newly introduced XL bore who were a big influence in the UK. Hugh Seenan, Frank Lloyd, Tim Jones, Nigel Black, Michael Thompson, and Richard Watkins all carried this on and are some of the internationally known UK Paxman players. In the US, Charles Kavalovski, David Ohanian, Dale Clevenger, Bill Caballero, and William Lane all played Paxman and even the great advocate of the 8D, Vince DeRosa, was one of many US players to use a Paxman descant. Many other well-known players, Tuckwell, Baumann, Vlatkovic, Allegrini, Ifor James, Michel Garcin-Marrou, etc. have all brought our horns to the attention of their audience, but any such list is always incomplete and will cause controversy by missing off someone's favourite player! (Steve Flower)

Richard Merewether had studied the physics of instrumental sound production as he developed his ideas about design and manufacture. That knowledge, along with continued research and experimentation, led to several important innovations in Paxman horns.

The principal innovations are the Merewether system of airflow, the design of the descant/triple horns (enabling the alto horn to have a separate mouthpiece), option of different bell tapers on all horns, dual and triple bore, titanium rotors and their replacement, the compact section and of course the creation of a range of low-cost Paxman instruments from  $\frac{3}{4}$  size single F and B $\flat$  through compensating and full doubles to a budget professional level full double. (Steve Flower)

The low-cost instruments noted above are the Paxman Academy line of horns, which extend from an intermediate Geyer-style horn through their Series 5, which is based on the venerated Paxman Model 20. Begun in 2008, these instruments are built by Briz in China, and provide a more affordable entry point for students while maintaining the quality and playing standards that Paxman is known for. The instruments have been well reviewed in several places, including *Horn Matters* (horn-matters.com), and I've recommended them myself to several students.

Though originally produced outside the city, all of

the professional model Paxman horns are now built in London, with testing and final set up by John Turner and a skilled team. The retail store, also in London, has become something of a tourist destination for horn players visiting London. Steve Flower elaborates:

Yes! We have players who are in London on a family holiday and they send the rest of the family off to Buckingham Palace etc. while they visit us. We also have people who travel across the world to try and buy horns, just to do it in Paxman even though they may have shops in their own country. We also regularly get horn players from orchestras visiting London dropping in to try horns, mouthpieces and to just have a chat and browse.

Paxman continues to evolve as a company and horn builder, transitioning from entering the market with the "newest, latest, greatest" to being one of the cornerstone brands of the horn world. I asked Steve Flower if this fits with the company's view of itself – not discounting the innovations they've added over time.

Yes, although we don't sit on our laurels! Our designs are still unique to us and although some have copied aspects of the design, wrap or concept, Paxman horns are largely instantly recognisable, rather than being a generic Geyer/Knopf style (for example). We are very proud of our horns, but we are still constantly looking at ways of improving them and of making them more relevant to today's players and style of playing. For example, the Model 23 has just been revised (see our YouTube video) and will be available next year, as will a new descant horn based on the very successful Heritage triple, which we made for our Centenary year. There are other projects in the pipeline that we hope to bring to production in coming years.

Like the rest of the music world, Paxman has felt the impact of the global COVID pandemic. They closed completely during the first UK lockdown, but were able to remain partially open during the second, keeping production open and processing orders. As of early December 2020, they are open to the public by appointment, and taking all the necessary precautions to maintain safety. Steve Flower's thoughts echo those from many arts organizations and institutions:



I think that the larger consequences of the pandemic are still to come as the financial implications become more apparent. There will inevitably be job losses in both the music world and elsewhere, which will lead to cutbacks in personal and institutional spending. I hope that people remember that for many, music helped them get through the various lockdowns and restrictions and that it does not become a victim of budget revisions. Paxman will continue to make and supply horns to the world through our network of dealers, through the shop in London and online.

Paxman can be contacted through their website, at [paxman.co.uk/](http://paxman.co.uk/), where there is much more information about their instruments, accessories, and other items available for online purchase including sheet music and recordings. They are also on Facebook, Instagram, and YouTube.



Steve Flower, Paxman exhibit at the British Horn Society Festival, 2013

<sup>1</sup>For more information, see Bob Paxman, et al., "In Memoriam: Richard Merewether," *The Horn Call* XVI no. 2 (April 1986): 13-16.

<sup>2</sup>John Ericson, "Review and First Impressions: Paxman Academy and Series 4 Horns," *Horn Matters* April 4, 2015, <https://www.hornmatters.com/2015/04/review-and-first-impressions-paxman-academy-and-series-4-horns/>.



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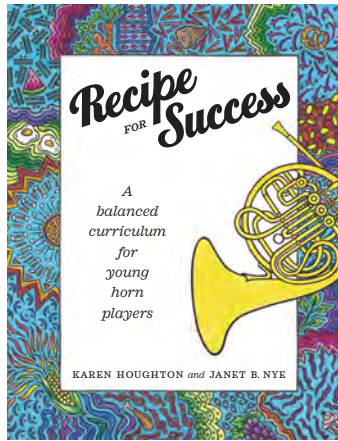


# Teacher Talk

## Karen Houghton, Guest Editor

[The title of this column is taken from a series of horn studio seminars organized by Douglas Hill at the University of Wisconsin-Madison. In these Teacher Talk sessions, Professor Hill encouraged students of all levels to share their questions, advice, and opinions on a variety of teaching related issues. –JB]

I have been a private horn teacher for over forty years, and have recently co-authored the method book, *Recipe for Success: A Balanced Curriculum for Young Horn Players*, with my best friend and colleague, Janet Nye. Having started playing at age fourteen, and being self-taught until my junior year of high school, it was not surprising that I had developed a myriad of bad habits that ultimately needed correction. Even though that process of revision was painful, I believe it helped me become a better teacher and gave me an appreciation of the importance of the early introduction of correct concepts in teaching the horn. I would like to share some of the knowledge that I have acquired over the years.



Cover Design by Lacey Coleman and Nancy Reed

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Being a passionate advocate of the horn, I have a strong desire to not only instill the love of the instrument in my own students, but also to help educators teach horn more effectively.

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### Embouchure

While I acknowledge that many successful horn players utilize unconventional embouchures, as a teacher I strive to provide the standard textbook model for setting up a young student with an efficient embouchure. The ideal embouchure features the following three components.

- **Mouthpiece placement two-thirds top lip, one-third bottom lip.** This placement may vary slightly depending on the size of the player's bottom lip. By using the second valve ring or a visualizer, the teacher is able to help the student find their best embouchure. I also check their buzz with this visualizer in order to confirm mouthpiece placement.
- **Corners firm and forward.** Young players, often in the impatient rush for higher notes, will allow the corners to pull back into a "smile." This method may temporarily result in higher notes, but at the expense of sound quality and muscle development. The middle embouchure must remain soft to provide a relaxed sound.
- **Flat chin.** Having a flat chin allows the aperture to remain open and aids in producing a full, relaxed sound. As a teacher, you will need to observe and monitor this aspect of the embouchure from the side because a bunched chin is sometimes not evident from the front view.

I share with my students that the embouchure muscles are simultaneously working in two different directions: corner muscles pushing forward and chin muscles pulling down. Sometimes students have trouble isolating and identifying these two directions. I often have them whistle

(corners forward) while gently pushing down the chin with their index finger (flat chin) in order to demonstrate these two muscle groups and how they work together.

In our book, *Recipe for Success*, we include photographs of both optimal embouchures and of those set-ups that may lead to embouchure problems, such as a bunched chin or incorrect mouthpiece placement. I think it is important for students to have a visual reference as well as written instructions on how to develop an efficient embouchure.

One of my "lightbulb" moments as a private teacher occurred several years ago when I realized a correlation between breathing and embouchure. I had three students contact and schedule a lesson with me for specific help with their upper register. All three complained of a tight, bright high range with limited endurance. All three pulled back their corner muscles into a "smile" as they ascended, thereby stretching the vibrating area, resulting in a poor sound. This is a common problem among young players, and I was able to point out the problem and give them some exercises for correction. The big surprise for me was noticing that all three pulled their corners back every time they took a breath! Each time they breathed they were not only taking an inefficient breath, but they were also reinforcing the bad habit of pulling back their corners. From that "lightbulb" moment forward, I have stressed to my students the importance of taking tall, vertical breaths, maintaining mouthpiece contact with the upper lip, and slightly opening the jaw. This technique allows maximum air intake and preserves the integrity of the embouchure while taking breaths.



## Posture

The leadpipe must always be angled downward and aligned with the teeth. Even when my beginning students are buzzing on the second valve ring, visualizer, or mouthpiece, I always make sure they are angling down slightly, as if attached to a leadpipe.

In order to achieve this correct leadpipe angle, some students may need to play off the leg and others on the leg. In the case of a very small student, it may be best for them to place the bell on the chair. On many occasions I have had to beg, barter, and plead with a band director who insisted that every player in the section hold their horn exactly the same way. However, there may be some students who are more successful playing on the leg, while others achieve optimum posture off the leg. It all depends on the size, torso length, physical build, and preference of the student.

One of the most common posture problems is resting the bell too far forward on the right leg, thereby creating excess pressure on the top lip. This can be remedied by sliding the right leg behind the chair leg. In the case of a student with short legs but a long torso, resting a book or a block of wood under their right foot helps achieve the correct leadpipe angle.

## Hand Position

First, I would like to discuss the left hand. It's very important for every student to have a comfortable grip that fits his/her hand. Many posture and embouchure problems can occur if the student is struggling to balance the horn and/or reach the valve levers. Encouraging students to curve their fingers slightly when using the valves will aid in economy of motion, maximizing the development of technique. I call this the "hamburger position," imitating fingers gripping a hamburger or sandwich. Here are some other simple solutions for improving the comfort and efficiency of the left hand.

- Purchase a horn with an adjustable pinky/thumb valve or have these parts installed.
- Have a repair technician remove and re-solder the pinky ring closer to the valve cluster.
- Add dimes (glue or solder) to the end of the valve levers which will add up to a centimeter of length.
- Adjust the strings to make the valves lower.

I recommend beginners start without their hand in the bell, at least for a couple of months. Removing that extra variable allows students to focus on the more important issues of embouchure, posture, and balance. When introducing the hand in the bell, it is helpful for students to imagine that the bell is a clock face. For younger students,

I recommend a flat hand (think karate chop) resting in the 12 o'clock to 1 o'clock position. This intermediate position allows the young player to continue to balance the horn comfortably while adapting to a more correct right-hand position.

Encouraging students to maintain an open hand position is a challenge. Often, their hand covers too much of the bell opening or even migrates to the opposite side of the bell. In addition to reminding my students about the clock face image, I have shared Janet Nye's imagery of leaving room for an imaginary golf ball or small orange to roll past the hand.

Another trick that I learned from Janet involves the use of painter's tape. A piece of tape can be made into a flap and attached to the inside of the bell. The student may then grasp the flap between their thumb and index finger. This tape guide helps identify the correct location and position for their hand.

As the student advances, you will want them to assume a more accepted right-hand position. While there are many different opinions among professionals regarding what is the most optimal position, as an educator I teach the most standard option: between 2 o'clock and 5 o'clock on the clock face.

## Sound Production

Everything we do as horn players in terms of embouchure, posture, and hand position serves one thing: the sound. I have found that one of the most important concepts to encourage from Day 1 is playing with a loud, full sound. Sometimes with beginners that means accepting a more raw, primitive sound at first. But young players who learn to move their air through the horn at the very beginning tend to develop and refine their sound as they grow, having established a solid foundation for air support.

In the Breathing/Tone section of *Recipe for Success*, we have illustrations that depict the shape of an ideal tone. This provides a visual aid for an abstract concept. For example, a "wiggly" sound is shown as a noodle and is defined as a result of unsteady and unsupported air. We also offer Long Tone exercises carefully disguised with fun titles, such as "Trains," "Long-Jump Long Tones," and "Pedal to the Metal."

Occasionally I find a student who outwardly appears to have the correct embouchure, posture, and hand position, but sounds tight and pinched. By using the second valve ring or visualizer, it becomes obvious that they are squeezing their lips too tightly. To overcome this problem, I have the student lightly touch his/her lips together and blow air until a natural vibration occurs. The use of these

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**Leadpipe angle is the most crucial aspect of correct posture.**

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air-starts is helpful in achieving an open relaxed sound. Of course, external elements may negatively impact the sound, such as too much hand in the bell, baggy clothing (sleeves), or water in the horn.

### High Range Development

When talking with young students about expanding their upper register, I narrow the strategy to encompass three basic principles: Embouchure, Tongue Position, and Air. There are other factors at work, but keeping it simple helps students understand and remember these three concepts. I often use the analogy of a locker combination which requires all three numbers (embouchure, tongue position, and air) to open the locker. Students then understand that they need to incorporate correct application of all three “numbers” in order to have optimum high notes.

- Embouchure: make sure your students are using a good embouchure (correct mouthpiece placement, corners firm and forward and keeping a flat chin) as they ascend. The aperture will also become a bit smaller as they play higher.
- Tongue Position: I teach the following syllables. “Toe” (low/pedal range), “Ta” (middle range) and “Tee” (upper range). Adjusting tongue position allows for a slight change in the shape of the oral cavity. By having students vocalize the syllables “ta-ee” they are able to feel the back of their tongue lift up on the “ee.” This creates the change of shape leading to more focused high notes.
- Air: The third component factoring into the proper development of high notes is the standard principle of the need for faster (cold) air in the upper register. Occasionally I have an overzealous student who is blowing too fast in the mid /low range with the result being a forced, uncentered sound. Adjusting the air speed will help correct this problem.

As teachers, we must be careful to not allow our students to resort to poor methods to achieve false success. In other words, they might be able to play extraordinarily high by pulling back their corners, bunching their chin and squeezing their aperture tightly together. And most students, wanting to please, will often resort to these methods in order to impress the teacher. Pushing the higher register too soon on a young student is a bit like expecting an infant to walk; their muscles are simply not developed enough for the task. In stressing good habits – strength and endurance in the middle/lower range – the student

will lay the groundwork upon which to build. I explain to my students that building the embouchure is like building a skyscraper. Starting with a stable, strong foundation will allow for growth and possibility as more levels are added.

### Low Range Development

The lack of many young students’ ability to play correctly in the low range has been one of the most common issues I have had to address. While perusing a myriad of current and older offerings, Janet and I both found that the horn’s low range capability was not adequately addressed in most beginning band or horn method books. In fact, this realization was one of the catalysts that led us to create our book. We discovered that, in general, low range was not being taught early enough and/or clearly enough to young players, and we saw a need for a more extensive pedagogical approach to laying the foundation in the lower register.

I have heard musically advanced, technically sound young players with a fantastic upper range but who were unable to play proficiently in the low register. I think the answer is to have students begin to explore the notes below c’ and into the bass clef in the first three to six months.

Although some beginners do so naturally, others can be taught to shift their bottom teeth forward between c’ and g. The bottom teeth shifting slightly down and forward,

combined with a flat chin, firm corners, and keeping firm mouthpiece contact on the bottom lip will help open up the oral cavity and allow for solid low notes.

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**I have found that the focus early on should be on the development of the middle and low register.**

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As the bottom teeth shift forward, it is important to make sure that the top lip “follows” the bottom lip, thereby maintaining the integrity of vibration. The teeth may certainly open wider, but the lips must remain close enough together to vibrate. When I encounter students who have trouble producing a sound on a low note, it is usually because their lips are too far apart, or they are pushing the mouthpiece (“pooching”) away from their lips.

Another thing is that the lower a student plays, the lower the tongue touches on the back of the top teeth. For pedal notes, the tip of the tongue should actually be contacting the bottom of the top teeth (or even lower), using the syllable “toe” or “tho” to articulate.

### Ear Training

The importance of ear training is vital to the development of every horn player. The earlier it is incorporated, the more benefits will be acquired by the student. One of my favorite activities for my young students is to have them choose a familiar tune and perform it for me starting



on three different notes. They must figure it out by “ear”; no looking up the music online or in a book! This compels them to learn where the notes are on their horn and how to navigate through three different keys. With my very young students I talk briefly about what keys they are playing in, depending on their starting note. Then we can even play scales in order to reinforce those particular keys.

As students mature, they are often able to play more complicated melodies and even more keys, giving me the opportunity to share the concept of transposition. All of this is done by ear. My students love this activity. It is fun for me as well, unless one of them chooses an obscure video game melody that I don’t recognize... then they are on their own and on the honor system!

Another approach I use for developing ear training and accuracy is having my older students practice études on the F horn. Because it offers more resistance and available partials, more air and embouchure focus is required for accuracy on the F horn. When done successfully, this will translate into greater ease and accuracy when the student returns to the customary double horn fingerings.

Finally, I take as many opportunities as possible to sight-read duets with my students during their weekly lessons. Not only is it enjoyable, but the students are exposed to many different styles, articulations, and keys, and are developing a good ear as they model the teacher in this process.

### **Tuning Tips**

Entire books have been written, lectures presented, and articles published on how to tune the horn. From a teaching perspective, it is important to provide students with at least a basic understanding of the mechanical workings of the horn.

I start by using Janet’s explanation that the double horn is actually two horns (F and B-flat) lying on top of one another. Conveniently, for alliteration purposes, the F slides are in the front, and B-flat slides are in the back. The main tuning slide is the one that is always attached to the leadpipe, and may be located in different places on different horns. For a professional player, this is rudimentary knowledge, but students need to be taught the purpose of every slide.

Another strategy from Janet is that when I start beginners with their right hand out of the bell, I have them generously pull out the main slide. This makes it easier for our pitch to match when playing together. Also, since

having the hand out of the bell results in the pitch being incredibly sharp, pulling the tuning slides out helps bring the pitch closer to A440. This is helpful for ear training because they become accustomed to hearing notes closer to being in tune.

Having been associated with many school band programs over the past thirty-five years, I have noticed that some band directors seat their horn players at the edge of the stage with their strongest player’s bell facing into the audience. I do not agree with this decision for two reasons. First, as a listener, sitting bell-side of a horn player is usually not an aesthetically pleasing experience, no matter how skilled the player. Secondly, by seating them right to left in part/chair order, the second, third, and fourth chair players are deprived of the ability to tune and match the principal player. If more sound from the horn section is desired, a better alternative would be to use plastic shields behind the bells or situate the players closer to a back wall or acoustical shell.

### **Technique Building**

Building technique may not sound appealing to many students, but I have developed some strategies to make it more palatable and fun.

Playing the “metronome game” is useful for technical development. By starting slowly and documenting incremental increases in beats per minute on a particular passage, students are able to actually see their progress in a very tangible way. The validation is inspiring and encourages even further practice.

When I assign major scales to my students, I also present the relative minor and arpeggios. I prefer that they learn them in pairs in order to establish basic concepts of music theory. By covering both the major and minor scale in a particular key, the player has an opportunity to thoroughly learn the key and develop solid technique.

One of my favorite activities to do with my students during their weekly lesson is to have them play an arpeggio, Clarke study, or scale using several different articulations and rhythms. Playing these changes without seeing them written on the page helps build technique as well as focus and concentration. Then we take it to the next level by playing the exercises simultaneously, each of us playing a different articulation and/or rhythm. These spontaneous duets are full of endless possibilities, and my students love to explore their creativity.





## Practice Planning

When Janet Nye and I began the process of writing our method book, we wanted to not only present sound pedagogy in a creative and engaging manner, but we also wanted to reflect our individual styles and balanced perspective to teaching the horn. Since we both use a 5-Food Group/balanced diet approach in our lessons, our book offers material in five categories: Range/ Flexibility (fruits and vegetables), Breathing/ Tone (dairy), Technique (meat), Music (grains), and Just For Fun (dessert). These categories are offered in three pedagogical levels, all presented in a very fluid layout.

As a teacher of young students, I emphasize the importance of practicing a variety of exercises and music on a daily basis. Without guidance, some students might prefer to play songs during an entire practice session while others would rather play lip slurs or band music. Moderation and variety are the key.

I believe that teachers are responsible for not only conveying information to our students, but also teaching those students how to teach themselves. I would like to share some ideas for helping your students become more independent and self-motivated.

## Practice Tips:

- **Schedule your sessions.** If possible, practice at the same time every day so you can establish a routine. Have a family member help remind you to do this.
- **Set specific goals,** with the help of your teacher. Use a daily assignment page to remind you to practice a balance of material and not just your favorites.
- **Use correct posture.** This means you shouldn't practice on your bed while balancing your music on your pillow.
- **SLOW DOWN.** Play at a RST (Ridiculously Slow Tempo).



Illustration by Karen Batsel

- **Train your brain.** This means you need to repeat things correctly over and over and over and over and over and over and over until your brain is trained.
- **Keep your focus.** Think about what you are doing while you practice. Choose a quiet room away from interruptions. If you are distracted while you work, you will not improve as rapidly.
- **Become your own teacher.** Record yourself if possible. Listen carefully. Be able to evaluate and fix things that go wrong, instead of just playing straight through the music.

After I graduated from music school, played professionally for a few years, and started a family, I began to miss the regular guidance of a teacher. I wrote Philip Farkas a letter, asking him what sorts of things I should be practicing since I was out of school and in between playing jobs. This was part of his response:

Dear Karen,

I started to answer your letter on several occasions but always hesitated because of your request to have me advise you on what is best to practice and how etc. This is a little like giving advice to a brain surgeon by mail! So much depends on what you are doing well and what you are doing wrong. About all I can do is generalize, of course, and in doing that I have to recommend the old proven standbys: Kopprasch, scales, long tones, crescendo/ diminuendo. I think you are your own best teacher. What don't you do well? OK, then do more of it! What do you do well? Accept it and be grateful, and don't practice it too much at the expense of the things you do less well. We all like to practice the things we do best, but that is not the way to progress.

I will always treasure those wise words from one of the greatest horn players and teachers in the world, and I strive to pass that sage advice on to my students.

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*Karen Houghton has been a private horn instructor for over forty years. Many of her former students now hold teaching and playing positions across the country. Karen enjoys teaching all levels and loves to see each student reach their potential on the horn. She has held positions in orchestras in the United States, Colombia, and Germany. Karen holds a degree in Horn Performance from California State University, Long Beach. Her teachers and mentors include Ed Jackson, Fred Fox, James Decker, Philip Farkas, Michael Hoeltzel, and William Scharnberg. Currently, in addition to freelancing in the Dallas/Fort Worth area, Karen is an owner of Houghton Horns, a brass pro shop in Keller, Texas.*



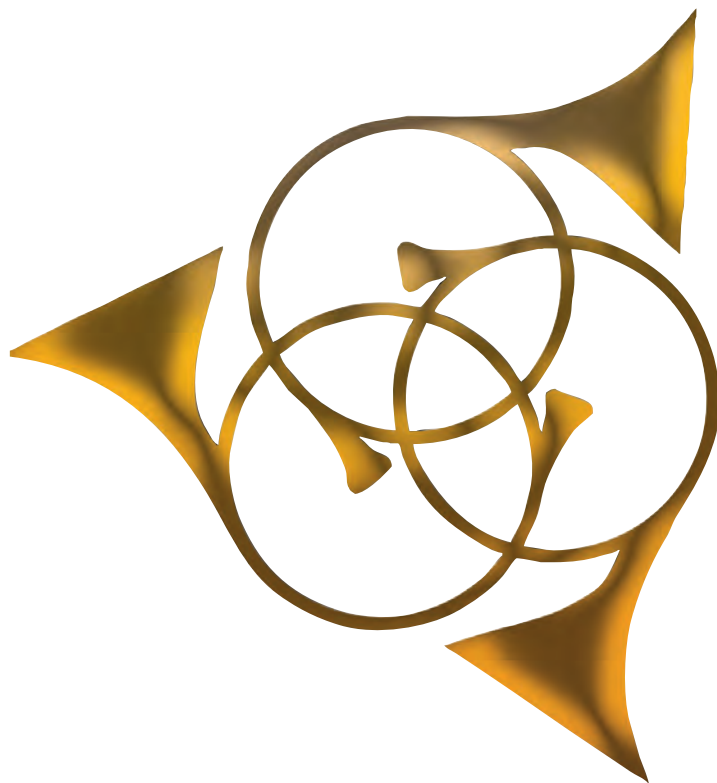
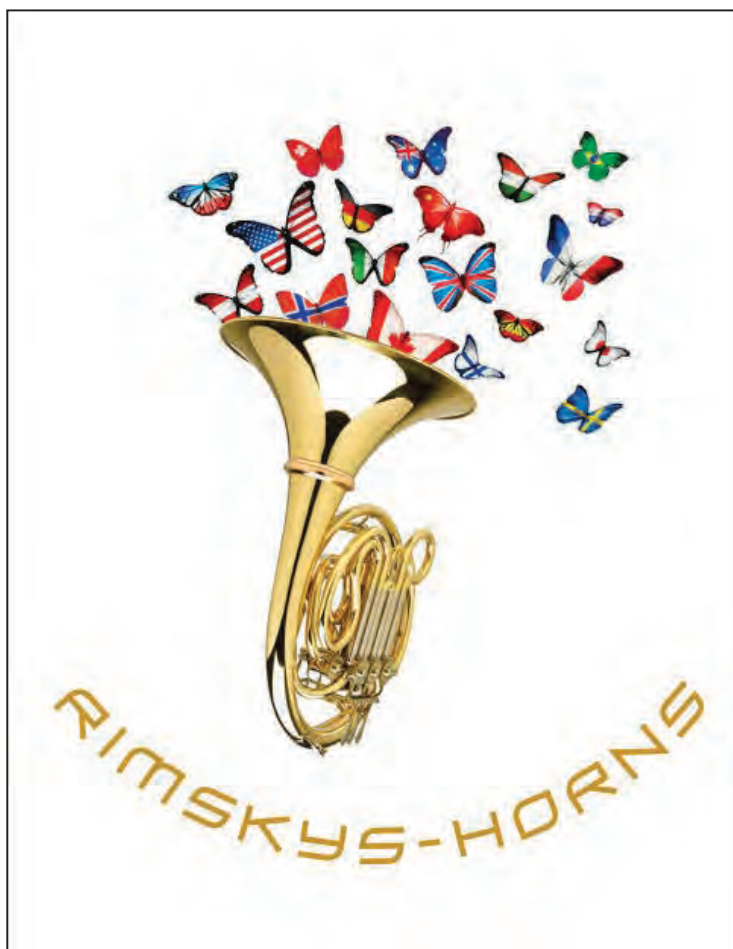




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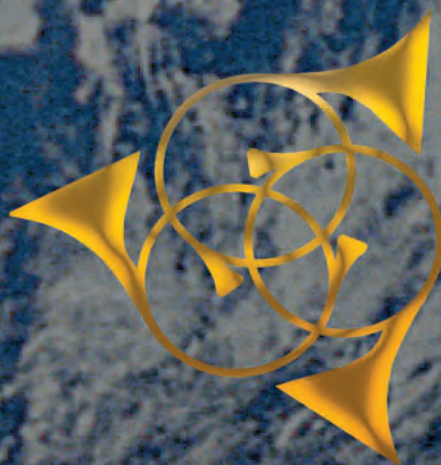




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Andrew Pelletier, coordinator  
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## Recording Reviews

Lydia Van Dreel, Editor



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### **Profoundly Alone: José Sogorb, Works for Solo Horn.**



**José Sogorb, horn.** Indielabel 042714

Contents: Claudio Prieto, *Sonata 14 "Festera"*; Bernhard Krol, *Laudatio*; Georges Barboteu, *Cinq pièces poétiques pour cor seul en Fa*; Zsolt Nagy, *Happy Blues*; Michael Hölzel, *Fantasia über die Romanze aus dem Hornkonzert KV 447 von W. A. Mozart*; Vitaly Mikhailovich Buyanovsky, *Four Improvisations (from Travelling Impressions)*, *Russian Song*; Patrick van Deurzen, *When Lucas Sleeps: Very Slow and Free*; traditional Catalan melody, *El cant dels ocells*.

José Luis Sogorb Jover, like most musicians in the world right now, is playing his horn in isolation. A member of the horn section of the Royal Concertgebouw-orkest in Amsterdam, Sogorb is clearly bursting at the seams with musical energy and has found an outlet for sharing his skills on this collection of solo works. He certainly has not let moss grow under his feet during this time of a global pandemic. As a socially distanced audience of one, I am impressed with his artistry and grateful to be challenged by such an exciting program.

We all know that pianists and guitarists and, to a lesser degree, violinists and cellists can fill shelves with repertoire for their solo instruments, whereas the solo horn repertoire can fit neatly on a three-foot section of shelf with two feet left over for knickknacks.

Dearth of quality repertoire notwithstanding, Sogorb makes a compelling case that anyone interested in contemporary classical instrumental music would delight in hearing such expressive virtuosity and welcome such an intimate recital. Sogorb's expansive palette of tonal colors, technical facility, and musicianship do not simply define him as a good "horn player" but as a complete musical artist. He plays with vigor and drama and makes the music fun to listen to.

What this disc lacks in Beethoven, Brahms, or Strauss, it makes up for in composers who know firsthand how to exploit the challenges particular to the horn. The first work, *Sonata 14 "Festera"* by Claudio Prieto, a conduc-

tor, composer, and trumpet player, tests the hornist with lyrical lines, demanding vertical leaps over wide intervals, flutter-tonguing, and multiphonics, all while exploiting the full range of the instrument. This piece in the hands of a lesser musician would strike the listener as being excessively technical, sounding like an all-too-demanding étude. Sogorb makes easy work of these tests of skill and then polishes them with the lambent glow of sensitive musicianship.

*Laudatio* by Bernhard Krol is an oft-played work for solo horn to which many players have applied themselves with varying degrees of success. Here, Sogorb's intelligence comes through with his simple cantor style, letting the plain line sing unperturbed by pretense with just enough repose between phrases to let the listener contemplate one idea before being presented with the next.

The *Cinq pièces poétiques pour cor seul en Fa* by French horn icon Georges Barboteu are charmingly performed. Sogorb captures the nuanced beauty of these five little gems, always demonstrating ease, playful precision, and love for the music. And what's not to love? These are simply delightful.

Speaking of delightful, Sogorb flashes his versatility in a fluid jazz/blues style on Zsolt Nagy's *Happy Blues*. This is another trip through Sogorb's bag of tricks, with jaw-dropping results. Huge intervals, multiphonics, trills, bends, glissandos, and scoops are just part of the onus put upon the performer, but the performer must also master a blues style without swinging like a rusty gate. This Sogorb achieves with cool aplomb.

Equally at home with swing and Mozart, Sogorb breezes through Michael Hölzel's *Fantasia über die Romanze aus dem Hornkonzert KV 447 von W. A. Mozart*. Hölzel's fantasy is a perfect palate cleanser; light improvisations on Mozart's Romanze come off airily, and Sogorb's musical elegance really comes across on this track.

The *Four Improvisations (from Travelling Impressions)* and *Russian Song* by Vitaly Mikhailovich Buyanovsky are an uneven collection of pieces for the horn. Where "Spain" and, to a lesser extent, "Italy" hold some inte-



rest for the listener and challenges for the performer (and are performed masterfully here), “Scandinavia” and “Japan” and the *Russian Song* are lackluster in substance. Sogorb, being the fine player he is, pulls off a virtuosic performance, and this recording will serve as a quality template for a young player’s efforts in playing this suite. That one foot of shelf space for solo horn repertoire is not exactly awash in compositional diamonds and pearls. For my money, I would love to hear what Sogorb would do with something exceptional such as the Salonen Concert Étude. Hopefully, we won’t have to wait for the next pandemic to find out.

This recital ends with a pair of pieces that seem personal to Sogorb, and he delivers them with intimacy and warmth. *When Lucas Sleeps: Very Slow and Free* by Patrick van Deurzen is an aural depiction of Sogorb’s son Lucas. It is performed with humor and love. This is followed by a traditional Catalan melody, *El cant dels ocells*. The great hornist David Krehbiel has been a big promoter of the idea that everyone should have a song they can play that means something personal and emotional to them. This sweet traditional melody is a perfect way to wrap up the program. It is, like all Sogorb’s playing on this disc, musically affecting and warmly lyrical. On a recording with so many technical fireworks on display, it is a joy to hear someone so masterful put the music first. Bravo!

-William Barnewitz, Principal horn, Milwaukee

*Symphony and Santa Fe Opera orchestras, retired; Instructor of horn and chamber music, Northwestern University, retired*

**Rose Strewn Course. Calliope Brass:** Rebecca Steinberg and Kate Umble Smucker, trumpets; **Erin Paul, horn;** Sara Maya, trombone; Jen Hinkle, bass trombone. Available from [calliopebrass.org](http://calliopebrass.org).



Contents: Witold Lutoslawski, *Mini Overture*; Kevin McKee, *Iron Horse*; Traditional, arr Sterling Procter, *Picardy, Variations on a French Tune*; Dana Wilson, *Daylight at Midnight*; Emma Gregan, *The Sunshine Monk*; Leonard Bernstein, *Dance Suite*; Thelonious Monk, arr. Leigh Pilzer, *MTV for Jerry*.

In their debut album, *Rose Strewn Course*, Calliope Brass highlights classic and lesser-known works for brass quintet. Calliope Brass, a group based in New York City, gives a polished and virtuosic performance with a fantastically blended group sound.

Most notable on this album are recent works by Kevin McKee (*Iron Horse*, 2019) and Emma Gregan (*The Sunshine Monk*, 2018). These pieces feature complexity of rhythmic styles, beautiful musicianship, standout solo performances, and lush harmonies.

Kevin McKee describes *Iron Horse* as locomotive themed. The first movement, “The Blue Goose,” depicts the ambiance of a pastoral train ride through Shasta Valley in California. The Copland style sound is driven throughout by the beautiful solo playing of hornist, Erin Paul. The second movement, “Highball on White Press,” contrasts with an exciting Alaskan thrill ride featuring the low brass playing of Sara Maya, trombone, and Jen Hinkle, bass trombone.

Composer Emma Gregan is also a hornist in the Adelaide Symphony Orchestra and wrote *The Sunshine Monk* in 2018. The piece is a vital new work for brass quintet; throughout the listener can enjoy the back-and-forth interplay of voices and sonorous phrases of ensemble unity. You can find a sample of both this excellent writing and a live performance on Calliope Brass’s Facebook Page.

Although the liner notes describe the music in this debut album as reflective of the “at times strenuous journey the five women of Calliope Brass have undergone to achieve their present performing careers,” the repertoire is executed with seeming ease and characteristic musicianship. Calliope Brass has given a performance worthy of these complex compositions and your support! The recording is available in hardcopy from [calliopebrass.org](http://calliopebrass.org).

-Jena Gardner, Western Illinois University.

**Hope Springs Eternal. Denise Tryon, horn;** Jennifer Radisch, piano. No Label. CD available at [denisetryon.com](http://denisetryon.com), iTunes, and Amazon.



Contents: Catherine Likhuta, *Vivid Dreams* (2018); Justin H. Bush, *Hope Springs Eternal* (2018); Jacob White, *Maiden Voyage* (2018); Brett Miller, *Out for a Stroll* (2019); Adam Wolf, *Heroine* (2019); Christian Holter, *Rising* (2018); David Maslanka, *Sonata* (1996).

Low horn diva Denise Tryon has recorded her second solo CD, entitled *Hope Springs Eternal*. Recently released, this fantastic CD is a showcase of new works mostly commissioned by Tryon which showcase her tremendous skill and proclivity for virtuosic low-range playing. Many of the composers are familiar favorites





to horn enthusiasts. Catherine Likhuta's *Vivid Dreams* was commissioned by Ms. Tryon for her featured artist performance at the 50th Annual International Horn Symposium. These charming movements evoke an ethereal dream-like narrative exploring the depths of subconscious imagery that the titles imply: "Cradle in the Forest," "Octopus," "Urban Secrets."

*Hope Springs Eternal*, written by Justin H. Bush, is inspired by and dedicated to the memories of Senator Robert F. Kennedy and Dr. Martin Luther King, Jr. Uplifting, meditative, at times exuberant, this work is deeply evocative and a balm for our time.

*Maiden Voyage*, (not to be confused with the Herbie Hancock tune of the same name) was written by Jacob White, a composer, arranger, and freelance horn player based in Illinois. This piece depicts the voyage of a ship across the tumultuous waters of an open ocean.

*Out for a Stroll*, by composer and hornist Brett Miller, is a series of vignettes linked by lighthearted swing sections meant to depict the sights and sounds of a stroll. As the composer writes in the liner notes, "there really is no better way to explore a place than on foot. Only on foot does one have the time to fully take in the sights, smells, and sounds of a particular locale and get a sense of what makes it unique."

*Heroine* by Los Angeles based hornist and composer Adam Wolf explores the extremes of the low register of the horn with lush, slow soft melodies that eventually modulate into more aggressive material, rife with intensity. The piece comes with a poem by the composer to inspire the performer:

From the shadows rise the heroes, from  
the heroes inspire the change, from change  
creates the conflict, from conflict cast down  
the shadows.

Without shadows, the light loses its power,  
without change, Nature loses its growth,  
without conflict, there can be no resolution,  
without heroes, we are lost.

*Rising*, by Norwegian horn player, arranger, composer, and conductor Christian Holter, is based on a Norwegian religious tune, the theme of which is the resurrection of Christ. Commissioned as an encore, it is an interesting juxtaposition of thematic content and purpose. As an encore piece, it is very flashy and exciting and, like everything else on this disc, Tryon sounds amazing. The final work on this disc is David Maslanka's *Sonata*

for horn and piano, commissioned by William Scharnberg with partial funding from the International Horn Society's Commissioning Assistance Fund. Maslanka, who passed away in 2017, was known for meditating upon the personality/soul/energy of the musician commissioning the work, and to write from that place of meditation. This piece has a deep, rich soulfulness and a sense of timelessness to it.

This disc lives up to its title. This ambitious project, the commissioning of so many new works for horn that focus on the virtuosic capacity of the low range, and the stellar performance that Tryon brings does, indeed, inspire hope. -LVD

### **Balys Dvarionas: Concerto for Horn and Orchestra.**



**Jonathan Snyder, horn.** [jonathansnyder-music.com](http://jonathansnyder-music.com)

Contents: Balys Dvarionas, *Concerto for Horn and Orchestra*.

I had not heard of Balys Dvarionas (1904-72) before reviewing this disc. He grew up in Lithuania, and was one of the first composers to begin crafting a Lithuanian style of composition. This concerto, which is beautifully written, is lush and romantic, often reminiscent of early film music. It features long, flowing lines in which the soloist can sing with rich tone and heartfelt feeling. The accompanying ensemble is a string orchestra (in the liner notes, the players are named, while the orchestra itself is not).

The first movement recalls a pastoral scene in a similar fashion to some of the music of Sibelius, the horn entwining its melodies throughout with the winding qualities of a meandering river. The second movement, in lilting 6/8 meter (with duple interjections), amplifies the pastoral atmosphere, with the occasional merriment of a drinking song and contrasting sections evoking the seriousness of life in a wintry country. The third movement is marked *Tempo de sarabanda*, but reminds me much more of Scandinavian composers (Nielsen and Sibelius) than of a Baroque slow dance. And the lively final movement has moments of victorious jubilation contrasting with a short section of introspection, as if a delightful day hiking in the mountains were interrupted with a short visit to a hillside church in mid-service.

The horn part contains few gnarly bits: the range is far from extreme, the leaps are reasonable, and the part sits comfortably on the instrument. Several melodic stopped passages provide sonic contrast. This would be an excel-



lent piece to add to the standard repertoire, especially for college students.

Throughout the recording, both Snyder and the orchestra play with convincing energy, enthusiastic rhythmic punctuation, and a full romantic sound. This CD provides a great introduction to a fine concerto that will probably be new to most listeners.

-Daniel Grabois, University of Wisconsin-Madison

**Through Glass. David Wetherill, horn;** Ovidiu Marinescu,



cello; Anna Kislitsyna, piano; Gloria Cheng, piano; Gramercy Trio (Sharon Leventhal, violin; Jonathan Miller, cello; Randall Hodgkinson, piano); Lukas Klansky, piano; Francesco D'Orazio, violin; Curt Cacioppo,

piano; Trio Casals (Ovidiu Marinescu, cello, Sylvia Ahramjian, violin; Anna Kislitsyna, piano). Navona Records nv6289.

Contents: Ovidiu Marinescu, Rorrim No. 1. *A Short Essay*; Bruce Babcock, *Alternative Facts*; Alla Elana Cohen, *Three Film Noir Pieces*; Curt Cacioppo, Trio for Violin, Horn, and Piano; L. Peter Deutsch, *De Profundis Clamavi*.

This disc offers a collection of diverse new music. It is a collection of recordings from various sites throughout the US and in the Czech Republic. It is surprising that the quality and sonority of all recordings are consistent.

Unfortunately, the disc does not come with any liner notes regarding the performers, music, or the background of the disc. To the reviewer, this is problematic. All works feature a sparse tapestry of solo and ensemble works. All seem to be rather free-flowing and meandering. To this reviewer, it is more atmospheric music than something the listener could latch on to.

In Curt Cacioppo's Trio for Horn and Piano, the sparse first movement, Barcarolle is very transient, featuring sustaining notes on the violin, a completely independent and rambling piano part, and a more melodic horn part. The tempo is languid and the through-composed movement doesn't offer the listener much. Wetherill offers a nice warm, dark tone and when agility is called for, he delivers effortlessly. The second movement, Fantaisie-Pasacalle, is even more rhapsodic, but with more free dialogue between the three instruments, unlike the first movement. The third movement, Tango, offers hints of tango figurations and is the most dramatic movement of the lot.

The musicians on this disc play exceptionally well, but to some listeners this music may seem to meander.

-Eldon Matlick, University of Oklahoma

**Astor Piazzolla: Genius of Tango. Howard Wall, horn;**

Elmira Darvarova, violin; Thomas Weaver, piano. Affetto, AF2003.



Contents: Astor Piazzolla: *Invierno Porteño*; Michelangelo '70; Café 1930; Fugata, Milonga del Ángel; Vardarito; Ave Maria (Tanti Anni Prima); Introducción al Ángel; Primavera Porteña; Otoño Porteño; Escualo; Soledad; Libertango; Resurrección del Ángel; Oblivion; Adiós Nonino; Le Grand Tango.

Howard Wall's name should be familiar to readers, as he recently retired after 25 years in the New York Philharmonic (and before that, 20 years with the Philadelphia Orchestra). He is joined on this two-disc set by his wife, violinist Elmira Darvarova – a Grammy-nominated artist and former concertmaster of the MET Orchestra in New York – and pianist Thomas Weaver. This is the second two-disc set released by Wall and Darvarova; the first, *Music from Five Centuries: 17th C – 21st C.*, was reviewed in the May 2020 issue of *The Horn Call* (p. 41).

Even though physical CDs are quickly becoming a thing of the past, this album is worth getting your hands on (literally). It's packaged in a beautiful tri-fold case, with a 10-page booklet insert containing program notes by Darvarova, which include biographies of Piazzolla and the performers, and a paragraph about each piece.

Something about Piazzolla's music seems to make every musician want to play it, and it works in a wide variety of settings and instrumentations. As a longtime fan of Piazzolla's music, and having created a couple of arrangements of his pieces for my own performances, I was perhaps predisposed to enjoying this album, but the artistry of all three musicians surpassed my expectations.

Wall's horn playing is stellar. His rich tone is captivating, in the same way as watching a fire in the fireplace. There's a beauty and evenness of sound in all registers, but it is distinctively impressive in the low range. And these arrangements take advantage of his prowess in the low range. Whether he's playing one of Piazzolla's sustained, melancholy themes or an acrobatic tango accompaniment, every note is a gem.

Plenty of Piazzolla's greatest hits are found here, as well as some less well-known but equally enjoyable works. Almost all of the arrangements are by the performers, and include several world premiere recordings. The instrumentalists are featured in various combinations. Unfortunately for us horn players, two of my favorite Piazzolla compositions – *Adiós Nonino* and *Fugata* – are





performed here by only violin and piano. Nevertheless, the arrangements are wonderful, and wonderfully played by Darvarova and Weaver.

The hauntingly beautiful *Ave María (Tanti Anni Prima)* is arranged by Howard Wall for horn and piano. I immediately added it to my list of pieces to program on a recital someday. Another arrangement by Wall is the well-known *Oblivion* scored for violin, horn, and piano. His sound on the horn is so rich and broad, it envelops the listener, but without drowning out the violin – a credit to the recording engineer and editor, Ryan Streber.

*Libertango* is arranged for violin and horn only, without piano, yet the setting sounds surprisingly full. This is no doubt due in large part to the breadth and richness of Wall's sound (did I mention he has a rich sound?). Like many other tracks on this album, this one exploits his legendary low register. Impeccable intonation and virtuosity are on display by both performers, as they take turns playing the acrobatic rhythmic line or the lyrical theme. I couldn't help but grin while this music was playing.

The quality of the arrangements and the recording, combined with the masterful playing of these three musicians, make this album a joy to listen to.

-Travis Bennett, Western Carolina University

**Eponymous Album. Some Assembly Required:** Justin Stanley, horn; Justin Croushore, trombone; Cholong Park, piano; Wolcott Humphrey, clarinet; Andrea Baker, bassoon. Label: Odd Pop Records.



Contents: Tyler Kline, *Salt Veins*; Benjamin D. Whiting, *Formally Unannounced*; Ian Wiese, *Machinations I*; Adam Schumaker, *Click Here*; Astor Piazzolla/arr. Some Assembly Required, *Four Seasons of Buenos Aires*.

Some Assembly Required is a horn, trombone, and piano trio based in Boston, Massachusetts and, like many mixed ensembles without a large repertory, they commission works, retool favorites in original arrangements, and bring in friends to fill out the ensemble for larger pieces. Their debut album is a great example of how to put together a beautiful program for very specific instrumentation.

*Salt Veins* by Tyler Kline (2017) is a jostling and rhythmic minimalist work that sustains the interest of the ear through shifting textures and unexpected harmonies. Kline cites the ocean, specifically the hurricane season and damp air of coastal Florida, as his inspiration. The ensemble has a beautiful expressive texture on this track, and all members, including Cholong Park on piano, are cohesive in their shifts in articulation and timbre.

*Formally Unannounced* by Benjamin D. Whiting opens with a mid-twentieth-century brass music feel, and then introduces an electronic element. The fixed media is derived from samples of the three acoustic musicians and adds humor, a beautiful otherworldliness, and occasionally some good-old-fashioned chaos. Throughout, one has the feeling of traveling back and forth in time as well as space, getting stuck in limbo, strange reveries, or inhospitable dimensions. Like any good sci-fi, the strangeness is thrilling but the startlingly familiar aspects drive the piece into the realms of greatness.

*Click Here* by Adam Schumaker asks its performers to speak when they're not playing, rhythmically (and cheerfully!) commenting, "Offer expires in..." "Ever google your name?" or, ominously, "What's... on... your... mind?" Musically, the piece mirrors the subject matter, ping-ponging between emotional states and styles, and at other times, becoming fixed on a groove that doesn't seem to want to stop. The bang which ends the piece is surely meant to be the sound of a laptop slamming closed!

The ensemble's arrangement of Piazzolla's *Four Seasons of Buenos Aires* is a fantastic showcase of the panache and technical prowess of the two brass players, Stanley and Croushore. Exciting interplay reminiscent of great twentieth-century brass quintet recordings and smooth lyrical playing with a dusting of vibrato make this recording a standout on the album and one to add to any Piazzolla playlist. The arrangement itself surely deserves to be a standard for the unique and compelling instrument combination. Congratulations on a great debut album!

-Leander Star, University of Mississippi



# Book and Music Reviews

## Heidi Lucas, Editor

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### Horn Solo

**Mirage, op. 83 by Ricardo Matosinhos.** AvA Musical Editions; editions-ava.com, 2019, €11

This new work by well-known horn player and composer Ricardo Matosinhos is a valuable addition to the unaccompanied horn repertoire, and was written in honor of hornist Andrew Savage. In an explanatory note accompanying the work, Matosinhos describes the composition as “clearly influenced by the sonorities of the south of Spain and all the relations of the country with the Muslim world.” The two-page work includes many technical challenges even for a professional horn player, from tapping on a mute while playing to extensive use of multiphonics (including multiphonics moving in tandem with played pitches). Matosinhos suggests approaches to these technical challenges in the sheet music, including printed fingerings in some passages. The constant use of Phrygian mode gives a very distinctive

flavor to this work, though it presents additional challenges for the player, since it is notated as unusual key signatures rather than as accidentals. While Matosinhos does include a suggestion for players with higher voices to adapt the multiphonics to fit their natural vocal range, this could have been made clearer with some specific suggestions. The general low playing range of this unaccompanied work (from written E to eb”) allows the player to take a break with their embouchure, without ceasing to wow their recital audiences. Altogether, this new composition, about four minutes in length and printed beautifully, would be an excellent companion to works like Buyanovsky’s *Travelling Impressions* on a professional player’s recital program.

-Lauren Hunt, Utah State University

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**Tiempo de Mariposas by Adriana Verdié.** Cayambis Music Press; cayambismusicpress.com, CMP 1476, 2019, \$24.60. Grade 4, Duration: 10 minutes

This work, whose title translates to “Butterfly Time,” includes many different moods throughout its ten minutes. The composer, a native of Argentina, has a lyrical style that is often reminiscent of Poulenc. The one-movement piece for horn and piano opens with a slow introductory section that is sparse in texture, as appropriate when imagining butterflies briefly alighting on different surfaces. This transitions into a brief lyrical section at the same tempo, before beginning a theme and variations. The theme and each variation are so brief that a casual listener might not be aware of the larger form, but may just hear a smooth evolution from lyrical to showy technique. The theme and variations ends with a return to similar material as before. This continues to the end of the work, with just a short interruption by a faster outburst. This work, with its range of just two octaves (from written

g to g#”), would be an appropriate addition to an undergraduate recital program, despite a few sections with technical challenges. While most technical areas are easily resolvable with practice, one section of two measures that involves very fast leaps of diminished octaves on stopped horn may need adaptation to be playable by hornists who are not professionals. Additionally, an explanatory note would have been valuable, to describe the various notations (including mordents and inverted mordents), and to give the player more understanding of the programmatic nature of the composition from the composer’s perspective. Altogether, this is an interesting addition to the repertory that will appeal to those seeking a tonal, yet harmonically unique and contemporary work for horn and piano.

-LH





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## Horn Duos

**Mozart per due corni: Konzertrondo Es-Dur KV 371, arr. Michael Hölzel.**

Köbl Edition Diewa; koehl.de, Z2516, 2015, €13.90.

This is a new arrangement of Mozart's Concert Rondo for two horns. The first horn player plays the standard concert rondo (the expanded version discovered in 1988), while the second horn player performs a reduction of the orchestral accompaniment part. Both parts are notated for Horn in E-flat. The range of the second part spans written g to a" (ossia to c"). This is a very interesting arrangement that is quite fun to play. Hölzel makes some changes from the orchestra score; where the orchestra is just playing accompanimental figures, he adds more interest and countermelodies in the second horn part. Additionally, each time the main rondo theme returns, the accompaniment has a slightly different texture. This edition includes articulations and dynamics that are different from urtext editions, but what is printed is standard and works well. While there is no written-out cadenza,

Hölzel does include a few tasteful *Eingangs* and ornamentation suggestions. This work comes in a score format, rather than two separate parts, but page turns are managed well, and the first player always has time to turn the page while the second player continues playing.

This arrangement is a lot of fun, but due to the nature of the horn compared with an orchestral texture, it can feel a little empty at times. Because of this, I would suggest it be used more in pedagogical contexts rather than performance, though it could certainly be an interesting selection for a concert where no piano is available! Arrangements like this one can also be extremely valuable in assisting with recital preparation when a pianist has limited availability. Altogether, this is a fun arrangement, and I will use it when reading duos with friends, and with students in my college studio. -HL

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**The Magic Horn: 9 Advanced Duets for 2 Horns by Corrado Maria Saglietti.**

Editions Bim; editions-bim.com, CO106, 2019, CHF 22.00. Total duration: ca. 28 minutes

This set of nine duets offers a delightful foray into a wide variety of styles and technical challenges. Filled with very singable and tuneful melodies, it's easy to keep humming these duets after you've read through them, even for the first time. For the most part, the player on the top staff plays the upper notes with little to no cross-voicing with the second player. The second player is normally in the harmonic, counter-melodic, or supporting role; the consistency of this voicing lends itself to addressing balance and other ensemble concerns quickly and easily. The second part will occasionally switch to bass clef, but a majority of the mid-low and lower pitches are notated in treble clef—lots of ledger lines. Saglietti really captures the essence of the style and character of each movement with distinctive and familiar elements, such as the rhythms in the "Tango" and the fanfare like motives in "Calls." "Take it Easy" could be played in a variety of ways—perhaps even swung, though the com-

poser makes no designation of this or otherwise. The range (between the two parts) spans from g through bb"; however, Saglietti writes the high notes sparingly over the course of the nine duets, and in such a way that they are approachable and scored in such a way that they are often times approached by arpeggio or scalar passage within the phrase.

These duets be great as a full set or smaller combination of movements on a recital or many other types of programs. Individually, they are roughly 2-5 minutes in duration, making for a nice contrast of colors and flavors depending on how you want to program. A more advanced set of players could easily put these together in a few sittings, whereas a solid collegiate duo would likely need some more time in preparing before a performance. Either way, the results are sure to please – there's something for everyone in this lovely set of duos! -HL



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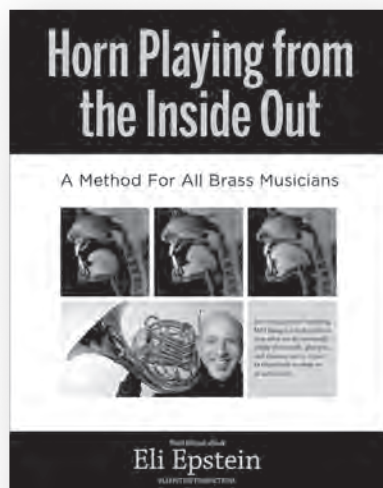


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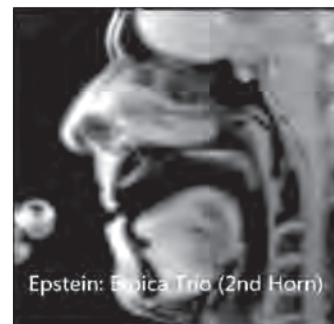


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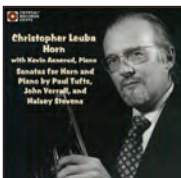
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## Media Reviews

### Matthew C. Haislip, Editor

**T**his column regularly reviews online media, including recordings, livestreamed/archived concerts, music videos, extended play records, research/educational videos, interviews, podcasts, mobile applications, websites, and more. Send submissions of media to be reviewed to Matthew C. Haislip at Mississippi State University, [matthew.haislip@msstate.edu](mailto:matthew.haislip@msstate.edu).

**Music Video: *Maynard – INSANE FRENCH HORN PIECE!*; June 1, 2020. William VerMeulen, horn; Stephen Prutsman, piano. [youtu.be/6A4Ru86Ss7k](https://youtu.be/6A4Ru86Ss7k)**

Stephen Prutsman: *Maynard* for horn and piano

If there ever was a figure among hornists who carried the charisma, presence, and power of jazz trumpet celebrity Maynard Ferguson, it would be William VerMeulen, Principal Horn of the Houston Symphony Orchestra and Professor of Horn at the Shepherd School of Music at Rice University in Houston, Texas. His Mozart horn concerti CD, recordings of the works of Brahms, Strauss, Bruckner, and others with the HSO, and “high C” drill in the petersonproject Horn Crew YouTube video have long inspired horn players across the globe. VerMeulen sings through the instrument with total ease. His students learn the “path” to efficiency in their studies with him, and there is no doubt that hearing him demonstrate these concepts firsthand contributes to their success in our field.

His students were present in the audience for the recording session of the exciting music video, *Maynard-INSANE FRENCH HORN PIECE!* This video features a

performance of Stephen Prutsman’s new composition for solo horn and piano, *Maynard*, which was recorded on December 9, 2019 in Duncan Recital Hall at Rice University. Prutsman joined VerMeulen on piano and performed his own piece beautifully. As the title suggests, *Maynard* is a concert piece written in homage to Maynard Ferguson, with quotations from Maynard’s catalogue and other amusing bits thrown in. At the opening, the horn part jumps up to a g”; a premonition that there will be plenty of stratosphere notes in this piece! The work is a tour de force of jaw-dropping horn writing complimented with jazzy pitch bends, stopped horn, and flutter tongue techniques. VerMeulen navigates the register shifts, technical passages, lyrical sections, and fiery high notes with gorgeous facility, ending the work on a stunning d”. This video is an absolute treat! Do yourself a favor and check it out!

-MCH

**Digital Album: *Alien Loop de Loops: Music for Horn and Electronics*; May 29, 2020. Erika Loke, horn.**  
Available on iTunes and Amazon.

James Naigus: *Soundings*; Phillip Kent Bimstein: *Half Moon at Checkerboard Mesa–Fantasy for Horn, Frogs, Crickets, and Coyotes*; Michael Kallstrom: *Brothers in Arms*; Nicholas Norton: *Gone to the Other Shore*; Matthew Nicholl: *Coming Home*; Ramon Zupko: *Fluxus X*; Howard Buss: *Alien Loop de Loops*

Erika Loke, Musician First Class in the US Naval Academy Band, Doctor of Musical Arts degree recipient, Wagner tubist extraordinaire, and proponent of new music, has gifted the horn community with two fantastic resources for exploring electronic music: her recent digital album release, *Alien Loop De Loops* (May 2020) and her doctoral dissertation, *A Survey of Works for Horn and Fixed Media From 1968 to 2016* (2017). For hornists interested in something outside of the traditional canon, Loke’s dissertation is a clear guide through the nearly uncharted waters of horn and electronics that explores thirty-nine pieces for solo horn and fixed media. Fixed media refers to electronic accompaniment that does not vary from performance to performance. This survey catalogue is particularly apropos to our current reality, as it offers a creative and prudent way to add “accompanied” works to our repertoire while social distancing.

Her dissertation’s user-friendly “at a glance” information at the beginning of each work’s entry allows for easy searching if one is looking for a particular range, duration, or difficulty level. In addition to title, composer, publisher, and date, she also includes the duration, difficulty level (beginning student through virtuoso), any extended techniques, and range. Her notes are informative, often including quotes from correspondence with the composer. I would love to see a digital version of this catalogue with links to recordings, score/fixed media track purchasing information, and search filter options.

Prior to this review, I must confess my personal reticence towards electronic music. I imagined that it was unapproachable, expressionless, and clunky to put together. However, Loke’s rich and expressive playing, her virtuosic flexibility on display throughout the whole range of the horn (G- c#”), and her exquisite Wagner tuba playing on *Gone to the Other Shore* made a believer out of me! To that point, I wager that Wagner tuba haters will hate no more when they hear her luxurious low tones and hauntingly pure high playing on the instrument.

The album takes the listener on a journey through



soundscapes reminiscent of epic movie soundtracks and old-school video games. There are funk lines with laser accompaniment effects and killer grooves to enjoy as well. Every work on this album is approachable for hornists. Loke demonstrates ease across a variety of expressive and technical challenges, and her use of extended techniques is remarkable. The dialogue with a pack of coyotes and dances with percussive frogs in *Half Moon at Checkerboard Mesa* by Phillip Kent Bimstein are impossible to listen to without smiling. This piece is what my students would call “boppin’.” Nicholas Norton’s *Gone to the Other Shore*, a work commissioned by Loke

in 2016, was another highlight of the album with stunning Wagner tuba playing accompanied by blue whale songs and other oceanic sounds. Finally, the album’s title track, Howard Buss’s *Alien Loop De Loops*, originally composed for trombone and the winner of the 2015 American Trombone Workshop National Composition Competition, is a quirky delight that closes the album leaving the listener wanting more. Thank you for these wonderful recordings and resources that add variety and vibrancy to our horn repertoire, Erika!

-Jenna McBride-Harris, Saint Olaf College and College of Saint Benedict/St. John’s University

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**Music Video: *Bach Allemande from Partita no. 1 – (4 French Horns – Chris Castellanos)*; April 13, 2020.**

**Chris Castellanos, horns.** [youtu.be/k8xCkKCY6D8](https://youtu.be/k8xCkKCY6D8).

Johann Sebastian Bach: Partita No. 1 in B-flat major, BWV 825, II. Allemande, arranged for four horns by Chris Castellanos

The COVID-19 pandemic has been unthinkable hard for everyone across the globe, and especially so for musicians. So many members of our community have found themselves unemployed, and our gorgeous concert halls have largely remained silent. Throughout this time, however, horn players have been resourceful to keep the music going, even at home. If there could be said to be a silver lining to the pandemic, it would be that we have enjoyed an unprecedented time of shared pedagogy and performance online. Many performers and pedagogues have shared their time with our community by offering free warm-up classes, interviews, recordings, livestreams, music videos, and masterclasses.

Chris Castellanos has been one such prolific publisher during the pandemic. He has produced creative videos

for a decade now on his YouTube channel, and he added over a dozen more videos during the past year. In his solo appearances, work with Boston Brass, and music videos, he takes chances and goes for it! His videos always inspire me with their shocking horn virtuosity, fantastic studio sound, and clean production. Mr. Castellanos is a skilled arranger of many different styles of music as well. He arranged the Allemande from J.S. Bach’s Partita No. 1 in B-flat major for four horns and made a music video with this arrangement last spring. It is a fun short video that showcases Chris’s abilities as a chamber musician and horn virtuoso. The aspect of this video that stands out most to me is the ease with which Chris navigates the rapid slurs across the contrapuntal lines. Additionally, his beauty of sound through the registers and his keen intonation are spectacularly displayed here. Bravo, Mr. Castellanos!

-MCH

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**Music Video: *Boston Brass–Simple Gifts (Official Music Video) 4K*; September 11, 2019. Chris Castellanos, horn;**

**Jose Sibaja and Jeff Conner, trumpets; Domingo Pagliuca, trombone; William Russell, tuba.** [youtu.be/qDn3K8ujRog](https://youtu.be/qDn3K8ujRog)

Aaron Copland: *Simple Gifts*, from *Appalachian Spring*, arranged for brass quintet by Sam Pilafian.

In 2019, the music world was devastated by the passing of our dear hero, Sam Pilafian. He was an unmatched force in his musical passion and artistry, but he was equally known for his warmth and kindness to all who met him. Among his many expressive outlets, he is remembered by many for his contributions as the sonic foundation and tubist of the Empire Brass and the Boston Brass. In these roles, he set the standard for several generations of brass players. He arranged orchestral works for these ensembles in ways that elevated the brass quintet as an exceptional artform. One such arrangement is his *Simple Gifts* from Aaron Copland’s *Appalachian Spring* that was included on both the 1989 Empire Brass Class Brass: *Classical Favorites for Brass* CD and the 2018 Boston Brass *Simple Gifts* CD, both of which feature Pilafian.

In 2019, after William Russell, one of Pilafian’s tuba protégés, was made a member of the ensemble, Boston Brass created a music video of this arrangement. The crys-

tal clear 4K video is attractively composed of shots of the quintet in the magnificent gardens, streets, and architecture of Shanghai, China. The playing – as always from Boston Brass – is a masterclass in chamber music excellence. What strikes me most, in recordings and live performances, is their versatility. For an ensemble known for their capability to “tear the walls down,” they demonstrate an equally impressive sensitivity. Chris Castellanos’s signature refinement in phrasing and intonation are on full display here. In fact, the Empire Brass version has quite a bit more fire from hornist Martin Hackleman, so these two recordings provide a nice contrast to each other in demonstrating the different approaches the horn can take in a brass quintet setting. Each is inspiring and fun! This video would be perfect for showing to children in a band program recruitment scenario. We need inspiring videos like this to help reach kids and show them what brass instruments are capable of. Let’s keep the simple gift of music alive! Thank you, Boston Brass!

-MCH





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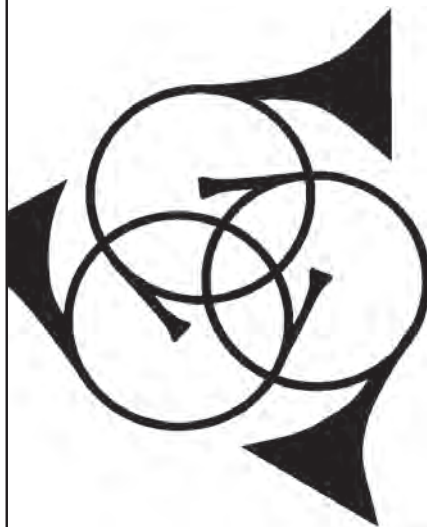
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